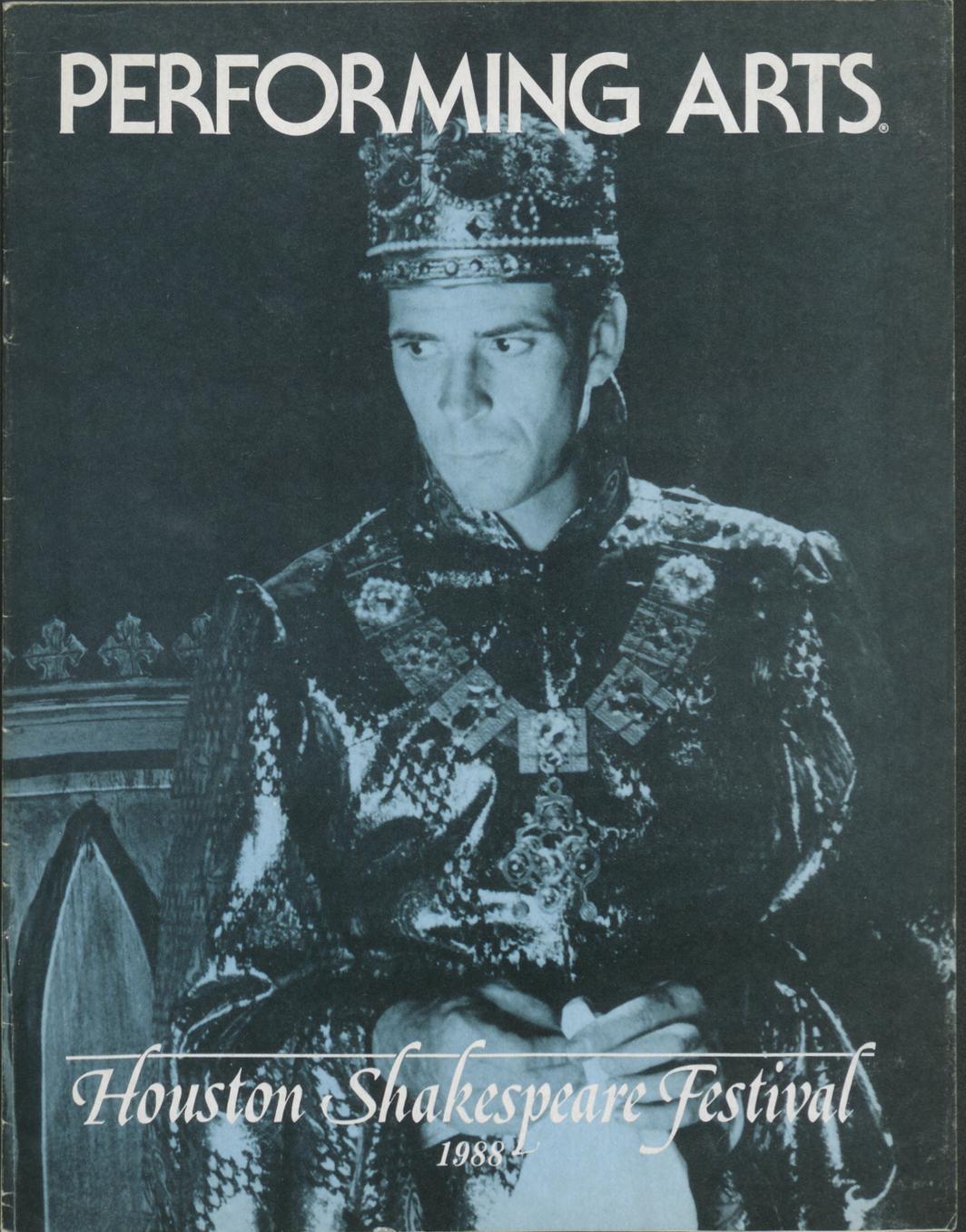


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*Houston Shakespeare Festival*

1988

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# PERFORMING ARTS®

The Theatre & Music Magazine for Texas & California

August 1988 / Vol. 6, No. 8

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# CENTERSTAGE

## Houston Ballet Offstage

At its annual Board of Trustees meeting in May, **Houston Ballet President Robert F. Parker**, himself re-elected to a second term, announced a restructuring of the Board and re-alignment of member assignments.

Under the new system, the Board's areas of governance will be divided into three sub-committees: artistic, finance, and academy. Each trustee will serve a three-year tenure, rotating onto each committee for a third of that time.

Also discussed at the meeting was the Ballet's finances which are healthy, even enviable. With its \$15 million endowment fund drive at the \$12 million point, Houston Ballet has the strongest endowment of any of America's ballet companies, others of which are only at the \$2 million level.

**Executive Director Gary Dunning** reported that while the new budget of \$7.6 million will be \$300,000 higher than last season's, anticipated earned income will be \$650,000 higher than before, following a better year at the box office than expected.

In the works for the new year will be a major American tour, as well, perhaps, as an international one. Also on the agenda, continuing a tradition of the Stevenson directorship, will be three world premieres by him and other choreographers, as well as restagings of existing repertoire.

## News from the Neuhaus

Having taken a peek at The Alley's Large Stage season last month, time now for a preview of the new menu for the **Hugo Neuhaus Arena Stage**.

**The Alley's Interim General Manager Jim Bernhard** announced that the season of three productions will open November 11 with **Terrence McNally's** variation on an American folk theme — *Frankie and Johnny in the Clair de Lune*, in which the two lovers are, respectively, waitress and cook in a New York diner. The Romantic comedy runs through December 10.

**John Olive's** *The Voice of the Prairie* follows one week later for its one-month run. This romantic tale is set in rural midwestern America and focuses on a spellbinding storyteller, a blind woman, and the radio broadcaster who helps resolve their interrupted love.

The Neuhaus season closes with a production of **Lanie Robertson's** *Alfred Stieglitz Loves O'Keeffe*, a dramatic setting of the latterday Abelard-Heloise love-story of Stieglitz, renowned photographer/

editor and seminal influence on American art in our century, and Georgia O'Keeffe, his student, lover, and most important "discovery." The production plays January 20 to February 18.

All Neuhaus productions open on a Friday, close on a Saturday, and will be preceded by two preview performances.

Contact **The Alley** at 228-5078 for subscription info on the Neuhaus season, as well as the five-play Large Stage season.

## Maiden Voyage Almost A Honeymoon Cruise

The worlds of seafaring, homeowning, and office-managing are rife with horrible tales of traumatic shakedown cruises. Since opera is larger than life, its stories have a way of being more dramatic than most. The Met's opening was so disastrous, Leontyne Price got locked in an onstage pyramid and composer Samuel Barber stopped writing music.

What a great relief, then, to report that **Houston Grand Opera's** first season in the new **Worham Theatre Center** was a popular and critical success, an almost break-even in the ledger.

The season, ambitious by any standard, got national attention with two telecasts, international attention — the world premiere production of *Nixon in China* will be at the Edinburgh Festival next month, and some major grants to keep up the good work. The two telecasts — *Nixon* and *Aida* — will be seen on European television and may even be available for the home videotape/laserdisc market.

All this and an expensive new home, and HGO was only \$57,700 in the hole for the season — a figure which represents less than half of one percent of the company's \$13 million budget. Next year's budget will be trimmed to less than \$12 million to pick up the slack.

At its annual meeting, the Houston Grand Opera Association's **President John M. Seidl** also announced a change in the by-laws by which **David Gockley** will become **Executive Vice-President** as well as General Director, giving him a seat on the association's executive committee.

## Another Opening, Another Season

**The Theatre Under the Stars' 1988-89** Music Hall season will feature five productions, only one of which has been seen before by TUTS audiences.

The new season, which expands from this year's performance total of 83 to 98, opens November 1 with *42nd Street*, the

song-and-dance extravaganza built by David Merrick on the perennially popular tunes of Harry Warren and Al Dubin. In June the show became the third longest-running musical on Broadway, with over 3,200 performances. The TUTS production will feature the original staging-choreography of Gower Champion who, as you'll remember, died on the very day of the show's premiere.

TUTS's family holiday show will be *Oliver!*, last seen in the Music Hall back in 1979. The show will run December 6-18, will be staged by TUTS Executive Director **Frank Young** and will feature veteran Houston actor **Charles Krohn** as Fagin (talk about casting against type).

The first show of 1989, in time for Valentine's Day, will be the recent, highly-regarded Broadway revival of Cole Porter's *Anything Goes*, featuring **Leslie Uggans** in the lead role, Reno Sweeney, recreating Ethel Merman's big success of 1934.

Another TUTS holiday attraction will be *Jesus Christ Superstar* for Easter. The Lloyd Webber-Rice rock-musical classic was the overwhelming choice of TUTS subscribers, polled this past spring.

The season closes in May with the already-announced revival of *The Unsinkable Molly Brown*, featuring Debbie Reynolds and Harve Presnell in a production which will go on a national tour right after closing in the Music Hall on May 14. For more info on subscriptions, call 622-TUTS.

## Society for the Performing Arts Performs Well

At the Society's annual meeting in June, outgoing **President George Slocum** reported a budget surplus of \$35,000, the fourth year in a row the Society's come out in the black.

All fund-raising activities exceeded their respective goals, including the **Excellence Fund**, a \$1 million cash reserve which includes a 3-for-1 National Endowment for the Arts challenge grant of \$200,000.

Also announced at the meeting were some long-range plans including a new support group comprised of rising business, civic, and social leaders; even more active involvement with specific segments of the community; and a collaboration with the Houston Symphony to create a fund to refurbish the 22-year-old **Jones Hall**, their common home.

Slocum becomes chairman of the Society's board, succeeding **Katherine**

Mize, while he is succeeded as president by **John M. Kirksey**, president of Kirksey-Meyers Architects.

In May, the Society will participate in the **Harambee African-American Festival** with two Cullen Theater attractions: the **UZULU Dance Theater** of South Africa on May 12, and **Fua Dia Congo** ("Congolese Heritage") two days later. The festival will be sponsored by Kuumba House.

#### It's Never Too Early

You mean you haven't even made plans to promise yourself that you would try to get your Christmas shopping done early this year?

To help get the ball rolling, the **Houston Ballet Guild** announced in *May* that the eighth annual **Nutcracker Christmas Market** would be held November 10-13 this year in the new Brown Convention Center.

**Chairman Laurie O'Connell** and **Co-Chairman Judy Weiss** announced that over 130 vendors will be hawking their merchandise, with a vast selection for all tastes and budgets.

All the money raised from the market goes to provide scholarships for talented **Houston Ballet Academy** students.

#### For Your Information

It's also not too early to be planning your entertainment schedule for the new season. All organizations are already selling their subscription packages, some with substantial discounts. The best seats usually go to the early subscriber-birds. As part of this month's **Marquee** (see page 30), we've listed the addresses and telephone numbers of Houston's performing arts organizations. Don't wait 'til the season actually opens before you get your tickets — you may get left out in the heat.

#### Static Art

If you like your art to stand still while *you* move around, check out the new item at the **Museum of Fine Arts' Sculpture Garden**.

By English artist Anthony Caro, **Argentine** is a five by twelve by ten *foot* steel sculpture painted vivid purple. Even oriented laterally and integrated into its surrounding space, you can't miss it.

#### Just Desserts

We have it on unimpeachable authority (the lady herself) that **Ava Jean Mears**, Houston Grand Opera's Publicist, com-

pany den mother, and close personal friend of *everybody* in the arts, will be taking her inimitable act on the road when HGO's highly-acclaimed **Nixon in China** gives its European premiere at the **Edinburgh Festival**.

While three full planetloads of production, music, and performer-type people are going over to present the show, Ava Jean's mission, there as here, is to beat the hustings for likely audience. According to

a colleague of hers, if a company doesn't bring its own native beaters to a festival, the game usually stays in the bush.

We knew Ava Jean was good but *that* good! The ins and outs of Houston are not exactly deep in the heart of Midlothian. Will she be able to find convenient laundromats near the Royal Mile? Can she arrange a pool party barbecue on Loch Lomond? Will she know the Firth of Forth from a fifth of Scotch? ★



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# All the Elizabethan World's a Stage

by Ira J. Black

This summer marks the fourteenth season of Shakespeare in Miller Theatre. Each season has seen a growth in audiences as more and more people follow in the footsteps of other theater-lovers in other cities in other times to enjoy an evening with the greatest playwright in our language — or any other. Audiences here, as anywhere else the plays are done, cross all social and economic lines. While other art forms — even theater forms — play to certain segments of a population, appeal to specific interests or backgrounds, Shakespeare alone continues to achieve genuine universality.

Scholars and charlatans have wondered who William Shakespeare was — or wasn't. Let us not — it's enough that *somebody* wrote the plays. Less idly we might wonder what kind of environment could have spawned a playwright whose wares didn't have to stand the test of time — not only are they popular today but were the big hits of their own day. Whoever wrote Shakespeare's plays was a man of his times, writing for his contemporaries. What were those times like?

Neither Broadway's Great White Way nor London's West End of today could equal the vitality and diversity of theater activity of Shakespeare's London, four centuries ago. In spite of an outright ban on public theaters within the city and strong ecclesiastic opposition, there were seventeen theaters just outside the municipal precincts doing a land-office business in a population of only 350,000.

In an age of not even rudimentary public transportation, James Burbage's pioneering theater, appropriately named The Theatre, attracted Londoners up north of town to the slums of Shoreditch, a half-mile across Finsbury Fields (and an open sewer) from the outskirts of London herself. Shakespeare's own Globe was just as popular, across the River Thames in Cheapside, in the Liberty of The Clink (as in the jailyard of that name), between Southwark and where the modern National Theatre, over four centuries its junior, now stands.<sup>1</sup>

The fact is, there was only one theater, Blackfriars, actually inside the mile-square City of London and it was suffered to exist only because it stood on Royal prop-

erty, exempt from municipal regulation.

Why did the city fathers prohibit theatrical entertainments? To say they were Puritan and bourgeois says it all. From a religious point of view, anything smacking of entertainment was sinful, especially if it was done in public. From the bourgeois point of view, anything from which the good burghers couldn't turn a profit was likewise sinful. The acting com-

Fortunately for the acting fraternity (women did not appear on the stage in Shakespeare's day, their roles being played by boys apprenticed to the company), it had the Crown and the aristocracy on its side. Like her father, Elizabeth Tudor was a strong-willed monarch of intellectual sophistication and a fun-loving nature. When Parliament passed a Sunday Blue Law against public entertainments, she promptly vetoed it, being herself a devotee of the banned activities. Her motive was hardly a purely hedonistic one, however. Looking at the theaters flourishing outside London in the municipal ordinance's despite, and realizing that a mere law wouldn't stop the people at their leisure, she figured to satisfy the crowd and make a profit for the Crown at the same time. She promptly established an office to license any theater or gaminghouse that wanted to open for business. She also protected the players from the strict vagrancy laws by seeing that they became members of her own or one of her noblemen's households. Burbage's actors were the Earl of Leicester's Men while Shakespeare's "served" the Lord Chamberlain who was, ironically, Her Majesty's official censor charged with reading and ruling on every play before it opened (an office discharged by his successors for every monarch since Elizabeth Tudor, including the incumbent).

In spite of having Royal support and noble patronage, the theaters still had the elements and technology with which to contend. Aside from Blackfriars which had an indoor stage, all the others were outdoors. Shakespeare's Globe was literally a "wooden O," a three-story donut surrounding a stage open to the sky — and what might fall from it, cancelling a performance. Weather or not, plays could not be performed at night. With no street lighting — or streets as we know them, for that matter — no Londoner would feel safe wandering about in the dark, especially in the theaters' unsavory neighborhoods. In Elizabeth's day, the night air itself was not regarded as particularly wholesome — nor were the bailiffs who patrolled the precincts to see that everything and everyone were locked up tight for the night.



Shakespeare by Ben Shahn

panies, having been so recently itinerant, were doubly suspect. Also there was a very real fear of the two-headed monster spawned when great crowds of people congregated — disease and crime. It needed only the rumor of Plague to throw the Council and the populace into a panic. Likewise, the fear of anti-social acts, ranging from pickpocketry to sedition and murder, was almost paranoid in a society that had only recently begun to loosen the reins of "safely" rigid and regulated Medievalism. A glance down the long list of *capital* offenses tells us that Order was still far more sacred than Life. Curiously, the one public entertainment sanctioned within London was the public execution which drew huge crowds — all far easier pickings than any gathered at the theaters.

Another reason for restricting plays to matinee performances was that there was no safe way to light the stage. Not only weren't torches particularly illuminating, but they had a nasty habit of incinerating anything they touched.

On the afternoon of June 29, 1613, Shakespeare's own theater burnt to the ground when a stage cannon ignited the roof thatch during the world premiere of *Henry the Eighth*. Remarkably, aside from a pregnant woman miscarrying, there were no casualties among the capacity audience of almost 3,000.

Who were the people who flocked to the Elizabethan theaters in such numbers? Common myth holds that there were three types of audience member: the nobility, including the Royal Household, sniffing oranges and lemons up in the galleries;<sup>2</sup> apprentices playing hokey from their masters; and the "groundlings" — depicted as scaggle-toothed laborers or layabouts in leather undershirts given to jabbing each other in the ribs over some risqué line or topical reference.

As with most common myths, this one had more than a grain of truth to it, distorted by time, custom, and colorful imaginations. London was in its heyday as England under the Tudors was asserting itself in world affairs. Far from the geographic center of its world — Europe — it had caught up with the Continent's emergence from the Dark Ages and, in some respects, passed it. London was a center of commerce, the home of a prosperous merchant class, and lodestone for travellers from far and wide — native Britons, visiting foreign merchants, and emigrés from the political and religious wars across the Channel.

Compared to its contemporaries, England was an enlightened society. Its common-folk could read and *did*. Still a novelty, the movable-type printing press cranked out books and pamphlets by the thousands — tomes on law, medicine, and theology; how-to books on bookkeeping, cooking, navigation, correspondence, first-aid, botany, and heraldry; illustrated ballads, usually on some notorious news item; and political broadsides. Londoners could learn handy phrases in an assortment of languages the better to deal with the foreigners and took a healthy delight in their own language the better to deal with each other. Compared to a modern well-educated English-speaking person's vocabulary of 12,000 words, Shakespeare's vocabulary has been calculated at over 35,000 words — many of which he made up himself. His contemporaries had a healthy curiosity in practically everything and a healthy skepticism as well — from the courtier to the carpenter — and in the

(Continued on page 28)

## You Are There! A Backstage Chat with Will

**IJB:** *We're backstage at The Globe Theater to talk with Shakespeare himself . . . Excuse me, sir, could you direct me to William Shakespeare?*

**ANON:** Shakespeare . . . Shakespeare? . . . oh, you mean Shakspeare . . . yes, just about now he'd be at the front door collecting money.

**IJB:** *The great Bard himself at the box office? . . . Well, let's go and see . . . Excuse me . . . Mr. Shakespeare?*

**WS:** Yeah, verily . . . Well, don't stand there like some John o'dreams . . . 'tis penny for the pit, thruppence the lower gallery, sixpence the upper, all the stage seats are sold.

**IJB:** *I . . . I'm surprised to find the most eminent playwright of all time collecting pennies.*

**WS:** Most eminent am I? And it's a widow's mite I get for my scribbles. No matter, they get what they give. I daresay they'll have forgotten the play before I've spent the wages. Of course I collect at the door. How else to keep a weather-eye on my partners? Oh not the members of the company. They're as honest a lot as you'll find. I mean the good merchants, our silent supporters. Didst hear how old Burbage is sued by his grocerman brother-in-law for short-changing him on the leasefee? Short-change, indeed. The scurvy caitiff wanted his pound of flesh and the blood with it . . . And then . . . hey there, you, sirrah! . . . get thee behind-stage and find Will Kemp. Tell him to speak the speech as I write it and not be playing the fool as he is wont to do. 'Twill cost him a cuffing if he heed me not. Go to.

**IJB:** *Are you the director as well?*

**WS:** Director? What is this director?

**IJB:** *In our time the theater hires a person to oversee the players, rehearse them in their roles and, well, direct the action on the stage.*

**WS:** I see . . . well, a jolly great waste of money, as I reckon it. Who better

than the playwright to know his own play's purpose? And who better to communicate to the players? We are all of a mind in this enterprise — each man knows his duty — none needs an overseer, as you call him . . . Say, what, mistress mine? No, no Jack Falstaff in this piece and good riddance. Not to fear, dearest chuck, there's plenty of bawdry about for you this day, I'll warrant . . . Yes, and a goodly wrangle-tangle bit of cut-and-thrust for you, sir . . . Lord what we do to make an honest shilling! Would I had stayed a Glover like my father.

**IJB:** *I don't understand. You don't enjoy writing plays?*

**WS:** Write them for whom? Housewives who want some wink-and-nudge? Blood and gore for some runt of a man who could not lift a poniard with both hands? For two farthings I'd chuck it all and go back to Stratford. Oh but I do love the words . . . I tell you, it's almost obscene how they come pouring out — forcefully, yet caressingly . . . colors, vivid colors . . . It is an addiction, to be sure . . . And the crowds, I suppose I love them too . . . You there, that's thruppence or your brat stays outside with the horses! . . . I look at some towheaded 'prentice and see myself when I was but a lad, gapping all wide-eyed at some band of roving players. And it's no small vanity, I admit, to be called Master Will by Her Majesty . . . and there's a play-lover, if ever there was one. I could devote my life to peopling her stage. She likes a good joke but only if it has some wit about it. And she throws the lines back in my face as she'd writ them herself . . . What? what, already? . . . Well, sir, I am called to the tiring-house . . . my face-paint and doublet await but the putting on. Today I am to play a servingman.

**IJB:** *Well, thank you for these few moments. I guess we'd best go out front and wait until someone invents a curtain so it can go up.*

<sup>1</sup> And where an intrepid expatriate American actor-director, Sam Wanamaker, is spearheading the reconstruction of the Globe as part of the International Shakespeare Globe Centre.

<sup>2</sup> A Scholarly footnote — in an age when personal hygiene and dry-cleaning were nonexistent (Q.E.I. had a huge wardrobe and claimed she'd have only three baths in her life — at

birth, at death, and when she married. Canny lady that she was, she was satisfied with two out of three.), people of taste, discernment, and sensitive noses never took to the streets and public places without an orange or lemon studded with whole currants whose mingled aromas were stronger and more pleasant than one's literally unsavory neighbors.



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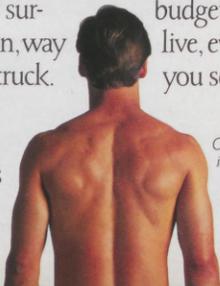
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# Houston Shakespeare Festival

## 1988

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### Fourteenth Season

#### RICHARD II

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July 30, August 3, 5, 11, 13

Produced by the  
University of Houston Department of Drama

These productions are sponsored in part by the Texas Commission on the Arts,  
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and by a grant from the Cultural Arts Council of Houston  
through the Miller Theatre Advisory Council.

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## History of the Houston Shakespeare Festival

This year marks the fourteenth season of the Houston Shakespeare Festival. From a modest beginning it has grown into one of the major events on Houston's summer entertainment calendar and has in its thirteen seasons attracted more than 260,000 people. Festival audiences are an exciting mix of ethnic groups, young people, adults, and families who are able to experience, perhaps for the first time in an era when entertainment costs are often prohibitive to many, the excitement of live theater.

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

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

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

As audiences grew in successive seasons, financial support increased. In 1978 the Cultural Arts Council of Houston was created to distribute new funds made available from a one percent hotel/motel tax designated specifically for support of the arts. The council increased its appropriation to the festival each year and in 1979 made a special grant to the Shakespeare Outreach Program that took



PHOTOS BY JIM CALDWELL

Measure for Measure, 1985

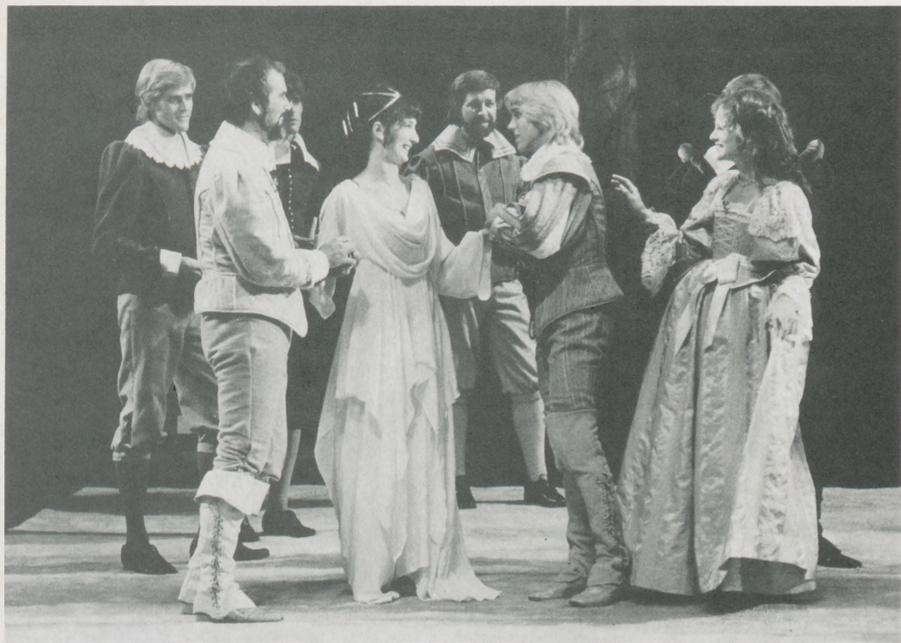
performances of Shakespearean scenes and sonnets to retirement homes, hospitals, and community centers to serve those who could not attend the plays at Miller Theatre. Shakespeare Outreach, now co-sponsored by the Shakespeare Globe Centre of the Southwest, is an active and popular program that tours Houston area schools and libraries throughout the year.

The University of Houston has continued its sponsorship of the festival with special funding. It provides rehearsal space, offices, scene and costume shops, and the

equipment necessary for the construction of production elements. The university also provides personnel services in the areas of administration and public relations.

Over the years the festival's financial base has broadened. There is now a Festival Company board of directors whose interests also include the Children's Theatre Festival, the Festivals Mime Company, and other professional projects of the UH Drama Department. Support also comes from foundations, private industry, and individuals who have become festival fans over the years.

Below: A scene from the Houston Shakespeare Festival's 1983 *The Winter's Tale*.  
 Bottom: The 1983 Season also included a production of *The Comedy of Errors*.



#### PAST PRODUCTIONS

1975

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

1976

*The Tempest*  
*Romeo and Juliet*

1977

*Hamlet*  
*The Comedy of Errors*

1978

*The Merry Wives of Windsor*  
*Macbeth*

1979

*Twelfth Night*  
*Much Ado About Nothing*

1980

*As You Like It*  
*King Lear*

1981

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

1982

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

1983

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

1984

*Hamlet*  
*The Two Gentlemen of Verona*

1985

*Measure for Measure*  
*Richard III*

1986

*Othello*  
*All's Well That Ends Well*

1987

*Julius Caesar*  
*The Taming of the Shrew*

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# RICHARD II

by William Shakespeare

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*Directed by* Kate Pogue

*Sets by* Keith Belli

*Costumes by* Huang Qizhi

*Lighting by* Jonathan Middents

*Music by* Robert Nelson

*Special Movement and Stage*

*Combat by* Claude Caux

Individual performances have been sponsored as follows:

Browning-Ferris Industries, Inc.

— July 29

Chevron U.S.A. Inc. &

The Robert W. Knox, Sr. and

Pearl Wallis Knox Charitable

Foundation — August 4

United Savings of Texas — August 6

Humphreys Foundation

of Liberty, Texas — August 10

Fayez Sarofim & Co. — August 12



G. HESON

*"The right divine of kings to govern  
wrong . . ."*

— Alexander Pope

*"What other dungeon is so dark as one's  
own heart! What jailer so inexorable as  
one's self!"*

— Nathaniel Hawthorne

*"A king should die standing."*

— Louis XVIII

*"You may my glories and my state depose  
but not my griefs still am I king of those."*

— William Shakespeare

## CAST

(In order of speaking)

## PLOT

King Richard the Second .....	James Gale
John of Gaunt, Duke of Lancaster, <i>uncle to the king</i> .....	Timothy Arrington*
Henry Bolingbroke, Duke of Hereford, <i>son of John of Gaunt,</i> <i>later King Henry IV</i> .....	Rutherford Cravens*
Thomas Mowbray, Duke of Norfolk .....	James Belcher*
Duchess of Gloucester, <i>widow of the Duke of Gloucester</i> .....	Tanya Lundstroth
Lord Marshal .....	Jerry McCulley
First Herald .....	Jeffry Lyon
Second Herald .....	Greg Dean
Earl of Northumberland .....	Howard French
Duke of Aumerle .....	James Tindel
Lord Ross .....	Vaughn C. Johnson
Earl of Salisbury .....	Vaughn C. Johnson
Sir Henry Greene .....	Harry Brewer
Sir John Bushy .....	John Arp
Sir John Bagot .....	David Mitchell
Edmund, Duke of York, <i>uncle of the King</i> .....	James Black*
Isabel, King Richard's Queen .....	Malinda Bailey
Lord Willoughby .....	Phillip Hafer
Harry Percy, <i>son to the Earl</i> <i>of Northumberland (Hotspur)</i> .....	Chris Harper
Berkeley .....	Wayne Swallows
Welsh Captain .....	Jerry McCulley
Bishop of Carlisle .....	Harry Brewer
Sir Stephen Scroope .....	Phillip Hafer
A Gardener .....	James Belcher*
Gardener's first man .....	Wayne Swallows
Gardener's second man .....	Jay Hrivnatz
Abbot of Westminster .....	Jerry McCulley
Sir Pierce of Exton .....	Wayne Swallows
Duchess of York .....	Joan Fox
Richard's Groom .....	John Arp
Keeper of the Jail .....	Jerry McCulley
Attendants, lords, and ladies .....	Cutler Andrus, Rob Arnold, Greg Dean, Naomi Engel, Jay Hrivnatz, John Livingstone, Gwendolyn McLarty, Jeffry Lyon, Philip L. Nichols, Jr.

Henry Bolingbroke accuses Mowbray, Duke of Norfolk, of the murder of the powerful Duke of Gloucester and of treason. King Richard II orders a trial by combat between the men, but on the scene of battle the changeable monarch alters the order to banishment, thus eliminating two threats to his throne. Following Henry Bolingbroke's exile, his father, the gravely ill John of Gaunt, charges Richard of misrule and profligacy. Upon Gaunt's death, Richard confiscates Bolingbroke's inheritance in order to finance his Irish wars. With the old and ineffectual Duke of York acting as regent during Richard's absence, the Welsh army, on which Richard had counted, disperses, and Bolingbroke returns from exile, ostensibly to claim his rights. The politic Henry is supported by other disaffected noblemen. When Richard returns and discovers that his army is gone and that Bolingbroke has executed his favorites, he fears for his safety and takes refuge in Flint Castle, where he is found by Bolingbroke, taken to London, and charged in Parliament with high crimes against the state. Bolingbroke ascends the throne and requests that Richard formally resign the crown despite warnings that deposing a lawful king is dangerous for England. Alone in prison, contemplating his failures and his sorrows, Richard is murdered. A conspiracy develops against King Henry IV, and the struggle for power continues along with its legacy of blood and guilt.

\*Member of Actors' Equity Association

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# TWELFTH NIGHT

by William Shakespeare

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*Directed by Sidney Berger*  
*Sets by Keith Belli*  
*Costumes by Huang Qizhi*  
*Lighting by Jonathan Middents*  
*Music by Robert Nelson*  
*Special Movement and Stage*  
*Combat by Claude Caux*

Individual performances have been sponsored as follows:

Enron Corp. — July 30  
AT&T and KUHf 88.7 FM — August 3  
Conoco Inc. — August 5  
Centel Communications  
Systems — August 11  
Standard Oil Production Co.  
— August 13

*"The sea captain, appealed to by Viola for information about the country in which she has so unexpectedly arrived, might just as well have said to her what the Chesire Cat says to Alice: 'They're all mad here.'"*

— Anne Barton

*"When one is in love, one always begins by deceiving oneself and ends by deceiving others. That is what the world calls romance."*

— Oscar Wilde

*"Youth's a stuff will not endure . . ."*

— Twelfth Night

*"Thou blind fool love, what doest thou to mine eyes, / That they behold and see not what they see: / They know what beauty is, see where it lies, / Yet what the best is, take the worst to be."*

— Sonnet 137

*"There is a nightmare in the midst of this dream."*

— Erik William

*"Not the briefest moment — yours or mine — Can ever come again."*

— Walter de la Mare

## COURT OF THE DUKE OF ILLYRIA

Orsino, Duke of Illyria.....	James Gale
Valentine.....	Blaine Hopkins
Attendant.....	Philip L. Nichols, Jr.
Viola.....	Malinda Bailey
Sebastian.....	David Mitchell

## HOUSEHOLD OF THE COUNTESS OLIVIA

Olivia.....	Suzanne Savoy*
Sir Toby Belch.....	James Black*
Sir Andrew Aguecheek.....	James Belcher*
Maria.....	Paula Cole
Malvolio.....	Timothy Arrington*
Feste.....	Rutherford Cravens*
Fabian.....	Harry Brewer
Attendants to Olivia.....	Naomi Engel, Gwendolyn McLarty, Greg Dean, John Livingstone

Sea Captain.....	Chris Harper
Antonio.....	Howard French
Sailors.....	Cutler Andrus, John Livingstone, Greg Dean
First Officer.....	Blaine Hopkins
Second Officer.....	Greg Dean
Priest.....	Chris Harper

Setting: Illyria and the nearby seacoast.  
Time: Around 1900.

THERE WILL BE ONE 15-MINUTE INTERMISSION

\*Member of Actors' Equity Association

Viola and Sebastian, twin brother and sister, believe each other drowned in a shipwreck off the coast of Illyria. With the help of a sea captain, Viola disguises herself as a boy, names herself Cesario, and enters the service of Duke Orsino, who pines for the lady Olivia. Orsino commissions Cesario to woo Olivia on his behalf. Distressingly enough, Olivia falls in love with Cesario, who, by this time, has fallen in love with Orsino.

Meanwhile, the serenity of Olivia's household has been disrupted by Olivia's rowdy uncle Sir Toby and his companions Sir Andrew, Maria, and Feste. The attempt of Malvolio, Olivia's officious steward, to put an end to their nightly fun sets a plot in motion that brings about Malvolio's downfall.

The arrival of Viola's twin brother Sebastian upon the scene and his subsequent marriage to Olivia (who thinks her new husband is Cesario) result in complications that are happily resolved when Sebastian and Viola are reunited and true identities are disclosed.

# Houston Shakespeare Festival Company

**Sidney Berger** (*producing director*)

Founder of the Houston Shakespeare Festival, Co-founder of the Children's Theatre Festival, member of the Shakespeare Globe Centre Board, past president of the Houston Theatre Alliance, and recipient of the 1986 Mayor's Arts Award for Outstanding Contribution by a Performing Artist,

Dr. Berger has directed recent HSF productions of *The Taming of the Shrew* and *Othello*. He is chairman of the UH Department of Drama with production credits there that include *Brighton Beach Memoirs* and *The Caucasian Chalk Circle*. Also a playwright and librettist, his music dramas — *The Last Temptation of Christ* (with Theo Fanidi), *Tickets Please* and *The Demon Lover* (both with Robert Nelson) — have been produced respectively by the Great Lakes Opera, Texas Opera Theatre, Inc., and the Lyric Art Festival.

**Kate Pogue** (*director*)

Kate Pogue received her theatre training at Northwestern University (B.S.S.) and at the University of Minnesota (M.A.). She worked closely with Tyrone Guthrie at the Guthrie Theatre and has since directed numerous productions. Director of *Julius Caesar* for HSF last season, Ms. Pogue is currently head of drama at Houston Community College.

As librettist, her opera credits include *The Starbird* and *Mask of Evil* (with Henry Mollicone), and *Hadleyville* (with Robert Nelson). She recently wrote texts for concert pieces by Texas Opera Theatre and the Houston Symphony Orchestra. Her children's books, *Bravest of All* and *Fritzie Goes Home* are published by Little Golden Books.

**Keith Belli** (*set designer*)

Among the productions which Keith Belli has designed in his four seasons with HSF are *Richard III*, *Othello*, *Julius Caesar*, and *The Taming of the Shrew*. His work has been seen at the Alley Theatre, where he was scenic designer for two seasons. Design credits there include *Cloud Nine*, *True West*,

*Crimes of the Heart*, *Wait Until Dark*, and *Taking Steps*. Among his many productions as resident designer at Stages Repertory Theatre are *Curse of the Starving Class*, *The Glass Menagerie*, and the premiere of Jules Feiffer's *Carnal Knowledge*. He also designed *The Real Thing* for Arkansas Repertory Co. and shows for the Children's Theatre Festival, the University of St. Thomas, and the UH Drama Department.

**Huang Qizhi** (*costume designer*)

Huang Qizhi received her design training while earning a B.F.A. degree at the Central Academy of Drama in Beijing, China and an M.F.A. at the University of Missouri-Kansas City. In China she designed sets and costumes for the Central Opera Theatre (*I Pagliacci* and *Madame Butterfly*), China

Youth Art Theatre, and China Central Television. As costume designer her work has been seen in *I Do, I Do* for the American Heartland Theatre and in *Turandot* for the Boston Opera Company. Ms. Huang has worked as a scene painter for designer John Ezell at the Great Lakes Theatre Festival and as assistant to designer Vincent Scassellati at the Missouri Repertory Theatre.

**Jonathan Middents** (*lighting designer and production manager*)

Jonathan Middents has been the production manager for the Festivals Company and a member of the UH Department of Drama faculty for five years. In addition to management and teaching duties, Mr. Middents has recently designed lighting

for *Brighton Beach Memoirs*, lighting and scenery for *The Country Wife* and the UH-Downtown production of *Whose Life Is It Anyway?* He received his B.A. from Rice University and his M.F.A. from Florida State University and has previously worked as a designer and technical director at UH-Clear Lake, the University of Texas at Austin, and Indiana State University.

**Robert Nelson** (*composer/musical director*)

A faculty member of the UH School of Music, Robert Nelson has composed music for eight seasons of HSF productions. Dr. Nelson's involvement in musical theatre extends to the composition of three operas — *Tickets Please* (with Sidney Berger),

which was most recently produced by the Des Moines Metro Opera Company, *The Man Who Corrupted Hadleyville* (with Kate Pogue), and *The Demon Lover* (with Sidney Berger). Dr. Nelson has served as musical director for many drama department productions, has collaborated on works for music and mime with Claude Caux, and is the composer of several sound tracks for film documentaries, including the award-winning *Apollo File*.

**Claude Caux** (*director of combat*)

Claude Caux, a member of the UH Department of Drama and Houston Opera Studio faculties, is also director of the Festivals Mime Co. and creator of special movement and combat sequences for HSF, Children's Theatre Festival, Houston Grand Opera, Houston Ballet (most recently

*Romeo and Juliet*) and Stages. Credits for HGO include *Carmen* and *Don Giovanni*; for CTF *Peter* and *the Wolf and the Three Little Pigs*. Recipient of a 1987 UH Master Teaching Award, he has also appeared in many Festival Mime Co. productions. Mr. Caux studied mime with Marcel Marceau, who, in turn, studied fencing with Mr. Caux. A native of France, he has been twice honored by the French government with the *Medaille d'honneur de la Jeunesse et des Sports* and the *Palme Academiques*. He also choreographed *Where is the Sun*, a testament to the Holocaust, written by Sidney Berger with music by Theo Fanidi.

**John Arp**

John Arp's college theatre credits include Romeo in *Romeo and Juliet*, Eddie in *Fool for Love*, Teen Angel in *Grease*, and Reverend Hale in *The Crucible*. At the University of Houston he has been seen as Harcourt in *The Country Wife* and Cleitus in *Lone Star*, and at the College of the Mainland he

appeared as Jess in *Oklahoma!*

**Timothy Arrington\***

Timothy Arrington has completed his seventh season with the Alley Theatre, with recent roles including Geoffrey in *Stepping out*, Anagnos in *The Miracle Worker*, and Axel in *The Nerd*. This season he also appeared as Jawan the Robber in *Kismet* for Theatre Under the Stars. In Mr. Arrington's

long association with HSF, he has been seen as Polonius in *Hamlet*, twice as Gremio in *The Taming of the Shrew*, Dogberry in *Much Ado About Nothing*, and Gloucester in *King Lear*. He has also performed at the Derby Playhouse in Louisville, Kentucky, at the Equinox Theatre, and on television as John Wilkes in the ABC special *History 101* and on the Cinemax Comedy Experiment as the evil Zachariah in *The Big Bang*.

**Malinda Bailey**

Appearing with HSF for several seasons, audiences will remember Malinda Bailey as Calpurnia in *Julius Caesar*, Bianca in *The Taming of the Shrew*, Mariana in *All's Well That Ends Well* and Emilia in *Othello*. Ms. Bailey has also appeared at the Strand Street Theatre and at Chocolate Bayou

Theatre, has played numerous roles with the Children's Theatre Festival, Shakespeare Outreach, and at the University of Houston, where she received her undergraduate degree. Her many roles at UH included Juliet in *Romeo and Juliet*, Grusha in *The Caucasian Chalk Circle*, and Marshael in *The Wake of Jamey Foster*.

**James Belcher\***

Among his many roles in six seasons at the Alley Theatre are the censor in *Hunting Cockroaches*, Peter Kroger in *Pack of Lies*, Bud in *Sweet Bird of Youth*, Howard Rudd in *Holy Ghosts*, and Bobby in *Family Business*. He holds a B.F.A. from the University of Texas at Austin and has performed with

the Austin Melodrama Theatre and Shakespeare in the Park, appearing in such roles as Borachio in *Much Ado About Nothing*, Bluntschli in *Arms and the Man*, and Euripides at *Bay*. He was also seen this year as Jack Jerome in *Brighton Beach Memoirs* at the University of Houston.

**James Black\***

In his six seasons with HSF, James Black has been seen as the Duke in *Measure for Measure*, as Launce in *Two Gentlemen of Verona*, Iago in *Othello*, Brutus in *Julius Caesar*, and Petruchio in *The Taming of the Shrew*. He has also appeared in productions at Stages and Main Street, and at the

Alley Theatre last season was seen in *Self Defense*, *Hunting Cockroaches*, *Sharon and Billy*, and *A Class C Trial* in *Yokohama*. Among Mr. Black's film credits are *Act of Vengeance*, *Houston: The Legend of Texas* for CBS, *Houston Knights* and *Blind Fury*.

**Harry Brewer**

Active as both actor and singer, Harry Brewer has been seen as the Major Domino in *Ariadne auf Naxos*, a Notary in both *The Barber of Seville* and *Daughter of the Regiment* for the Houston Grand Opera, and as the Corporal in *La Perichole* for the San Francisco Opera. His many acting roles for

Stages Repertory Theatre include Henry in *The Fantasticks* and Marvel Ann in *Psycho Beach Party*. At the Heinen Theatre, Mr. Brewer has been seen as Creon in *Oedipus Rex* and as Brady in *Inherit the Wind*, and for the Actors Workshop he produced, directed and performed in *Tracers*.

**Paula Cole**

Paula Cole has appeared as Fleur-de-Lys in *The Hunchback of Notre Dame*, as Rita in *Henceforward*, and as Ophelia in *Hamlet* (on the Young Company tour) with the Alley Theatre. She has performed with The Phone Booth Theatre Company the role of Mary Wannabee in *The Last Tourist*

in The Netherlands and Belle Starr in *Curse of the Wild West* in West Germany. Among Miss Cole's other credits are summer theatre assignments with the Chautauque Conservatory Theatre and The Hanger Theatre in New York. Miss Cole will be pursuing an M.F.A. in acting at Southern Methodist University in the fall.

**Rutherford Cravens\***

Rutherford Cravens, a graduate of the American Academy of Dramatic Arts, is the executive director of the Shakespeare Globe Centre of the Southwest and producer/director of Shakespeare Outreach. Over the past four seasons, HSF audiences have seen Mr. Cravens in such roles as

Buckingham in *Richard III* and Grumio in *The Taming of the Shrew*. He appeared in a featured role in the film *Adam*, *His Song Continues* and at the Strand Street Theatre as Moon in *The Real Inspector Hound* and as Frank in *Educating Rita*, which he also directed. Among his many roles for the Alley Theatre are Aaron Levinsky in *Nuts*, Renfield in *Dracula*, and Leslie in *Taking Steps*. This fall, Mr. Cravens will direct *The Fox*, the first production of the UH Drama Department season.

**Joan Fox**

Joan Fox was a leading actress with the Houston Shakespeare Society performing many roles that included Lady Macbeth, Beatrice in *Much Ado About Nothing*, Titania in *A Midsummer Night's Dream*, and Isabella in *Measure for Measure*. She has been seen in many of Houston's theatres,

among them The Country Playhouse, A.D. Players, Playwright's Showcase and for HSF she was seen as Lady Macduff and a witch in *Macbeth*.

**Howard French**

Howard French has been a member of Stages Repertory Company for several seasons and has appeared in many roles that include Dowd Pewsey in *Coyote Ugly*, Kenneth Tally in *Tally and Sons*, the Driver in *Victoria Station*, and the Gentleman Caller in *The Glass Menagerie*. Mr. French was also seen as Scooter in *Tracers*, a play written by veterans of the Vietnam War.

**James Gale**

While at Cambridge University in his native England, James Gale toured Europe as Edmund in *King Lear*, as 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, where he also performed the title roles in *Wozzeck*, *Dr. Faustus*, and *Othello*. Among his roles for HSF are Clarence in *Richard III*, Angelo in *Measure for Measure*, and Cassius in *Julius Caesar*. In New York he appeared as Antonio in *The Tempest* at Riverside Church and as Jimmy Porter in *Look Back in Anger* for the New Day Repertory Company. His most recent role was in the Walt Disney film, *Save the Dog*.

**Phillip Hafer**

Recently appearing at the Alley Theatre in *The Hunchback of Notre Dame* and *Folktales and Legends*, Phillip Hafer also has credits at Chocolate Bayou Theatre as Eddie in *Full Tilt*, Monroe in *Man in a Raincoat*, Herman Moke in *Nellie Toole and Co.*, and Gordon in *Dangerous Corner*. At Stages his roles included Bellamy in *The Fantasticks*, B.D. in *Doonesbury*, and Grumio in *The Taming of the Shrew*. Mr. Hafer has appeared in *The Real Inspector Hound* at the Strand Street Theatre, in *Lyle, the Crocodile* for the Children's Theatre Festival, and in *Julius Caesar* for HSF.

**Chris Harper**

Chris Harper's professional credits include both acting and dancing assignments with companies such as the Dallas Theatre Center, Stage West, the Fort Worth Theatre, the Dallas Opera, and the Houston and Louisville Ballet. His acting roles include Petruchio in *The Taming of the Shrew*, Oberon in *A Midsummer Night's Dream* and John Worthing in *The Importance of Being Earnest* and Milo in Theatre Arlington's *Sleuth*. Among his dance roles are Prince Siegfried in *Swan Lake* and the Slave in *Scheherazade*.

**Vaughn C. Johnson**

Now in his fifth season with HSF, Vaughn C. Johnson was seen as Ligarius in *Julius Caesar*, and the Pedant in *The Taming of the Shrew*. Other Shakespeare credits include the roles of Leonato and Dogberry in *Much Ado About Nothing*, the former at Main Street Theatre and the latter at the University of Kansas. Mr. Johnson has also been seen as Dr. Rance in *What the Butler Saw* at Strand Street Theatre and as Milo Crawford in the *Last Meeting of the Knights of the*

*White Magnolia* at Chocolate Bayou Theatre.

**Tanya Lunstroth**

Tanya Lunstroth has performed frequently at Stages in roles that include Big Mama in *Cat on a Hot Tin Roof*, Gabriel in *Madwoman of Chaillot*, and the Fortune Teller in *The Skin of Our Teeth*. Among her roles in Paris at the American Company Theatre were Emily and Mrs. Webb in *Our Town*, the title role in *Medea*, Inez in *No Exit*, and Lady Macbeth in *Macbeth*. Other credits include the title role in *Candida*, Nora in *A Doll's House*, and Cleopatra in *Antony and Cleopatra* for the Rolling Players in New York.

**Jerry McCulley**

Among the many roles in which Jerry McCulley has appeared for Main Street Theatre are Orsino in *Twelfth Night*, Benedick in *Much Ado About Nothing*, and Archie in *Jumpers*. He has been seen as Herr Zeller in *The Sound of Music* for Theatre Under the Stars, Myles in *Custer* for Stages, and in several major roles for the Children's Theatre of Houston. Mr. McCulley received a B.F.A. from Sam Houston State University and is active as a storyteller, guitarist, and folksinger.

**David Mitchell**

An M.F.A. candidate in acting at Southern Methodist University, David Mitchell received his undergraduate degree at Hobart College in Geneva, New York, where his roles included Orsino in *Twelfth Night*, Oswald in *Ghosts*, and Oberon in *A Midsummer Night's Dream*. For three summers Mr. Mitchell was active with the Williamstown Theatre Festival in the apprentice program, with the One-Act Ensemble, and with the non-Equity company.

**Suzanne Savoy\***

For HSF Suzanne Savoy has been seen as Desdemona in *Othello* and Diana in *All's Well That Ends Well*. She has appeared as Viola in *Twelfth Night* and Sarah in *The Lover* at Main Street Theatre, in leading roles for the Goethe Institute, and as Mrs. Darling in *Peter Pan* starring Cathy Rigby for Theatre Under the Stars. Television and film credits include Martha Knight in the upcoming *Cohen and Tate* starring Roy Scheider, Dr. Deborah Meewson in the ABC television movie *Little Girl Lost* with Tess Harper, and the starring role in the feature film *The Cellar* to be released in autumn '88. Ms. Savoy is a graduate of The National Theatre School of Canada.

**Wayne Swallows**

Wayne Swallows has appeared in many university, community, and dinner theatre productions in Florida, Virginia, Washington, D.C., and Texas. He has been seen in HSF's *Measure for Measure*, *Richard II*, and *Julius Caesar*. He has appeared as Charles Condomine in *Blithe Spirit*, Reverend Hale

in *The Crucible*, and Brindsley in *Black Comedy*. Other credits include performances in *The Imaginary Invalid*, *Antigone*, *Private Lives*, *Chapter Two*, and as the entertainer/d clown, Ronald McDonald. Currently teaching school in the Houston area, Mr. Swallows is a graduate of the University of South Florida.



#### James Tindel

James Tindel has been seen at the University of Houston in many major roles such as Romeo in *Romeo and Juliet*, Wayne in *The Wake of Jamie Foster*, and the Singer in *Caucasian Chalk Garden*. At Lon Morris College, where he received two awards as Outstanding Theatre Student, his roles included Johnny in *Girl Crazy*, Tony in *The Boyfriend*, Cornelius in *The Matchmaker*, and Ben in *Another Part of the Forest*. Mr. Tindel has done leading roles in three seasons with CTF and has performed with Six Flags Over Texas.

\*Member of Actors' Equity Association.

### Introducing . . .

**Cutler Andrus**, now in his second HSF season, has studied at the Alley Theatre Merry-Go-Round and at Chris Wilson's Studio for Actors.

**Rob Arnold** is a student in the Department of Drama at UH and is currently serving an internship in technical theatre at Miller Theatre.

**Greg Dean**, a drama major at UH, has appeared in *Dames at Sea*, *The Country Wife*, and *Ring Round the Moon*. He was seen as Balthazar in *Much Ado About Nothing* at the 1987 Texas Shakespeare Festival.

**Naomi Engel** is a graduate student in drama at UH. Among her roles is that of Dorine in the mainstage production of *Tartuffe*.

**Blaine Hopkins**, a junior at UH, where he is a drama/art major, has been seen as Prince Escalus and Paris in *Romeo and Juliet* and as Sparkish in *The Country Wife*.

**Jay Hrivnatz** has studied with TUTS Humphrey's School. He was last seen in Houston Community College's *Oedipus Rex* and as Timmy in *Inherit the Wind*.

**John Livingstone** is a drama major at UH, where he was seen in the graduate production of *As Is*.

**Jeffrey Lyon** is a radio/television student at UH. His special interest is television, and this is his stage debut.

**Gwendolyn McLarty**, UH theatre student, was most recently seen as Isabelle in *Ring Round the Moon* and Nora in *Brighton Beach Memoirs*. She also appeared in the title role in CTF's *Cinderella* earlier this season.

**Philip L. Nichols, Jr.** is a graduate of Lon Morris College where credits included the roles of Cardinal Ostensible in *Scenes from an Execution* and the title role in *Frankenstein*. Mr. Nichols designed make-up for CTF's *Fat Pig* and sixteen productions at UH, where he is currently a student.

### Staff

#### Kenneth Atwater (technical director)

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

#### Vicky L. Bereswill (stage manager)

During the past year Vicky Bereswill has completed internships with Arena Stage in Washington, D.C., Trinity Repertory Company in Providence, R.I., and the Dallas Opera. She received her undergraduate degree from the University of Texas at Austin and is working towards a graduate degree in stage management at Southern Methodist University. Among the companies for which Miss Bereswill has stage managed are the Colorado Shakespeare Festival, Children's Theatre Festival, and Merce Cunningham Dance Company.

Associate Producer

**Suzanne Cravens**

Assistant Stage Manager

**Paul Prince**

Scene Shop Foreman

**Drew Hoovler**

Scenic Artists

**Janice L. Barnett**

**Jay Jagin**

Scenic Technicians

**Becca Babbitt**

**Matthew Coldwell**

**Bernard Grover**

**Maurice Tuttle**

**Drew Washam**

**Charles Weber**

Master Electrician/

Sound Technician

**Kelly Babb**

Costume Shop Foreman

**Kanchan Kabad**

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# Houston Shakespeare Festival

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AT&T is proud to be an integral part of Houston's rich cultural life as a sponsor of the 1988 Houston Shakespeare Festival. With more than 2,700 employees in the area, AT&T is committed to continue a legacy of caring, sharing and building for tomorrow. Through high-quality products and services, AT&T people are continually expanding and refining the communications networks that tie Texas together. AT&T's involvement in numerous civic and cultural activities is helping Houston maintain its high quality of life, and broadening the horizons of this dynamic city. Through leading-edge technologies, products, services and contributions to Houston's rich cultural life, AT&T is creating new energy for Texas.

**Harry J. Phillips, Sr.**  
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Browning-Ferris Industries, Inc.

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

**John W. Hinkle**  
*Vice-President/General Manager*  
Centel Communications Systems

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

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

**C.S. Nicandros**  
*President and Chief Executive Officer*  
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Support of culture and the arts plays a central role in Conoco's corporate philanthropy. Conoco is committed to improving the quality of life and, particularly, to enhancing the vitality and well-being of communities in which its employees live and work. Essential to this effort is a thriving arts environment. Because, very simply, the arts make us better; more economically viable and appealing as a



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Harry J. Phillips, Sr.  
Browning-Ferris Industries, Inc.



John W. Hinkle  
Centel Communications Systems

John Rowland  
Chevron Companies



C.S. Nicandros  
Conoco Inc.



Kenneth L. Lay  
Enron Corp.



community, more civilized and humane as a people. Indeed, "All the world's a stage . . ." and the show *must* go on.

**Kenneth L. Lay**  
*Chairman and Chief Executive Officer*  
Enron Corp.

Enron Corp., through its philanthropic arm — the Enron Foundation — takes pride in helping to promote the quality of life in the many communities in which it operates. While health, welfare and education projects continue to be the Foundation's primary thrust, almost 30 percent of the more than \$4.1 million in grants distributed in 1987 went to organizations, like the Houston Shakespeare Festival that support the visual and performing arts, libraries, museums, cultural centers, art funds and councils that promote the arts.

**John Proffitt**  
*General Manager*  
KUHF 88.7FM

KUHF 88.7FM, Houston's Classic Choice, celebrates the world-class talent and dedication that distinguishes local arts organizations such as the Houston Shakespeare Festival, and proudly carries on the public radio tradition of serving as media sponsor for this outstanding event. As Houston's only listener-supported classical radio station, KUHF is committed to bringing regional as well as national exposure to other non-profit arts organizations. Through the medium of sound, KUHF is supporting Houston's rightful place, prominent in the national arena for outstanding contribution to the visual and performing arts.

**William J. Johnson**  
*Chief Operating Officer*  
Standard Oil Production Company

As needs grow more and more complex in our society today, Standard Oil Production Company seeks to maintain a high level of participation in projects that enrich and improve the quality of life in areas where the company has a major presence. Such endeavors involve corporate contributions, grants and direct employee participation and volunteerism in the arts, education, civic/community needs and health and human services. Standard Oil Production, in line with company goals and objectives, pursues a commitment of support of non-profit programs and services not only to meet human need but to stimulate life.

**Jenard Gross**  
*Chief Executive Officer*  
United Savings of Texas

Few American cities can boast the excellence and variety of the performing and visual arts found in Houston. They are part of our proud heritage and greatly enhance the quality of life in our community. Today, the demands on corporate giving programs are greater than perhaps ever before. There are innumerable worthy organizations deserving of help in their efforts to combat hunger, drug abuse, disease, violence and the many other pressing problems that exist. We must all do our part to address these urgent needs, but at the same time, we cannot afford to neglect the arts. United Savings is proud to support the Houston Shakespeare Festival and its contributions to our city's arts scene.



John Proffitt  
KUHF 88.7FM



William J. Johnson  
Standard Oil Production Company



Jenard Gross  
United Savings of Texas

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## MILLER OUTDOOR THEATRE

For the Performing Arts



Owned and operated by the  
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Ellis Stewart, *assistant sound engineer*

University of Houston/Miller Theatre Interns:  
Khaled Ali, Rob Arnold, David Born,  
Natalie DeCola, Tracey Telshaw Fisher,  
Nichole Young  
Alternate: John Livingstone

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## FESTIVAL ANGELS, INC.

Festival Angels, Inc., is a tax-exempt, non-profit organization created to help support the University of Houston Drama Department and its related activities. 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, Houston, Texas 77204-5071, (713)749-1428 or fill out and return the form on the opposite page.

### Executive Officers

Kim Kennedy  
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*Activities Chairperson*  
Margi Bridgwater  
*CTF Activities Chairperson*  
John F. Russell  
*Secretary*

Richard Cumberland  
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Suzanne Cravens  
*Staff Liaison*

## THE FESTIVALS COMPANY

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

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### Membership Form

I am pleased to make the enclosed tax-deductible contribution to **Festival Angels, Inc.** for the active support of the Houston Shakespeare Festival, Children's Theatre Festival and other University of Houston Drama Department Activities.

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## SHAKESPEARE OUTREACH

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

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#### 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."

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

## CHILDREN'S THEATRE FESTIVAL

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One show left in a summer full of family fun at the Wortham Theatre on the University of Houston campus — weekdays at 10:30 a.m., Sunday at 2:00 p.m.

### THE TORTOISE AND THE HARE

Adapted and directed by Claude Caux

Performed by the Festivals Mime Company

Text by Thomas Cisneros

**August 1-August 14**

**Call 749-3450 For Reservations**



CTF has been the grateful recipient of generous gifts from the City of Houston through the Cultural Arts Council of Houston, the Scholarship Foundation of the Houston Delphian Assembly through its establishment of the Houston Delphian Endowment for the Children's Theatre Festival, The Brown Foundation, Inc., Browning-Ferris Industries, Inc., CITICORP/CITIBANK, Exxon Company U.S.A., KUHF 88.7FM, The Lillian Kaiser Lewis Foundation, Mosbacher Foundation, Target Stores, Inc., Transco Energy Company, and The Festivals Company Board of Directors.

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### University of Houston Drama Department's 1988-89 Season

- 1** *The Fox*  
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based on D.H. Lawrence's novella  
September 30, October 1, 7, 8, 9  
Two women on an isolated farm take on a young and handsome hired hand. The powerful play quivers with dramatic tension and won plaudits from the critics.
- 2** *A Midsummer Night's Dream*  
by William Shakespeare  
November 4, 5, 11, 12, 13  
A delicious entertainment of quarreling fairy monarchs, hilarious rustics, and mixed-up lovers.
- 3** *Three by Three*  
*Poison, Passion, and Petrification*  
by G.B. Shaw  
*The Bear*  
by Anton Chekhov  
*Fumed Oak*  
by Noel Coward  
January 19-29  
The best of the best. A rare treat of an evening of one-acts by three giants of the theatre.
- 4** *Wild Honey*  
by Anton Chekhov  
in a version by Michael Frayn  
February 24, 25, March 3, 4, 5  
"A dizzyingly funny romantic farce" (*Time*) — "One of the most enjoyable plays in London" (*New York Post*) — "A brilliant piece of theatre" (*Guardian*)
- 5** *The Hasty Heart*  
by John Patrick  
April 14, 15, 21, 22, 23  
Funny, tender, touching — a wounded Scottish soldier learns lessons of love and life in the convalescent ward of a hospital. This comedy-drama has long been an audience favorite.
- 6** **Bonus Play at Stages Repertory Company**  
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theater they found food for every one of their appetites.

For the nobleman, the public theater was a refreshing change from the effete

The theater was an escape from the rigors of apprenticeship to a taskmaster as well as the lively realization of everything the boys had read about. Without



Richard Lawson as the Moor and James Black as Iago in the 1986 Houston Shakespeare Festival production of *Othello*.

court entertainments. Unlike the insularity of most European courts, England's was outward looking. It was with no condescension that the Royal entourage, even Elizabeth herself, hobnobbed with the *hoi poloi*. In the *Henry* plays, Shakespeare showed the model of a monarch with the common touch — a *dramatic* touch that would not have evaded his monarch's eye. Elizabeth even brought the popular theater to court by commissioning plays from Wm. Shakespeare and Associates. To the courtiers, the experience may have had a hint of *Pyramis and Thisbe* about it, as Shakespeare portrayed it in *A Midsummer Night's Dream*, but the nobility enjoyed and wanted to be part of all the energies of its large and disparate society. The theater was its most concentrated and easily accessible form.

The apprentices were much more than a rowdy bunch of schoolboys, as their masters and the puritanic city fathers portrayed them. These boys came from good middle-class families who could afford to pay a master to take them on. They had — or their fathers had — serious career goals in mind. Apprenticeship in a guild was no summer job.

As a group, the boys were better educated than many members of the aristocracy, primarily because skills rather than bloodline insured survival. Shakespeare was a product of the guildhall and, as Bernard Shaw pointed out, probably was better educated than the average university graduate of a century ago (or today, for that matter).

leaving London, they could visit a variety of exotic locales and meet people who had lived centuries before — or only in the minds of the playwrights. Insatiable curiosity was their motivation and the theater a universe of satisfactions.

The third group of theater-goers was the most diverse and the most misunderstood by later observers. Not a rabble in the modern sense but a rich human soup of clerks, artisans, tradesmen, housewives, mariners, "country cousins," and foreign merchants. While not well-off enough to sit in the galleries, the "groundlings" still earned their penny's worth of standing-room on the three sides of the stage and, from their standpoint, they made the actors well aware of their investment.

London audiences were a boisterous lot and thought nothing of "interacting" with the cast. When Chorus in *Henry V* begs the audience's indulgence, it's no rhetorical game he's playing. Playwrights and actors didn't have to wait for the reviews. The groundlings gave their opinions spontaneously, often accompanied by cabbages and other produce. To be fair, their enthusiasm made them a great audience when things went right. As modern actors have learned, Shakespeare's soliloquies work best when delivered conspiratorily into the ear of one's confidant in the audience.

Even without the city fathers trying to keep their citizens away from the actors, attracting an audience was still a major undertaking. Without our modern mass media, advertising was pretty problem-

atic. Yet the Elizabethan spirit was indomitable.

Producers relied primarily on single-sheet ads — the original "playbills" — which announced the theater, players and details about the play itself (no one was going to trudge out to Shoreditch without having a pretty good idea about the play's subject) and were posted all over town. Still, with the vagaries of weather, production and licensing difficulties, there was no way to guarantee play dates. Not being able to call his favorite radio station, all a Londoner had to do was cast his eyes theater-ward. There, topping a very tall flagpole, was a banner signalling that the box office was open for business. From there, word-of-mouth, aided by a timely tucket from a trumpet on the theater's roof, would draw the crowds.

Having dispelled some myths about Shakespeare's audience, let's dispel one about his cohorts, the actors. As the burgher/clergy-inspired *canard* goes, the actors were a bunch of immoral vagrants set on poisoning the populace and making off with its silver and daughters. Fact is, the acting profession, then as now, was too rigorous for layabouts and felons. It takes a fair degree of intelligence and conscientiousness to devote oneself to learning a whole repertoire of plays, especially when they're just being written for you. And memory and character development aren't the half of it. In addition to dancing, fencing, singing, and acrobatics, each company member had responsibilities and chores from building the sets and altering the costumes to changing the thresholds on the floor and cleaning out the stableyard.

Withal, each theater had a lengthy schedule of stiff fines exacted against any member not holding up his end of the work. If he missed a rehearsal, he was fined two shillings; if drunk on performance day, ten shillings; and twenty if he missed a performance "without just excuse of sickness." He was paid only *one* shilling a day for his services.

No irresponsible *artiste* himself, Mr. Shakespeare wrote plays, acted in them, collected money at the gate, and owned a share of the theater. So successful a businessman was he that when he retired, he returned to Stratford, bought the biggest house in town, and died in his own bed (which he bequeathed to his wife when he moved to a more permanent one).

The theater's purpose was, said Shakespeare, "to hold the mirror up to Man." In its theater, the Elizabethan Age's vitality, diversity, and very zest for living found its most accurate reflection. ★

# MARQUEE

## THEATRE

**The Tortoise and the Hare** (Aug 1-14). Traditional Aesop's Fable as told by The Festival Mime Company. Mon-Fri 10:30am, Sun 2pm. Children's Theatre Festival  
UH Wortham Theatre. 749-3450

**A Passenger Past Midnight** (Aug 4-28). Runako Jahi's poetic musical drama depicting the parallel experiences in the life of Marvin Gaye and his audiences. Thu 8pm, Fri 7:30pm, Sat 8:30pm, Sun 5pm.

The Ensemble Theatre  
3535 Main St. 520-0055

**Richard II** (Aug 4, 6, 10, 12). Shakespeare's tale of a king who lost both his throne and his life, precipitating his "Scepter'd Isle" into the War of the Roses. 8:30pm.

**Twelfth Night** (Aug 3, 5, 11, 13). William Shakespeare's comic attack on prudery and hypocrisy. 8:30pm.

Houston Shakespeare Festival  
Miller Outdoor Theatre. 520-3290

**In the House of Blues** (Aug 5-7). David Charles' musical revue about Bessie Smith and other Blues greats. Fri-Sat 8pm, Sun 5pm.

**Anase and the Rain God** (Aug 5-16) by Mohammed Abdullah. Musical adaptation of a traditional African folktale. Fri-Sat 8pm, Sun 5pm.

Kuumba House Repertory Theatre  
3412 LaBranch. 524-1079

**Beyond Therapy** (Aug 4-7). Comedy about psychology and relationships by Christopher Durang. Thu-Sat 8pm, Sun 5pm.

**Lucky Hightops and the Cosmic Cat Patrol** (Aug 4-13). An original play by Lane Riosley. Thu-Fri 10:30am, Sat-Sun 1:30pm.

Stages Repertory Theatre  
3201 Allen Parkway. 52-STAGE

**The Girl of the Frozen North** (Aug 5-13). Musical melodrama by Eddie Cope and Buster Cleary about evil machination in Yukon Territory. Fri-Sat 8:30pm, 8/7 at 3pm.

Theatre Southwest  
6830 Wilcrest. 661-9505

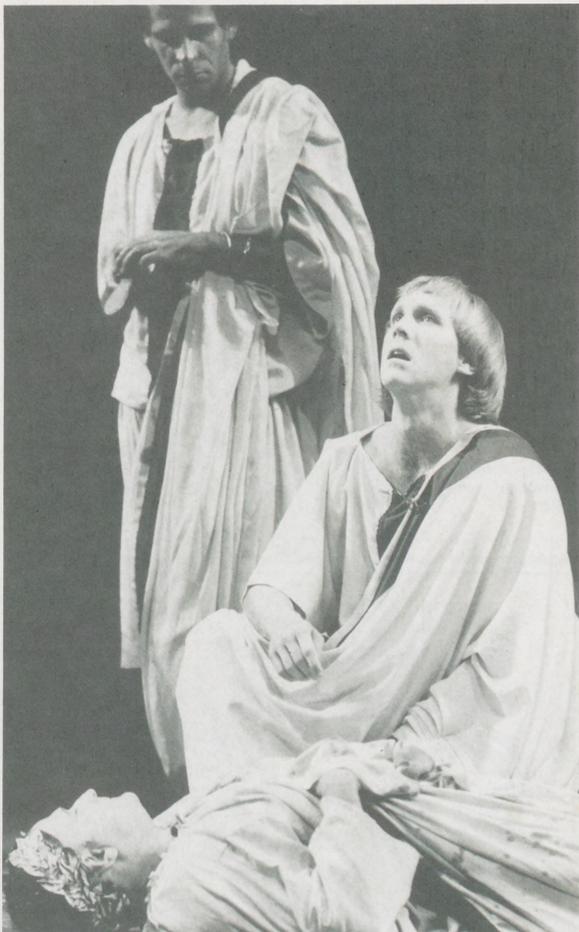
## MUSEUMS

**All The News That's Fit For Prints** (Aug 2-28). Exhibition compares political and social art of the 1930's with that of the 1980's. Tue-Sat 10am-5pm, Sun 12-6pm.

**Rodney Alan Greenblat: Reality and Imagination: Two Taste Treats in One!** (Aug 2-Sept 4). Works reflect growing up in the Sixties, a time when it was difficult to discriminate between fantasy and reality. Tue-Sat 10am-5pm, Sun 12-6pm.

Contemporary Arts Museum  
5216 Montrose Blvd. 526-0773

**The Menil Collection** (August). Selections



James Gale, Jeff Bennett, and the supine Jim Bernhard in the 1987 HSF production of Julius Caesar.

from the permanent collection. Please call for current exhibition. Wed-Sun 11am-7pm.

The Menil Collection  
1515 Sul Ross. 525-9400

**Direction and Diversity: Twentieth Century Art In The Museum Collection** (Aug 2-Sept 4). Exhibition of approximately 150 paintings, sculptures, drawings and prints. Tue-Wed 10am-5pm, Thu 10am-9pm, Fri-Sat 10am-5pm, Sun 12:15-6pm.

**Julian Schnabel, Paintings 1975-1986** (Aug 2-14). Comprising thirty-five paintings tracing his career. Tue-Wed 10am-5pm, Thu 10am-9pm, Fri-Sat 10am-5pm, Sun 12:15-6pm.

**Self-Portraits From The Uffizi** (Aug 13-Oct 23). Exhibition spanning three centuries of European self-portraits from the Galleries of the Uffizi in Florence. Tue-Wed 10am-5pm, Thu 10am-9pm, Fri-Sat 10am-5pm, Sun 12:15-6pm.

Museum of Fine Arts  
1001 Bissonnet. 526-1361

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**Radio Music Theatre**  
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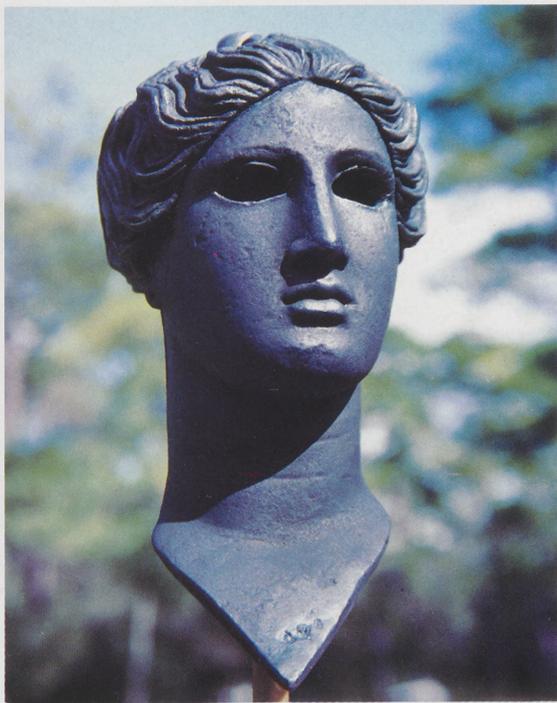
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Lord Avebury



PHOTOGRAPHY: F. WALLACE & A-CUBE

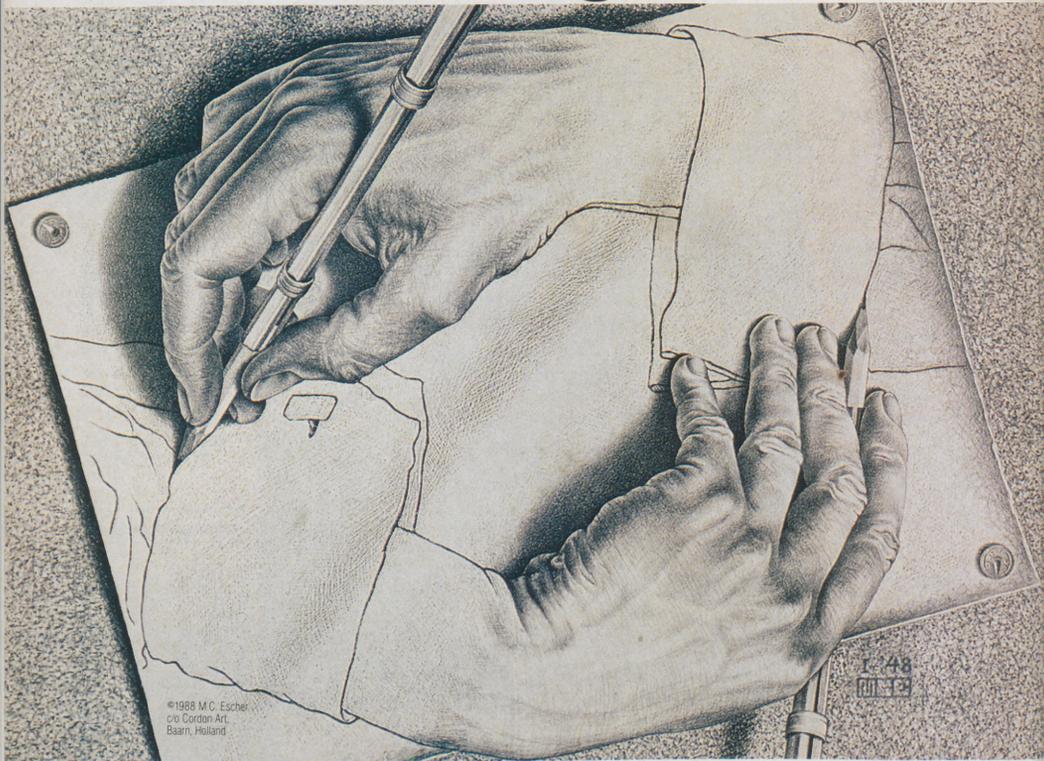
"Young Athlete"—Reproduction of a Bronze  
from the Archaeological Museum, Athens

Houston's performing arts groups  
enhance our city and enrich our  
lives enormously. We encourage  
everyone's continual support.

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The Texas Commerce Personal Trust:  
**Translating strength into service.  
Into strength.**



Our strength provides the people. Who provide a superior level of service and performance. Which makes us strong. A paradox? No. A logical progression, and one that works quite well to the benefit of our clients.

The Texas Commerce Personal Trust Group is a living commitment to service, security and performance, backed by one of the strongest banking organizations in the nation.

The Personal Trust Group commands a growing arsenal of investment tools, ranging from conservative to highly aggressive, and

offers a selection of trust management services that allow you to retain firm control of your account while choosing your degree of personal involvement.

Texas Commerce will assign two trust professionals to your account, with key investment managers readily available by telephone or in person to discuss issues and decisions.

And quite unlike a brokerage account, the fee for your Texas Commerce Personal Trust account is based upon its value, not upon trading activity or sales charges.

If you have acquired \$250,000

or more in cash or other assets and wish to have the strength and service of Texas Commerce's Personal Trust Group at work on your behalf, contact Bill Wagner at (713) 236-4497 or any of the Texas Commerce Trust Departments in sixteen cities statewide.

Compare the significant benefits of the Texas Commerce Personal Trust to those of your investment advisor or brokerage account. You will see how strength translates into service and becomes a strong reason to move to

Texas Commerce Personal Trust.



*Texans are moving to Texas Commerce.*

Members Texas Commerce Bancshares, Inc. Members FDIC