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Charles E. Kuba, *Publisher*

Carol S. Conway, *Editor*

EDITORIAL

Contributing Editors:

Jim Bernhard John Burnett Elizabeth Elam
Ira J. Black Valerie Smith

Administrative Assistant
Barbara Collier

Art Director
Julie Hatfield-Franks

Production Artist
Susie Works

ADVERTISING SALES

Advertising Director
Lynette M. Gannon

Account Executives:
Stephanie Fletcher
Bruce Reynolds

2472 Bolsover, Suite 279
Houston, Texas 77005
(713) 524-3883

Performing Arts Network, Inc.

Network Headquarters
2999 Overland Avenue
Los Angeles, CA 90064
(213) 839-8000

Regional Offices:

310 Madison Ave., Suite 1711
New York, NY 10017
(212) 490-2777

Opera Plaza — 601 Van Ness Ave., #2052
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3680 Fifth Avenue
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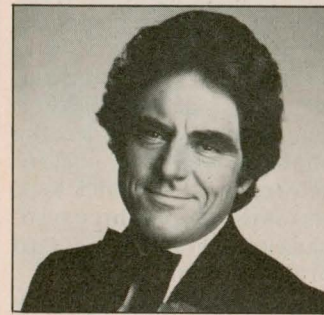
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MAGAZINE

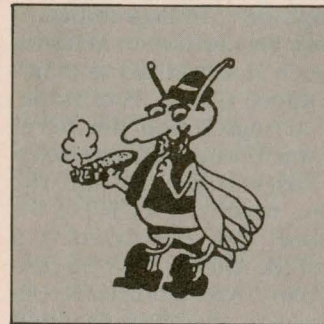
VOLUME THREE

NUMBER EIGHT

AUGUST 1985



Newley, p. 10



Theater bug-star, p. 55

10

ANTHONY NEWLEY

The well-known entertainer, composer/lyricist writer/director has rewritten and restaged his musical about Charlie Chaplin, and will unveil it for Houston in July. In this candid interview with Ange Dickson Finn, he talks about the show's failing's in Los Angeles, his hopes for it in New York, and the subject — Chaplin.

14

RICHARD III

Shakespeare wrote the king as a monster, but many thought he wasn't such a bad despot. Amazingly, there is still to this day, a hot debate over Richard III's real character — 500 years after his death.

by Fran Dressman

55

THEATER BUGS

Before you swat or snarl at the bugs who may visit with you at Miller Outdoor Theatre...look again, it may be Gnat King Cole!

by Jim Bernhard

Centerstage	4
Updates on people and events in the arts. by Carol S. Conway	
Program	16
Program materials prepared by the sponsoring organization.	
Backstage	50
Non-Violent Violence on Stage by Valerie Smith	
Marquee	60
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.

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A Harvest of Houston-grown Talent

A well-known television personality in Houston during the 1950s, Marietta Marich was introduced to Houston theater audiences in the Alley's 1955 production of *Miranda*. She went on to open Houston Theatre Center on Main Street where she produced and directed a wide range of shows, and later opened Marietta's Dinner Theatre at the Dunfey Hotel. She also appeared in Theatre Under The Stars (TUTS) productions such as *The King and I* and *Little Me*, and spent a year as the original Miss Mona in the Tower Theater national company of *The Best Little Whorehouse in Texas*. Miss Marich is but one example of the Alley's commitment to use Houston-grown talent whenever possible.

Both Alley Artistic Director Pat Brown and Associate George Anderson are proud of their record in recent years of casting from Houston's burgeoning talent pool, and have made a concerted effort to at-

tend local productions and audition Houston talent. "It's a matter of the best available people for a specific role at the appropriate time. If that person happens to be a Houston-trained talent, so much the better," says George Anderson. "In fact, the Alley probably played an important role in their training." A quick look at the casts for the Alley's three summer productions would appear to corroborate contention.

Edward Chodorov's mystery thriller *Kind Lady* (playing on the Large Stage July 16-September 1) will feature, in addition to Marietta Marich, such Houstonians as James Belcher, Kayce Glasse, Paul Hope, Timothy Arrington and Jim Bernhard. A contributing editor at *Houston On Stage* Magazine and the long-time host of KUHT-TV's *Greenroom*, Jim Bernhard is a member of the Alley's 1985-86 resident company. Also featured is resident company member Brandon Smith, who made his professional



Alley's Alice cast is 80% Houston talent with "outside" assistance from Tony nominee Karla Burns. L to r: Mary Jane Vandivier, Peggy Ann Byers, Janet Adderley, Chesley Ann Santoro, and (center) Burns.



Houston-grown talent Jeff Bennett (Pecos Bill) and Luisa Amaral-Smith (Bluefoot Sue) will acquaint young audiences with America's legendary cowboy, who was raised by coyotes and later discovered he was a "human bean."

debut with the Alley 22 years ago, at the age of 12, in 1963 in *Life with Father*, and has appeared often at the Alley since then.

For the Arena Stage production of the award-winning musical revue *A...My Name Is Alice*, (which plays through August 4), four of the five female cast members are well-known Houston talents. Janet Adderley attended the Alley's training wing as a child, is a graduate of the Yale University Drama Department and joins the *Alice* company following an eight-month run in Risky Business Cararet's *Around the World in Eighty Ways*. Peggy Ann Byers apprenticed at the Alley during the 1976-77 season and was featured as Doatsey May in the Tower Theater's *Whorehouse*. Chesley Ann Santoro has been a popular performer with TUTS, and has been featured in several previous Alley productions prior to joining the Broadway company of *A Chorus*

Line. Marijane Vandivier, the long-time hostess of KHTV's early morning talk show, is also a veteran of many TUTS productions, but makes her Alley debut with *Alice*. (Award-winning actress Karla Burns, seen on Broadway in *Showboat* and the recent TUTS production of *Cabin in the Sky*, is the only non-Houstonian.)

As for *Pecos Bill Rides Again*, the Alley's original musical play for young audiences, which runs through August 31 on the Arena Stage, Houston talent is also apparent. Art Yelton, who composed the music to accompany the book and lyrics by Michael Bigelow Dixon (Alley literary manager) and Valerie Smith, is a native Houstonian who first appeared at the Alley in 1973



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in *Jacques Brel*. He was seen as an Aggie for a year in Tower Theater's *Whorehouse*, and when that production moved to Las Vegas, he served for a two-year period as musical director. The cast, all members of the Alley 1984-85 Young Company, boasts a majority of Houston-trained talent including Jeff Bennett, Luisa Amaral-Smith,

Scott Fults, Ruth Adams and Timothy J. Hanlon, augmented by the University of Ohio's Michael Normandy and Gregory Ruhe of West Virginia University.

So if you wish to see some of Houston's home-grown success stories in theater, the Alley Theatre offers a summer parade for your viewing pleasure.

A New Houston Tradition at TUTS

Rolling on the tide of excitement generated by Anthony Newley's all-new *Chaplin* (see page 10) to be unveiled in Miller Outdoor Theatre in July, Theatre Under The Stars recently announced its 1985-86 season.

Surely destined to be one of



The heartwarming Annie is set to become an annual TUTS gift to Houston. (Shown here, 1984's Annie, Carrie Heikkila, with CoCo as Sandy.)

TUTS' most provocative seasons, it opens with the Pulitzer Prize and Tony Award winning *A CHORUS LINE* featuring many of the cast members from the original Broadway production. Though still running in New York, TUTS was one of the first companies to get rights to do the show when they became available in May. Add to the fact of being allowed to produce the show, the direction and choreography of Michael Bennett with featured performers Donna McKechnie, Kelly Bishop and Nicholas Dante (co-author), and Houston has a treat in store — October 23-November 3.

Next up, and proclaimed by Mayor Whitmire "a new Houston holiday tradition," *ANNIE* will be presented by TUTS again this December, following sellout performances in 1984, and has scheduled the show as an annual event. Artistic Director Frank Young has promised new surprises and stars each year, such as JoAnne Worley (best known for her appearances on TV's *Laugh-In*) as Miss Hannigan for the upcoming Christmas production. Though still early, last season's Sandy, played by canine CoCo, has agreed to reprise his role



Singer Cleo Laine will lend her vocal riches to TUTS' *Pal Joey* in Houston and on tour next spring.

with his owners David Wasson (as Warbucks) and Ann Peck (as Grace).

For February 19-March 2, Young chose "a great classic that we've never done," *GUYS AND DOLLS*. The Frank Loesser songs (*Luck Be a Lady Tonight, A Bushel and a Peck, Sit Down You're Rockin' the Boat...*) will be sung by a cast which stars Roy Alan Wilson, 1981's Miss America, Susan Powell, and comic Jack Carter.

As a direct result of the new American Musical Theater Association, founded and chaired by Young, TUTS will present *Carousel*

in partnership with Papermill Playhouse and Florida Opera. "It has been 10 years since we did *Carousel* and we haven't done any Rogers and Hammerstein in awhile." The show will be mounted first in Houston, April 2-13, before moving on to other stages.

Heard recently in a Houston nightclub, and before that, onstage with Houston Ballet in the premiere of Stevenson's *Lady in Waiting*, sensational singer Cleo Laine will return to Houston to star in TUTS' *PAL JOEY* May 14-25. Her husband and partner, composer/conductor John Dankworth, will provide musical direction and Charles Abbott (TUTS' *Cabin in the Sky* and Alley's *A...My Name Is Alice*) will direct the Tony Award-winning Hart/Rodgers/O'Hara show. Young has indicated that there will be a "life after Houston" for *Pal Joey* as they're working on plans to tour it.

Among other things, the 1985-86 selections share 27 Tony Awards, mark a possible new era of musical theater co-productions, and establish a musical theater holiday tradition (just as the dance world has *The Nutcracker*) with *Annie*.

Season info: 622-TUTS.

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HSF's Kingdom for a Richard

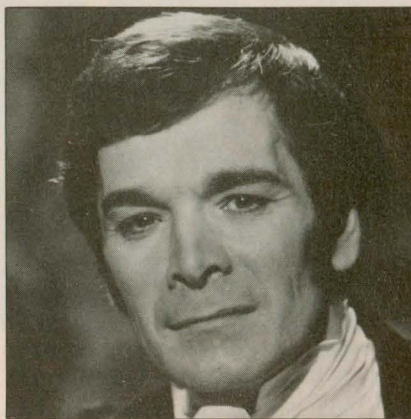
"It's too esoteric!" "The classics aren't commercial!" "Not enough money for too much time and too little exposure!"

The age of big bucks for TV advertisements and fast films has wreaked havoc on Sidney Berger's casting plans for a couple of years now. The founder of the Houston Shakespeare Festival has received all the above responses many times over during his quests for "name" actors to play key roles in the Festival's free, annual performances in Miller Outdoor Theatre.

"It's really *very* discouraging," he says. "American actors can and need to do Shakespeare. Yes, they have to make a living and no one needs a steady diet of one thing, but don't all great actors have solid foundations in the classics? Several English theater people have said that we could do Shakespeare better because 'American english' is more closely related to 'Shakespeare's english' than is modern-day 'British english'.

Part of each actor's craft should be to tackle Everest — the classics." However, many actors' agents seem to feel otherwise, in Dr. Berger's experience with them. If their clients can make a great deal more money doing a film, or even a TV commercial; and get millions-of-viewers worth of exposure; and spend days as opposed to 10 weeks — why do Shakespeare in Houston?

This year, HSF will present *Richard III* and *Measure for Measure* in repertory August 2-17. Dr. Berger finally flew to London to find his Richard (and also meet with Sam



Leading English actor Frank Barrie will come to Houston to play Richard III in HSF's summer outing at Miller Theatre.

Wanamaker of the International Shakespeare Globe Centre of which he is a board director). He discovered a very different casting problem — "It was just the opposite. Every English actor wanted the chance to do Shakespeare." Audition requests were abundant.

Frank Barrie gave up several jobs for the chance to play Richard III in Houston.

Houston will see this leading English actor who made his West End debut with the renowned Paul Scofield, and his Broadway debut as Mercutio in *Romeo and Juliet*. After doing leading roles at the Bristol Old Vic, Laurence Olivier invited him to join the National Theatre where he played more leading roles with Olivier, Christopher Plummer and Joan Plowright, among others. Mr. Barrie has played Richard II, Richard III, Hamlet, Macbeth, King Lear, Oberon, and

continued on page 59

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The Actor and His Subject

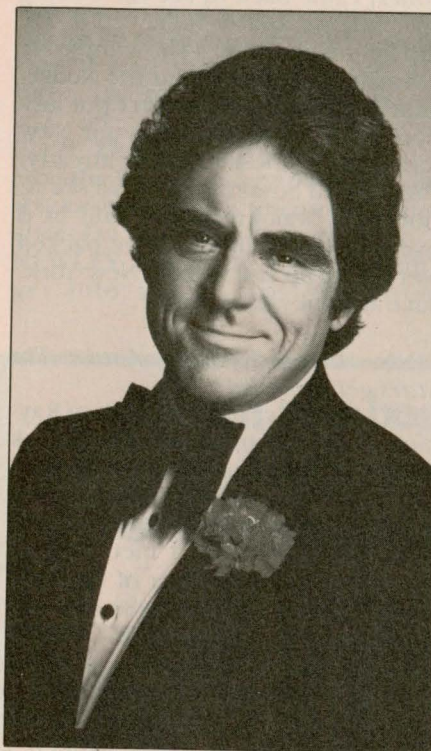
NEWLEY

At the age of 14, Anthony Newley left his English school to answer an ad for actors, which turned out to be a ruse to get acting students. He was, however, given a scholarship and while serving tea to older students was discovered by a scout for *The Adventures of Dusty Bates* — he landed the title role. The actor/singer began to hone his composing and lyric-writing skills, when his songs for the film *Idol on Parade* became hits. Numerous films, television shows, nightclub revues, stage productions and recordings later, he wrote, directed and starred in *Stop the World, I Want to Get Off* and *The Roar of the Greasepaint, the Smell of the Crowd*. His lengthy list of credits in all performance mediums reflects impressive versatility, which he has shared with others — *Candy Man* for Sammy Davis Jr., the film *Willie Wonka and the Chocolate Factory* starring Gene Wilder, and the score (with Leslie Bricusse) for *Peter Pan* starring Danny Kaye and Mia Farrow. Several of his songs have been called classics, including *What Kind of Fool Am I?*, *Who Can I Turn To?*, *For Once in My Life* and *The Man Who Makes You Laugh*. The 53-year-old father of four — Sasha and Tara by former wife Joan Collins, and Shelby and Christopher by wife Dareth — now lives in the Los Angeles area. 1977's "Las Vegas Male Musical Star of the Year" recently completed filming *Alice in Wonderland* (as the Mad Hatter), a four-hour mini-series for NBC. His latest recording is a United Artist release, *The Singer and His Songs*. His current stage project is *Chaplin*.

CHAPLIN

Born April 16, 1889 to unhappy parents — music hall performers — Charles Spencer Chaplin spent his early years in workhouses, orphanages and in the street, after his father died and his mother bounced in and out of mental hospitals. Charlie debuted onstage at age eight in a clog-dancing act, "Eight Lancashire Lads". He came to the U.S. in 1910 with his half-brother Sydney in the Fred Karno Vaudeville Show. Discovered by Mack Sennett, he signed with Keystone movie studio and began making two films a week. His internationally beloved character, the Little Tramp (whom he called the Little Fellow), debuted in the 1914 film, *Kid Auto Races at Venice*. The comedic legend formed his own studio in 1918; and in 1923, formed United Artists with Mary Pickford, Douglas Fairbanks and D. W. Griffith. He was the first actor to be on the cover of *Time Magazine* in 1925. Married to Mildred Harris (1918), Lita Grey (1924) and Paulette Goddard (1936), his last union with playwright Eugene O'Neill's daughter Oona endured from 1943 until his death. Labeled by politicians and columnists as a subversive, he left the U.S. in 1952, not to return until 1972 for a special Academy Award. His final film appearance, a cameo as a seasick steward, was in *A Countess from Hong Kong* in 1966, which he wrote and directed. Sir Charlie was knighted in 1975 and died in Switzerland in December 1977.

ANTHONY NEWLEY



Anthony Newley

Introduction: Actor, singer, director, composer and lyricist Anthony Newley (see box at left) is well known for many reasons, among them his productions of *Stop the World, I Want to Get Off* and *Roar of the Greasepaint, Smell of the Crowd*. In 1983, he co-wrote another musical, this one about the late, great Charlie Chaplin, aptly titled *Chaplin*. Headed for Broadway, it first opened, foundered and closed in Los Angeles never to reach New York. Since then, for reasons Mr. Newley discusses herein, Theatre Under The Stars picked up the ball and will roll out the results in their annual July outing in Houston's Miller Outdoor Theatre. Completely reworked and restaged, the *Chaplin* Houston will see is being announced as a premiere. Ange Dickson Finn spoke with Mr. Newley, between *Chaplin* auditions and production meetings, about the show's past, present and future.

★

FINN: *Doing a show about a legend such as Charlie Chaplin seems an awesome undertaking. How did you come to decide on such a project?*

NEWLEY: A man named Don Gregory, who produces one-man shows, came to me and said he thought I should do a one-man show about Charlie Chaplin. He showed me a film on his life that not very many people know about. The more I studied Chaplin, the more I realized that it shouldn't be a one-man show but a

*Interviewed by Ange Dickson Finn
Edited/compiled by Carol S. Conway*

HOUSTON ON STAGE

full-blown show. I mean, you can't do anything on his films — they are a fact in and of themselves, his body of work exists. But the man behind the work, that interested me.

FINN: *It was the gap between a person and the legend he or she creates that interested you, then?*

NEWLEY: Yes, it fascinates me. I really don't think people want to find out about their heroes. Really, heroes are ludicrous. People will do great things, yes, but for the most part a man just goes along day-to-day and eats and sleeps, he's just a man. That's what makes people great — the fact that they are despite being human.

FINN: *Finding out that Charlie Chaplin wasn't such a likeable man in real life, wasn't that a complaint levelled against your production in Los Angeles?*

NEWLEY: Yes, there was great pressure to make Charlie lovable. People want him to be a sympathetic character but my answer is — he wasn't a sympathetic man. However, since the Los Angeles production, we have added a gentleness through the character of Stan Laurel. Stan loved Chaplin his whole life, even though it was very difficult to see why. But if Stan, who we all love, found something to love in Charlie, then there must have been redeeming features.

FINN: *In hindsight, what other problems led to the closing of the Los Angeles production?*

NEWLEY: The director didn't understand the script (he had just done *Sophisticated Ladies*), and was primarily a choreographer. I have always directed myself but the LA creative team thought it would be too big a responsibility for me to write, star and direct the show. The production was also overpowered scenically by a *Hello, Dolly* type of set. The LA production was a classic

example of how not to do a show that's slightly off the wall.

FINN: *Couldn't those things be "fixed" and still go to New York?*

NEWLEY: Well, we did do rewrites. Those people [cast], as if it's not enough to sing and dance every night, they had to come in during the day, learn new bits, re-rehearse. Dan Sullivan [critic for the *Los Angeles Times*] came back to see the closing performance and re-reviewed it. He said he'd never seen a show improve so much over its run. But the Netherlands [producers] couldn't put any more money into the show for New York — they'd lost a fortune already. Then David Susskind came to see it; thought it was great; and said he'd give an extra million. So we packed everything up and went to New York. But the money never came.

FINN: *How did Theatre Under The Stars get involved?*

NEWLEY: I have to give credit to Raymond Katz, my manager. And I think June Terry had something to do with it. She saw the show during its original run and loved it. [Houston actress June Terry, who had met Newley during her national tour of *The Best Little Whorehouse in Texas*, did discuss *Chaplin* with TUTS' artistic director Frank Young as a possible project.] Ray contacted Frank, and at first the response was negative. And then gradually, it began to happen. I wondered why Frank would want to do a show that had apparently bombed so badly its first time out. But I think everyone who contributes to the success of the show should have a "piece" of it. If we can all profit from it, so much the better. If all goes well, we'll take it to Broadway. My career needs a shot in the arm and a hit show on Broadway could carry me for 15 years. The same for a company like TUTS.

FINN: *So how has Chaplin changed for the Houston (and hopefully, Broadway) production?*

NEWLEY: I think it's more like the original concept now, in that it's not meant to be a biography of Chaplin, but one man's opinion. I think it's more lighthearted, easier to understand. There's a "line" to the show now: Chaplin is writing his autobiography and he's reliving various times in his life as he does so. I *think* it's funnier. Even if people don't enjoy the show on any other level, I think they'll find the spectacle fun. It's unpredictable, and it will annoy.

FINN: *That was a complaint about Stop the World — some people found it annoying in its unconventional style. Do you set out to annoy?*

NEWLEY: Not really, but I just can't get into the groove of writing

entertainment. I write from the gut, and if it's not pretty, it's still my child. I don't write usual musicals. My shows have always been theatrical conceits. I'm not "of the theater" — when Leslie Bricusse and I started writing we knew nothing of theater. We were from the popular music world, really. This show breaks all the rules; you could find a thousand things wrong with it. But I think you have to look at things differently.

FINN: *How does Chaplin differ from your other shows?*

NEWLEY: Well, *Chaplin* is the first time I've ever dabbled in reality. I prefer to stay on the other side, really. Being basically a child, I prefer a child's world.

FINN: *It has been said that most playwrights have only one theme*
continued on p. 56

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Shakespeare's monster or a
much-maligned king? The debate
about Richard III continues —
after 500 years.

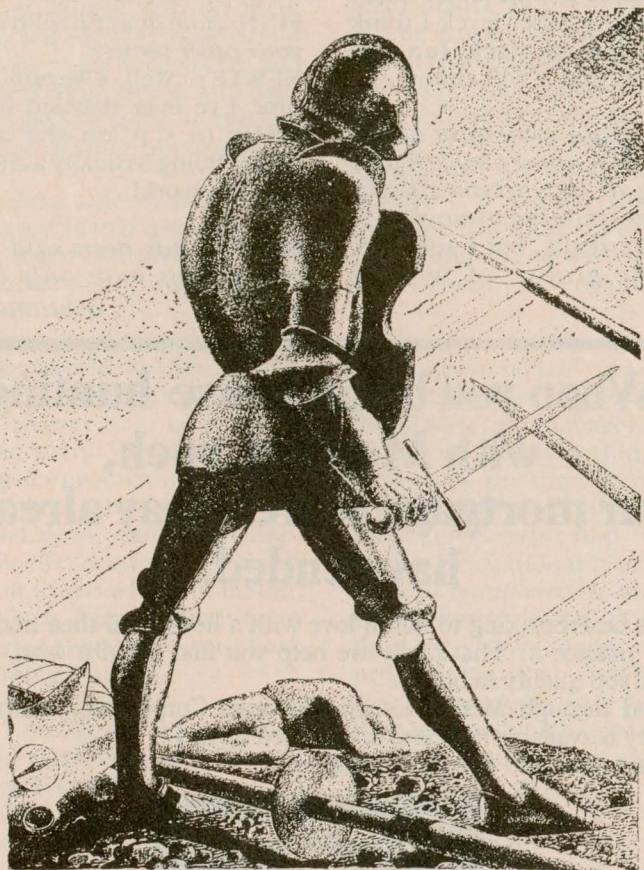


Illustration-Rockwell Kent from The Complete Works of Shakespeare

RICHARD III

by Fran Dressman

Could there really have been anyone as evil as Shakespeare's Richard III?

Actually, there are two Richard III's. One was the real Richard, Duke of Gloucester who came to power through some kind of palace shenanigans and ruled England from 1483 until his death two years and two months later (500 years ago this August) on Bosworth Field, thus ending the so-called War of the Roses and bringing to the throne the first Tudor monarch, Henry VII.

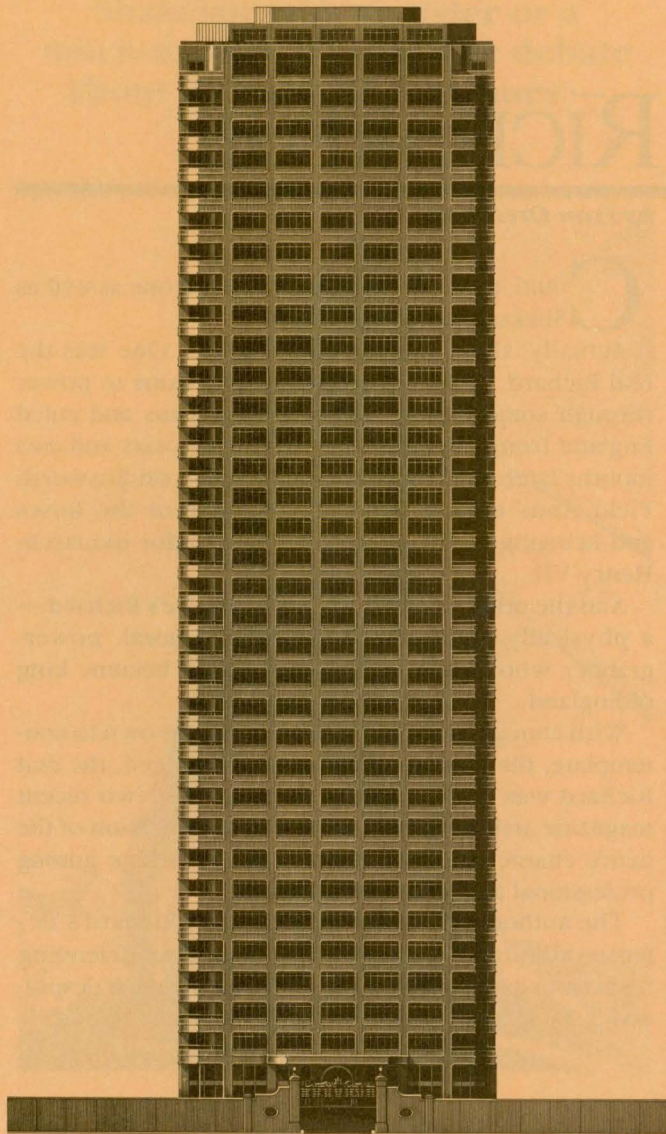
And the other Richard was Shakespeare's Richard — a physically deformed, malevolent, amoral, power-grabber who would stop at nothing to become king of England.

With enough modern-day villains of our own to contemplate, the question of who, and how evil, the real Richard was might seem to be moot, but two recent magazine articles demonstrate that the question of the man's character is still a hot topic of debate among professional and amateur historians.

The authors of both articles come to Richard's defense, admitting he was no Boy Scout, but defending his actions as typical of your early Renaissance despot, and a king whose short reign really wasn't so bad.

continued on p. 53

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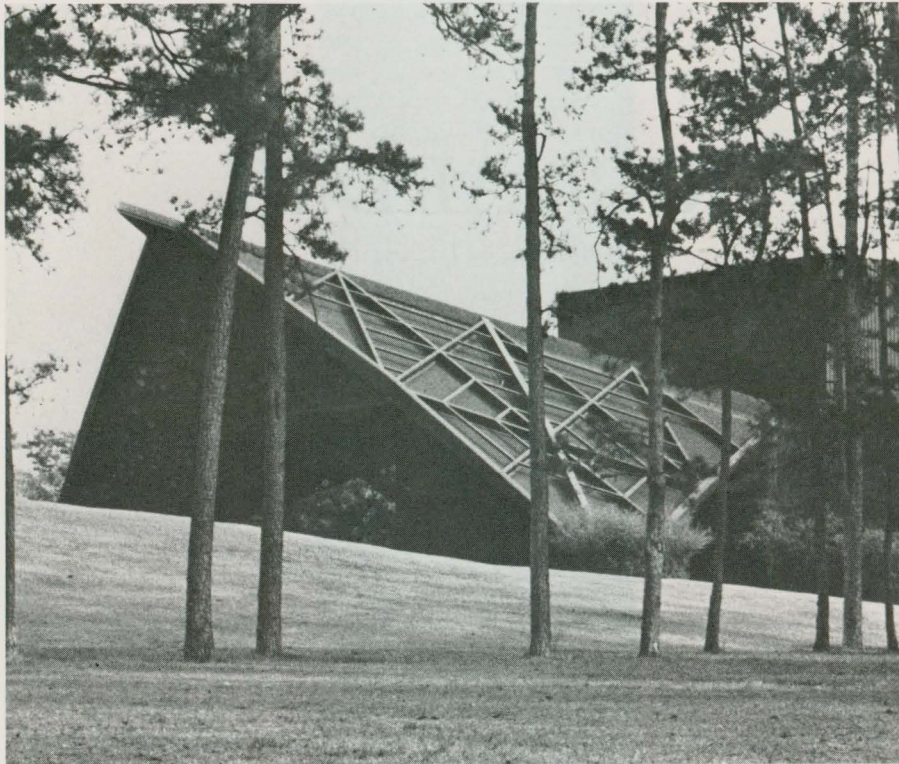
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OFFICE OF THE MAYOR

GREETINGS:

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

The City of Houston takes great pride in the many cultural programs we are able to provide to residents of our community, and the Houston Shakespeare Festival affords our citizens an opportunity to view the exceptional works of the world's most illustrious playwright. In celebration of its 11th season, the Houston Shakespeare Festival is proud to present RICHARD III and MEASURE FOR MEASURE, productions of the University of Houston, University Park Drama Department.

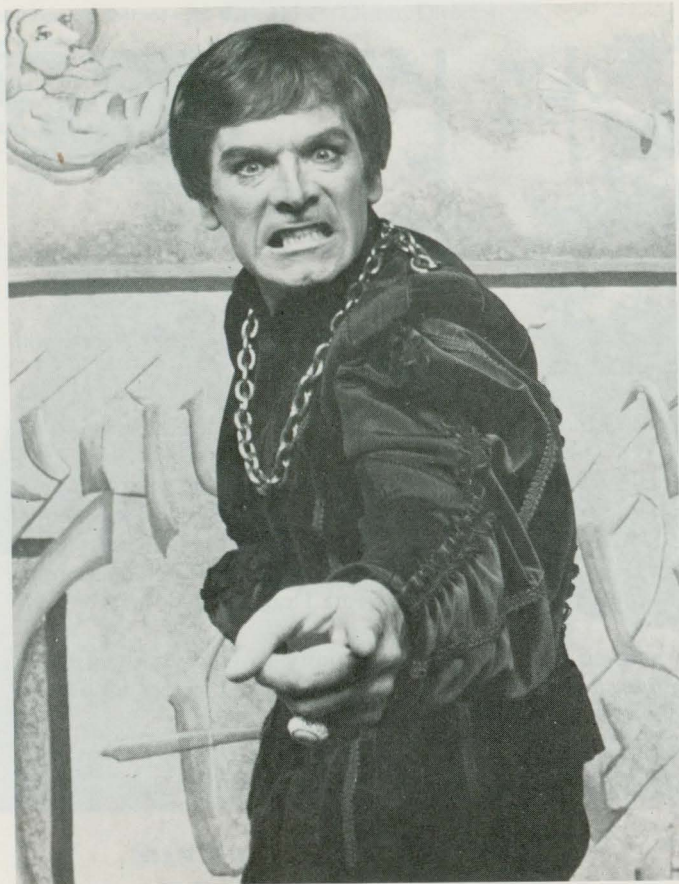
We hope that you will have an opportunity to enjoy both of these outstanding productions, and please accept my best wishes for a most successful Festival.

Sincerely,

Kathryn J. Whitmire

Richard III

by William Shakespeare



Directed by **Sidney Berger**
 Sets by **Keith Belli**
 Costumes by **Barbara Medlicott**
 Lighting by **John A. Gow**
 Music by **Robert Nelson**
 Combat by **Claude Caux**

Individual performances have been sponsored as follows: August 2 by **Transco Energy Co.**;
 August 8 by **AA American Airlines**; August 10 by **Sohio Petroleum Co.**; and August 16 by
The Brown Foundation.

The Cast

The Royal Family

*The House of York**

Duchess of York, the Queen Mother	Rita G. Oldham
George, Duke of Clarence	James Gale
Richard, Duke of Gloucester (later Richard III)	Frank Barrie
Queen Elizabeth, King Edward IV's wife, a member of the Woodville family, also referred to as Lady Grey	Mary Agen Cox
Edward Plantagenet, his son	Aaron Krohn
Richard, Duke of York, his son	Cary Winscott

} brothers of King Edward
} heirs to the throne

*The House of Lancaster**

Lady Anne, widow of Edward Prince of Wales, the son of Henry VI and Margaret	Katherine Hallowell
Margaret, widow of King Henry VI who was deposed and slain by Henry IV and his brothers	Suzi Williams

Queen Elizabeth's Kindred

Lord Rivers, her brother	Bruce Ellis
Lord Grey, her brother	Logan Bazar
Sir Thomas Vaughan	Kenneth Kyle Hudgins

The Court

Duke of Buckingham	Rutherford Cravens
Lord Hastings, the Lord Chamberlain	Timothy Hanson
Lord Stanley, Earl of Derby	Dennis Wells
Bishop of Ely	Wayne Swallows
Sir William Catesby	James Black
Sir Richard Ratcliffe	Michael Foster
Sir James Tyrrel	Harry Booker
Sir Robert Brakenbury, Lieutenant of the Tower	Dennis Wells
Earl of Surrey	Ruben Stubblefield
Duke of Norfolk	David Born
Lady Faulkenbridge	Shelia Plaisance
Lady Pembroke	W. Ruth Kingsberry

*Two powerful royal dynasties, the House of York and the House of Lancaster, have struggled for control of the crown for 100 years in a series of battles commonly known as the War of the Roses. The battle in the final scene of this play marks the end of this struggle and the beginning of the Tudor reign.

continued

Commons

Lord Mayor of London	Vaughn Johnson
First Murderer	James Black
Second Murderer	Harry Booker
Soldiers	Michael Foster, James Black, David Born, Kenneth Kyle Hudgins, Logan Bazar, Bruce Ellis, Geoffrey Clark, Ruben Stubblefield

Henry Tudor, Earl of Richmond later King Henry VII	Timothy Hanson
Sir James Blunt, his follower.....	Geoffery Clark

The Plot

King Edward IV is followed in succession to the throne by his young sons the Prince of Wales and the Duke of York and his brothers George, Duke of Clarence and Richard, Duke of Gloucester (later Richard III). Though fourth-removed from the crown, Richard begins a bloody plot to seize power, first by implanting distrust of his brother Clarence in the King, who then has Clarence imprisoned. Although protesting concern for, and devotion to, the imprisoned brother, Richard himself gives orders for his murder.

He proceeds to woo and win the new widow of another victim — Edward, son of the slain King Henry VI. Back at Court, Richard is cursed by Henry's queen, Margaret, for the killing of her husband and son.

Upon the death of the now ill King Edward, Richard suggests to the court that Queen Elizabeth's relatives, the Lords Rivers and Grey along with Sir Thomas Vaughn, are responsible for the murder of Clarence, thus setting in motion the machinery for their ultimate extermination. Queen Elizabeth, now fearful for her safety and that of the

young princes, seeks sanctuary for herself and her younger son.

Richard brings the young Prince of Wales back to London to be crowned. In supposed preparation for the coronation, the nephews are reunited in the Tower, where they will soon be murdered by their uncle. Meanwhile, the Duke of Buckingham spreads rumors about the illegitimacy of the princes and manipulates the public to persuade Richard to accept the crown. Once Richard is king, more deaths ensue, Buckingham and others leave the unsafe court to join the Earl of Richmond's forces now marching to claim the throne.

The night before Richmond's and Richard's forces meet for the decisive battle at Bosworth Field, the ghosts of Richard's victims parade before him prophesying his defeat. In violent battle, Richard is slain by Richmond, who accepts the crown as Henry VII, the first of the Tudor kings. To end the century of civil strife, Richmond proposes to unite the warring houses and take Elizabeth of York for his queen.

On Richard III

Though Richard may not be a desirable earthly ruler, he would make an ideal viceroy of hell.

Tynan

A Prince is forced to know how to act like a beast. He should learn from the fox and the lion . . . he must be a fox in order to recognize traps, and a lion to frighten off wolves. Those who simply act like lions are stupid.

Machiavelli

He who does not at sometime with definite determination, consent to the terrible in life, or even exult in it, never takes possession of the inexpressible fullness of the power of our existence but walks on the edge; and sometime when the day of reckoning comes will prove to have been neither alive nor dead.

Rilke

Richard's classic misjudgment is that he feels he can operate with total autonomy in a universe devoid of any moral order. What he forgets is that in assuming total power outside himself, he has ignored the suppressed spirit of his soul which slept inside him and, finally, would not be denied.

Leonard

I have no brother, I am like no brother
And this word, "love," which
greybeards call divine,
Be resident in other men like one
another
And not in me: I am myself alone.

Richard III

However monstrous Richard may be, it is his mind which engages us . . . For him there is no universal truth. His witty dialogue with Anne is a triumph not only of strength over weakness but of mind over ideal . . .

Berman

Measure for Measure

by William Shakespeare



Directed by **Charles Krohn**
 Sets by **Keith Belli**
 Costumes by **Barbara Medlicott**
 Lighting by **John A. Gow**
 Music by **Robert Nelson**
 Combat by **Claude Caux**

Individual performances have been sponsored as follows: August 3 by **Exxon Company USA**, August 9 by **The Humphreys Foundation of Liberty, Texas**, August 17 by **Fayez Sarofim & Co.**

The Cast

(In order of appearance)

Vincentio, Duke of Vienna	James Black
Escalus, a councilor, second to Angelo	Dennis Wells
Angelo, Deputy in the Duke's absence	James Gale
Lucio, a gentleman of Vienna.....	Timothy Hanson
Gentlemen, friends to Lucio.....	Vaughn Johnson, Jared Cooley
Mistress Overdone, a bawd	Suzi Williams
Pompey, servant to Mistress Overdone	Bruce Ellis
Claudio, a young gentleman of Vienna.....	Michael Foster
Provost, Governor of the prison.....	Wayne Swallows
Friar Thomas	Logan Bazar
Isabella, a Novice, sister to Claudio	Katherine Hallowell
Francisca, a Nun	Rita G. Oldham
Elbow, a simple constable.....	Harry Booker
Froth, a young gentleman	Vaughn Johnson
Juliet, beloved of Claudio.....	Allison Pennel
Mariana, betrothed to Angelo.....	Mary Agen Cox
Abhorson, executioner	Logan Bazar
Boy	Aaron Krohn
Barnardine, a dissolute prisoner.....	Harry Booker
Friar Peter	Jared Cooley
Officers and attendants.....	David Born, Kenneth Kyle Hudgins, Shelia Plaisance, Ruben Stubblefield

The Plot

Vincenzio, Duke of Vienna, declares that he is about to travel incognito to Poland. Before he disappears, he appoints Angelo to be his Deputy with full powers of life and death. While Angelo severely launches a long overdue reformation, the Duke, instead of going to Poland, has disguised himself as a friar and is busily tempering and diverting the numbing strictures of

Angelo. Attempting to help a young novice, whose brother has been condemned to death for "lechery" under a draconian law, he deceives on all sides and, with the combined aid of the novice, Isabella, a helpful friar, and Angelo's betrothed, Mariana, he brings all to an ambiguous but happy conclusion.

Director's Notes

The Gospels provided a rich source of inspiration for *Measure for Measure*. In particular, the play is dependent upon the "Parable of Talents" in which a lord goes away on a journey, leaving instructions to his servants, and returns to assess their conduct. But whereas the Parable seeks to clarify the nature of Divine Judgment, Shakespeare's play deals with human fallibility and inadequacy, and the analysis is both compassionate and generous.

Angelo, the play's protagonist, is well-named. An angel was a gold coin in Shakespeare's England. It took its name from the imprint on its face of the

figure of St. Michael killing a dragon. But the reverse side of the coin showed a trading ship. As soon as he is given power, Angelo recalls this mercenary face when he asks that "some further test" be made of his "mettle [metal]; Before so noble and so great a figure/Be stamped upon it." When it comes to "tested-gold," the "fine issue" of the angel, which seems to be so pure, turns out to be alloyed. In the weighing or "assay of virtue" which the Duke contrives, "false outweighs true," and we learn "what man may within him hide,/ Though angel on the outward side."

Charles Krohn



On *Measure for Measure*

These characters in *Measure for Measure* are live men, pleasant to Shakespeare. Pompey is one of those humble, cheerful beings, willing to help in anything that is going forward, who are the mainstay of human affairs . . . Froth is an amiable, feather-headed young gentleman — to dislike him would argue an ill-nature, and a small one . . . This world of Vienna as Shakespeare paints it, is not a black world; it is a weak world, full of little vanities and stupidities, regardful of custom, fond of pleasure, idle, and abundantly human.

R. W. Chambers

Judge not, that ye be not judged. For with what judgment ye judge ye shall be judged: and with what measure ye mete, it shall be measured to you again.

Matthew 7:1-2

"There is a limit to human charity." "There is," says Chesterton's Father Brown, "and that is the real difference between human charity and Christian charity."

G. K. Chesterton

No play of Shakespeare shows more thoughtful care, more deliberate purpose, more consummate skill in structural technique, and, finally, more penetrating ethical and psychological insight. And, if ever the thought at first sight seems strange, or the action unreasonable, it will be found to reflect the sublime strangeness and unreason of Christ's teaching.

G. Wilson Knight


SIDNEY BERGER

Producing Director

Founder of the Houston Shakespeare Festival and member of the Shakespeare Globe Centre Board, Dr. Berger has directed recent HSF productions of *The Comedy of Errors* and *Hamlet*. He is chairman of the UH-University Park Drama Department and his many productions there include *Amadeus* and *Company*, the fifth of his shows selected by the Department of Defense for overseas tours. 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, *The Last Temptation of Christ*, his music drama written with Theo Fanidi, was premiered by Great Lakes Opera; and *Tickets, Please*, written with Robert Nelson, was selected by the Texas Opera Theater for its One Aria Opera Project this spring.


CHARLES KROHN

Director

Charles Krohn's credits in over 20 years of theater include major roles in Alley Theatre productions of *The Three Sisters*, *The Imaginary Invalid* and *Harvey*; starring roles for Theatre Under The Stars, among them Fagin in *Oliver*, and the title role in the thrice-produced *Scrooge*; Macduff in *Macbeth*, Shylock in *The Merchant of Venice*, and Claudius in *Hamlet* for HSF. In addition, he played three major roles in the Houston and Las Vegas productions of *The Best Little Whorehouse in Texas*. He is currently host of cable TV's *Travelvision*; and his major movie credits include *The Bad News Bears in Breaking Training*, *Futureworld*, and the CBS movie, *Red Alert*. A professor of English at the University of St. Thomas, he has directed for Houston Shakespeare Society and TUTS. For HSF he directed *The Winter's Tale* and *The Two Gentlemen of Verona*.


KEITH BELLI

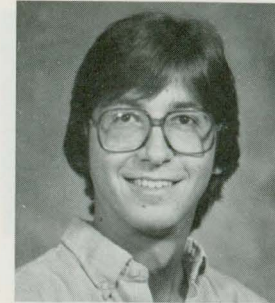
Set Designer

Keith Belli's work has been seen by many Houston theater-goers. He was assistant scene designer at Alley Theatre in the 1982-83 season and their resident scene designer for the 1983-84 season with design credits including *Cloud Nine*, *True West*, *Crimes of the Heart*, *Wait until Dark*, *Taking Steps*, and *Hou I Got That Story*. For Stages Repertory Co., where he is resident designer, he designed *Our Town*, *The Skin of Our Teeth*, *Coyote Ugly*, *The Baby with the Bathwater* and *The Lady and the Clarinet*. Other credits include six productions for Children's Theatre Festival during the past two seasons. He earned an MFA in scene design from Southern Methodist University.


BARBARA MEDLICOTT

Costume Designer

In Barbara Medlicott's four seasons as costume designer for HSF, her work has included *King Lear*, *Much Ado About Nothing*, *The Two Gentlemen of Verona* and *Hamlet*. She has also designed many productions for Children's Theatre Festival and for UH-University Park Drama Department, where she has been costume designer since 1976. Some of her UH productions have been *The Bourgeois Gentleman*, *Charley's Aunt*, *Chicago* and *The Elephant Man*. Her professional credits include three seasons with Missouri Repertory Theatre with additional design work at Indiana Repertory Theatre. One of her costumes was exhibited at the convention of the United States Institute of Theatre Technicians in San Antonio, and one was included in Blaffer Gallery's recent exhibition of designs for the stage.


JOHN A. GOW

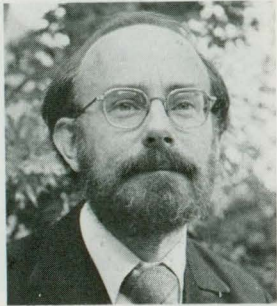
Lighting Designer

On the staff of the UH-University Park Drama Department for 4 years, where he has created the lighting design for 16 productions, Mr. Gow holds a BFA in design from the University of Oklahoma and an MFA from Southern Methodist University. His numerous credits include designs for Stages Repertory Co., four 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 Dallas Civic Opera, and designed the lighting for *Voices of Change*, produced by KERA-TV in Dallas. This is his fifth season with HSF.

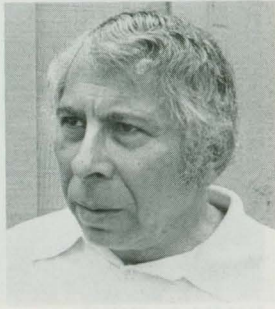

CLAUDE CAUX

Director of Combat

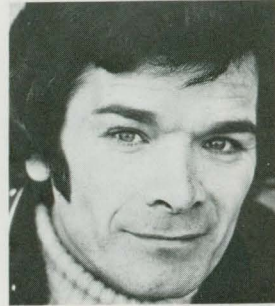
On the UH-University Park Drama Department and Houston Opera Studio faculties, Claude Caux is also director of the Festivals Mime Co. and creator of mime and combat sequences for productions by the Drama Department, HSF, Children's Theatre Festival, and Houston Grand Opera. His HGO credits include *Die Meistersinger*, *Don Carlo*, *Carmen* and *Otello*; and for Children's Theatre Festival, he directed the premiere of *Shapes, Sadness, and the Witch* by Ntozake Shange. As a mime, he has been seen at UH-University Park in his one-man show *Silent Fantasies* and has directed and performed in UH productions such as *Untold Tales*, *Out of Our Mimes*, *Mimages* and *Frames of Mime*. A native of France, Mr. Caux has been twice honored by the French government with the *Medaille d'honneur de la Jeunesse et des Sports* and the *Palme 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 five seasons of HSF productions, Dr. Nelson's *Tickets, Please* (with a libretto by Sidney Berger) was selected for presentation as a part of Texas Opera Theater's One Aria Opera Project. He has composed soundtracks for several 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-University Park School of Music, Dr. Nelson has been musical director for many drama department musicals and has collaborated on works for music and mime with Claude Caux and the Festivals Mime Co. Dr. Nelson is also the pianist for Houston POPS Orchestra.

**MICHEL BEZMAN**

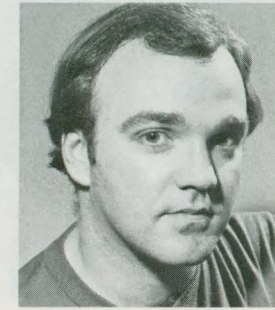
Cover Artist
Michel Bezman is a professor of architecture at UH-University Park and is known for his collages which are part of a number of private and corporate art collections. He has shown his work in numerous exhibitions and is represented by Dubose-Rein Galleries. Mr. Bezman has received the Paddington Award, and his work has been selected for inclusion in the Archives of American Art at the Smithsonian Institution for permanent documentation. He has created a number of covers and posters for various organizations including the Houston Symphony, L5 Conference, *Performing Arts*, *Houston Arts Magazine*, *Houston On Stage Magazine*, and the Gulf Coast Video Festival. His original designs for the stage sets for Claude Caux's recent *Frames of Mime* at UH will be included in a one-man show sponsored by the Goethe Institute next fall.

**FRANK BARRIE**

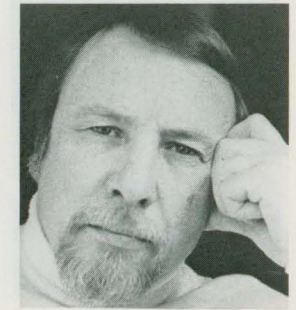
One of England's leading actors, Frank Barrie comes to HSF straight from London, where he has been starring with Maggie Smith in *The Way of the World*. Mr. Barrie began his career at the Bristol Old Vic, where he quickly became leading man and was chosen by Sir Laurence Olivier to join the National Theatre. His many leading roles there include Bassanio played to Olivier's Shylock. This year Mr. Barrie celebrates his silver wedding anniversary, as well as 25 years in the theater. Some of his favorite roles are Hamlet, Macbeth, King Lear, Shylock, Malvolio, Richard II, Benedick, Proteus, Don Juan, D'Arcy, Long John Silver, Alfie, Oedipus Rex, Macheath, Byron, Oberon, Mercutio (his Broadway debut) and Coriolanus (one of his over 200 television roles). He is author of his one-man show *Macready!*, which played to great acclaim in London and New York, and for which he was nominated Best Actor in the Plays and Players Awards. *Macready!* has been seen in 17 countries to date.

**LOGAN BAZAR**

A student at the UH-University Park Drama Department, Logan Bazar has been seen in *The Elephant Man* as Will and Lord John, Stanley in the 1940's *Radio Hour*, and Simeon in *Joseph and the Amazing Technicolor Dreamcoat*. Mr. Bazar has also appeared as Carl in *Person to Person* for Stages Repertory Co., Roger in *Outside Edge* for Main Street Theater, and Code Name Lazar in *Plenty* for Chocolate Bayou Theater Co. At Strand Street Theatre in Galveston, he has performed in *Under the Gaslight* as Byke and in *Ten Nights in a Barroom* as Joe Morgan. Mr. Bazar is also appearing this summer with Children's Theatre Festival in *Fat Pig* and *Androcles and the Lion*.

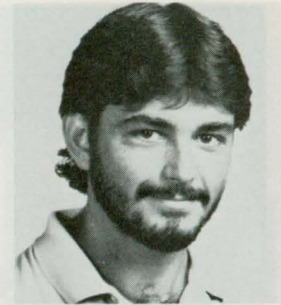
**JAMES BLACK**

In his third season with HSF, James Black has appeared as Camillo in *The Winter's Tale*, the Merchant in *The Comedy of Errors*, Launce in *The Two Gentlemen of Verona* and Bernardo in *Hamlet*. Among his roles for Main Street Theater are Mordecai in *A Day Out of Time*, Richard in *The Lover*, Inspector Bones in *Jumpers*, and the Provost in *Measure for Measure*. Also active with Stages Repertory Co., Mr. Black has been seen as Sylvio in *The Day They Shot John Lennon*, Stuart in *Beyond Therapy*, and Harold in *K2*.

**HARRY BOOKER**

Beginning his theatrical career in the 1950s with the Armed Forces Television Service, Mr. Booker has worked more than 20 years as an actor, director and producer. From 1978 to 1984 he was associated with several Houston theaters, including Chocolate Bayou Theater Co., where he served as production manager in addition to acting and directing. Following his appearance in both HSF productions last summer, he toured Louisiana in the role of George in *Who's Afraid of Virginia Woolf?* and then performed the role of L.D. Alexander in *The Last Meeting of the Knights of the White Magnolia* at New Mexico Repertory Theatre. Mr. Booker now resides in Ontario, Canada, where he is continuing his acting career.

Mr. Barrie's appearance with the Houston Shakespeare Festival has been made possible by a generous grant from The Cullen Trust for the Performing Arts.



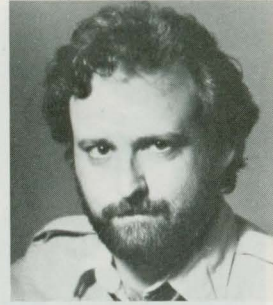
JARED DEAN COOLEY

Trained as both singer and actor, Jared Dean Cooley has appeared as a chorus member in Houston Grand Opera productions of *La Perichole* and *Daughter of the Regiment*. Among his other credits are those from the Summer Music Theatre in Daytona Beach, Florida, with roles there including Stanley in *Hello, Dolly!*, the Constable in *The Threepenny Opera*, and chorus member in *No, No, Nanette* and *Die Fledermaus*. He was seen as Thompson in *1776* for Country Playhouse; Paul in *Company* and Sky in *Guys and Dolls* at Sam Houston State University. A recent graduate of the University of St. Thomas, he appeared as Malvolio in *Twelfth Night*, Sergius in *Arms and the Man*, and Dromio in *The Comedy of Errors*. For Kingwood Community Theatre he was seen as Tom/Conrad in *Working*.



MARY AGEN COX

Mary Agen Cox holds a BA in theater from the University of Southwestern Louisiana, where she was seen in the roles of Olivia in *Twelfth Night*, Cordelia in *King Lear*, Pam in *Joe Egg*, and Linda Loman in *Death of a Salesman*. Miss Cox has also studied at the National Shakespeare Conservatory in Woodstock, New York, and was invited to join National Shakespeare Company's nationwide tour as the Player Queen in *Hamlet* and Hermia in *A Midsummer Night's Dream*. Acting credits extend to television and films with featured roles in *Screams of a Winter Night* and *The Intern* and many regional television commercials. She is currently a member of the Young Company at Alley Theatre.



RUTHERFORD CRAVENS

Most recent of Rutherford Cravens' many roles with Alley Theatre are the defense attorney Aaron Levinsky in *Nuts* and Leslie in *Taking Steps*. In his 12 years with the Alley he also stage-managed over 20 productions. Mr. Cravens is currently the executive director of the Shakespeare Globe Centre of the Southwest and the producer/director of, and an actor in, Shakespeare Outreach, a joint project with the UH-University Park Drama Department and HSF. At the University last season, Mr. Cravens was seen in the drama department production of *Amadeus* as Baron von Swieten. He is a graduate of the American Academy of Dramatic Arts.



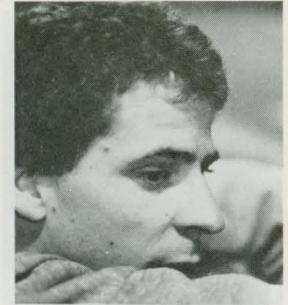
BRUCE ELLIS

While attending Alvin Community College, Bruce Ellis was seen in many roles, among them Oscar in *The Odd Couple* and John Proctor in *The Crucible*. At the University of Houston-Clear Lake, where he received a BA, his credits include Old Gobbo in *The Merchant of Venice*, Charlie in *Seascape*, and Mickey in *After the Fall*. He has appeared as Giuseppe in *The Man of Destiny* and Mr. Crampton in *You Never Can Tell* at the Houston Shaw Festival, and for the Company Onstage he has been seen as Alfred in *My Three Angels* and Sir Harry in *Once Upon a Mattress*. Other performances include Peter in *Zoo Story* and Dale Laverty in *Lu Ann Hampton Laverty Oberlander* for Chocolate Bayou Theater Co.



MICHAEL FOSTER

Currently a student at the UH-University Park Drama Department, Michael Foster was seen most recently there in the title role of *Amadeus*. Also at UH he appeared as Joey in *The Indian Wants the Bronx* and at the College of the Mainland as Romeo in *Romeo and Juliet*. Additional Houston performances include Buddy Layman in *The Diviners* for Stages and those with the Shakespeare Outreach programs in area schools.



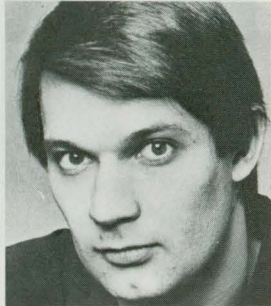
JAMES NEVILLE GALE

James Neville Gale has a long list of acting credits from his native England, where he studied drama at Essex University and English at Kings College, Cambridge University. At Essex his many roles included Shylock in *The Merchant of Venice*, Happy in *Death of a Salesman*, and the Marquis de Sade in *Marat/Sade*. While at Cambridge he toured Europe as Edmund in *King Lear* and Macduff in *Macbeth*, and at the Cambridge Festival appeared as Dysart in *Equus* and as Gloucester in *King Lear*, a role he repeated at the Edinburgh Festival. Also at the Edinburgh Festival he performed title roles in *Wozzeck*, *Dr. Faustus* and *Otello*. Mr. Gale has also been seen as Mercutio in *Romeo and Juliet* at Theatre Clwyd and in several roles for Flak Theatre Company in London.



KATHERINE HALLOWELL

Remembered by HSF audiences for the roles of Hermione in *The Winter's Tale* and Emilia in *The Comedy of Errors*, Katherine Hallowell has performed at most of Houston's theaters, including the Alley Theatre, Stages Repertory Co., Marietta's Dinner Theater, Main Street Theater, Country Playhouse, Chocolate Bayou Theater Co. and Children's Theatre Festival. Among her more recent credits are the roles of Ann in *Scheherazade*, Matilda in *Zastrozzi*, and Enid in *The Case of the Speckled Band*. Miss Hallowell received her theater training at the University of Texas at Austin and Colorado State University, where she received a BA; at the University of Florida, where she received an MFA; and at the Royal Academy of Dramatic Art, where she received a certificate.



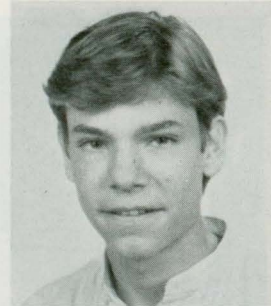
TIMOTHY HANSON

No stranger to HSF, Timothy Hanson appeared as Don John in *Much Ado About Nothing*, as Pistol in *The Merry Wives of Windsor*, and as Ross in *Macbeth*. Other Houston performances include Bill in *The Collection* and Mooney in *Mooney's Kid Don't Cry* for Chocolate Bayou Theater Co. Among Mr. Hanson's other credits are Brick in *Cat on A Hot Tin Roof* at Tulane Center Stage, Slater in *Curse of the Starving Class* at Repertory Theatre of St. Louis, and Hal in *Picnic* at Shuler Theatre in New Mexico. New York audiences have seen him as Cody in *Geography of a Horse Dreamer* for Theatre Downstairs and as Ballested in *The Lady from the Sea* for Troupe Theatre. His most recent stage appearance was as Christy in *The Devil's Disciple* for Milwaukee Repertory Theatre.



VAUGHN JOHNSON

This marks Vaughn Johnson's third season with HSF. Along with roles for the Children's Theatre Festival last season and other productions for children, his Houston credits include *Dogg's Hamlet*, *Cahoot's Macbeth* and Milo Crawford in *The Last Meeting of the Knights of the White Magnolia*, both for Chocolate Bayou Theater Co., and Rev. Parker in *The Rimers of Eldritch* for TTI Productions. Among his roles at Kansas University and East Central University in Ada, Oklahoma, were Dogberry in *Much Ado About Nothing*, Orgon in *Tartuffe*, and Cheswick in *One Flew Over the Cuckoo's Nest*. Among his directing credits are *The Sand Castle* and *Pvt. Wars*.



AARON KROHN

Aaron Krohn is currently a student at Houston's High School for the Performing and Visual Arts, where he appeared in such shows as *Auntie Mame* in the role of Patrick and *The Water Engine* in the role of Bernie. Among his other credits are Jacob in the world premiere of *Jacob's Ladder* at the University of St. Thomas, Paris' Lord's son in *Cyrano de Bergerac* at Alley Theatre. Credits also include two television spots for Foley's, several radio spots, and, most recently, the role of Hally in Chocolate Bayou Theater Co.'s production of *Master Harold and the boys*.



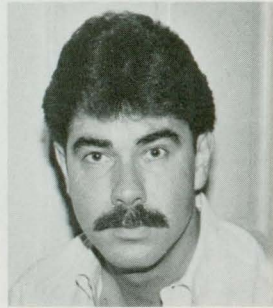
RITA G. OLDHAM

Rita Oldham received an MA in English from Rice University, an MA in drama from Tulsa University and took post graduate courses at Waseda University in Tokyo, Japan. She has been seen as Rosalind in *As You Like It* at Malden Bridge Playhouse, NY and as Touchstone in the same play at Rice. She has played the Queen in *Richard II*, Mistress Quickly in *Henry V*, and Sonya in *Uncle Vanya* for Tokyo International Players; Doreen in *Separate Tables*, Marian Thornton in *Fair Game*, and Elsie Kessler and Peg Sweet in *Compulsion* for the Long Beach Playhouse in New York. For Main Street Theater in Houston, Mrs. Oldham has appeared as Madame Hortense in *The Orchestra* and Mrs. Plum in *Uncommon Women and Others*.

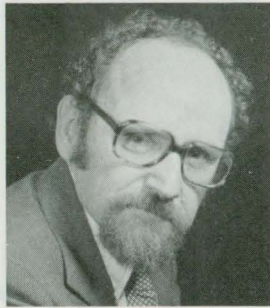


ALLISON PENNEL

Last year with HSF, Allison Pennel was seen in *Hamlet* as a member of the court and as Ursula in *The Two Gentlemen of Verona*. A member of Shakespeare Outreach, Miss Pennel has acted in many of that project's in-school programs and is a member of the mime troupe at UH-University Park, where she is currently a student. She appeared with the Festivals Mime Co. in *Frames of Mime*. Other roles include Snow White in *Snow White and the Seven Dwarfs* and Ella Delahey in *Charlie's Aunt* at Playhouse 1960.

**WAYNE SWALLOWS**

Wayne Swallows is an elementary teacher in Houston and has acted in many university, community and dinner theater productions in Florida, Virginia, Washington D.C. and Texas. He worked as a tour guide/historian at Ford's Theatre in Washington D.C., and he has also appeared as an entertainer/clown for a national fast-food chain. Some of his favorite roles have been Charles Condomine in *Blihe Spirit*, Reverend Hale in *The Crucible*, Brindsley in *Black Comedy*, and Dr. Daiforus in *The Imaginary Invalid*. He most recently appeared in Main Street Theater's production of *Museum*. Mr. Swallows is a graduate of the University of South Florida in Tampa.

**DENNIS WELLS**

Among the 22 roles Dennis Wells has performed in his 11 seasons with HSF are Antigonus in *The Winter's Tale*, Verges in *Much Ado About Nothing*, Montague in *Romeo and Juliet*, Adam in *As You Like It*, and Snout and Egeus in *A Midsummer Night's Dream*. A graduate of the University of Texas, Mr. Wells acted with Ben Iden Payne's Shakespearean Repertory Touring Theatre. Plays at Alley Theatre have included *Fathers and Sons*, *Romeo and Juliet*, *Ten Little Indians*, *Cyrano de Bergerac*, *The Wall*, *The Visit*, *Sweet Bird of Youth* and *Much Ado About Nothing*. He has also been seen in *Tartuffe* for Stages, at Theatre Under The Stars in *Sugar* and as the Rabbi in *Fiddler on the Roof*.

**SUZI WILLIAMS**

Currently an MFA student at UH-University Park, Suzi Williams was seen in past UH productions as April in *Hot I Baltimore* and Doll in *School for Scandal*. At the University of Houston-Clear Lake, she appeared as Constance in *The Madwoman of Chaillot* and Gertie in *The Sea Horse* and for the Houston Shaw Festival as Rummy in *Major Barbara* and Mrs. Clandon in *You Never Can Tell*. Other credits include the Nurse in *Romeo and Juliet* at College of the Mainland and Nell in *Comedy of Errors* for HSF. Miss Williams received her BFA at Stephen F. Austin University.

**CARY WINSCOTT**

Currently attending Houston's High School for the Performing and Visual Arts, where his roles include Ching in *Anything Goes* and George in *An Actor's Nightmare*, Cary Winscott has also studied acting at the Chris Wilson School of Acting and at the Iris Siff Merry-Go-Round School. He has appeared in Alley Theatre's production of *The Wall* and also in a supporting role for the Channel 11 special *A Christmas Thief*. Other credits include city tours with an improvisation group for Children's Television Productions and appearances as both announcer and panelist in the syndicated children's television game show, *Wheel of Fortune*. Mr. Winscott was also seen in the United Way 1983 campaign film *Look How You're Helping*.

INTRODUCING...

DAVID BORN recently appeared in Children's Theatre Festival production of *Fat Pig* and in the UH Drama Department production of *Amadeus*. He has also been seen at Chocolate Bayou Theater Co., Main Street Theater and Theatre Suburbia.

GEOFFREY CLARK was a student at the University of Texas and after completing military service has returned to study drama at UH-University Park, where he has been seen in *Finding the Sun*, *Amadeus* and *Orpheus Descending*.

W. RUTH KINGSBERRY is a drama major at UH-University Park and is also a dancer and model.

KENNETH KYLE HUDGINS has studied acting at Lon Morris College and has been seen recently at Main Street Theater.

SHELIA PLAISANCE is a sophomore at UH-University Park and plans to pursue a career as a stage actress.

RUBEN STUBBLEFIELD JR. has studied acting at Alley Theatre and at the University of Houston-Downtown, where he appeared in *The Birds*, *The Adding Machine* and *J.B.*

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The Festivals Company

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

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The Festival Angels would like to extend special thanks to the following individuals and companies who have contributed goods or services to Festival Angels events: Texas Eastern Corp., Greg Wyers, Camera America, Charlie's Hamburgers, Dorado Chicken, Pizza Inn, James Coney Island, Frito-Lay, Borden Inc., Coca-Cola Foods, Dozier's Barbecue, Southern Importers and Cimarron Wind Quintet.

History of the Houston Shakespeare Festival

The 1985 season marks the 11th season 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 210,000 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 impressive 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 sent 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 public schools, has been established in collaboration with the Shakespeare Globe Centre.

The UH-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 construction 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 also 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

1980

As You Like It
King Lear

1976

The Tempest
Romeo and Juliet

1981

A Midsummer Night's Dream
The Merchant of Venice

1977

Hamlet
The Comedy of Errors

1982

Love's Labor's Lost
The Tempest

1978

The Merry Wives of Windsor
Macbeth

1983

The Winter's Tale
The Comedy of Errors

1979

Twelfth Night
Much Ado About Nothing

1984

Hamlet
The Two Gentlemen of Verona



As You Like It



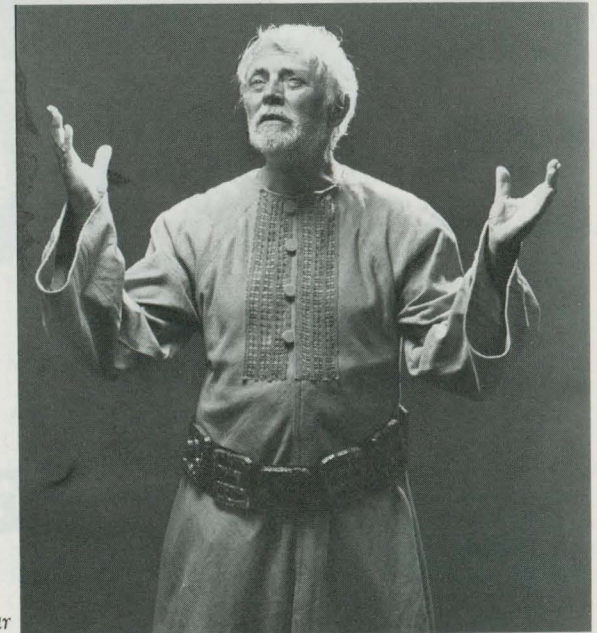
Twelfth Night



The Merchant of Venice



The Two Gentlemen of Verona



King Lear



Hamlet

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 the Children's Theatre Festival (CTF) and the Houston Shakespeare Festival (HSF). The major objective of the Festival Angels is to provide volunteer support to enhance audience

enjoyment of the University's student and festival performances and to develop the resources required to produce the highest quality productions anywhere. Individuals interested in joining the Festival Angels, Inc. are encouraged to contact Festival Angels, Inc., Drama Department, University of Houston-University Park, Houston, TX 77004, (713) 749-1428.

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The Houston Shakespeare Festival
in collaboration with
The Shakespeare Globe Centre of the Southwest
presents

Shakespeare Outreach

Now booking for the 1985-86 Season,
Absolutely FREE OF CHARGE to Houston area schools and libraries.

Shakespeare Outreach is a touring company of young actors performing 35-minute programs designed to break down Shakes-fear (a delusion rampant among students that Shakespeare is boring, impossible to understand and irrelevant). The productions are self-contained and can be performed in any available space — from classrooms to auditoriums.

PROGRAM #1

Scenes from:
A Midsummer Night's Dream,
Romeo and Juliet,
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and more

PROGRAM #2

Scenes from:
The Tempest,
The Comedy of Errors,
Richard III
and more.

The Critics Rave

Teachers:

"Made my job of teaching the classics infinitely easier..."

"I was amazed and delighted when my students voted to read *A Midsummer Night's Dream* as their end of the semester 'fun' elective."

"The sword-play, the humor, and the talent of your young actors all combined to prove to my very skeptical class that Shakespeare is as alive and relevant today as he was 300 years ago."

Students:

"I was really scared when they said we had to watch some Shakespeare, but it was really neat. It made me want to learn more about him."

"I always thought Shakespeare was boring, but he was a really funny dude."

"Awesome, totally awesome."

For more information, please call 749-1427

Shakespeare Outreach is a joint project of the Shakespeare Globe Centre of the Southwest, the University of Houston-University Park Drama Department and the Houston Shakespeare Festival.

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HSF

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An entire summer of professional theater produced by the University of Houston-University Park Drama Department for family audiences. One show left!

Androcles and the Lion

until August 16



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Call 749-3459 for reservations

HOUSTON ON STAGE

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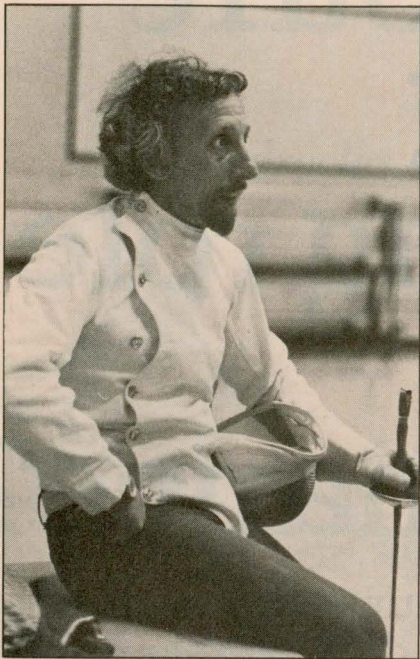
Every time you take your seat, you allow the performing arts to do what they do best. Perform. And as long as you continue to play your part, the curtain can continue to go up. For that, we applaud you.

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Non-Violent Violence on Stage

by Valerie Smith



Fencing master, mime and COMBAT DIRECTOR Claude Caux watches closely to be sure that both the "good guys" and "bad guys" are unscathed in stage conflict.

Before the house lights go down and the stage lights go up, all good audiences settle back with their program magazines for some news on the arts, an interview, the cast biographies — and then you come to the **Theater Staff Credits** page. We know what the titles of director and conductor describe, but a COMBAT DIRECTOR? What is a COMBAT DIRECTOR?

As a COMBAT DIRECTOR, Claude Caux has groomed Romeo for his skirmish with Tybalt, polished Cyrano de Bergerac's fencing technique, coached Macbeth in the fine art of taking a fall. Name your weapon and Caux can show you how to use it to effect — theatrical effect that is, which means the maximum of illusion with the absolute minimum of true risk.

Caux likens stage combat to both the art of dance and the sleight-of-hand techniques of a stage magician. Fight scenes are "choreographed" and rehearsed much like those of a ballet. "Once the action is decided upon," says Caux, "then all of its movements are broken down into individual segments. The actors rehearse these over and over, each time a little faster, until the moves are instinctive, the total action fluid and natural."

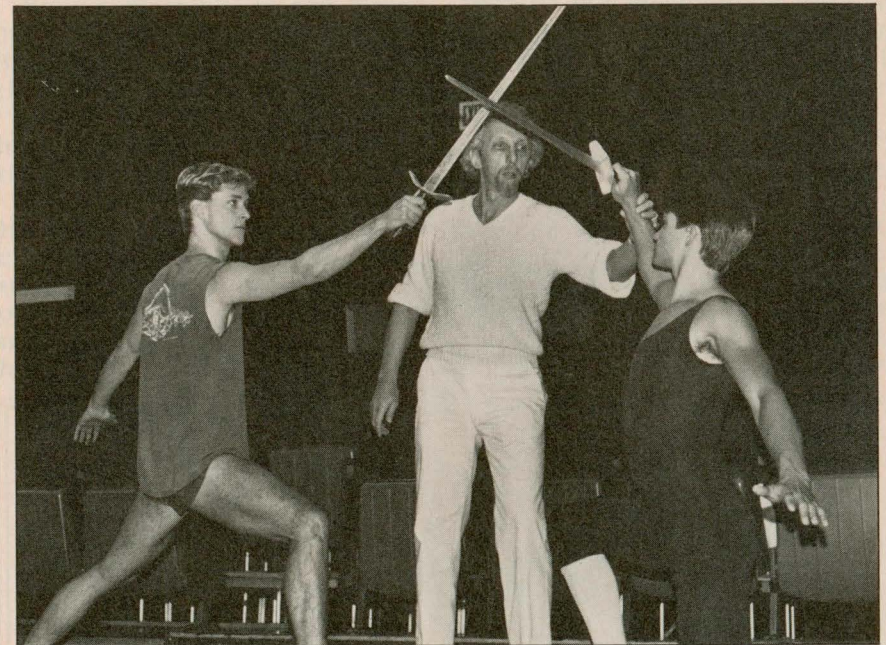
To illustrate how such "non-violent" violence works, Caux has arranged a demonstration of hand-to-hand combat between two of his star pupils. As Caux watches from the sidelines, Marshall Nord and Christopher Atwood, armed with

broadwords, launch into energetic battle. Rapid-fire parries alternate with leaps, thrusts, and some artful dodging under the sword blades. But something goes wrong. A sword flies off to the side and Atwood whirls abruptly, clutching his hand. Embarrassed silence follows. While Caux retrieves the lost weapon, a worried Nord approaches his partner. "You okay, Chris?" he asks. And Atwood responds — with a ringing backhand across Nord's face. A split-second later, they take their bows. Finish.

"You see," says Caux, "stage combat is illusion. But it is an illusion that demands absolute precision. In a fight, there can be no improvisation. For the safety of the

actors, every action must be controlled."

With his background and experience, caution and precise physical movement come naturally to Caux. A renowned fencing master, Caux originally trained for his vocation in his native France. He has also earned considerable distinction as a mime — a skill acquired from his long-time friend, the world famous Marcel Marceau. Since 1974, Caux has been an instructor at University of Houston's Drama Department, teaching mime, fencing and, of course, stage combat. His expertise in the latter area has led to the direction of fight scenes for numerous Houston Grand Opera and Houston Shakespeare Festival productions



COMBAT DIRECTOR Claude Caux (in the middle of the "battle") choreographs a sword fight between University of Houston students Marshall Nord and Christopher Atwood.

BACKSTAGE

including this summer's presentation of *Richard III*.

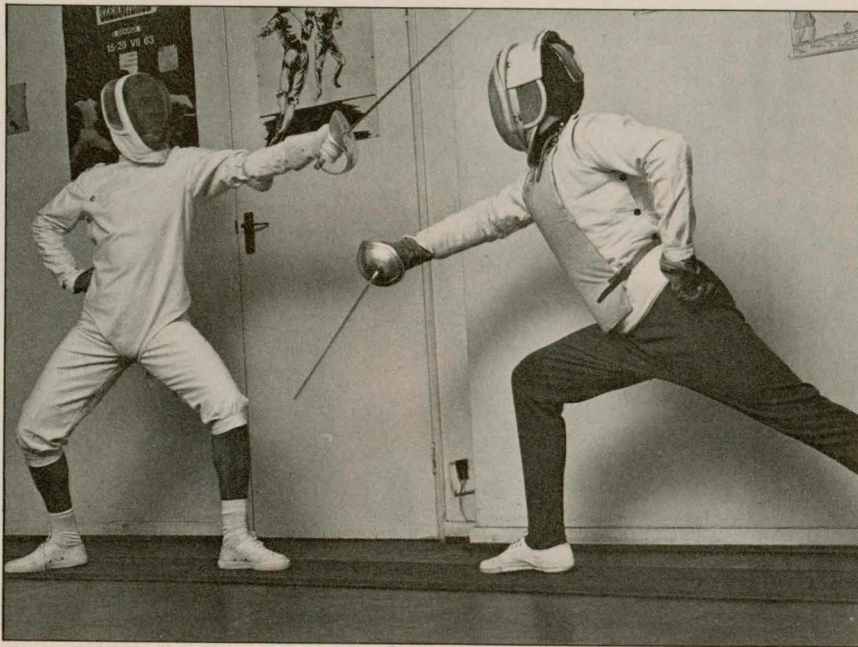
Besides hard work, explains Caux, a lot of thought and consideration go into staging a fight. A COMBAT DIRECTOR must respect the production's director's overall vision of a show, he must allow for the physical abilities of the actors, and he must keep the action true to the text of the play. "A fight is not just a fight," says Caux. "In a play, there is always a reason for a character's violent action. The emotional motives of the characters determine the nature of their combat."

But, as Caux points out, the major concern of the COMBAT DIRECTOR remains the safety of the actors. "Things can go wrong. A sword blade may break, an actor

may stumble over loose scenery. With proper preparation, accidents can be avoided. What is crucial is that the actor feel at ease and in control. If he loses that, he not only exposes himself to danger, he breaks the illusion. The audience ends up worrying about the actor instead of the character in the play."

The central principle of stage combat is that beneath the illusion of physical opposition, the actors are always working in complete unison. And that, says Claude Caux, is what supplies the magic and the challenge of theatrical combat. ★

Contributing Editor and Backstage columnist Valerie Smith is a freelance writer who co-authored a recently premiered children's play at the Alley Theatre.



Noted fencing master Claude Caux (right) taught famed mime Marcel Marceau (left) to fence. In return, Marceau taught Caux the art of mime.

RICHARD III *from p. 15*

Indeed, there are many people who feel very strongly that Richard III has been "the victim of one of the great frame-ups of history," says Anthony Astrachan in the April 1984 issue of *GEO*. For instance, the current 3,000-plus members (known as Richardians) of Richard III Societies in the U.S., England, Canada, Australia, New Zealand and South Africa believe that Richard's bad reputation was generated by followers of Henry Tudor, who defeated Richard to become King Henry VII.

"Like all usurpers," Ashtrachan says, "he needed to blacken the name of the man he had made to disappear. The Tudor historians could not acknowledge that Richard was in fact quite normal for his time, an age when three other kings usurped the throne... and slew the incumbent..." including Henry.

Robert Wernick, in the March 1985 issue of *Smithsonian*, calls the 30-year War of the Roses (between the Lancasterians and Yorkists) "gangster brawls" fought with no military finesse and for "a very materialistic passion for land."

"The Tudor dynasty established by Henry VII had only the shakiest claim to legitimacy and lived in constant terror of revolt. To justify its own seizure of power, it had to portray Richard as a monster, and Tudor historians were of necessity Tudor

propagandists." Even Richard's deformities, which Shakespeare includes, Wernick says are Tudor lies, pointing to the fact that portraits of Richard from the era do not show any physical handicaps.

As proof of Tudor skullduggery, Wernick also cites the writings of John Rous "a priest and antiquarian" who had kind words for Richard before his death but afterwards described him as having spent two years in his mother's womb, finally emerging with "a full set of teeth." Or as Shakespeare wrote: "That dog, that had his teeth before his eyes/To worry lambs and lap their gentle blood."

And, it is well to remember that Shakespeare wrote his play around 1592, during the reign of that most glorious Tudor, Elizabeth I. His sources for the play appear to be the chronicles of Hall and Holinshed written in 1542 and 1578 respectively, and most importantly for Richardians, Sir Thomas More's *History of Richard III*, published in 1557. (More was heavily influenced by his mentor Cardinal Morton, a leader in plans for Richard's overthrow, and his work contains several factual errors.)

"More's Richard is Shakespeare's Richard," agrees Dr. Sidney Berger, founding director of Houston Shakespeare Festival and director of this year's production of *Richard III*. "More was eight years old when

*Almost every Saturday night,
two brides, just two, have
the very best wedding candids
in the whole world!*

WINGHELL
PHOTOGRAPHY

1714 Post Oak Boulevard
at San Felipe
961-1681

RICHARD III

Richard died and he had the opportunity to talk with many of the witnesses of the events." But, Berger says, this play, like all of Shakespeare's "histories" contains many historical inaccuracies.

Indeed, the whole controversy over Richard's alleged wickedness is heightened because of the dearth of actual facts about the man and the circumstances surrounding his getting and losing the crown.

The key incident to Richard's villainy — or alleged villainy — seems to be the disappearance of the Prince of Wales, Edward V, and his brother, the Duke of York. Richard staged a coup d'etat in 1483, deposing 13-year-old Edward V in favor of himself. At Edward IV's death, his wife's (Elizabeth Woodville) family were, apparently, ready to swoop down and devour England whole if they could. Richard wanted to end their influence over the government and as regent for his nephew he had the chance. Some say he was warned by his brother's closest friend, Lord Hastings, that other uncles serving as regents in the not-too-distant past had been murdered.

Plans were set for the coronation but suddenly in mid-June, Hastings was accused of treason by Richard and, without trial, beheaded. The next move was an attempt to show that the young Prince could not be king because his father had been betrothed before his marriage to Elizabeth Woodville, thus making the marriage invalid and her children bastards. Parliament accepted this, and Richard, the nearest claimant to the throne, became king.

Meanwhile, back at the Tower of London, the two boys were sequestered. Astrachan cites the "closest thing to a contemporary and unbiased" report by an Italian spying for the French who, in July 1483, said the boys were seen less and less often and "many men burst forth into tears

and lamentations when mention was made" of Edward V.

If Richard had had the princes killed, Richardians believe he would have been clever about it and displayed their bodies as though they'd died of "sweating sickness." In addition, their mother accepted a pension from Richard and her daughters came to court parties. Still, there's nothing to go on but rumors, because "these matters be Kings' games," as More said, and no one who *was* a witness dared come forward.

Both authors cite Richard's seemingly enlightened rule in the north of England before he became king, and the loyalty of his followers there, as further proof that he was not Shakespeare's monster.

Monster or maligned, whoever the real Richard was, Berger believes remains a fascinating study, but not the most important point of the Bard's play. "If you just look at the history of this play, you miss the art. This work is a brilliant study about the nature of power and how, without moral structure, power corrupts."

Now 500 years after Richard — and 40 years after Hitler — Berger sees many similarities in the stories. "Just as Richard announced what he was going to do, Hitler told the world his plans in *Mein Kampf*. Just as no one stopped Richard, no one stopped Hitler. And, just as Richard in his final hours confesses his loneliness to a henchman; Hitler, in his final hours marries his mistress — each failing in the end to completely destroy his own humanity.

"Shakespeare was a moralist; he was trying to show the Elizabethan world what happens when man becomes totally amoral and uses political power for his own sake. It was a very real issue for his time — and for ours." ★

Fran Dressman is the radio/tv information specialist in the office of media relations at the University of Houston.

HOUSTON ON STAGE

THE THEATER BUGS

by Jim Bernhard

To the hill at Miller Theatre
All the show-biz insects swarm
When the summer is a-comin' in
And the nights start getting warm.

They're all veteran performers
Who have trod the boards for years,
And now they haunt the hillside
Just to hear applause and cheers.

Look around you as you sit there —
Such celebrities you'll see,
From a coloratura *Cockroach*
To a ballerina *Bee!*

A *Mosquito* who played Hamlet
And a *Moth* who danced Giselle
Reminisce with Jiminy *Cricket* —
Oh, the stories they can tell!

You might spy a *Praying Mantis*
(Who once took the leading role
In "A Mantis for All Seasons")
As he chats with *Gnat* King Cole.

Or you might see Madame *Butterfly*
And the star of "Charley's *Ant*,"
And a celebrated *Silverfish*
Who appeared with Cary Grant.

Perhaps four famous *Beetles*
May stop to sip some tea
And sing their smash-hit number,
"Larva, Come Back to Me."

There's a troupe of thespic *Termites*
Who really chew the scenery,
And a *Grasshopper* who hums
His way through "Mountain
Greenery."

A *Flea* who played the circus
And a *Fly* who worked burlesque
Join an *Earwig* from the Ballet Russe
Famed for her arabesques.

There's a Hollywood-type *Hornet*
Who was featured in "The Sting"
And an operatic *Locust*
Who was Siegfried in "The Ring."

So when you're out at Miller
And the critters start to crawl,
Think twice before you swat one
And pause as you recall

These bugs are show-biz legends,
Who have come from near and far —
And if you squash an insect,
You just might destroy a star.



NEWLEY
from p. 13

which they explore over and over in their plays. Is this true of your work?

NEWLEY: Absolutely. There is always a little man. Always a clown. And they're usually men who have been brought up exclusively by women, and have been frozen in childhood. I think mothers want their boys to remain children so they keep them soft and young and dependent.



Anthony Newley as Chaplin's Little Tramp

FINN: *Speaking of childhood, in Chaplin you have written in a statement that comedy is a form of revenge for a painful and traumatic childhood. Would you elaborate?*

NEWLEY: All great art comes out of pain. Great artists are all trying to work through the pain of their childhoods. All the misery in the world is created by Mommy and Daddy; we have no other enemy. Nature bears us no malice. The way a child is reared makes the difference between a Gandhi and a Hitler. I'm beginning to wonder, is it worth it? I mean, could we do without great art in order to have some happiness in the world? Charlie, for example, spent his whole artistic life trying to recreate his childhood, to go back, and right the wrongs done to him by his parents. I'm convinced that all the streets in his movies are the streets of his childhood. All his villains are larger than he. His art was his therapy. But in his real life he was a very mean man. You have to learn to love, you are not born knowing how — and he was never taught to love.

FINN: *A very mean man? Could you share an example?*

NEWLEY: Some English filmmakers made a film with access to his personal archives with Lady Chaplin's blessing, that tells some really eye-opening things. You know the scene with the girl in *City Lights*, where he hands her the flower? A thousand takes for that scene. They would shoot a few days, go away for months, then come back and shoot a few days more. He wanted the scene to be absolutely effortless, completely natural. But that goes beyond being a perfectionist — that's sadism, you see, it's cruelty. He did it because the actress was the only girl who wouldn't sleep with him and he was trying to break her down. She was a lady, an upper class girl — most of his leading ladies were little tarts. But

she never broke down. That's my theory. Interestingly, though a bit off the subject, Oona was the only real lady in Charlie's life. She had class, she was an O'Neill, and Charlie was a terrible snob. That was her appeal, besides being a breathtaking beauty. She was only 19 when they married. Oona had been dating Orson Welles and he thought she should marry Chaplin, so he introduced them.

FINN: *Let's go back to the subject of childhood for a moment. Are their parallels between your childhood and Chaplin's?*

NEWLEY: Throughout my career people have described me as Chaplinesque. And we did have a similarly terrible childhood and early life. Chaplin never really knew his father. He did see him — he would occasionally pass a pub and see his father inside. Chaplin was held by his father only once. I was raised without a father and totally by women. And I think it's so important for a man to have a father, otherwise he spends his whole life looking for a father in men friends. When I was an adult, I contacted a private detective in London and he found my father in one week. *One week!* Here I had been looking for 35 years and this fellow found him in one week. I went to see him. His wife had died just the week before; she was the one who didn't want him to have anything to do with me, she wouldn't even let him watch me on TV. She had just died... I thought the timing was so coincidental. He wasn't what I would have wanted for a father, but at least I had found him, I did meet him.

FINN: *Given your own childhood traumas and the fact that the subjects of many of your works have suffered in childhood, you must have some strong feelings about parenting and things you've learned as a father with your own four children.*

NEWLEY: No one should have children until they are trained how to raise them. A child's mind is such a wonderful thing, it's the raw material of genius. Everything is possible. And then a child is virtually ruined within the first ten years. It's just criminal, the way we raise kids. And there's no excuse for it, because it's the next generation we're bringing up. Why isn't the art of parenthood taught in schools? Until they do, I won't take this world seriously.

FINN: *Of course, Anthony Newley hasn't been taking the world seriously for over 50 years now, and we're the luckier for it. His refusal to do so has given us some of the best "theatrical conceits" in musical theater history — and if Newley has his revenge just one more time, Chaplin will be among them.* ★

Ange Finn is now special projects director for the Jewish National Fund. Formerly general manager for TUTS, she is associate producer of Chaplin.

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Society News

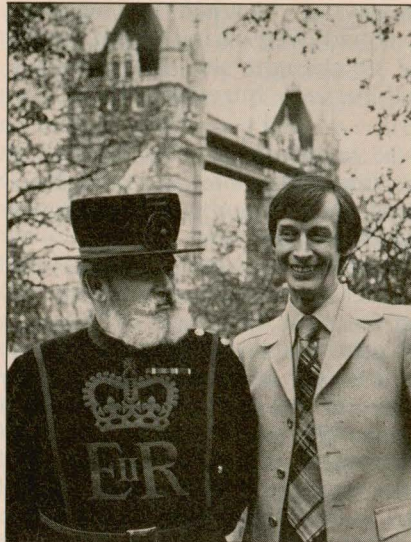
On July 5, 6 and 7 in Jones Hall, the Gilbert & Sullivan Society of Houston will present *Iolanthe* for their 34th annual production.

Formed in 1952 by eight fans of composer Arthur Seymour Sullivan and playwright/librettist William Schwenck Gilbert (both knighted), the Society has grown from its unair-conditioned gym floor with signs used to identify characters and two pianos, to a full-scale \$90,000+ Jones Hall three-performance production with 26-piece orchestra.

In addition to performing each year, the Society also awards two scholarships, one to a vocalist (\$1400) and the other to a production intern (\$600). The 1985 winners are Houston Baptist University student Lee H. Melvin, a music education and vocal performance major; and Rice University theater student James A. Martin III, who also won the production internship in 1984. Each will have the opportunity to work in their areas of expertise on *Iolanthe*.

Continuing in that artistic, scholarly vein, the Society has decided to sponsor a visual arts contest for works that might be used for their production posters and promotional materials. Board member Dr. Glenn Blake says they hope to launch the project this August or September.

The supply of last year's poster for *The Mikado* fell way short of the demand. So as not to disappoint admirers of Joe Rattan's work, the Society asked the artist to do this year's poster, as well. The *Iolanthe*



Director and star of Gilbert & Sullivan's *Iolanthe*, Alistair Donkin (right) visited with a guard at London Tower.

posters will be signed by the artist, star and director Alistair Donkin and conductor Robert Linder; and will be on sale in Jones Hall during their performances.

In other Society news, the board of directors has been looking into the possibility of performing in Miller Outdoor Theatre beginning in late summer 1986. Preliminary plans call for their annual outing in Jones Hall (or the Wortham Center when completed), to be followed with a different production at Miller in Hermann Park. "The opportunity to introduce or reacquaint large numbers of people with Gilbert and Sullivan in free performances is very appealing," explained Dr. Blake. Funding, which they feel will have to come largely from the

corporate world, is the current hurdle they must jump before making a commitment.

Iolanthe (which is the name of a fairy) opened simultaneously in London and New York in November 1882. At that time, under Prime Minister Gladstone's leadership, the premise of the House of Lords — government by birthright/title — was being debated. Gilbert and Sullivan decided that an operetta which took a poke at the Peerage might be just the thing. As was their way, they added a great deal of fantasy, in this case using a population of fairies mixed with mortals.

The London show opened in D'Oyly Carte's Savoy Theatre, the first theater in Great Britain to have electric lighting. Fascinated by the new possibilities of electricity, the producers had the fairies fitted with battery-powered, twinkling elec-

tric lights in their hair. They wore waist-length wigs to disguise the equipment but because of the heavy zinc/lead batteries, they had a hard time being dainty on their feet with all the extra weight.

Iolanthe is also noted for one of the most lavish and spectacular entrances in theater — that being when the Grenadiers escort in the Peers in all their combined finery. All of the robes for the peers (for the Orders of the Garter, the Bath, the Thistle and St. George) were made by the real-life Court Robe-Maker for authenticity. In later years as the robes wore out, they were replaced less expensively. Houston's Gilbert & Sullivan Society did try to rent robes sewn with gold from the former D'Oyly Carte Company, but the insurance was prohibitive. Still, they promise a grand and colorful entrance for the Grenadiers and Peers in Jones Hall.

HSF from page 8

Malvolio, to list but a few. He has appeared often on British television and in musicals such as *Threepenny Opera* and *Lock Up Your Daughters*. His recent and award-winning one-man show, *Macready!*, was a success in both New York and London.

Having filled the role of Richard so well, how will Dr. Berger direct the production?

"*Richard III* is a bloody play. It shows clearly that power is a form of violence. I don't intend to do battle or leave the beheadings off stage. We may handle some things abstractly but we will take the sometimes perceived or misrepresented 'prettiness' out of

Shakespeare.

"I see a lot of similarities between Richard III (as Shakespeare depicts him) and Hitler. Both were incredibly ambitious and both announced their plans before they acted. Both were, I think, amazed that they were not stopped and because they got away with murder, they committed more. Each hacked away at outside horrors because neither could subdue or conquer their own internal nightmares."

Richard III is one of Shakespeare's longest plays, but Dr. Berger will cut it down to two hours and 15 minutes of what he hopes will be another interesting HSF adventure for Houston. ★

by Carol S. Conway

THEATER

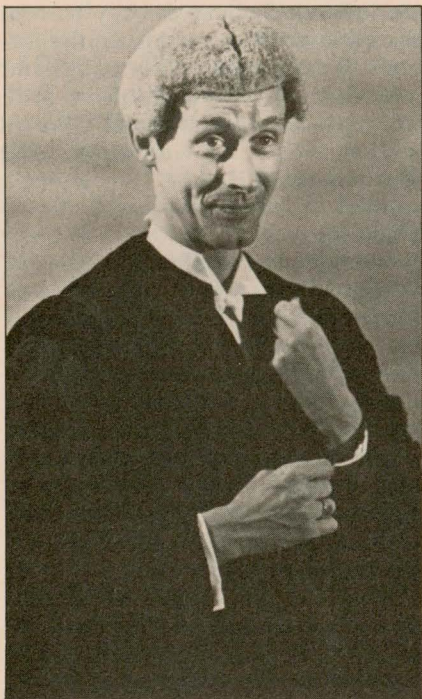
Flowers for Algernon (July 19-21, 25-28, August 1-4, 8-10). A retarded man's transformation into a genius via scientific experiment with poignant consequences. Thu-Sat 8pm, Sun 5pm.

Actor's Workshop
Rotunda Theatre,
St. Luke's United Methodist
Church
3471 Westheimer. 840-0116

Parables (July 19-August 18) by Jeannette Clift George. Using music and mime, the parables of Christ are acted out. Thu-Sat 8pm, Sun 2:30pm.

A. D. Players
Grace Theatre
2710 W. Alabama. 526-2721

Kind Lady (July 18-August 18) by Edward



D'Oyly Carte star Alistair Donkin will be in Houston to direct and star in the Gilbert & Sullivan Society's Iolanthe.

Chodorov. Mystery thriller about a woman almost killed by her own kindness. Tue-Fri 8pm, Sat 4 & 9pm, Sun 2:30 & 7:30pm. Large Stage.

A... My Name Is Alice (July 1-August 4) by Joan Micklin Silver and Julianne Boyd. Winner of 1984 New York Critics Outer Circle Award, this musical revue offers 20 vignettes on the subject of women. Tue-Fri 8pm, Sat 4 & 9pm, Sun 2:30pm. Arena Stage.

Pecos Bill Rides Again (July 1-August 31) by Michael Bigelow Dixon and Valerie Smith. A "tall" tale with song and dance celebrating Texas' most legendary hero. Tue-Fri 10am, Sun 11am. Arena Stage.

Alley Theatre
615 Texas. 228-8421

Preston Jones New Play Symposium (July 5 & 7, 20 & 21, 26-28). CBTC's annual symposium features staged readings of new works by American playwrights. Call for times and location.

Chocolate Bayou Theater Co.
528-0119

Friday Funnies (July 1-August 31). Improv and video shows, standup comedians, original music and previews of new scenes-in-progress. Fri 11pm.

Premature Infatuation (July 1-August 31). A look at what is right and wrong with relationships, from your next of kin to your last wife. Tue-Fri 8:30pm, Sat 8:30 and 11pm.

Comics of Texas (July 15). Special one-night Comic Annex anniversary celebration featuring comedians who began their careers there. 8:30pm.

Emo Philips (August 12-18). One week only, comedian will entertain. Call for times. Comedy Workshop
2105 San Felipe. 524-7333

Little Mary Sunshine (July 1-20). Musical spoof of the Nelson Eddy-Jeanette MacDonald movies complete with Colorado rangers, a hapless heroine, and a very strange Indian tribe. Fri-Sat 8pm.

The Company Onstage
536 Westbury Square. 726-1219

Perfectly Frank (July 12-August 10). A musical revue of the works of Frank Loesser, composer of *Guys and Dolls*, *How to Succeed*

in Business and *Most Happy Fella*. Fri-Sat 8:30pm, Sun matinees 7/28 & 8/4 at 2:30pm.

Country Playhouse
12802 Queensbury,
Town and Country Village
467-4497

Under Heaven's Eye... 'Til Cockcrow (July 1-14) by J.E. Franklin. A poignant family drama about a young girl's search for identity. Thu-Sat 8:30pm, Sun 5pm.

Short Eyes (July 1-August 28). Winner of the New York Drama Critic's Circle Award, this play by Miguel Pinero focuses on a child molester's fate in prison. Thu-Sat 8:30pm, Sun 5pm.

Ensemble Theater
3535 Main Street. 520-0055

Iolanthe (July 5-7). Gilbert and Sullivan's musical stab at the English aristocracy's control of Parliament. Fri-Sat 8:15pm, Sun matinee 2:30pm.

Gilbert and Sullivan Society
of Houston
Jones Hall. 227-ARTS

Really Rosie (July 9-28). HITS Unicorn Theatre Company presents Maurice Sendak's musical about a little girl's plans to make a movie of her life. Tues, Thu-Sun 2pm.

Houston International
Theatre School
311 West 18th St. 861-7408

Children's Theatre Festival (July 3-August 16). UH Drama Department presents

Fat Pig by Colin McNaughton and *Androcles and the Lion*. Mon-Fri 10:30am & 2pm.

University of Houston/
Drama Dept.
Wortham Theatre,
University Park Campus
749-3450

Houston Shakespeare Festival (August 2-3, 7-10, 14-17). Produced by University of Houston-UP Drama Dept., this year's festival features two of the Bard's classics — *Measure for Measure*, a comic tale about justice, and *Richard III*, a tale about one of England's most notorious monarchs. 8:30pm. Free.

Houston Shakespeare Festival
Miller Outdoor Theatre,
Hermann Park.
520-3290

Aladdin's Lamp (July 23-25, 27-28). The art of puppetry enhances this children's classic about Aladdin and his magical lamp. 7/23-5 at 10am, 7/27-8 at 2pm.

Jean Kuecher's
Marionette Playhouse
Carillon Arts Center,
10001 Westheimer.
376-5777

Mother Goose Stories (August 20-22). A collection of the children's fables presented with puppets. Tues-Thu 10am.

Joanne Schroeder
Adventureland Puppets
Carillon Arts Center,
10001 Westheimer
482-5536

Laff Stop (July 23-25). Anniversary celebra-

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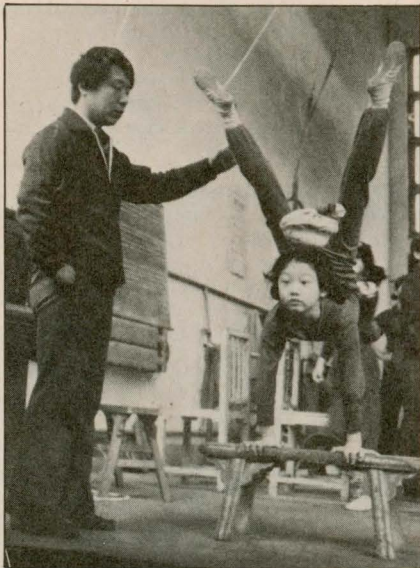
tion featuring Johnny Dark, Greg Otto, Frank Lunney. 8:30pm. Free.

Laff Stop
1952 A West Gray,
524-2333

Naked People With Their Clothes On (July 1-August 31). Original comedy about a man doomed to Houston. Contemporary comedy performed in the style of an old-time radio broadcast. Fri-Sat 8:30 & 11pm.

Radio Music Theatre
3613 Washington Avenue.
864-8648

Coup/Clucks (July 4-August 11.) Two one-act comedies by Jane Martin. *Coup* focuses on society leaders in a small Alabama town preparing their version of *Gone With the Wind*. *Clucks* presents a comic run-in between a black dentist and a group of local rednecks. Thu-Sat 8pm, Sun 5pm.



AstroWorld presents the Shanghai Chinese Acrobatic Troupe through September 2. The 2,000-year-old art form is a way of life in China. Youngsters train many years before performing; and when it's time to retire from the stage, they are given backstage jobs with the company.

Serenading Louie (July 18-August 25) by Pulitzer Prize-winning playwright Lanford Wilson, is about upper middle-class suburbanites endlessly making war not love. Thu-Sat 8pm, Sun 5pm.

Snoopy!!! (July 1-August 18). Musical sequel to *You're a Good Man, Charlie Brown*. Based on the popular Charles Schultz cartoon characters. Tue-Sat 10:30am, Sat-Sun 1:30pm.

Stages
3201 Allen Parkway. 52-STAGE

The Emperor's New Clothes (July 9-11). Favorite fairy tale about the vain emperor whose shortcomings are exposed. Tue-Thu 10am.

Theatre on Wheels
Carillon Arts Center,
10001 Westheimer
953-1666

Three One-Acts (July 5-6). Prize-winners from Texas Playwrights Competition by Shirley Gaston, Robert Cooper and Eddie Cope. Call for times.

Dirty Work at the Crossroads (July 26-August 17). A classic old-time melodrama from the Gay '90s. Fri-Sat 8:30pm, 8/11 Sun matinee 3pm.

Theatre Southwest
6830 Wilcrest.
667-0304

Chaplin (July 15-20, 22-27). A musical biography, written, directed and starring Anthony Newley, about the life of Charlie Chaplin. 8:30pm. Free.

Theatre Under The Stars
Miller Outdoor Theatre,
Hermann Park.
520-3291

Goldilocks and the Three Bears (July 8-12, 16-19) and **Puff the Magic Dragon** (Aug 5-9, 12-14). Two children's fairytales with original music. 10:30am. Call for location.

Versatile Theatre of Texas
(214) 422-5324

DANCE

Fascinating Rhythm (August 13-15). A

MARQUEE

jazz and rhythm performance/workshop for, and with, the audience. Tue-Thu 10am.

Basirah and Co.
Carillon Arts Center,
10001 Westheimer
526-5229 or 953-1666

A Dance Concert for Kids (August 4). A musical in jazz dance style for kids. 3pm. Free.

Delia Stewart Dance Company
Carillon Arts Center,
10001 Westheimer,
953-7057

MUSIC

Salute to Count Basie (August 22). George Hunter, conductor. 8:30pm. Free

Fine Arts Consortium of Texas
Miller Outdoor Theatre,
Hermann Park. 520-3291

All-American Concert (August 13). Featuring the Houston Tidelanders. 8:30pm. Free

Houston Concert Orchestra
Miller Outdoor Theatre,
Hermann Park. 520-3291

Houston POPS Orchestra (July 7, August 11) plays with guest artists in the new Southern Star Amphitheatre at Astroworld. 8pm.

Pace Productions
Southern Star Amphitheatre
526-1709

Beethoven's Symphony No. 9 (July 3, 5). Sergiu Comissiona, conductor. 8:30pm. Free.

All American Salute with Fireworks (July 4). Sergiu Comissiona, conductor. 8:30pm. Free.

Ima Hogg Competition Winners (July 6). Winners are featured soloists. Toshiyuki Shimada, conductor. 8:30pm. Free.

Houston Symphony Orchestra
Miller Outdoor Theatre,
Hermann Park. 520-3291

Tchaikovsky Spectacular (July 9). Sergiu Comissiona, conductor; Matt Heimowitz, cello; Houston Symphony Chorale. 7pm.

Scandinavian Mystique (July 12). The *Popular Piano Concerto* and *Peer Gynt*. Sergiu Comissiona, conductor; Tedd Joselson, piano; Lee Chilton, narrator; Houston Symphony Chorale. 7pm.

Latin Fire (July 13). Rodrigo's *Concerto de Aranjuez* and Ravel's *Bolero* with special laser show. Sergiu Comissiona, conductor; Eliot Fisk, guitar. 8pm.

Romantic Chopin (July 16). Piano music and *Les Sylphides*. Sergiu Comissiona, conductor; Bernard d'Ascoli, piano; International Dancers. 7pm.

Amadeus (July 19). Music from the movie with special narration and staging. Sergiu Comissiona, conductor. 7pm

Viva Verdi (July 20). Sergiu Comissiona, conductor; Brent Ellis, baritone; Houston Symphony Chorale. 8pm.

Herbie Mann (July 23). Celebrated jazz flutist teams with HSO for an evening of jazz and Mozart. Toshiyuki Shimada, conductor; The Herbie Mann Jazz Group. 7pm.

American Wilderness (July 26). Still photography projections to live symphonic

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music. Murry Sidlin, conductor; James Westwater, photographer. 7pm.

Gershwin Greats (July 27). Music from *Rhapsody in Blue*, *An American in Paris*, *Porgy and Bess* and others. Richard Buckley, conductor; Jeffrey Chapell, piano. 8pm.

Houston Symphony Orchestra
Jones Hall. 227-ARTS

Music from Round Top (July 1-2, 12). Founder/director James Dick with artists from the Festival Institute. Noon. Free.

Round Top Festival
Miller Outdoor Theatre,
Hermann Park. 520-3291

Houston Jazz Festival (August 29-31). Celebrating August as "Jazz Month", an annual event. 8/29 at 11am & 7:30pm, 8/30-1 at 7:30pm. Free.

Houston Jazz Festival
Miller Outdoor Theatre,
Hermann Park. 520-3291.

MISCELLANEOUS

Shanghai Chinese Acrobatic Troupe

(July 1-September 2). Known and revered in China as one of the performing arts, acrobatics are a 2,000-year-old tradition. Following a year of negotiations, AstroWorld has brought the Shanghai Troupe to Houston for performances daily (except Thursdays) of such amazing acts as hoop diving, lion dancing, jar juggling and nose balancing, among others. A still rare cultural exchange opportunity for all.

AstroWorld
799-8404

staged/Stages (July 1-21). Exhibit of stage sets and costumes by contemporary New York artists. Special displays of set designs by Houston artists for the Alley Theatre and Houston Grand Opera are also included.

Blaffer Gallery
UH — University Park Campus,
Cullen Blvd.
749-1320

Young People's Drama Workshop
(August 27-28). 8:30pm. Free.

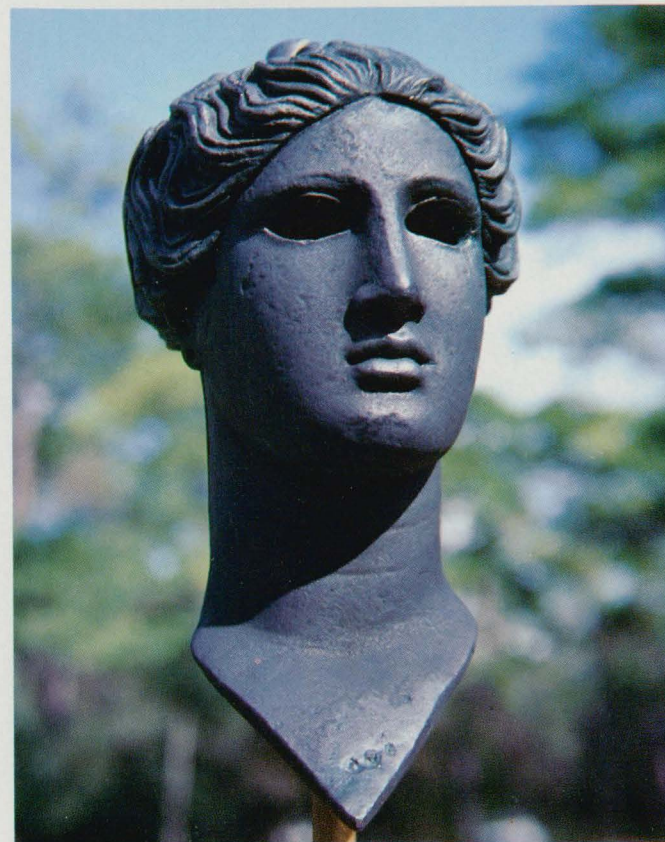
Miller Outdoor Theatre,
Hermann Park. 520-3291 ★



Set pieces and costumes from *Our Town* are part of the Blaffer Gallery's "staged/Stages" exhibit at UH.

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

Lord Avebury



"Young Athlete"—Reproduction of a Bronze
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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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