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MAGAZINE



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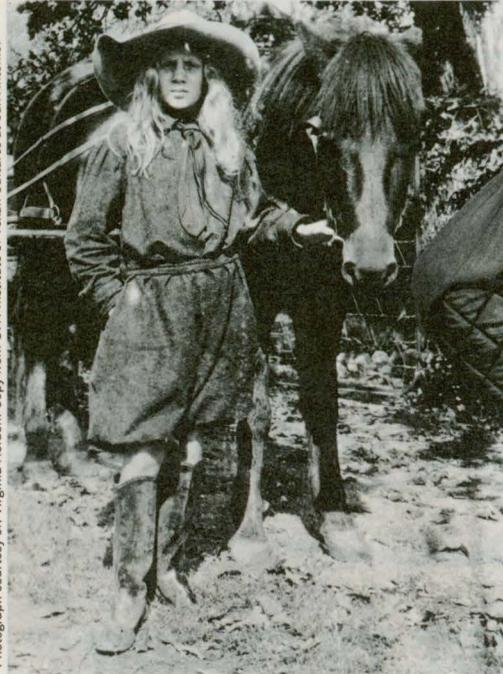


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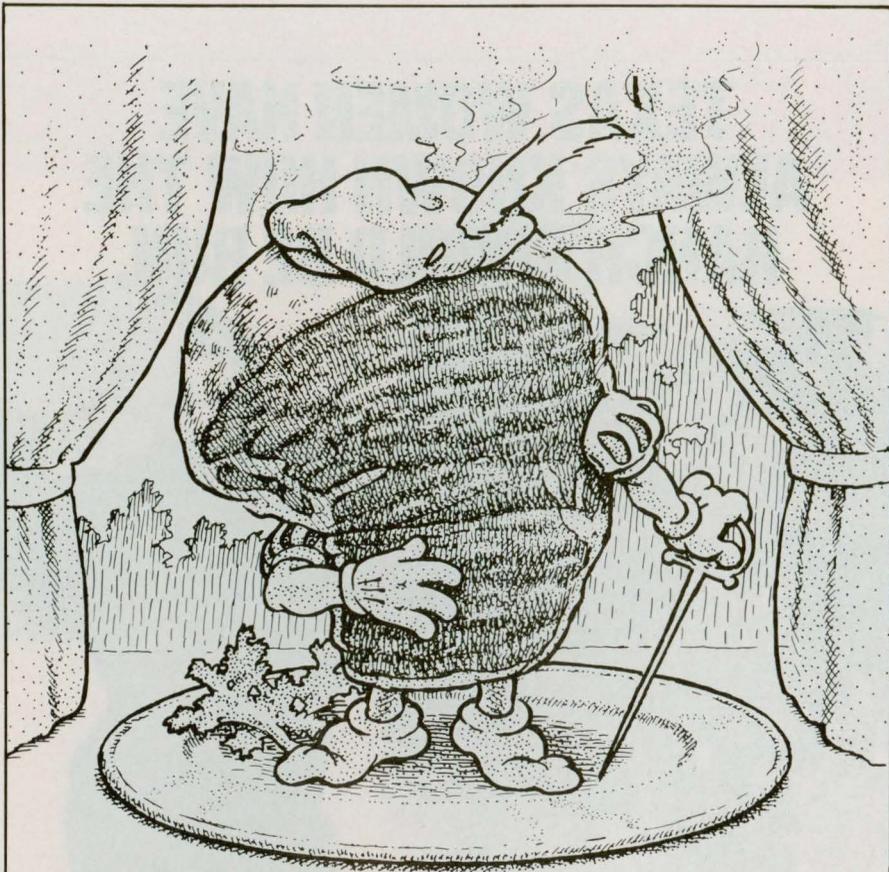
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# Houston On Stage

MAGAZINE

VOLUME TWO NUMBER EIGHT AUGUST 1984



14

## 14 Star Search at Stratford-on-the-Bayou

Houston's Shakespeare Festival sought a big-name Hamlet — York, Thomas, Chamberlain, Gere, Dreyfuss or Marshall — for their 10th anniversary.

by Jim Bernhard



34

## 34 Houston Savoyards Reveal Cues and Miscues

The things that happen right before our eyes that we never see . . .

by Glenn Blake

<b>Centerstage</b> .....	5
News update on people and events in the arts. by Carol Conway	
<b>I Know the Answer</b> .....	12
<b>Program</b> .....	17
Program materials prepared by sponsoring organization.	
<b>Reviewings</b> .....	38
On Film by Stephanie von Buchau On Record by John Burnett and Scott Sommers	
<b>Puzzlement</b> .....	42
Title Roles by Jim Bernhard	
<b>Marquee</b> .....	43
Calendar of the arts in Houston this month.	

*A magazine for and about the performing arts in Houston, incorporating the official programs of Alley Theatre, Houston Ballet, Houston Grand Opera, Society for the Performing Arts, Theatre Under The Stars, Houston POPS Orchestra, The Gilbert & Sullivan Society of Houston, Houston Shakespeare Festival, Stages, Chocolate Bayou Theater Co. and Country Playhouse.*

*Houston On Stage Magazine is published monthly by Performing Arts Network, Inc. to serve musical and theatrical attractions in Houston. Performing Arts Magazine is published by Performing Arts Network, Inc. to serve musical and theatrical attractions in Los Angeles, San Francisco and San Diego. All rights reserved. ©1984 by Performing Arts Network, Inc. Reproduction from these pages without written permission is prohibited. Subscriptions are \$30 per year.*

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# CENTERSTAGE

## Alley Takes the Lead in a 'Landmark Event'

Houston's theaters are on the move — literally. The Ensemble (1010 Tuam) and Stages (709 Franklin) companies were told to vacate their premises for city-code reasons. Chocolate Bayou Theater Co. (1823 Lamar) must move to accommodate the new convention center. Main Street Theater moved a year ago but is still struggling to recover from that costly venture and their facility (2540 Times) is still being renovated.

The Alley Theatre remembers the process well. Artistic Director Pat Brown, in a conversation with Associate A.D. George Andersen, recently recalled the "challenges" of the Alley's first re-location to the fan factory on Berry Street and then to their present facility at 615 Texas. "It was fun, exciting and meant progress but it was tough on finances, morale and more." That conversation has evolved into a plan of support.

On August 20, 1984, the Alley Theatre will present a benefit performance of *Angel Street* with all proceeds to be divided equally between the four above-mentioned theaters and applied to their re-location coffers.

The \$25 ticket price will include a pre-performance champagne party (7:30-8pm) and a post-perf bash.

So why is the Alley being such a 'good guy' (and, indeed, they are with this gesture)? Answers Pat Brown:

"We remember how hard it was to move and we wanted to help in some way. It's nice to reach out your hand when you can. I know each of the artistic directors of those theaters individually, but this event has given us the opportunity to meet collectively and we've had some meaningful discussions. Their progress is good for everyone in Houston's theater community and we hope this will generate more support for their efforts at a crucial time."

For their part, the artistic directors of

the four benefitting theaters are naturally quite pleased.

From Pat Miller at Chocolate Bayou Theater Co. — "The Alley's decision to host the benefit is a very generous action, but more than that, it is a statement of the respect and growing interplay that is happening between all professional theater artists in this city. Houston has a very lively and growing theater community which is drawing interest on a national level. Cooperation between theaters can only enhance that growth. Leonard [Wagner] and I think of this as a landmark event and we're grateful to the Alley for taking the lead."

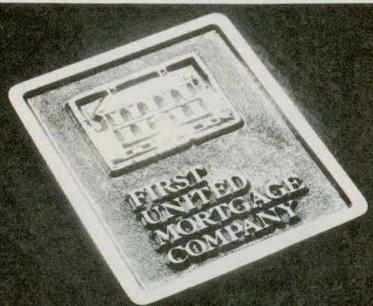
From George Hawkins at The Ensemble — "It is a *wonderful* gesture but even more it makes a statement that will have great impact on Houston's cultural scene. We are showing that there *is* an alliance between the professional theaters in this city and it will last long after this one benefit. We are already talking about other projects."

From Rebecca Udden at Main Street Theater — "The most immediate affect of this event — the funds — will be a big help. Our facility is only two-thirds complete, it's functional but there is major work still to be done. This is the first time I've worked with the Alley and their staff has been incredible. It marks a huge turnaround in communications and we were so pleased that they came to us. We're talking about future projects such as a producer's league."

Ted Swindley of Stages was flying home for a family wedding at presstime but his staff was quick to pass on his excitement about the event and the show of support from the Alley.

Tickets went on sale July 5: 228-8421.

You can really win a door prize at the Alley Theatre's gala September 29. Re-phrased: One of the door prizes is a



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door! Among the other items collected by presstime (and valued in excess of \$40,000) are the grand prize — a hot air balloon vacation in France; interest on one million dollars at the current rate on gala day; season tickets to the Alley and other Houston arts organizations; the chance to co-host a local TV show; and a video recording of one of your parties. The list goes on, as does the

planning for "Alley in Wonderland" co-chaired by Mrs. James B. Seigler and Mrs. R.S. Waldron III. The event will boast six shows and silent and live auctions on items such as a registered, direct descendent of Rin Tin Tin and a Dorothy Hood painting. Every dollar donated to the event will be matched by the Texas Commission on the Arts. More info: 228-9341.

### Protecting People Who Work in the Arts

"No one wants to insure dancers," discovered Eleanore Tashenberg, co-founder with Houston Ballet dancer Kevin Poe, of the newly created Arts Family Trust.



"And if they do, it costs the performers an arm and a leg. They also don't want to deal with people who may need to draw on their pensions at very early ages."

The majority of people who work in the arts field do not make tons of money which has meant that they can't really afford much insurance and related kinds of protection — life, health, disability, retirement, etc. AGMA (American Guild of Musical Artists), a union which does include dancers, offers some benefits.

Houston Ballet Guild member and teacher-turned-insurance-person Eleanore Tashenberg was sitting in the Ballet's Colquitt office one day chatting about her favorite subject: dancers. The con-

versation included disabling injuries and what kind of protection was available. Following a response of "little or none," she set about researching the subject and was introduced to Kevin Poe, who had also been mulling over the problem.

They came up with the non-profit Arts Family Trust which will cover arts groups or any individual working in an arts-related job — a switchboard operator at a theater, a bookkeeper for an opera company, a principal dancer or anyone in between. Even if a person later changes fields, his insurance/pension/etc. will remain active.

The participant may select one or more of AFT's products, i.e. just disability or just life insurance or any combination. The major underwrites are Lloyd's of London, Penn Mutual and Massachusetts Financial Services.

AFT officially opened for business in June in offices donated by Merle Taylor, a Penn mutual agent, and the Trust has already signed Houston Ballet, Pacific Northwest Ballet in Seattle; talked to Dance USA; and contacted dozens of dance, opera and theater companies.

The multi-degree'd Ms. Tashenberg is excited about the potential of AFT and is gradually teaching the business to Kevin Poe so that when he retires, his insurance will be a job with the Trust he helped found and promote.

More info: 780-0710.

### Man Enough for Off-Broadway

A production given its world premiere at Country Playhouse in March, is on its way to Off-Broadway.

*Man Enough* director Steve McCurdy flew to New York for some R&R shortly after the Houston debut of CP's 1984 new play competition winner. While there, he spoke with producer Richard Horner about the script. The dust hasn't settled in the flurry of activity since.

The team is looking at several 280-seat theaters in the 42nd Street theater-row and are shooting for a September 8th or 11th preview with an official opening around the 19th. Horner will serve as general manager negotiating contracts for actors, crew, theater; attend to the bill-paying; and help find backers. McCurdy, who is moving to NYC in July, will produce and direct. He hopes to complete casting and begin rehearsals in mid-August.

Two Houston actors, who originated roles here, will recreate them in the New York production: Bruce King as Joey and Alissa Alban as Kit or Sheila. The "or" has to do with Alissa's changing shape. Having recently discovered that she and husband Steve McCurdy will be parents sometime in February, the role of Kit may not be appropriate, but playwright Patty Gideon Sloan has rewritten a pregnancy into Sheila's role.

To date, funding has come largely in \$5,000 chunks from Houston friends ("in acts of faith") and backers. McCurdy says their CP *Man Enough* budget of \$1,300 makes the \$180,000 NY start-up and \$20,000/week to keep it going figures look awesome in comparison. Yet, he is confident that it will all work out.

"It seems like everything is falling into place now that I've decided to do what I've always wanted to do — direct and produce. I've been directing 'for fun' and sticking to a steady career in advertising writing and directing video programs and training films. It was time to 'fish or cut bait.'"

□

On Sunday, October 3, 1983 at 4pm, they put down their pens — the script was finished. On Friday, July 20, 1984 at 8:30pm, Marty and Lois Fleck will see their musical, *Melody Hall*, in its premiere at Country Playhouse.

The two are actors and, in fact, met in *Merchant of Venice* more than 13 years ago in Albuquerque. They have been in Houston for about 10 years — Lois works as a secretary and Marty writes for an oil company. Afterhours, they act at Theatre Southwest, Theatre Suburbia, College of the Mainland and

*continued*

### Bless Their Little Soles™



## CENTERSTAGE

*continued*

Country Playhouse, among others.

As *Melody Hall* collaborators, Lois developed the plot and characters, Marty worked on dialogue and composed all of the music and lyrics. The initial creative work done, they asked friends Charles Bailey (who would become the director) and Joe Perkins to read it. That evolved into a group-reading which included Rachel Anne Mattox and Phyllis Dorflinger from Country Playhouse. Those two took the musical to CP's board of directors, and the outcome? The Playhouse asked the Fleck's if they could replace the earlier-announced production of *Company* with *Melody Hall*.

Lois Fleck is humbled by the enormous effort being made by CP to stage the work well and feels that the cast offers particularly strong voices for a work that includes everything from

classical to country/western music.

As rehearsals progressed, the inevitable cutting for time (Act I = 1 1/4 hours, Act II = 35 minutes) and appropriate revisions as they see it acted out, have prompted Lois to wonder, "whether the original writing or re-writing is the most important part" of the process of play-writing. She eagerly anticipates constructive criticism, the kind that can only come after a work is fully staged.

Marty, who has been quietly composing theatrical songs and church hymns all his life, will play a key role in their "ghost story" as the butler.

The musical is also being read by a number of theaters in other states and the Fleck's have received some positive responses. Still, they want to see it (July 20-August 11) before they believe this is all happening to them.

Ticket info: 697-9181 (1-5pm, Monday-Friday).

### Award-winning Playwright, 'Daring' Director and Critic Emeritus at CBTC

Tony, Obie, Drama Desk, Outer Critics Circle and Guggenheim Award-winning playwright Mark Medoff has led off Chocolate Bayou Theater Co.'s 1984 Preston Jones New Play Symposium as the first of three guest dramaturgs to critique and guide this year's plays-in-process. On June 30 and July 1, the author of such plays as *When You Comin' Back, Red Ryder?* and *Children of a Lesser God* watched intently as the works of emerging playwrights Randy Hall, Charles Leipart and Stephen Wylie were read on stage.

Those plays went back into their creator's hands for revisions and will surface again, before the public, July 13, 14 and 15 to be scrutinized by director Paul Baker, former artistic director of Dallas Theater Center where he received a Margot Jones award for "daring and con-

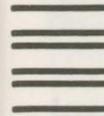
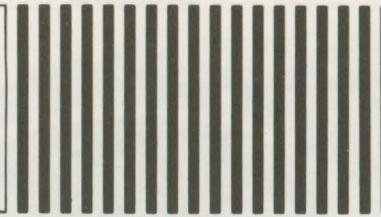
tinuous new play production" and the first Rodgers and Hammerstein award for most outstanding contribution to theater in the southwest.

His input will be evaluated by Hall, Leipart and Wylie and they will re-submit their plays two weeks later for Richard L. Coe on July 27, 28 and 29.

Mr. Coe is a Critic Emeritus having been the drama and film critic for the *Washington Post* since 1946. His list of awards is long and he has served on the President's cultural exchange staff, lectured around the world and written for numerous well-known publications.

Coe, Baker and Medoff are not the only invited critics — You are, too. The audience discussion which follows each reading is important to the process. It also allows theater-goers, who ordinarily see only the finished product, to be

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reading is important to the process. It also allows theater-goers, who ordinarily see only the finished product, to be

## CENTERSTAGE

a part of the effort and to observe how a show comes to be. (Interested? Call 759-9840)

Scripts came in from all over the U.S. (and one from Denmark) for consideration as part of this second annual symposium. CBTC's co-producing directors Pat Miller and Leonard Wagner and symposium coordinator John Pearson made the final selection of three plays and will, at the symposia's end, choose one of them for continued work resulting in a premiere during their 1984-85 season.

*Black Warrior* (June 30, July 13 and 27) was written by Randy Hall, drama critic since 1977 for the *Anniston Star* in Alabama. He has a masters in playwriting from Temple University and another of his plays, *Arts & Leisure*, won a 1982 competition sponsored by Playhouse on the Square and Circuit Play-

house in Tennessee.

*Mr. & Mrs. A* (July 1, 14 and 28) was scripted by Chicagoan Charles Leipart, who has a directing degree from Northwestern University and acted on stage and TV for 10 years. He has participated in numerous playwriting workshops and seminars and was a CAPS semifinalist in 1980-81. Now residing in New York City, his first works were staged there at Playwrights' Horizons.

*Rude Times* (July 1, 15, 29) is the creation of Pittsburgh-born Stephen Wylie. His *Skaters* was a Norman Lear Comedy Award-winner in 1983 and was staged in May at Magic Theatre in San Francisco. He has also written two scripts for TV's *The American Times* and been a resident playwright for several institutes, in addition to managing an experimental theater at the University of Iowa.

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**By POPulaire Demand . . .**

. . . Patty Hansen and her co-chairman Peggy Shiffick are the head POPulaires, a newly created support wing for Houston POPS Orchestra. Tasked to recruit givers for Friends of the POPS, increase ticket sales and assist with fundraising, all under the direction of the recently appointed POPS development director, Martha Munitz, the POPulaires held their first meeting June 11 with 83 invited guests.

According to Managing Director Cal Jones, the POPS must raise 55% of their annual costs from private sources to produce their seven or eight-program subscription series and 25-30 free programs presented a year in schools and parks. And while the 1983-84 season

broke even (or nearly so) they still have a cumulative debt of \$80,000. The organization hopes that their new development director and the POPulaires can work towards erasing deficit and increasing capital for expansion.

Presstime updates: The POPS were still talking about a possible move to permanent quarters in the Franklin Building — nothing firm to report, yet. They were hoping to announce their 1984-85 season in July, so keep your eyes peeled. Artistic Director/Founder/Principal Conductor/Arranger Ned Battista was in Michigan last month conducting the Detroit Symphony on a statewide pops tour.



At left: POPS Development Director Martha Munitz and Board President Craig McNeese are optimistic about the new POPulaires, headed by Patty Hansen, shown above left with Dee Murtaugh.

**Shakespeare Would Approve of Miller Theatre**

While trekking through Houston Shakespeare Festival's *Star Search* experience (see story p. 14) with founder Sidney Berger, writer Jim Bernhard also had the chance to ask the director about the kind of *Hamlet* production he will stage this month:

Berger's *Hamlet* is based on his concept that Shakespeare has provided a

depiction of power operating in a moral vacuum, in a world in which the only moral principles are decided by those who happen to be in control. Such a situation, in which "the time is out of joint," has many parallels in history, including our involvement in Vietnam, but Berger has chosen to re-set the play in Napoleonic Europe. *continued*

"That's a period in which the accoutrements of power were especially clear," he says, "a time when tens of thousands of soldiers — all beautifully dressed — were slaughtered in the cause of the leaders' egos."

Berger will not hesitate to cut sections from the play — an uncut *Hamlet* would run something over four hours — and to remove archaic language. Such changes, he believes, are in the spirit of Shakespeare himself to make the telling of the story accessible to a wide audience.

He also feels that Miller Outdoor Theatre is an appropriate setting to do Shakespeare as it approximates that of the Globe environment.

"Imagine the distractions in Shake-

spere's theater — performing in broad daylight at three o'clock in the afternoon, with people shouting or carrying on business conversations, horses whinnying and vendors hawking oranges. It's very much the same at Miller Theatre — only our distractions are sirens, barking dogs, airplanes and helicopters. Shakespeare would feel right at home."

□

*Hamlet* will play in repertory with *Two Gentlemen of Verona*, directed by Charles Krohn, July 27-August 11 at Miller Outdoor Theatre. The 10th Anniversary Festival performances, costing a quarter of a million dollars to present, are free to the public. Ticket info: 520-3290.

**G&S Mania Leads to Growing Pains**

Houston's Gilbert & Sullivan Society may be an organization growing out of its own skin. They started more than 30 years ago with a handful of local G&S enthusiasts staging a friendly little show using home-sewn costumes. Now, they can attract an international star (Alistair Donkin), rent the elegant Jones Hall, mount a three-performance production costing \$90,000, and have a board of directors active nearly year-round.

They have reached a turning point in their development and are facing some crucial issues according to board director and past president Glenn Blake.

Thelma Hearn has been their primary fundraiser for more than 20 years. "Sooner or later, we're going to wear her out, and before that happens, we need to put together some new fundraising ideas and develop new sources."

Tied into that, is the need for more publicity in all mediums to expand their audience, promote their shows and the Society's work. That will require more funding, whether in dollars or services.

Another arts-old question confronts

them — that of paying their performers. G&S currently provides a stipend for the music and assistant music directors, the director and his assistant, the stage manager and the star. The other cast and crew members are paid with exposure instead of cash. "But it's tough to attract good, young voices if they have other show possibilities that pay. We've been fortunate, so far."

The Society is also debating their hall needs — to play or not play in Jones Hall. One of the concerns pertains to its size. Many members feel that the 3,000-seat hall is not optimal for the works of Gilbert and Sullivan. "They should be done in a more intimate theater where every word can be understood. Remember, our principal singers are not taking a break from the Met — we need sound augmentation in a place that big.

"We tried that for the first time last year and hope to improve the sound quality this year, but it will cost us another \$5,000," says Dr. Blake, also noting that Jones Hall wasn't designed for all the varied uses it's put to cur-

rently, but for symphonic recitals and the like.

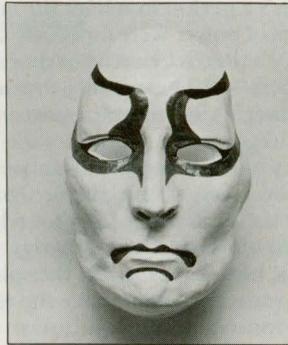
Size, sound and then, cost, is another of their problems, as it is for many arts groups who perform once or twice a year. The Society is paying close to \$7,000 to rent Jones Hall for its three-night run in July. They would like to present more performances but can't afford to yet.

Even if they could raise the money for additional performances, they might have problems getting hall dates.

Their correct classification as "infrequent performers" does have a disadvantage, in that they can't reserve dates more than 450 days in advance of a production. That may sound like a long time-period until one considers that "season performers" (opera, ballet, etc.) reserve their dates three years in advance, thus locking up all the "good" dates. Certainly, Houston's performance spaces have become overcrowded — it's not a new story and it's one that many people are working to change.

So why doesn't the Society mount their productions elsewhere?

"To many people in this city, Jones Hall is a monument to success. They feel that if you don't perform there, you are less than good." The Society hopes that the smaller of the two theaters, which will comprise the new Wortham Center, may be the answer to those dilemmas.



Graphic designer Joe Rattan created ceramic life masks for The Mikado characters based on Noh theater masks and Kabuki theater makeup. They'll be on display in Jones Hall.

What has been mentioned in this brief story represents only a smattering of the things Houston's Society must confront to progress. One thing seems clear, however, the G&S-mania is strong within their ranks and is certain to carry them through the growing pains. (If you don't believe that, just look closely at the Mikado chorus and you'll see Dr. Blake, a very busy dentist and family man who coordinates the program materials and chairs the Society's advisory and audition committees, up there on the stage singing his heart out after rehearsing with his cohorts for some 100 hours. He also collected the stories on p.34. And he is but one of the dedicated G&S'ers.)

## Thaddeus Paulhamus Knew the Answer!

To the riddle posed in the May issue of *Houston On Stage* Magazine about what instrument Beethoven used in *Prometheus*, etc. — the answer is "harp" and it was pictured in First City Bank's advertisement on the inside front cover.

*Houston On Stage* wishes to thank each of you who responded — correctly and, trumpet-, cello-, harpsichord-wise. Keep trying!

Mr. Paulhamus will receive dinner for four at Harvey's and tickets to an arts performance.

Correct answers were collected and the winner drawn at random.

Watch for another contest in the September issue, the 1984-85 Season Opener!

## TOT's Second Decade Begins With One Aria

Having set and met — many would say exceeded — high goals during its first 10 years, Texas Opera Theater starts its second decade with a new season, new board, new music director/conductor and a new project "One Aria Opera."

TOT's lady-at-the-helm, Jane Weaver, is credited with the idea for the one aria project which will be a number of 15-minute works for two-seven singers with at least one aria in each mini opera. Designed as a vehicle to stimulate and showcase new musical works without the enormous financial risk of producing major new works, TOT will encourage local and national opera, jazz, blues, rock and country/western composers/librettists to submit works that will be performed in a three-evening series next spring. (Composers may call 546-0290.)

*La Traviata* and *The Barber of Seville* are the two operas that TOT's main company will tour during the coming season. A 26-city schedule has been announced for the tri-state area — Texas, Louisiana, Oklahoma — from February 1-March 5, 1985 for *Traviata*. Nationally, the 20-or-so singers will tour *Barber* in 14 cities including several in Florida, Michigan, New York, Virginia, Massachusetts, Illinois, Maine and Kentucky from April 9-May 6, 1985.

The eight-member residency company's season includes a puppet show, *For the Birds*; a one-hour opera for kids titled *Chanticleer*; *A Little Light Music* which is a selection of operetta pieces; and an untitled '20's revue. Their performance schedule starts in September 1984, and runs through mid-December in the tri-state area.

Louis Salemno's four-year, 200-opera-performances residency as principal conductor and music director for TOT's main company has led to a major freelance career nationally. Maestro Daniel Lipton will now step up to the



HGO's General Director David Gockley was pleased to be accosted by three courtesans at TOT's Warwick Post Oak gala.



Photos: Jim Caldwell

TOT's 1984 gala, *La Danse des Camélias* (a tune from *La Traviata*), was a flashback to 1850s Paris. Development Director Tim Fox estimates they will net \$50,000+ to help support TOT's tri-state touring. Above, l to r: Sultana Kaldis, gala chairman; Terrylin Neale, TOT's founding president; and Jane Weaver, general manager.

TOT podium having led the National Symphony Orchestra of Columbia and Opera de Columbia for seven years.

TOT's board members are based in cities throughout Texas but they came together for the election of 1984-85 officers, who are: Mrs. Henry Clay Koontz of Victoria, chairman; Robert B. Dyer of Houston, president; Helen J. Farabei of Wichita Falls, first vice president; Nancy Anguish of Midland and Marilyn Abendroth Tarpay of Lafayette, La., vice presidents; Mrs. Emogene C. Hitchcock of Denison, secretary; and Ann Kennedy of Houston, treasurer. ★

Carol S. Conway

# Star Search

## at Stratford-on-the-Bayou

by Jim Bernhard

A pantheon of leading actors — including Richard Chamberlain, Richard Dreyfuss, Richard Gere, Frank Langella, Ken Marshall, Richard Thomas, Henry Winkler and Michael York — would be the dream of any director in the world. It was no dream, but frenetic reality, for Sidney Berger, founder and producing director of the Houston Shakespeare Festival, in his quest for a Hamlet for the 10th anniversary production this summer at Miller Outdoor Theatre.

Berger's notion that the Festival has reached the point at which it needs the stature provided by performers of recognized name and ability was shared by the Cullen Trust for the Performing Arts. That foundation provided a grant to cover expenses for such a star, including a salary — modest, perhaps, compared to the film and television earnings that noted actors can command, but substantially more than the stipends customarily paid by the Festival.

Berger's star search began through his connection as a North American board member of the Shakespeare Globe Centre, which is raising funds for the restoration

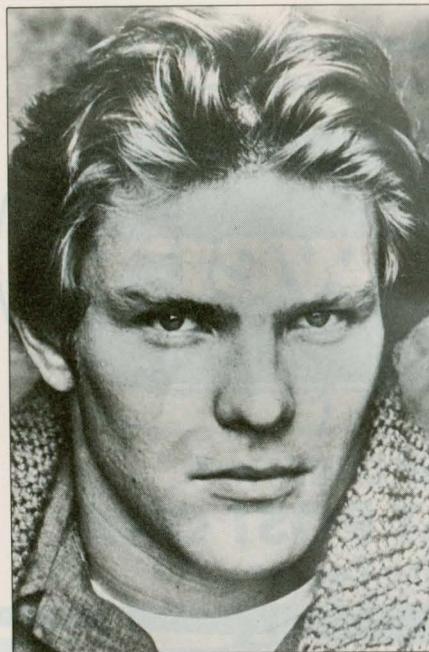
of the 16th-century Globe Theatre in London. Actor Sam Wanamaker, executive chairman of the Centre, suggested that English actor Michael York might be interested in playing Houston's Hamlet.

When Berger was in London in April 1983, he called York, whose reply was, "Yes, yes — I want to do it. I must play Hamlet before I'm too old. But I can't give you a firm answer right now, and I'm leaving tomorrow morning to make a picture in India."

Left hanging, Berger returned to Houston, continued periodic communication with York, and waited almost a year before the actor reluctantly declined owing to film commitments that conflicted with the dates.

Then began negotiations with Dreyfuss, Chamberlain, Marshall and others.

"For the most part, their agents' first reaction was always negative," recalls Berger. "There is a considerable difference between the amount of money we offer and the hundreds of thousands of dollars their clients receive for a few weeks' work in a film. They made me feel



Houston's Hamlet: Ken Marshall

as though we were some minor-league ball club asking Mickey Mantle to come down and play a few games with us."

But without exception the actors themselves were all extremely interested in the project, says Berger. Richard Dreyfuss discussed his concept at length and asked Berger to hold off casting for three weeks while he tried to rearrange his movie schedule. Richard Thomas wanted to do the role, but his agents finally insisted that he not tie himself up in Texas for such a long period — eight weeks in all, including rehearsal and performance dates. Richard the third (Chamberlain) was eager to perform here, but his agent reported he was previously committed to do another play during that time period.

"I explained to all of them right away that our Festival had not yet achieved the stature of Stratford or San Diego or Oregon. And certainly the money we were offering wouldn't tempt any of them," relates Berger.

"Most of the major stars are eager to have a chance to play the great classic roles. It's just that they aren't often asked."

Berger persisted in the contacts he had established, and finally his determination paid off. Mere weeks before the Festival dates, Ken Marshall, the star of the movie *Krull* and the television mini-series *Marco Polo*, was able to clear his schedule in order to portray the moody Prince of Denmark at Houston's "Stratford-on-the-Bayou."

Marshall, who has been called "a young Errol Flynn," is no stranger to Shakespeare. Juilliard-trained, he has appeared as Ferdinand in *The Tempest* (opposite Anthony Hopkins) at the Mark Taper Forum, as Claudio in *Much Ado About Nothing* for American Shakespeare Festival, in *Hamlet* and *Pericles* for New York Shakespeare Festival, and as Antipholus in *The Comedy of Errors*.

He also starred as Tony in Jerome Robbins' Broadway revival of *West Side Story* (which was presented in Houston by Theatre Under The Stars), and he has just completed a new film, *La Pella*, co-starring with Burt Lancaster and Marcello Mastroianni.

Director Berger was previously successful in snaring a well-known actor, Dan O'Herlihy, who played the title role in the 1980 production of *King Lear*. Berger had asked Vincent Dowling, director of the Great Lakes Shakespeare Festival, if he could suggest an actor for the role.

"Sure," said Dowling, "my brother-in-law." His relative turned out to be O'Herlihy, whom Berger telephoned.

"Do you want to play *King Lear* in Houston for very little money?" he asked.

"Yes," was O'Herlihy's immediate reply. "I can put bread on the table anytime with a movie — but *Lear* is something I have to do."

Berger plans to continue his guest artist policy, bringing in noted performers for leading roles, working toward the goal of a fully professional company — and possibly even a year-round professional theater affiliated with the drama department of the University of Houston-University Park. ★

Contributing Editor Jim Bernhard, a "man of the arts," is a writer, arts consultant, actor and host of Channel 8's Greenroom.

Houston's original "Theater Crowd" cafe.

# The Bowery

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*HST*

## THE HOUSTON SHAKESPEARE FESTIVAL 1984

Tenth Anniversary Season

### HAMLET

July 27, August 2, 4, 8, 10

### THE TWO GENTLEMEN OF VERONA

July 28, August 1, 3, 9, 11

Produced by the  
University of Houston—University Park  
Drama Department

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 and are jointly sponsored by a grant from the Texas Commission on the Arts.

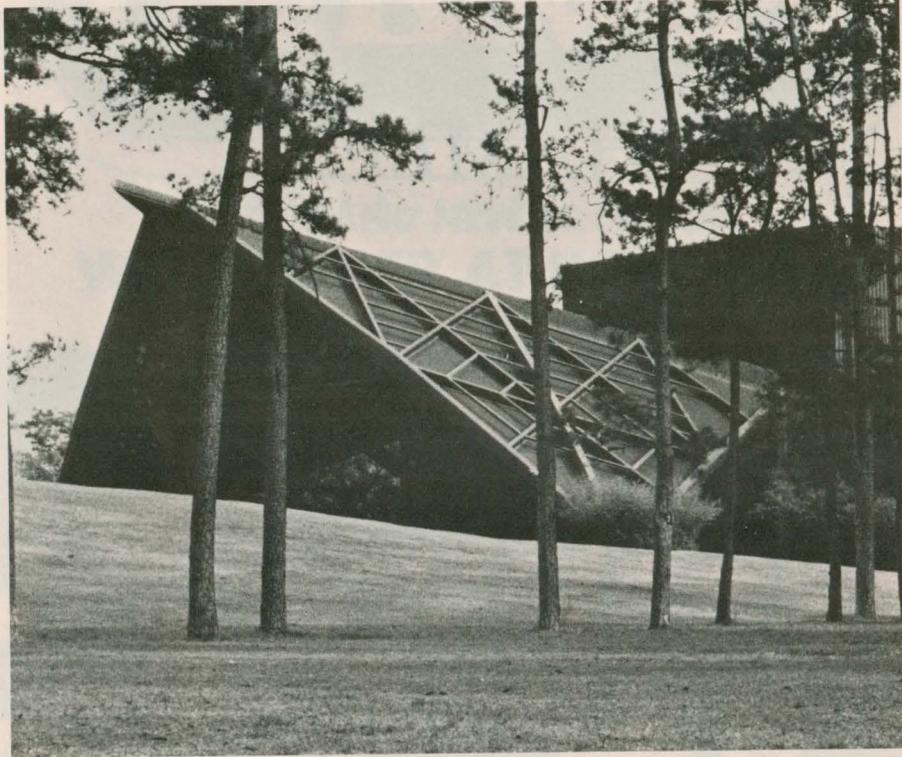
Special appreciation for major support is extended to the Cullen Trust for the Performing Arts and the Scholarship Foundation of the Houston Delphian Assembly.

The Houston Shakespeare Festival gratefully acknowledges special grants from Gloria G. Acker — P. Davis Trust, The Brown Foundation, Exxon Company, U.S.A., the Festivals Company Board of Directors, First City National Bank, The Humphreys Foundation of Liberty, Texas, Lancaster Hotel, RepublicBank Houston and Sohio Petroleum Co.

HOUSTON ON STAGE

## Miller Outdoor Theatre

for the Performing Arts  
Owned and operated by the  
Parks and Recreation Department, City of Houston  
Donald G. Olson, Director



### Staff for Miller Outdoor Theatre

John O. Campbell	General Manager
Molly Parkerson	Administrative Assistant
Donna Dalcour	Clerk
Doug Barhorst	Stage Carpenter
Jack Pate	Sound Engineer
R.D. Synder	Property Master
T.D. Hulce	Stage Electrician

Designed by the architectural firm of Eugene Werlin and Associates and winner of three major architectural awards, the theater is a steel construction with an air-conditioned stage and a roof extending over 1,700 seats. Over the past 15 years, Miller Theatre has presented over 1,600 free activities (ballet, opera, concerts, theater, etc.) with an attendance of over 4.7 million people.



Kathryn J. Whitmire, Mayor

## CITY OF HOUSTON

Post Office Box 1562 Houston, Texas 77251

OFFICE OF THE MAYOR

### GREETINGS:

It is my pleasure as Mayor of the City of Houston to welcome you to the Houston Shakespeare Festival.

For your enjoyment and enrichment and in celebration of its 10th anniversary season, the Houston Shakespeare Festival will present *HAMLET* and *THE TWO GENTLEMEN OF VERONA*, produced by the University of Houston — University Park Drama Department.

We are most proud of the success of the unique Houston Shakespeare Festival and greatly appreciate the efforts and contributions of the Cultural Arts Council of Houston, the Miller Theatre Advisory Council and the many companies and foundations that join with our Parks and Recreation Department to support the Miller Theatre. We are especially proud of the UH Drama Department, and know you share our appreciation for their dedication and hard work that has ensured the continued success of this wonderful summer program.

Again, welcome to the Houston Shakespeare Festival, and please accept my best wishes for a most enjoyable occasion.

Sincerely,

Kathryn J. Whitmire

# Hamlet

by William Shakespeare



Photo: Jim Caldwell

Directed by **Sidney Berger**  
 Sets by **Arch Andrus**  
 Costumes by **Barbara Medlicott**  
 Lighting by **John A. Gow**  
 Music by **Robert Nelson**  
 Combat and mime by **Claude Caux**

Individual performances have been sponsored as follows: July 27 by **Exxon Company, U.S.A.**; August 4 by **Sohio Petroleum Co.**; and August 10 by **The Humphreys Foundation of Liberty, Texas.**

## The Cast

(in order of appearance)

Bernardo, a soldier	James Black
Francisco, a soldier	Jeff Baldwin
Horatio, Hamlet's friend	Dante DiLoreto
Marcellus, an officer	William Gelber
Ghost of Hamlet's father	Harry Booker
Claudius, King of Denmark, Hamlet's uncle	Charles Krohn
Gertrude, Queen of Denmark, Hamlet's mother	Robin Bradley
Hamlet, Prince of Denmark	Ken Marshall
Laertes, Polonius' son	Richard Hill
Ophelia, Polonius' daughter	Luisa Amaral-Smith
Polonius, Lord Chamberlain	Timothy Arrington
Rosencrantz, Hamlet's friend	Jeff Bennett
Guildenstern, Hamlet's friend	Kent Johnson
Player Queen	Mary Chovanetz
Player King	traveling actors
Lucianus	Sam Russell
Osric, a courtier	Chuck Hudson
Norwegian Captain	Daniel Christiaens
Gravedigger	James Black
The Court	Harry Booker
	Charles Fuller, Allison Pennel, Carrie Reese, Greg Ruhe, Denise Sebesta, Norman Stewart, R. Alan Wrotenbery

## The Plot

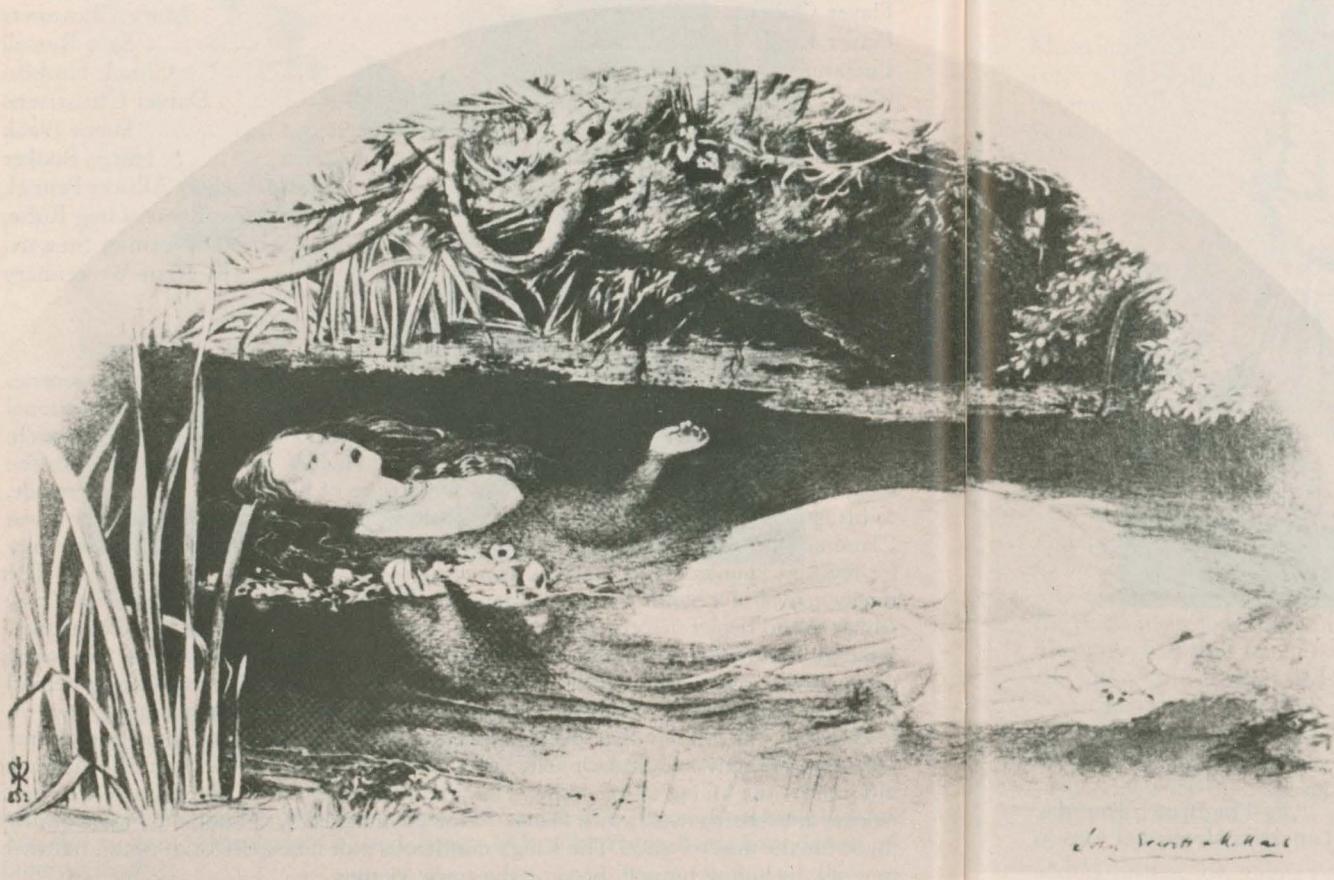
A ghost in the shape of the recently deceased King Hamlet appears to the sentries on the battlements of Elsinore Castle in Denmark. Its appearance at a time of national disquiet over a pending confrontation with Norway with a new and untried monarch, prompts the soldiers to summon the young Prince Hamlet. In deep mourning for the king, his father, and outraged by the hasty marriage of his mother, Queen Gertrude, to his father's brother, Claudius (now king), Hamlet learns from the ghost that it was Claudius who killed his father. While gathering evidence to support the ghost's plea for revenge, Hamlet feigns insanity, assaulting the gentle Ophelia in the process. The timely arrival of a band of actors prompts Hamlet to arrange the enactment of a play which would depict a scene to parallel his father's death. The King, now frightened, arranges for Hamlet to be sent to England. Before his departure, however, the young prince reviles his mother and in a rage kills Polonius, who was eavesdropping behind a curtain. More fearful of Hamlet than ever, Claudius arranges for his murder once on foreign soil. The murder plan foiled, Hamlet returns to Denmark to take action against Claudius. He arrives to find Ophelia dead, his former love drowned from the madness induced by the killing of her father. Her grief-stricken brother, Laertes, agrees to participate in a fencing match with Hamlet, a match arranged by Claudius to have a deadly finale for the angry Prince. The King's murderous plot miscarries once again, but this time all, including himself, become the tragic victims.

Objections, non-sequiturs, cheerful distrust, joyous mockery — all are signs of health. Everything absolute belongs in the realm of pathology.

Friedrich Nietzsche

There is an oak tree planted in a costly jar, which should have borne only pleasant flowers in its bosom; the roots expand, the jar is shattered.

Johann Wolfgang von Goethe



## On Hamlet

It is important, even crucial, to think of the Ghost not as we think of ghosts generally, but as the men of Shakespeare's time thought of them . . . The Ghost is a spirit that can take on any shape for any purpose. The most that can be said is that it *looks* like Hamlet's father, that it has taken on the *shape* of Hamlet's father. What it *really* is, no one can say . . . If we don't understand this clearly, then we don't really understand the play.

Isaac Asimov

To sum up: your father, whom you love, dies, you are his heir, you come back to find that hardly was the corpse cold before his young brother popped on to his throne and into his sheets, thereby offending both legal and natural practice. Now why exactly are you behaving in this extraordinary manner?

Tom Stoppard

# The Two Gentlemen of Verona

by William Shakespeare



Photos: Jim Caldwell

Directed by **Charles Krohn**  
Sets by **Arch Andrus**  
Costumes by **Barbara Medlicott**  
Lighting by **John A. Gow**  
Music by **Robert Nelson**

Individual performances have been sponsored as follows: July 28 by **The Brown Foundation**; August 3 by **RepublicBank Houston**; August 9 by the **Lancaster Hotel**; and August 11 by **Gloria G. Acker — P. Davis Trust**.

## The Cast

(in order of appearance)

Proteus	} the two gentlemen	Jeff Bennett
Valentine		Richard Hill
Tailors		Vaughn Johnson, William Gelber
Speed, a clownish servant to Valentine		Dante DiLoreto
Julia, beloved by Proteus		Kathleen Trageser
Lucetta, waiting woman to Julia		Sarah Jane Moody
Antonio, father to Proteus		Harry Booker
Panthino, servant to Antonio		Kent Johnson
Silvia, beloved of Valentine		Melissa Gray
Launce, a clownish servant to Proteus		James Black
Thurio, a foolish rival to Valentine		Daniel Christiaens
Duke of Milan, father to Silvia		Timothy Arrington
Ursula, servant to Silvia		Allison Pannel
Outlaws		Kent Johnson, Vaughn Johnson, William Gelber
Musician		R. Alan Wrotenbery
Host where Julia lodges		Dennis Wells
Eglamore		Harry Booker
Servants		William Gelber, Charles Fuller

## The Plot

Two friends part company. Valentine leaves Verona to seek honor in the Court of Milan while Proteus remains at home to seek love in the person of Julia. Unaware of the young people's mutual devotion, Proteus's father decides to send his son to join Valentine, who has, in the meantime, fallen madly in love with the Duke's daughter Silvia. Overjoyed to see his friend, Valentine introduces Proteus to his beloved Silvia and reveals to him their plans for elopement made necessary by the Duke's preference for the wealthy suitor Thurio. Proteus falls instantly in love with Silvia and, traitor to both friend and beloved, reveals the elopement plot to Silvia's father, who then banishes Valentine from Milan. Proteus, in a desperate attempt to gain access to Silvia, pretends to aid in Thurio's suit. Meanwhile, Julia, in a man's disguise, has travelled to Milan to see her beloved Proteus. Overhearing Proteus assist Thurio in a serenade to Silvia, Julia introduces herself to Proteus as a page. He takes her/him into his service with a commission to take a love-token to Silvia, the token being the ring given to Proteus by Julia. Silvia rejects the ring and escapes from Milan to join Valentine, who is now chief of a band of outlaws (men also banished for minor infractions) living in a nearby forest. Upon capture by the outlaws, Silvia is rescued by Proteus and the page, who have followed her. The relief of rescue is short-lived, however, as Proteus attempts to ravish her. But, just in the nick, Valentine, having heard all from a nearby cave, steps forward to denounce his friend. Proteus is contrite, and Valentine, true friend that he is, forgives and offers him Silvia. Upon this offer the page faints. Her true identity is discovered, and a reconciliation with Proteus ensues. When cowardly Thurio, who has arrived with the Duke, refuses to fight Valentine for Silvia, the Duke bestows Silvia upon her true love Valentine, and, adding further joy, grants pardon to the outlaws. All return happily to Milan.

## On *The Two Gentlemen of Verona*

The actions of the characters of *Two Gentlemen of Verona* are not more probable than the language they speak which is neither Italian nor English but the language of wit and sometimes, half-wit.

Matthew Winston

The love of men to women is a thing common and of course; the friendship of man to man infinite and immortal.

John Lyly

O, how this spring of love  
resembleth  
The uncertain glory of an  
April day  
Which now shows all the  
beauty of the sun  
And by and by a cloud  
takes all away.

William Shakespeare

Experience is depressing,  
and it would be a mistake  
to be willing to learn  
from it.

Edward Bond

Love is too young to know what  
conscience is,  
Yet who knows not conscience is  
borne of love.

William Shakespeare



### SIDNEY BERGER

*Producing Director*

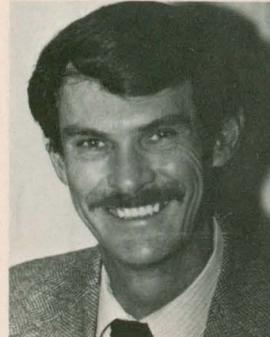
Founder of the Houston Shakespeare Festival, a member of the Shakespeare Globe Centre Board, and a founding member of the National Conference of Shakespeare Theatres, Dr. Berger has directed such HSF productions as *Macbeth*, *King Lear* and *The Comedy of Errors*. Chairman of the University of Houston-University Park Drama Department, his recent UH production of *Company* was selected by the Department of Defense to tour the Pacific in 1985, the fifth of his productions to be given this honor. He has directed *Grease* for Theatre Under The Stars and for 2½ years directed *Crime Stoppers* for Channel 13. Dr. Berger served in Europe as a drama specialist for the U.S. State Department and in 1979 was invited by the West German government to confer with heads of leading West German theaters. Also a playwright, his music drama *The Last Temptation of Christ*, written in collaboration with Theo Fanidi, was recently premiered by the Great Lakes Opera in Milwaukee.



### CHARLES KROHN

*Director and Actor*

Charles Krohn's many credits in 20 years of Houston theater include major roles in Alley Theatre productions of *The Three Sisters*, *The Imaginary Invalid* and *Harvey*; starring roles in over 20 shows for Theatre Under The Stars, among them, Fagin in *Oliver* and the title role in the thrice-produced *Scrooge*; Macduff in *Macbeth* and Shylock in *The Merchant of Venice* for HSF; and at UH, Dysart in *Equus* and the First Player in *Rosencrantz and Guildenstern Are Dead*. In addition, he appeared with Ginger Rogers in *Mame* at the Houston Music Theatre and was seen as Felix in *The Odd Couple* at Dean Goss Dinner Theatre. He has appeared in numerous TV shows and has major movie credits in *The Bad News Bears Break Training*, *Futureworld* and the CBS movie, *Red Alert*. Mr. Krohn, also a professor of English at the University of St. Thomas, has directed for the Houston Shakespeare Society and the Houston Cabaret Theatre. For HSF last season, he was the director of *The Winter's Tale*.



### ARCH ANDRUS

*Set Designer*

Arch Andrus has designed all the scenery for HSF since its first season in 1975 and has been set designer for the UH Drama Department since 1979. In the over 95 productions that Mr. Andrus has designed in his career, those at UH include *Man of La Mancha*, *Indians*, *The Threepenny Opera*, *The Seagull*, and most recently, *Sly Fox*. He designed the scenery for the Equinox Theatre production of *Jesus Christ Superstar* presented at Miller Theatre and the first production of *Getting Out* for Stages. Mr. Andrus' credits also include *The Star-Spangled Girl* for Dallas Theatre Center, *Sleuth* for the opening of Cabaret Theatre, commercials for David Berman Films, *Raisin in the Sun* for Hester House, and productions for Marietta's Dinner Theatre and Theatre Under The Stars.



### BARBARA MEDLICOTT

*Costume Designer*

Among Barbara Medlicott's productions at the University of Houston-University Park Drama Department, where she has been a designer since 1976, are *The Bourgeois Gentleman*, *Charley's Aunt*, *Chicago* and *The Elephant Man*. Her work for HSF in three past seasons has included *King Lear*, *The Merry Wives of Windsor* and *Much Ado About Nothing*. While a student at the University of Missouri, Ms. Medlicott enjoyed the distinction of having her thesis production selected by the American College Theatre Festival to play at Kennedy Center. Upon receiving her degree in 1974, she was appointed costumer at Purdue University. Among her projects at Purdue was costuming *Marathon 33*, a production designed in collaboration with the distinguished set designer Jo Mielziner. She has also designed for Indiana and Missouri Repertory Theatres.



### JOHN A. GOW

*Lighting Designer*

On the staff of the UH Drama Department for three years, where he has created the lighting design for 12 productions, Mr. Gow holds a BFA degree in design from the University of Oklahoma and an MFA from Southern Methodist University. His numerous credits include designs for Stages, three seasons with the Children's Theatre Festival, and three seasons with Lubbock Summer Musicals. While associated with SMU, Mr. Gow served as an intern under Marilyn Rennegal and Ken Billington, both lighting designers with the Dallas Civic Opera, and designed the lights for *Voices of Change* produced by KERA-TV in Dallas. This is Mr. Gow's fourth season with HSF.



**CLAUDE CAUX**

*Director of Combat, Mime and Stage Movement*  
On the UH Drama Department and Houston Opera Studio faculties, Claude Caux is director of the UH Mime Troupe and has created mime and combat sequences for the Drama Department and HSF productions. For Houston Grand Opera, he has directed combat sequences in *Don Giovanni*, *Otello*, *Die Meistersinger*, *Don Carlo* and *Carmen*. An internationally recognized fencing master, Mr. Caux taught fencing to Marcel Marceau who, in turn, instructed Caux in the art of mime. He has been seen at UH in his one-man show *Silent Fantasies* and directed and performed with the UH Mime Troupe in productions that include *Untold Tales*, *Out of Our Mimes*, *Mime Time Tales* and *Mimages*. A native of France, Mr. Caux has been twice honored by the French government, first in 1964 when he received the *Medaille d'honneur de in Jeunesse et des Sports* and in 1980 when he was awarded the *Palmes Academiques*.



**ROBERT NELSON**

*Composer/Music Coordinator*  
Robert Nelson studied composition with Robert Beadell at the University of Nebraska and with Ingolf Dahl and Halsey Stevens at the University of Southern California. Composer for the past four seasons of HSF productions, Dr. Nelson has also written the scores for this season's two original CTF productions — *Snow White* and *Shapes, Sadness, and the Witch*. He has composed soundtracks for several major film documentaries, including the award-winning *Apollo File*, and his opera, *The Commission*, had its premiere in London in 1974. Currently on the faculty of the UH School of Music, Dr. Nelson has been musical director for such drama department musicals as *Chicago* and *Company*, and has collaborated on a series of works for music and mime with Claude Caux and the UH Mime Troupe. Dr. Nelson is also the pianist for Houston POPS Orchestra.



**MICHEL BEZMAN**

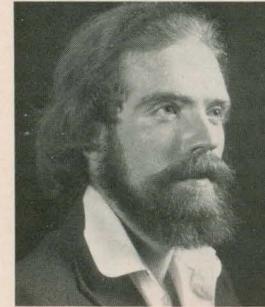
*Cover Artist*

Michel Bezman created the cover for this issue of *Houston On Stage Magazine* to celebrate the 10th anniversary of the Festival. He is a professor of architecture at UH and is known for his collages, which are part of a number of private and corporate art collections. He has shown his work in numerous exhibitions, and he is represented by DuBose Gallery, where he had a one-man show last May. Mr. Bezman has received the Paddington Award and was selected for "Dimension Houston 82," the art show sponsored by the Art League of Houston. In addition to the 1982 HSF poster, he has also designed commemorative posters, covers for the Houston Symphony programs and the cover for the "L5 Space Development" conference, where he showed a selection of his collages. Mr. Bezman's work was recently selected for inclusion by the Archives of American Art at the Smithsonian Institution.



**LUISA AMARAL-SMITH**

Appearing at UH as Joanne in the drama department production of *Company* last season and as Lydia in the 1980 *Runaways*, Luisa Amaral-Smith has also been seen as Ceres in *The Tempest* for HSF and as Phoebe in *Sleeping Beauty* for CTF. She made her national television debut as a vocalist on *The Dinah Shore Show* with other credits including those of principal vocalist for Six Flags, Inc., the Midstream Band, and for many nightclubs in the Houston area. At the Backstage Theatre in Temple, she was seen as Alice in *I Never Sang for My Father*, and for the University Playhouse in Commerce her roles included Tzeitel in *Fiddler on the Roof* and Catherine in *And Miss Reardon Drinks a Little*.



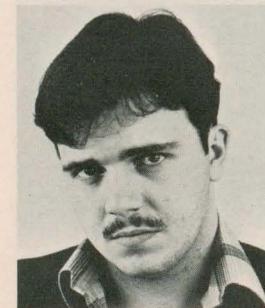
**TIMOTHY ARRINGTON**

As a member of the Alley Theatre company, Timothy Arrington has been seen in roles that include Sgt. Carlino in *Wait Until Dark*, Rogers Canfield in *Holy Ghosts*, Fag in *The Rivals*, Isaiah in *Family Business*, Quine in *Donkey's Years* and Christopher Wren in *The Mousetrap*. Active in Houston theater for the past ten years, he appeared at UH in such drama department productions as *Candide*, *Oh, What a Lovely War!*, in the title role of *The Bourgeois Gentleman* and as Sly in *Sly Fox*. Among his roles in his seven seasons with HSF are Dogberry in *Much Ado About Nothing*, Gremio in *The Taming of the Shrew*, Polonius in the 1977 *Hamlet* and Gloucester in *King Lear*.



**JAMES BLACK**

Appearing last year as Camillo in *The Winter's Tale* and as the Merchant in *The Comedy of Errors*, this is James Black's second season with HSF. His past credits include productions of *Measure for Measure*, *Henry V*, *Caesar and Cleopatra*, *The Philadelphia Story* and *The Day They Shot John Lennon*. Most recently he has been seen as Megs in Main Street Theater's *Strange Snow* and as Dr. Stu Framingham in Stages' *Beyond Therapy*.



**JEFF BALDWIN**

Currently in his third season with HSF, Jeff Baldwin appeared in *The Winter's Tale*, *The Comedy of Errors* and as Leonardo in *The Merchant of Venice*. Mr. Baldwin's roles at UH, where he is a student, include Harry in *Company*, Abner Truckle in *Sly Fox*, Ross in *The Elephant Man*, Henry Carver in *Design for Living* and Fancourt Babberly in *Charley's Aunt*. In addition he has appeared on television's *Crime Stoppers*, and for the Texas Renaissance Festival, his credits include Montjoy in *Henry V* and Laertes in *Hamlet*.



### JEFF BENNETT

In his three seasons with HSF, Jeff Bennett has been seen as Flute in *A Midsummer Night's Dream*, Costard in *Love's Labor's Lost*, Stephano in *The Tempest*, Florizel in *The Winter's Tale* and Dromio of Syracuse in last season's *The Comedy of Errors*. His many roles at UH, where he is currently a student, have included John Merrick in *The Elephant Man*, Simon Able in *Sly Fox*, Rosencrantz in *Rosencrantz and Guildenstern Are Dead*, the Pharaoh in *Joseph and the Amazing Technicolor Dreamcoat* and Crow in *The Tooth of Crime*. Mr. Bennett has for several seasons performed leading roles for CTF and has also appeared in *The Woolgatherer* for Chocolate Bayou Theater Co.



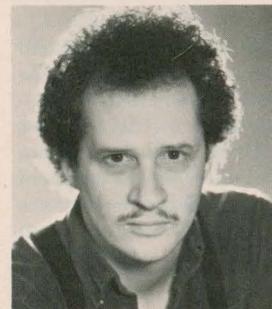
### HARRY BOOKER

Beginning his theatrical career with the Armed Forces Radio and Television Service as program director for Station Alaska, Mr. Booker has since 1968 performed in or directed more than 60 productions in area theaters. As owner of Meridian Associates and media director of a Houston-based corporation, he has been involved in numerous industrial films and television productions. In addition to acting and directing for the Chocolate Bayou Theater Co., where he has been a four-year staff member, he serves currently as production manager. As an actor with that theater he was most recently seen as L.D. Alexander in *The Last Meeting of the Knights of the White Magnolia*.



### ROBIN BRADLEY

Now in her fifth season with HSF, Miss Bradley will be remembered for performances that include Rosalind in *As You Like It*, Cordelia in *King Lear*, Luciana in *The Comedy of Errors* and Perdita in *The Winter's Tale*. She was seen as Arlene in *Getting Out* for Stages, both in the original production and the recent revival, and at the Alley Theatre, performed the role of Irina in *Echelon* under Soviet director Galina Volcheck. Film and TV credits include principal roles in the recently aired NBC Movie of the Week *Adam*, the NBC pilot *Brenda Starr* and the feature films *Screams of a Winter Night* and *If They Die*.



### DANIEL CHRISTIAENS

Last year for HSF Mr. Christiaens performed the roles of Autolycus in *The Winter's Tale* and Angelo in *The Comedy of Errors* and for Stages appeared as Carl in *Getting Out*. Appearing in and directing numerous children's theater productions at Centenary College, he also appeared there in such major roles as Argan in *The Imaginary Invalid*, Jerry in *Zoo Story* and McCann in *The Birthday Party*. At Oklahoma Theatre Center his roles included Cromwell in *Anne of the Thousand Days* and Teddy in *When You Comin' Back, Red Ryder?* Summer stock credits include Richard in *Lion in Winter*, Don Quixote in *Man of La Mancha* and Partridge in *Tom Jones*.



### DANTE DILORETO

Among Mr. DiLoreto's roles as a member of the Young Company of the Alley Theatre last season, were Claudio in *Measure for Measure*, Frank in *Bad, Bad, Jo Jo* and Clint in Mary Gallagher's *Little Bird*. For Shakespeare/Santa Cruz during the 1983 season he was seen as Fenton in *The Merry Wives of Windsor* and Lennox in *Macbeth*. Among his other roles are Benedick in *Much Ado About Nothing*, Derek in *Once a Catholic*, Wagner in Giles Havergal's production of *Doctor Faustus*, and Clifford in *Deathtrap*. Mr. DiLoreto received his training at the University of California at Santa Barbara, where he earned a BFA degree, and at the Royal Academy of Dramatic Art in London.



### WILLIAM GELBER

A recent graduate of UH, Mr. Gelber has been seen in drama department productions as Polonius in *Rosencrantz and Guildenstern Are Dead* and Ernest Friedman in *Design for Living*. Further credits have been earned at Sam Houston State University as Renfield in *Dracula*, Ralph in *Knight of the Burning Pestle*, Mike in *A Moon for the Misbegotten* and the Policeman in *The Madwoman of Chaillot*. For Stages Mr. Gelber has appeared as Petruccio in *The Taming of the Shrew* and Sparger in *Kennedy's Children* and for the Bryan Community Theatre, as Peter in *The Diary of Anne Frank*. Other roles include Hamlet and the Dauphin in *Henry V* at the Texas Renaissance Festival.



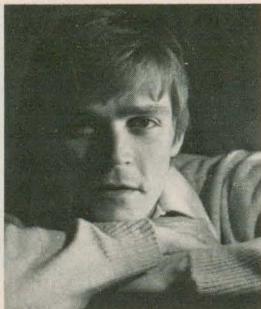
### MELISSA GRAY

Most recently, Melissa Gray appeared with the Alley Theatre as Pooch Bear in *Winnie-The-Pooch*, Maura in *Little Bird* and Juliet in *Measure for Measure*. She has also appeared with the Oxford Playhouse in England, the Peterborough Players in New Hampshire, and the Berkshire Theatre Festival in Stockbridge, where she played the Little Nun in *The House of Blue Leaves*. At the London Academy of Music and Dramatic Art, she was featured as Cecily in *The Importance of Being Earnest* and Perdita in *The Winter's Tale*. Her many roles at Yale University included Sybil in *Private Lives* and Elvira in *Blithe Spirit*. Miss Gray also studied at the Neighborhood Playhouse in her native New York.



### RICHARD HILL

Last year's HSF audiences will remember Mr. Hill as Antipholus of Syracuse in *The Comedy of Errors* and as the Clown in *The Winter's Tale*. He has also acted with the Utah Shakespearean Festival and the Three Rivers Shakespeare Festival. In his two years with the Alley Theatre Young Company, he has been seen as Daddy in *The American Dream*, Cancer Man in *Holy Ghosts*, Snell in *Donkey's Years* and as Provost and Elbow in *Measure for Measure*, which he also directed. At Pennsylvania State University, where he received an MFA degree in the Professional Actor Training Program, his many roles included Mercutio in *Romeo and Juliet* and Vladimir in *Waiting for Godot*.



### KENT JOHNSON

In addition to earning a BA degree from Austin College, Kent Johnson has studied in New York at the American Mime Institute and Circle in the Square. He has appeared in five productions for CTF (most recently in *Snow White*) and in last year's *The Winter's Tale* for HSF. For Main Street Theater his credits include Apollodorus in *Caesar and Cleopatra* and Marley in *Scrooge and Marley*. Among his roles for Stages are Horst in *Bent* and Cotton and Purvis in *Short Orders*. In New York Mr. Johnson was seen as Bruno in *The Third Daughter* at Quaigh Theatre, and as a member of the Alley Theatre's Young Company, he has appeared as Albany/Knight in *The Dresser*, Angelo in *Measure for Measure*, Hershel in *Tennessee*, the Laborer in *Uncle Vanya* and a variety of roles in *Anna Akhmatova*.



### VAUGHN JOHNSON

Last season with HSF, Mr. Johnson was seen in *The Winter's Tale* and as Dr. Pinch in *The Comedy of Errors*. Other Houston credits include appearances in several children's theater productions, as well as in Chocolate Bayou Theater's *Dog's Hamlet*, *Cahoot's Macbeth* and *The Last Meeting of the Knights of the White Magnolia* in which he played the role of Milo Crawford. Among his roles at Kansas University, where he received an MA degree, were Dogberry in *Much Ado about Nothing*, Schneider in *Evening Light* and the title role in *Pinocchio the King*. At East Central University in Oklahoma, his roles included Orgon in *Tartuffe*, Stewpot in *South Pacific* and Cheswick in *One Flew over the Cuckoo's Nest*. As a director his credits include *The Sand Castle* and *Pvt. Wars*.



### KEN MARSHALL

Mr. Marshall, whose appearance with HSF has been made possible by a generous grant from The Cullen Trust for the Performing Arts, is an actor with a wide range of credits that have been rapidly collected since he completed training at the Juilliard School. He was working within a week of graduation starring opposite Ed Ames in a stock production of *Shenandoah*, followed by the role of Ferdinand in *The Tempest* with Anthony Hopkins at the Mark Taper Forum. For Jerome Robbins he played the role of Tony in the recent Broadway revival of *West Side Story*, and his credit list continues with engagements for Shakespeare in the Park, New York; the New York Shakespeare Festival; and the American Shakespeare Festival. Film credits consist of starring roles in Columbia's *Krull* and in Liliانا Cavani's *Le Pelle* opposite Burt Lancaster and Marcello Mastroianni. On television he was recently seen in the title role in the NBC mini-series *Marco Polo*, which will be aired again in Houston this fall.



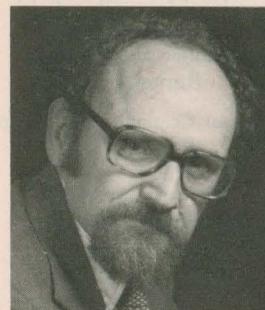
### SARAH JANE MOODY

With various professional theaters in Los Angeles Miss Moody has been seen in a wide variety of roles that include *Arsinoe* in *Misanthrope*, *Prologue* in *Romeo and Juliet*, the title role in *Miss Margarida's Way* and various characters in *1st and Last Annual Three Woman Comedy Show*. At the Alley Theatre with the Young Company her roles have included Lydia in *All My Sons*, Jewel in *Patio*, Piglet in *Winnie-the-Pooh*. She has performed in two comedy revues for Disney Cable (Linkletter Productions), and has been seen in the film *Bicentennial*, and on television's *Welcome Back, Kotter*. At the University of Southern California, she completed an MFA and received the Jack Nicholson Acting Award.



### KATHLEEN MARY TRAGESER

Currently a drama major at Baylor University, Kathleen Trageser has also studied at the University of Texas Drama Department Summer Workshop. While active in drama at Klein High School in Spring, Texas, she received three All-Star Cast Awards and won second place in the drama competition for the National Forensic League. Her many roles at Klein High School include Julie Jordan in *Carousel*, The Bride in *Blood Wedding* and Essie in *Ah, Wilderness*.



### DENNIS WELLS

Among the many roles Mr. Wells has performed in his ten seasons with HSF are *Antigonus* in *The Winter's Tale*, *Verges* in *Much Ado About Nothing*, *Montague* in *Romeo and Juliet*, *Adam and Sir Oliver Martex* in *As You Like It* and *Old Gobbo* in *The Merchant of Venice*. At the University of Texas, Mr. Wells acted in Ben Iden Payne's Texas Touring Theatre Shakespearean Repertory Group. Roles at the Alley Theatre have included *D'Artagnan* in *Cyrano de Bergerac*, *Moishe* in *The Wall*, *Capulet* in *Romeo and Juliet* and *Uncle Fritz* in *The Visit*. Mr. Wells, a frequent guest artist at UH, has also been seen in *Tartuffe* for Stages and as the *Rabbi* in *Fiddler on the Roof* for Theatre Under The Stars.



### R. ALAN WROTENBERY

Mr. Wrotenbery received a BME degree at Baylor University and since that time has been active in many musical theater productions. He spent two seasons in the chorus of Houston Grand Opera and was seen recently at Main Street Theater in *Wild Oats* and *Gorey Stories*. In addition to his appearance at Stages in *Getting Out*, he appeared this summer in *The Mikado* with Houston's Gilbert and Sullivan Society. Among his other credits are *Ralph* in *H.M.S. Pinafore* for Strand Street Theatre, *Ernst* in *Cabaret* for Brazos Inn Theatre, and *Karl Franz* in *The Student Prince* in the 1894 Opera House in Galveston.

## Actors & Staff

The Houston Shakespeare Festival is pleased to introduce the following members of the UH Mime Troupe: MARY CHOVANETZ has been seen in *Mimages* and *Frames of Mime*. CHUCK HUDSON appeared in many mime troupe productions, CTF productions and in UH's *Sly Fox*. SAM RUSSELL is currently studying with Claude Caux and appeared in *Sly Fox*.

The Houston Shakespeare Festival is pleased to introduce the following actors: CHARLES FULLER is a graduate student at UH and also teaches drama at Texas Southern University. He was seen at TSU in *Othello* and *Macbeth* and in *As You Like It* at Indiana State University. ALLISON PENNEL is a drama major at UH and a member of Shakespeare Outreach, an acting company sponsored by the Shakespeare Globe Centre and UH which performs free of charge in Houston area schools. CARRIE REESE is a graduate student in drama at UH. GREG RUHE, now a member of Houston's theater community, is an MFA graduate of West Virginia University. NORMAN C. STEWART, JR. and DENISE SEBESTA are undergraduate drama majors at UH.

## HSF COMPANY STAFF

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Assistant to the Producer Sue Batchelor	Scenic Apprentice Barry Blackman	Costume Accessories Judith Gray
Production Manager Jonathan Middents	Properties Master Michael Dempsey	
Stage Manager David Fitzgerald	Properties Assistants Jamie Haase Melinda Lamoreux	
Assistant Stage Manager Amy Hobbs		
Technical Director Leo Schlosser		

## 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.

### Board of Directors

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Donna Scott

## History of the Houston Shakespeare Festival

The 1984 season marks the tenth anniversary of the Houston Shakespeare Festival. From a modest beginning it has grown to become one of the major events on Houston's summer entertainment calendar and has in its decade of production attracted over 200,000 people. Audiences are an exciting mix of ethnic groups, young people, adults and entire families who are able to experience (perhaps for the first time in an era when entertainment costs are prohibitive to many) the excitement of live theater.

Prior to the establishment of HSF, the fully-equipped and city-supported Miller Outdoor Theatre had an impres-

sive list of classical and jazz concerts, ballets and operas in its schedule of free entertainment. Spoken drama was conspicuously missing.

In 1975 Dr. Sidney Berger, chairman of the drama department at the University of Houston, undertook to rectify that situation when he 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 in the Miller Theatre facility.

The first season was greeted with enthusiasm. Audience size exceeded expectations for this fledgling venture, and letters of appreciation from private citizens and city officials were directed to the university's administration. The experimental season was deemed a success! It was thus established that in this unique collaborative effort, a city and a state university would present the works of the greatest playwright in our civilization's history on a sustained and professional basis.

As audiences continued to grow in successive seasons, financial support increased. In 1978 the Cultural Arts Council of Houston was created to distribute the new funds made available from a 1% hotel-motel tax designated specifically for support of the arts. The Arts Council increased its appropriations to HSF each year and in 1979 made a special grant to the Shakespeare Outreach Program that took performances of Shakespearean scenes



and sonnets to retirement homes, hospitals and community centers in order to serve those who could not attend the plays at Miller Theatre. During this last year another outreach project, one which is performed primarily in elementary and secondary schools, has been established in collaboration with the Shakespeare Globe Centre.

The University of Houston — University Park has continued its sponsorship of HSF with special funding. It also provides rehearsal space, offices, scene and costume shops, and the equipment necessary for the construc-

tion of the various production elements. In addition, the university provides a number of personnel services in the areas of administration and public relations.

Over the years the financial base of HSF has broadened. There is now the Festivals Company Board of Directors, a board whose interests also include the Children's Theatre Festival, the sister project of HSF. HSF receives support from foundations, private industry, and from many individuals, who have grown to be festival "fans" over the years.

## Past Productions

1975

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

1977

*Hamlet*  
*The Comedy of Errors*

1979

*Twelfth Night*  
*Much Ado About Nothing*

1981

*A Midsummer Night's Dream*  
*The Merchant of Venice*

1983

*The Winter's Tale*  
*The Comedy of Errors*

1976

*The Tempest*  
*Romeo and Juliet*

1978

*The Merry Wives of Windsor*  
*Macbeth*

1980

*As You Like It*  
*King Lear*

1982

*Love's Labor's Lost*  
*The Tempest*

The photographs which follow are from seasons past — HSF wishes to thank photographer Jim Caldwell.

1979

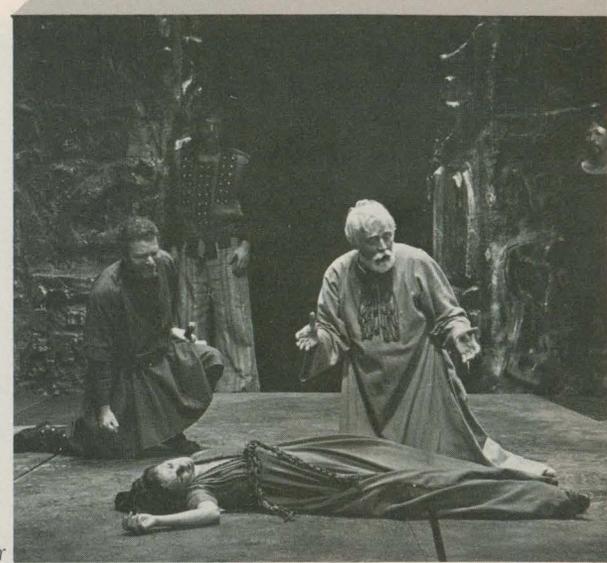


*Twelfth Night*

*Much Ado About Nothing*



1980



*King Lear*



*As You Like It*

1981

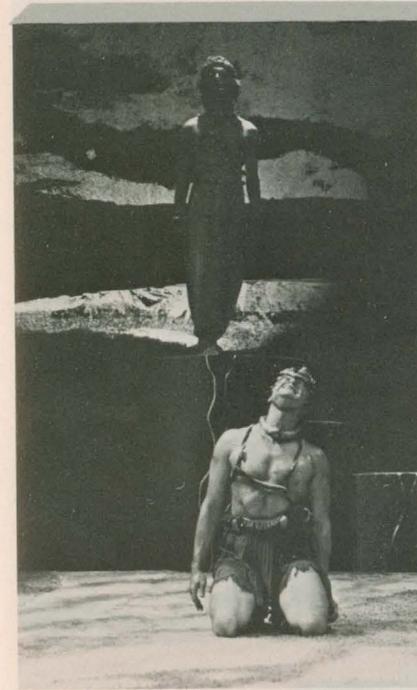


*The Merchant of Venice*

*A Midsummer Night's Dream*



Festival 1982



*The Tempest*

*Love's Labor's Lost*



1983



*The Comedy of Errors*



*The Winter's Tale*

## Festival Angels, Inc.

Festival Angels, Inc. is a tax-exempt, non-profit organization created to help support the University of Houston — University Park Drama Department and its related activities. Two major professional arms of the drama department are Houston Shakespeare Festival (HSF) and Children's Theatre Festival (CTF).

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 anywhere.

Individuals interested in joining the Festival Angels, Inc. are encouraged to contact Festival Angels, Inc., Drama Department, University of Houston — University Park, Houston, Texas 77004, (713) 749-1428.

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## Festival Angels, Inc.

Festival Angels, Inc. wishes to express its appreciation to the following organizations for their generous support of the Houston Shakespeare Festival and the Children's Theatre Festival:

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HSF wishes to thank Dottie Straker and Ken Cousino

## Festival Angels, Inc.

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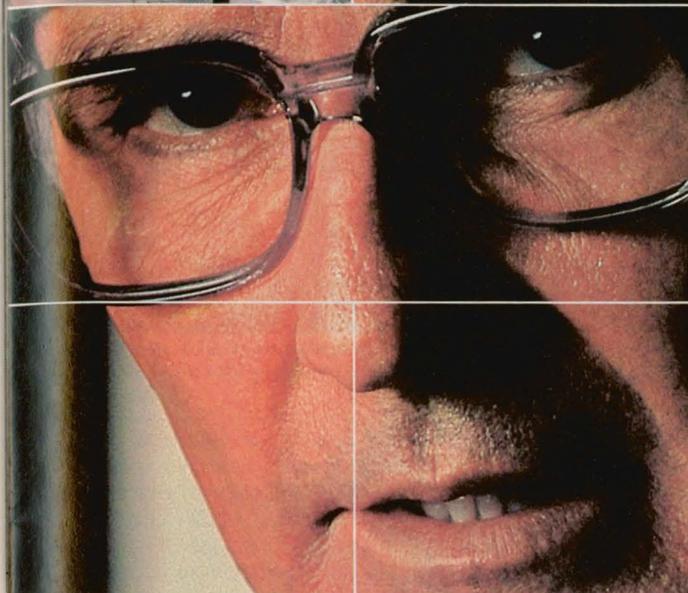
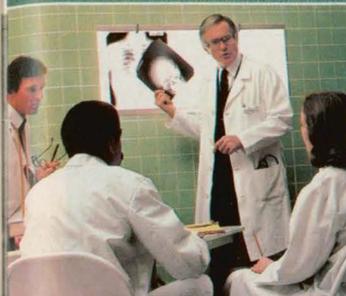
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# Houston Savoyards Reveal Cues and Miscues

by Glenn Blake

*From their first Cullen Auditorium performance in 1952 to their 33rd in 1984 in Jones Hall, Houston's enthusiastic Gilbert & Sullivan Society has always had great fun in preparing and presenting their shows.*

*Past Society president (and practicing Houston Dentist) Glenn Blake here relates some of their highly amusing (sometimes almost tragi-comedy) backstage stories.*

"Is there a doctor in the house?"

The curtain had just fallen on the first act of the Houston Gilbert & Sullivan Society's production of *Patience* in July 1980. Bob Stevenson, performing as Colonel Calverley, had collapsed in the wings. Drs. Michael Speer and Michael Ewer were summoned from the audience and quickly confirmed that Bob had a serious coronary problem. He was taken to St. Luke's Hospital leaving a company stunned by the emergency *and* with a second act and another performance to complete without a Colonel.

Houston's Gilbert & Sullivan Society, with all of its good points, has never been big on understudies. And on that occasion, we were caught with our dragon



*Bob Stevenson (foreground), who fell ill shortly after this photo was taken during 1980's *Patience*, was gallantly replaced by Ralph Katz (rear).*



*Gilbert and Sullivan operettas were written for large casts — this one from the Houston G&S Society's 1961 production of *The Pirates of Penzance*. (All the photos in this story: courtesy Mary Metz.)*

trousers down. An "intermission" conference between director Frank Rice, conductor Robert Linder and principal performers Ralph Katz and Michael White produced this plan: Bob Stevenson's musical numbers would be cut, dialog between the three actors involving mostly questions and responses would be reduced to statements and they would "wing" the rest of it that night. Mr. Linder returned to the orchestra pit and instructed his musicians, "Play the first 20 bars as written, then sit on the edge of your chair because I have no idea what will happen after that."

The next day, Bob's problem had been diagnosed as an acute dissecting aneurysm of the ascending aorta. As he was prepared for surgery, music from *Pirates of Penzance* filtered through the operating suite. He was in good hands.

Meanwhile, Robert Linder's home had been the early morning scene of the frantic efforts of directors and actors. Their task was to rewrite and re-learn a Gilbert & Sullivan opera that had been performed innumerable times for 100 years and somehow make it acceptable to

an audience of Savoyard enthusiasts. Ralph Katz's part of Major Murgatroyd was eliminated so that he could play the more essential role of Colonel Calverley. He wrote the lyrics on slips of paper and taped them to the palm sides of his military gloves. During the performance however, perspiration soaked through the gloves and the ink blurred. With a pound of grit and an impromptu accelerando provided by conductor Linder from the pit, Ralph made it through the patter song and received a standing ovation from the audience *and* the orchestra.

Bob made a beautiful recovery but Ralph was never the same.

On other occasions it has been necessary to reblock some of the stage movements of the chorus with little or no notice. That is usually done by the director. During one performance a few years back, the script called for the ladies of the chorus to twirl and move briskly around the stage. They all did... except for Diana Linder who stood in one spot and swayed. After the curtain fell, no words of explanation were necessary

when she lifted her skirts to reveal her hoops in a heap around her feet.

Gretchen Truitt had another reason for limiting her stage movements while performing in 1975's *HMS Pinafore* — she had an ice bag taped to a broken ankle.

There were no falls from the set of *Pirates of Penzance* in 1979, but that was pure luck. For one entrance, the ladies, dressed in full-length hoop skirts, had to mount a very steep, 18-foot-high stairway, cross a narrow catwalk and descend an equally steep stairway to the stage and sing *Climbing Over Rocky Mountains* — all without a handrail. Some ladies threatened to take balancing poles and airsick bags for their next entrance.

The 1974 Jones Hall production of *Princess Ida* called for the soldiers to enter the castle for the third-act finale through a particular gate. Upon arriving at "the" gate, Bob Leeds, the first soldier, found that it had been nailed shut. Maintaining his military position of attention, he said to Ralph Katz out of the corner of his mouth, "The damned gate is locked." In full view of the audience, he moved to the next gate but instead of

opening downstage, it opened upstage, into the column of waiting soldiers. By that time the soldiers' entrance was some eight bars late and conductor Linder was pacing the orchestra pit, as anxious as a wagon master waiting for the cavalry to arrive. The soldiers had to traverse the entire stage with very long, quick steps. It must have looked like the Keystone Kops from the audience.

Directors often use ingenious techniques to get the best from their performers. During rehearsals for a previous *Mikado*, musical director Robert Linder was unhappy with the glum faces and weak giggles of the ladies' chorus as they made their entrance. So, on opening night as the ladies approached center stage, Linder, from his customary position in the pit, unfolded the now-famous *Cosmopolitan* centerfold of actor Burt Reynolds. The smiles on the ladies' faces justified the means.

The chorus of Houston's Gilbert & Sullivan Society has received its share of sour notes from local critics for having



Merrill Lewis, the Gilbert & Sullivan Society of Houston's first conductor, with ladies of the chorus from one of the Society's first runs of *The Mikado* — smiling even without a Burt Reynolds centerfold.



"Mendy" Mendenhall knows the value of an attentive, supportive chorus, having tangled his tongue in a G&S patter song during 1967's *Princess Ida*.

too many left feet and sometimes having those nailed to the stage. But they do know how to support their principal performers, musically speaking.

Years ago, Dean (Mendy) Mendenhall was struggling with a difficult patter song. The words trailed off into an unintelligible garble of unrelated syllables. The chorus responded, on time, on pitch, and exactly as Mendy had sung it! During the 1978 production of *Gondoliers*, Van Russell, in the role of Marco Palmieri, was supposed to sing, "a bias to disclose would be indelicate" but instead sang, "a dias to compose..." The ladies chorus, without one flicker of a false eyelash, responded likewise. When Emory Glover, as the Major-General in 1979's *Pirates of Penzance*, dropped 12 bars of his patter song, the orchestra didn't have a prayer to recover but the chorus entered with its response giving the orchestra time to regroup.

After most G&S rehearsals, you will find part of the company gathered at Kip's

on Westheimer, critiquing the evening's work over coffee. More often than not, something will be said about the 1974 filming of *Princess Ida* in Austin. The event was underwritten by The Gulf Oil Corporation and won the Society an Emmy nomination for the PBS-TV production.

The company was bussed to Austin and spent from 8am until 2:30 the next morning in costume and on the set. Not surprisingly, everyone became a bit giddy as the hours wore on. During one scene when soldiers were positioned along a bridge, it collapsed and everyone disappeared behind a barrier, but not one soldier broke character. One of the last closeup scenes was repeated seven or eight times because of a shadow from a microphone boom across an actor's face. Bob Leeds finally stepped forward and said, "I'll tell you how to solve this problem. You move that light, shift that camera and," pointing to the microphone boom operator, "shoot that woman." On that suggestion, the filming ended. ★

# REVIEWINGS

## ON FILM

### Indiana Jones

*Paramount*

No matter what I say, this is going to be the hit movie of the summer. But it would be less than honest to ignore the disturbing elements in Steven Spielberg's latest adventure film. He takes all the cliff-hanging properties of the Saturday morning serial and crams them into one two-hour film. It is very loud, very fast and very violent.

Once again, Harrison Ford plays Indiana Jones, the intrepid archeologist who, in this prequel to *Raiders of the Lost Ark*, is seen fleeing Shanghai with a cabaret singer (Kate Capshaw) and a Chinese tot (Ke Huy Quan). He ends up in India, in a palace where the secret cult of Thuggee, worshippers of the blood goddess Kali, has resurrected itself.

We see underground caves full of mummies, crawling scorpions and other disgusting objects. Indiana and the kid are trapped in a room which is rapidly filling with lethal spikes. A sacrificial victim's heart is ripped from his living body before he is plunged headfirst into an inferno which incinerates him before our eyes. Numerous fist fights, crushings, whippings, and other acts of violence fill the screen. There is even a pointless banquet in which eyeballs, live snakes and monkey brains are devoured. Do *not* let your little kids see this film — they'll have nightmares for months afterwards. I may have them myself.

### The Natural

*Tri-Star*

As a baseball fan and admirer of Robert Redford, I wanted to like this movie, but I found it altogether too pretentious and pseudo-mythical. Based on Bernard

Malamud's celebrated novel, *The Natural* tells the story of Roy Hobbs (Redford), an innocent farmboy with prodigious baseball talents who suffers a ghastly accident and only gets to the big leagues when he is in his mid-thirties. He then becomes the greatest hitter of all time, a sort of cross between Babe Ruth and Reggie Jackson.

But women enter the story, and since this is an adolescent fantasy, they are either madonnas or whores. The madonna (Glenn Close) bears Redford's child, and wears white to his games where she appears in the stands surrounded by a halo of light. She tries to keep him on the straight and narrow. The whore (Kim Basinger) saps his moral strength as that when he is sleeping with her, he goes into a batting slump. Ah, if only it were so simple in real life! This blatant symbolism, along with the lightning that strikes whenever Roy takes a crucial at-bat, or his homeruns that are forever breaking down parts of the stadium, are just too corny. Save your five bucks for a seat at the local ballpark.

### Sixteen Candles

*Universal*

Far from being just another teenage exploitation film, *Sixteen Candles* is a smart, hip, funny exploration of the agonies of being 16. Samantha (Molly Ringwald) is distressed when her family forgets her birthday. She is hopelessly in love with the school hunk (Michael Schoeffling) and is pestered to death by the school geek (Anthony Michael Hall). Some of the humor is a tad raunchy, as the director stretches for "the teenage market," but most of the film is remarkably sweet without being sticky. The characters are human and compassionate, and the happy ending will delight any one who remembers what it was like to have an unrequited crush.

  
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## REVIEWINGS

### Erendira

Miramax

This Mexican-French production (in Spanish with subtitles) by Brazilian filmmaker, Ruy Guerra, is based on an incident in Gabriel Garcia Marquez's novel, *100 Years of Solitude*. It concerns a loony grandmother (Irene Papas) who sells her young granddaughter into prostitution because the girl accidentally burned down the old lady's house in the desert. Told in the surreal, fantastical manner of Bunuel or Fellini, *Erendira* is alternately horrifying and grotesquely funny. Not for everybody, but those who enjoy stimulating art films will find much to make them think.

- Contributing Editor Stephanie von Buchau is a performing arts editor and film critic based in San Francisco.

### ON RECORD

#### Classical

**Beethoven: Concerto in C Major for Piano and Orchestra**, Op. 15. Maurizio Pollini, piano; Eugen Jochum, conductor; Vienna Philharmonic Orchestra. DGG 2532 103 digital (cassette 3302 103).

Pollini's Beethoven cycle, sadly interrupted by the death of conductor Karl Böhm, now resumes with an Olympian performance of the C-major concerto. Even the briefest catalogue of its virtues must cite its spacious, natural tempi, perfect structural proportion, scintillating piano technique coupled with singing tone, burnished orchestral sonorities and flawless ensemble — and all in a live performance!

## Subscribe Now to the exciting 1984-1985 Season at Alley Theatre!

The Alley's Large Stage Series  
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### 1. The Sorrows of Frederick

(October 18–November 18)

A dazzling pageant through the soul of one man—Frederick the Great of Prussia—masterfully written by Romulus Linney, whose *HOLY GHOSTS* was a sleeper hit at the Alley two seasons ago. This is a witty and humanizing treatment of a flesh-and-blood monarch who is both master and slave to his own intellect.

### 2. Season's Greetings

(November 29–January 6)

Alan Ayckbourn's unerring sense of a comedic situation puts this play in the middle of a family gathering at Christmas-time. Brothers and sisters, in-laws and kids, all have their bizarre relationships and spicy intrigues, secret among themselves, but revealed to us, the audience, in hilarious detail. This play is everybody's nightmare of a family reunion at yuletide, as translated through a comedy vision unique in contemporary theatre.

### 3. Quartermaine's Terms

(January 17–February 17)

A poignantly-observed portrait of one of life's own observers, an instructor at a downtrodden school in Cambridge, England. "The brave little lives that Simon Gray so compassionately illuminates could be lived by any of us, and that's why they arouse emotions that are anything but small." —Frank Rich, *New York Times*.

### 4. Sweet Bird of Youth

(February 28–March 31)

No one depicted the joy, pain, and poetry of life more hauntingly than the late Tennessee Williams. And the Deep South never seemed steamier, nor the truth more naked, than in his tale of *The Princess*, a fading movie goddess, and her current gigolo, wryly named Chance. "A play of overwhelming force." —*New York Post*.

### 5. Much Ado About Nothing

(April 11–May 12)

William Shakespeare's sunniest, most exhilarating comedy, and one of the most charming romances in dramatic annals. The unforgettable characters include: the brilliant verbal duellists Beatrice and Benedick; the hilarious constable Dogberry; the innocent maiden Hero and her gullible suitor Claudio; and the quietly tragic Don Pedro. Love (according to this blithe masterwork) most assuredly conquers all adversity!

### 6. And a Nightingale Sang...

(May 23–June 23)

A luminously beautiful new work by C.P. Taylor, set in a small town in England during World War II. "This play has enough invention, joie de vivre and mellowness to make it glow in the light as well as in the dark." —*John Simon, New York Magazine*.

See reverse side for the four-play ARENA SERIES!

David Del Tredici — *Syzygy/George Rochberg* — *Second Symphony*.

- Contributing Editor Scott Sommers, an attorney, has been broadcasting "new music" locally for seven years.

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## Erendira

Miran

This Mexican-French production (Spanish with subtitles) by Brazilian maker, Ruy Guerra, is based on a play by Gabriel Garcia Marquez's novel *100 Years of Solitude*. It concerns a loony grandmother (Irene Papas) who sells her young granddaughter into prostitution because the girl accidentally burned down the old lady's house in the desert. Told in the surreal, fantastic manner of Buñuel or Fellini, *Erendira* is alternately horrifying and grotesquely funny. Not for everybody, but those who enjoy stimulating art films will want much to make them think.

- *Contributing Editor Stephanie Buchau is a performing arts editor and film critic based in San Francisco.*

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### 1. *Starry Night*

(December 27–January 27)

A riveting, highly contemporary look at the classic dramatic triangle by **Monte Merrick**. A young married couple expecting their first child and the husband's younger brother form the highly combustible sides of the configuration. This world premiere is the Alley's first runner-up in the Foundation of the Dramatists Guild/CBS, Inc. New Plays Program Competition.

### 2. *Extremities*

(February 14–March 10)

Called "One of the year's 10 best" and "A sting ray of a play" by T.E. Kalem in *Time Magazine*, this searing work by **William Mastrosimone** deals with attempted rape and accomplished retribution. With sophisticated wit and pungent dialogue, the playwright examines due process, victims' rights, and the common bond of humanity. "Electric! Makes you feel glad to be in a theatre again." —*Kerr, New York Times*.

### 3. *Fool for Love*

(March 28–April 21)

A slam-bang battle of the sexes by **Sam Shepard**, perhaps America's leading contemporary playwright. In a slightly surreal motel room on the edge of the Mojave Desert, a battered movie stuntman has tracked down his woman after a lengthy pursuit. They love and hate each other, violently; as Shepard "dovetails layered frames of meaning into the experience." —*The Village Voice*.

### 4. *Sizwe Banzi is Dead & Open Admissions*

(May 9–June 2)

A challenging double-bill of provocative one-act plays. The first is an insightful, stirring work about human dignity by distinguished South African playwright **Athol Fugard**. The second is **Shirley Lauro's** passionate and affecting play about a young black man's unsatisfied hunger for education.

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—Ann Holmes  
*Houston Chronicle*

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## REVIEWINGS

**Strauss: *Concerto in D Major for Oboe and Orchestra* (1946).**  
**Lutoslawski: *Concerto for Oboe, Harp and Orchestra* (1980).** Heinz Holliger, oboe; Ursula Holliger, harp; Michael Gielen, conductor; Cincinnati Symphony Orchestra. Vox Cum Laude D-VCL 9064 digital.

Even aside from the appeal of the program and Holliger's customary brilliant solo work, this release constitutes an A-plus report on the status of the Cincinnati Symphony under its new music director. The performance of the autumnal Strauss concerto is quicker and leaner than the competing versions (including Holliger's earlier one with de Waart) but every bit as effective. The serial Lutoslawski is discursive but colorful, with brief aleatory passages and echoes of Berg, Bartok and Stravinsky.

**Poulenc: *Trio for Piano, Oboe and Bassoon* (1926); *Sextuor for Piano and Winds* (1932, rev. 1939); *Sonata for Oboe and Piano* (1962).** Gilbert Kalish, piano; members of the New York Wind Quintet. Nonesuch 79045 digital.

Here is a record that calls for every superlative in the book. If I were to cite its single most impressive feature, however, it would be the ethereal lightness that the performers achieve without shortchanging tonal and emotional substance. From the drollery of the trio to the gentle melancholy of the oboe sonata, the fleeting, fragile moods that give this music its inimitable flavor are evoked to perfection and captured in warm, clear sound. (P.S. to Columbia: a re-issue of Poulenc's own recording of the *Sextuor* is long overdue.)

- *Contributing Editor John Burnett, a technical editor, is a former professor of piano and musicology.*

### Contemporary

**David Del Tredici — *Syzygy/George Rochberg — *Second Symphony****

*Syzygy*: Phyllis Bryn-Julson, soprano; Richard Dufallo, conductor; Festival Chamber Orchestra. *Second Symphony*: Werner Torkanowsky, conductor; New York Philharmonic. CRI 492.

Give me that old time contemporary music! There is something comforting and satisfying listening to the Rochberg symphony. Composed in 1955-56, it is cinematic, danceable and thoroughly muscular. Del Tredici's *Syzygy* seems to be a collection of high points: the horns, the tubular bells and Bryn-Julson's vocal skills. Still, *Syzygy* lacks the continuity and coherence of the older symphony. Of course, Del Tredici is younger and his works decidedly more modern than Rochberg's, which are deeply steeped in lyrical tradition. In short, this album provides an interesting and worthwhile opportunity to hear two approaches to American contemporary music. Thanks are due CRI for rescuing these works from the cosmic cut-out bin and re-issuing them.

**Normand Lockwood: *To Margarita Debayle and Valley Suite/George Walker: *Songs****. Ruben Dario, text; Phyllis Bryn-Julson, soprano; Donald S. Sutherland, pianist. *Valley Suite*: Max Pollikoff, violin; Wanda Maximilien, piano. *Songs*: Bryn-Julson, soprano; George Walker, piano. CRI 488.

This is a pleasant, inconsequential album. It's only strength lies in Bryn-Julson's voice. As in the case of the Del Tredici and Rochberg album, her voice is as much an instrument as any of the non-human sound-producers she performs with. Still, the recording is a yawn. Imagine an album whose only "grabbers" are brief quotations from *Turkey in the Straw* and *Skip to My Lou*, and I think you'll begin to get the picture.

- *Contributing Editor Scott Sommers, an attorney, has been broadcasting "new music" locally for seven years.*

# PUZZLEMENT

## TITLE ROLES by Jim Bernhard

Listed here are descriptions of 25 characters in plays, musicals, operas, ballets or films. What they all have in common are titles before their names. Some titles denote military or aristocratic rank, others are ecclesiastic, and some indicate familial relationships or are simply titles of respect. If you know as many as 10 of them, you're entitled to pat yourself on the back; 11 to 15 right, and you may call yourself an expert; 16 or more correct means you've won the title of champion. One cautionary word: although some of the characters' names are also the titles of the works in which they appear, others are not!

1. Rosina's suitor \_\_\_\_\_
2. Patrick Dennis' father's sister \_\_\_\_\_
3. Andrew Undershaft's daughter \_\_\_\_\_
4. Marie Vasilyevna Voinitskaya's son \_\_\_\_\_
5. Algernon Moncrief's aunt \_\_\_\_\_
6. Henry IV's son \_\_\_\_\_
7. Rosebud's owner \_\_\_\_\_
8. Liat's lover \_\_\_\_\_
9. Rocinante's rider \_\_\_\_\_
10. Maria Rainer's husband \_\_\_\_\_
11. Henry Higgin's friend \_\_\_\_\_
12. Cordelia's father \_\_\_\_\_
13. Olivia's uncle \_\_\_\_\_
14. Sorrow's mother \_\_\_\_\_
15. The Pink Panther's adversary \_\_\_\_\_
16. Henry II's chancellor \_\_\_\_\_
17. Jean and Kristin's employer \_\_\_\_\_
18. Eilif, Swiss Cheese, and Kattrin's parent \_\_\_\_\_
19. Charles VII's commander \_\_\_\_\_
20. Thomas, Gary, Diane, Philomena and Aloysius's teacher \_\_\_\_\_
21. Florestan XXIV's daughter \_\_\_\_\_
22. Ensign Pulver's superior \_\_\_\_\_
23. Romeo's confidant \_\_\_\_\_
24. Marian Paroo's white knight \_\_\_\_\_
25. Boar's Head Tavern hostess \_\_\_\_\_

## ANSWERS TO JUNE'S ARTSACROSTIC

"Nothing is more exciting to an audience than performing that is so far out of itself and into the subject of the performance that the two can't be separated. When that happens, we have the illusion of absolute art, though we know it is only an illusion."  
(Arlene Croce, *Afterimages*)

### Answers

A. Alexander's Ragtime Band / B. Real People / C. Lunt-Fontanne / D. Ernest Hemingway / E. Noah / F. Edwin Booth / G. Cujo / H. Rebekah / I. Onna White / J. Chopin / K. Each to his own taste / L. Atchison / M. Foist / N. Tutti-frutti / O. Epstein / P. Right Stuff / Q. I Want To Live / R. Moonish / S. After The Fall / T. Gooch / U. Eat up / V. Shouts

# MARQUEE

## THEATER

**Angel Street** (July 12-August 26). Set in a brooding mansion in 19th-century London, the tale of a sinister man who embarks on a diabolical scheme to drive his wife insane. Large Stage. Thu-Fri 8 pm, Sat 4 & 9 pm, Sun 2:30 & 7:30 pm. (Previews 7/8, 10 & 11.) Alley Theatre  
615 Texas Avenue. 228-8421.

**1984 Preston Jones New Play Symposium** (July 1-29). Staged readings include *Black Warrior* by Randy Hall (7/13 & 27 at 7:30 pm); *Mr. & Mrs. A* by Charles Leipart (7/1 at 1 pm, 7/14 & 28 at 7:30 pm); and *Rude Times* by Stephen Wylie (7/1 at 5 pm, 7/15 & 29 at 7:30 pm).

**Three One-Act Comedies** (August 4-25). *Nice People Dancing to Good Country Music* by Lee Blessing, *Chocolate Cake* by Mary Gallagher and *Little Miss Fresno* by Ara Watson and Mary Gallagher will be performed in repertory. TOPS. Fri-Sat 8 pm.

**The Lion, the Witch and the Wardrobe** (August 5-26). Children's show. Sun 3 pm. Chocolate Bayou Theater Co.  
1823 Lamar. 759-9840.

**Sunday Funnies** (July 1-August 26). Impromptu scenes based on audience suggestions. Sun 8:30 pm.

**Stand-up Comedians** (July 1-August 31) in the Comix Annex. Sun-Thu 8 pm, Fri 8:30 & 10:45 pm, Sat 7:30, 9:45 pm & midnight.

**The Two-Bit Opera** (July 3-August 31). Original musical about a Yankee moving to Houston. Tue-Thu 8:30 pm, Fri-Sat 8:30 & 11 pm.

The Comedy Workshop  
2105 San Felipe. 524-7333.

**Melody Hall** (July 20-August 11) by Marty and Lois Fleck. The premiere of this original musical involves a young man and woman, a butler, an inheritance and a ghost. Fri-Sat 8:30 pm, Sun 8/5 at 2:30 pm.

Country Playhouse  
12802 Queensbury. 467-4497.

**Western Theatre and Daniel in the Lion's Den** (July 14-15). His Hands puppets perform using big-mouth puppets. Sat 11 am, Sun 2 pm.

**The Story of Aladdin** (July 21-22). The Peanut Gallery Puppet Theatre uses unique handmade puppets. Sat 11 am, Sun 2 pm.

**Sleeping Beauty** (July 24-August 5) by Jean



Michael Redgrave, Margaret Lockwood and Dame May Whitty in a scene from Hitchcock's 1938 classic, *The Lady Vanishes* — only one of the movies to be shown during the Alley Theatre's Summer Film Festival July 17-August 22.

## MARQUEE

Kuecher's Marionette Playhouse. Hand-crafted marionettes, scenery and props proportioned to 1/3 life size. Weekdays 10:30 am, Sat 11 am, Sun 2 pm.

**Rumpelstiltskin** (August 11-12) by Carol Carranza of Carranza Puppets. The fairy tale is followed by marionette skeleton and clown skits. Sat 11 am, Sun 2 pm.

Greater Houston Puppetry Guild  
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Westheimer.  
376-5777, 782-5650.

**Hamlet** (July 27 & August 2, 4 & 10). Ken Marshall stars in the title role in the Festival's 10th anniversary production.

**Two Gentlemen of Verona** (July 28 & August 1, 3 & 11). Love and friendship are put to the test in this charming comedy.

Houston Shakespeare Festival  
Miller Outdoor Theatre. 520-3290.  
8:30 pm. Free.

**Annie** (July 12-August 12). Thu-Sat 8 pm, Sun 2:30 pm.

Mainland Community Theatre  
8001 Palmer Highway, Texas City.  
409-938-1211.

**Cole** (July 1-15). Musical life of songwriter Cole Porter. Thu-Sat 8 pm, Sun 3:30 pm.

**The Near-Sighted Knight and the Far-**



Is she talking about *The Boy Friend*?  
*Theatre Under The Stars'* summer-fun shows  
(including the American professional debut  
of *Divorce Me, Darling*) begin July 13.

**Sighted Dragon** (July 1-29) by Eleanor and Ray Harder. A musical play for children. Sun 1:30 pm.

**Outside Edge** (July 20-September 2) by Richard Harris. British comedy which takes place on and around a cricket field during a match. Thu-Sat 8 pm, Sun 3:30 pm.

Main Street Theater  
2540 Times Blvd. 524-6706.

**Only When the Moon Sees Me** (July 1-7).

A secret from the past keeps two sisters in their own fantasy world, isolated from everyone.

**Texas Comedies** (July 1-8). Four one acts: *Kitten and Princess* and *Fourteen Again* by William Sibley; *The Dearest of Friends* by Horton Foote; and *Tropical Depression* by Jack Heifner.

**Kennedy's Children** (July 1-9) by Robert Patrick. A newly revised version of this award-winning drama about the days of "Camelot" in America.

**What the Butler Saw** (July 21-August 26) by Joe Orton. A zany farce about mistaken identity and sexual infidelity, set in a mental institution.

**March of the Falsettos** (August 4-September 1). Modern musical comedy about parents and children, friends and lovers.

Stages  
709 Franklin. 225-9539.  
Call for times.

**No Time For Patients** (July 27-August 18) by Walter Boyd. Summer melodrama about a trial in the Wild West in the 1890s. Fri-Sat 8:30 pm, Sun 8/12 at 3 pm.

Theatre Southwest  
6830 Wilcrest. 667-0304.

**Snow White** (July 5-20) by Sidney Berger. A new version of the beloved tale.

**Sadness, Shapes and the Witch** (July 30-August 15) by Ntozake Shange. A new play created especially for CTF.

Children's Theatre Festival  
University of Houston Drama Dept.  
Worham Theatre. 749-3450,  
749-1427. Mon-Fri 10:30 am, Sun  
2 pm.

**The Boy Friend and Divorce Me, Darling** (July 14-21). Sandy Wilson's hilarious 1920's musical and the American premiere of its tap-dancing sequel. Mon-Sat 8 pm. Free.

Theatre Under The Stars  
Miller Outdoor Theatre.  
622-8887.

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## MARQUEE

**Mother Goose's Nursery Rhymes** (July 2-13). An assortment ranging from *Hickory Dickory Dock* to *Little Miss Muffet*. 7/2, 3 & 5 in the Children's Chapel of Wilcrest Baptist Church, 10800 Sharpview; 7/6 & 9-13 at The Cypress Creek Christian Community Center, 6811 Cypresswood. 10:30 am.

**The Emperor's New Clothes** (July 30-August 10). An imaginary wardrobe, a thoughtless king and the problems they encounter. 7/30 & 31, 8/2 & 3 in the Children's Chapel of Wilcrest Baptist Church; 8/6, 7, 9 & 10 at The Cypress Creek Christian Community Center. 10:30 am.

The Versatile Theatre of Texas, Inc.  
498-3549.

## DANCE

**Contemporary Dance Concert** (July 27-29). Premiere of a new work by New York choreographer Marta Renzi; and Farrell Dyde's *Desire in the Hinterlands*. Fri-Sat 8 pm, Sun 4 pm.

The Farrell Dyde Dance Theatre  
St. John's School Hoodwink Theatre  
3300 Westheimer. 523-2679.

**Out of the Mainstream** (July 8 & 16). Characters include a bag lady, young lovers, joggers and others. 7/8 at Hermann Park, 2020 Hermann Drive, 8 pm; 7/16 at Godwin Park, 5105 Rutherglen, 7 pm.

Houston Contemporary Dance  
Company  
521-2679.

**Delia Stewart Jazz Dance Company in Concert** (August 3-5). A program of all-new choreography by Marcus Alford, Delia Stewart, Julie Stewart and Keith Cross. Fri-Sat 8 pm, Sun 3 pm.

Delia Stewart Jazz Dance Company  
Tower Theatre, 1201 Westheimer.  
522-6375.

## MUSIC

**1984 Round Top Festival** (July 1-22). Featured performers include cellists Ronald Leonard and Peter Rejto, the Austin Choral Union, the Morris Beachy Chorale and others. Festival Hill, Round Top. Fri 8:15 pm,



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## MARQUEE

Sat 3 & 8:15 pm, Sun 7/22 at 7 pm.  
409-249-3129.

**Music from Round Top** (July 30-31). James Dick with artists from the Festival Institute. Miller Outdoor Theatre. 8:30 pm. Free. 520-3290.

The Festival Institute at Round Top

**Salute to Charlie Parker** (August 24). George Hunter, conductor.

**Salute to Duke Ellington** (August 25). Fine Arts Consortium of Texas. Miller Outdoor Theatre. 520-3290. 8:30 pm. Free.

**The Mikado** (July 6-8). A parody of Japanese custom in British style. London's Alistair Donkin stars; Jay Julian, directs; Robert Linder, conducts. Fri-Sat 8:15 pm, Sun 2:30 pm.

The Gilbert & Sullivan Society  
of Houston  
Jones Hall. 627-3570.

**Jerry's Girls** (July 31-August 5). Carol Channing. Leslie Uggams and Andrea McArdle star in a musical revue featuring the music of Jerry Herman. Call for times.

Houston Grand Opera/Pace  
Music Hall. 529-5966.

**Houston Symphony Orchestra** (July 3-7). 7/3: All-Tchaikovsky Evening with Fireworks. 7/4: All American Salute with Fireworks. 7/6: Alejandro Kahan conducts a program to be announced. 7/7: Ima Hogg Competition Winners with Toshiyuki Shimada, conductor. Miller Outdoor Theatre. 8:30 pm. Free.

**Houston Symphony Summer Festival** (July 10-28). Week one: Great Romantic Masters includes music of Rachmaninoff, Dvorak and Bizet, week two: A Tchaikovsky Triple Header; week three: Gershwin — The Jazz Master. Jones Hall. Tue & Thu 7 pm, Sat 8:30 pm.

Houston Symphony  
224-4240.

**Kerrville Bluegrass Festival** (August 17-18). 8 pm. Free.

Miller Outdoor Theatre  
520-3290.

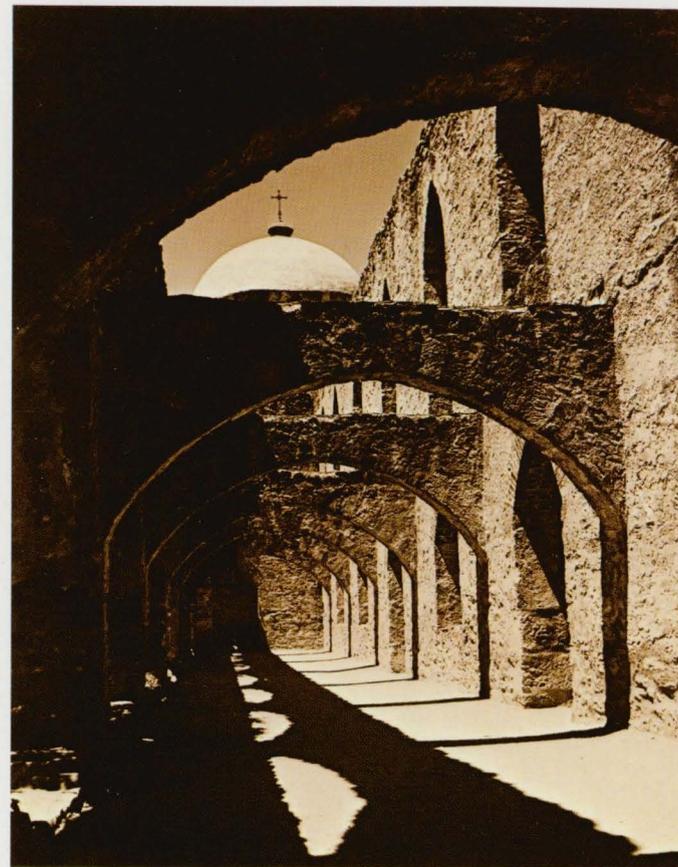
**Houston Jazz Festival** (August 30-September 11). 8/30 at 11 am & 8 pm, 8/31 at 8 pm.

SumArts  
Miller Outdoor Theatre.  
520-3290.



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

Lord Avebury



PHOTOGRAPHY: F. WALLACE

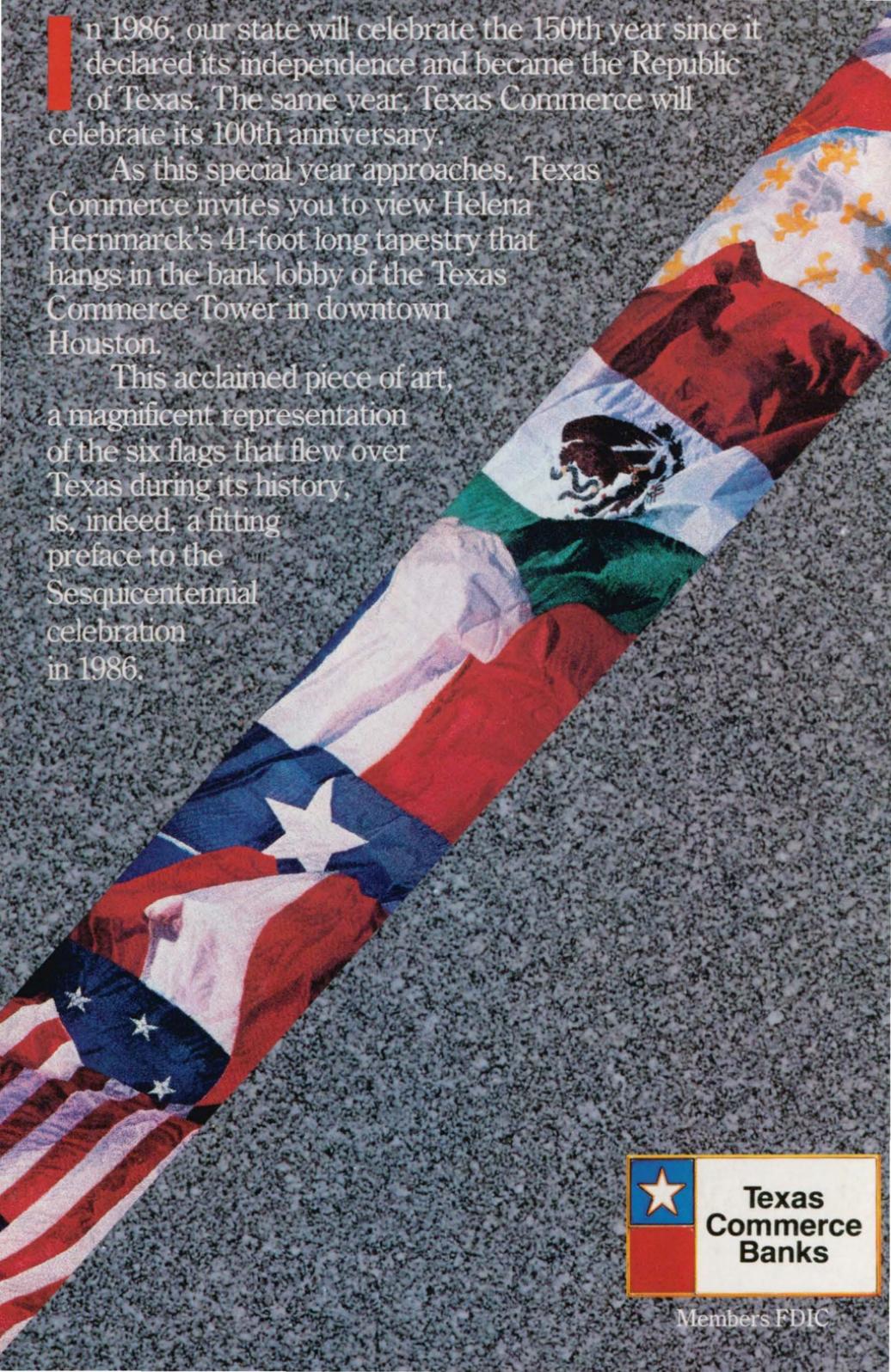
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In 1986, our state will celebrate the 150th year since it declared its independence and became the Republic of Texas. The same year, Texas Commerce will celebrate its 100th anniversary.

As this special year approaches, Texas Commerce invites you to view Helena Hernmarck's 41-foot long tapestry that hangs in the bank lobby of the Texas Commerce Tower in downtown Houston.

This acclaimed piece of art, a magnificent representation of the six flags that flew over Texas during its history, is, indeed, a fitting preface to the Sesquicentennial celebration in 1986.



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