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Houston On Stage



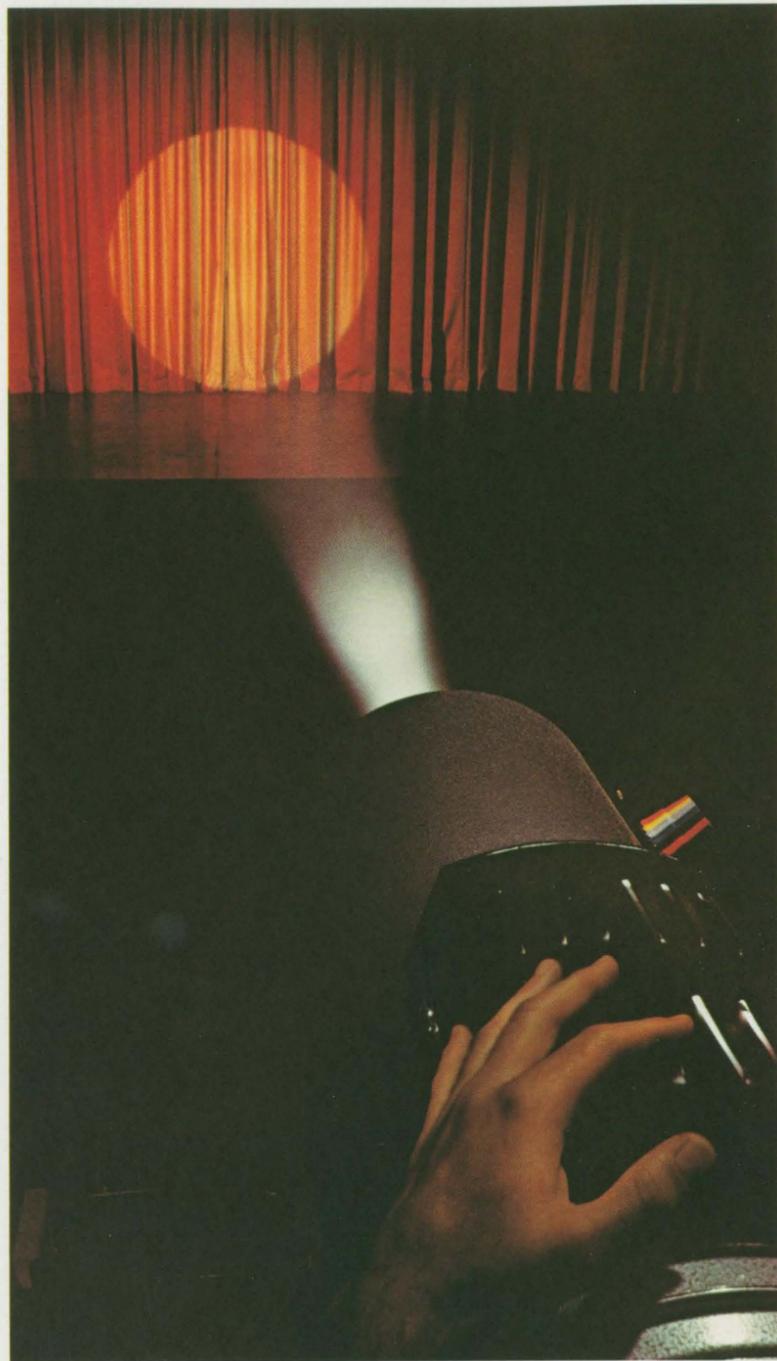
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The Comedy of Errors

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\$1,690,000



Piney Point Village

This fascinating 3-bedroom home with Southern European influence is secluded on nearly an acre of natural woods off Hedwig Road. It has a long gallery entry, a magnificent large living room with fireplace, and a spacious country kitchen with fireplace and sitting/dining area. There are high beamed ceilings and Mexican tile floors downstairs, plus lots of glass for light and views.

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Fort Bend County

This attractive 4+ bedroom country home on 9.55 acres is off FM 723 near FM 1093 (Westheimer Road). It has paneled living and dining rooms, a large family room with a fireplace and wet bar. The beautiful grounds have white wood fences, a swimming pool and barbecue gazebo. Also, parking for 4 cars, quarters, and a 5-stall barn with tack room. It's a complete country place.

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Pine Briar Circle

On a private street with security gates, these spacious new 3+ bedroom town homes are in a fine new development at 5440 Briar Drive, west of Sage Road. Both have glass and decks in back, facing a ravine with tall trees. Also, they have a study or guest room downstairs with bath; two fireplaces, atrium, wet bar, ceiling fans, and decks.

95% Financing Available
\$585,000 Each



Houston On Stage

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by H. David Kaplan

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

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Steven Brule: Ballet's Loss, Academy's Gain

He took his first dance class at age 22 as a second semester junior at University of Texas in Austin to fill a physical education requirement. Two weeks later, Steven Brule quit college to study ballet fulltime.

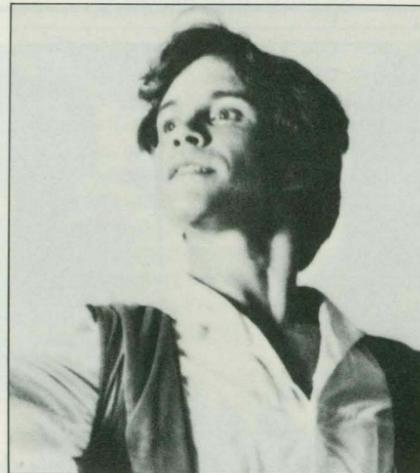
After 5½ years of intense study (one might imagine just how intense, when you consider that most professional dancers start when they are 5-12 years old), he was accepted as a member of Frankfurt (Germany) Ballet. One season and he was back in the U.S., this time as a member of Houston Ballet.

Promoted to soloist in 1981, this Texan from Tyler ranks his role as the Host in John Cranko's *The Lady and the Fool* and his work in Ben Stevenson's *Four Last Songs* among his favorites, as did critics.

Why reminisce about favorites? Steven Brule has, upon returning from Houston Ballet's recent European tour, hung up his professional dancer shoes at age 32 . . . but . . . he will put on his "taskmaster" shoes as an instructor for the increasingly acclaimed Houston Ballet Academy.

His dancer "retirement" is a primary result of a back-hip injury mysteriously sustained long before dance was in his vocabulary but never identified until the Houston Ballet appeared in New York. The "normal" daily pain developed into near paralyzing pain which New York City Ballet's medical man, Dr. Hamilton, diagnosed as two old stress fractures aggravated by years of scar tissue. (Test your imagination once more: would "oh, my aching back" take on new meaning if you had to dance every day?)

However, not performing does not mean that Steven has "settled" for second best or anything less. He has been teaching off-and-on for three years and was delighted to discover how rewarding it could be. His enthusiasm for his new position is sincere; he hopes to convince his students that hard work, not "a perfect dance body," is the key to dancing.



Steven Brule

"It can be depressing and lonely work, because results come slowly, but hopefully, I can inject some sense of the fun along the way."

There is no sadness here, Steven Brule simply has no regrets.

Anne Murray Opens POPS' Season

In the last episode of the Houston POPS Orchestra saga, we learned that the reason there had been no 1983-84 season announcement was that they were struggling to get "hall dates" (reserved time at the Music Hall or Jones Hall).

Finally victorious on that front, they quickly jumped into negotiations with performers, and Houston audiences are almost certain to applaud the results.

They will present Anne Murray for their September 23rd season-opener, followed by performers such as Andy Williams, Woody Herman, the Ink Spots (with whom they may record) and two other shows as yet unnamed. By the second week in August, all dates and performers will be confirmed.

• Extra! Extra! TIOC Digital Records released "Top of the POPS" in June. The album was recorded from tapes of their Carnegie Hall appearance and is now available in Houston record shops.

Shakespeare Takes Berger From His 'Pits' to The Palace

Sidney Berger is a busy man, a titled man. As founder of the Houston Shakespeare Festival, he will oversee the ninth annual festival at Miller Outdoor Theatre, August 5-20; and direct *The Comedy of Errors*, while Charles Krohn does likewise for *The Winter's Tale*.

As a founding member of the National Conference of Shakespeare Theaters and chairman of the southwest region of the Globe Theatre Project, he attended the July dedication ceremony and events in London for the reconstruction of the Globe Theatre and the Shakespeare Globe Centre.

The reconstruction will be exact: wood, mortar and thatch; no electricity or plumbing; open air; no microphones; wooden benches and standing room (the "pits"). (See page 30 for more on

Shakespeare's London.)

Dr. Berger's trip included a reception at Buckingham Palace hosted by Prince Philip; lunch at the House of Lords hosted by Earl and Lady Bessborough, another onboard *The Lady Daphne* barge, and a picnic with sculptor Henry Moore at his estate, Much Hadham. He was wine and dined at Sutton Place, the Wren House, the Winfield House (hosted by the American Ambassador), Althorp House (with Lord and Countess Spencer), St. James' Palace (hosted by Lady Rupert Nevill), and at Sam Wanamaker's home — The Surrey Dispensary.

Actor/director Sam Wanamaker is the chap who dreamed of the Globe reconstruction back in the '50s, started the Centre in the early '70s and expects to see that dream realized in 1987 or thereabouts.

University of Houston Department of Drama Chairman Sidney Berger is also preparing for the new school year and the Wortham Theatre season which will include: *The 1940's Radio Hour*; *The Elephant Man*; *Frames of Mime*; *Sly Fox*; and *Company*.

Sidney Berger's most appropriate title? BusyMan.

HSF tickets (free): 222-3576.

UH tickets: 749-1428.

SPA Solos at NEA Dance Seminar

Toby Mattox, SPA's general manager, recently attended a two-day seminar in Jacob's Pillow, Massachusetts, where participants explored ways in which the National Endowment for the Arts could assist American dance companies.

NEA Chairman Frank Hodsoll led discussions on touring, development of new choreographers, video taping, marketing and management. The

seminar was well-attended by heads of dance companies but Mr. Mattox was the only representative from a major sponsoring organization present.

It was an important opportunity for him in the areas of fact-finding, inputting and direct contact with many groups that SPA has brought or would like to bring to Houston.

Season tickets: 227-1111.

Wanted: Two Theaters for Stages

Real estate needed: 40,000 square feet (approx.) with two large spaces — one must accommodate 300-350 seats and a stage and the other, 100-150 seats and a stage — plus space for offices, storage, costume shop, set shop, dressing rooms, rehearsal area, lobby, bathrooms, snack area and box office. Long-term lease and/or permanent endowment preferred. Downtown location in "theater district" imperative. Call Stages at 225-6210.

Stages was recently given a choice — move by January 1, 1984 or sink a quarter of a million dollars into their existing and leased site on Franklin Street to pass city codes. Their decision? Move. Now the hard part: where?

Stages' Producing-Director Ted Swindley understands the enormity of his company's task but is optimistic about the opportunity to grow both in much-needed space and in the eyes of the public:

"A new and improved facility will hopefully put an end to the idea that Stages is an emerging theater and allow us to be a theater which has emerged. This will be a challenge for the city to show support, to say that Stages is important and has its own unique place in Houston's arts community."

Stages, in spite of this new concern, is determined to produce a full slate this season "no matter what," and their lineup is chock full of interesting picks: Durang's comedy *Beyond Therapy*; a revival of their smash hit production *Getting Out* by Marsha Norman; Stages' first stab at a musical, *A Day in Hollywood/A Night in the Ukraine*; the audience-participation (you will be listed in the program under cast of characters) comedy, *Miss Margarida's Way*; a salute to Tennessee Williams with a Stages-created tribute plus his *Suddenly Last Summer*; southwest premieres of *Come Back to the 5 & Dime*, *Jimmy Dean*, *Jimmy Dean* and Mamet's *Edmond*; Shakespeare done "a new way," *The Taming of the Shrew*; Texas Playwrights Festival — condensed into one month and featuring *Kennedy's Children* by the most produced off-off Broadway playwright Robert Patrick, who will be in-residence; Sondheim's musical *Follies*; and Orton's last play, *What the Butler Saw*.

If you have theater space that you aren't using or if you haven't purchased season tickets yet, call 225-9539. ★

Carol S. Conway

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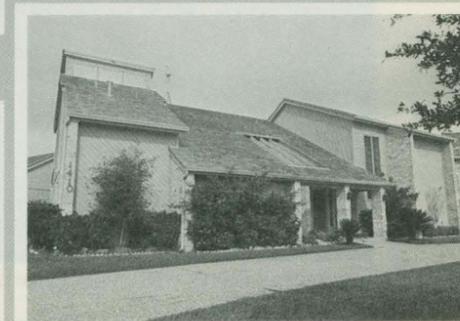


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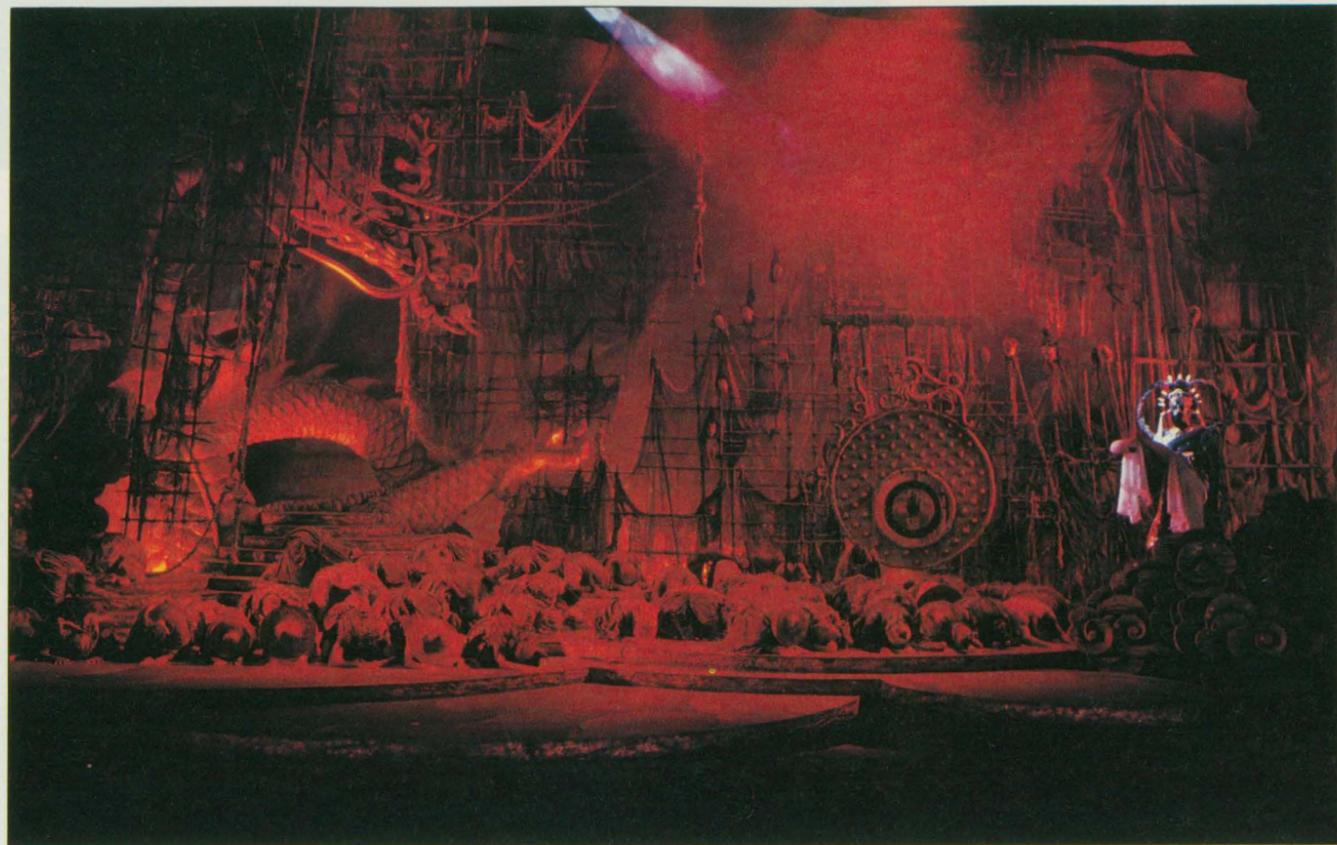
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STAGE PHOTOGRAPHERS: The Few and The Frustrated

by Elizabeth Elam

Stalking the decisive and fleeting moment when the soul of the music or plot shows in a tenor's grimace or the upswing of a dancer's arms, then catching it — forever — on film . . . This is the bait that seduces the photographer into a darkened theater.

Performing arts photography is a risky profession — even before the "stalking" begins. Just from a financial perspective, the lucrative opportunities to shoot are limited to the two biggest companies in town: the opera and ballet.

Once a photographer inspects his competition, discovers that groups like Theatre Under The Stars don't even have a budget for photography, and learns that a conservative estimate for the right equipment begins at \$2,000, he slinks away defeated or trains his sights on unseating the existing hierarchy. Unless, he's a realist, he's destined to be frustrated either way: irritated that he's quit or disappointed that — at least in Houston — he'll never make a living off of stage photography alone.

Although they're not happy with these

obstacles, Houston's handful of stage photographers persevere — sometimes despite, rather than with the help of their clients. From the lavish and exuberant production photos of Geoff Winningham and Jim Caldwell to the more introspective, connotative dance imagery of Paul Mazzara, the photographers are producing a rich visual account of Boom Town's burgeoning performing arts community.

Without exception, though, they have to supplement their theater habit with commercial work or teaching. And that's a shame, says Winningham, dean, but not necessarily the current leader, of Houston's photographic corps.

One reason, he notes, is that companies like Houston Ballet often send to New York or London for photographers to produce their handsome, album-like portraits. The slick style plus well-known photographers' names are synonymous with professionalism, or so the company hopes. Unfortunately, it leaves local

Elizabeth Elam is a freelance writer living in Houston.

photographers feeling that they are regarded as fill-ins until bigger guns can be imported.

But Winningham had an established reputation when he came to the attention of then newly-appointed ballet director, Ben Stevenson. The Rice photography professor had published two books and boasted a distinguished career as a photographic illustrator, lecturer and essayist.

Stevenson liked Winningham's grasp of movement from what he'd seen in the photographer's chronicle of wrestling, *Friday Night at the Coliseum*, and hired him to take the ballet's performance shots and studio portraits.

"I didn't know dance when I began, but Ben gave me a crash course in what certain movements should look like. I'd watch with him — the same jump 10 or 20 times — until it was the way he wanted it, and from that I learned what the piece was to look like and what I was to look for."

More than just a good eye for composition, patience and nimble fingers in the

dark, the photographer must have a working knowledge of stage direction and choreography — an intuitive one, if he comes in ignorant and cold to shoot his first performance.

Overwhelmed by the frenzy on stage, he peers through the lens and, more often than not, guesses when to shoot. Just as he's decided to capture the ballerina in arabesque, she leaps. He misses. So he burns roll after roll of film, futilely "unloading" every time she moves. If he's wise, he'll notice when the veterans shoot and become adroit.

Similar axioms hold true for portrait work. Coaxing the golden, publicity-perfect mood out of a soprano or danseur demands more than just technical facility with a camera. Unflagging enthusiasm for the art and, at the very least, a polite interest in the artist, are also essential.

Confidence in both these arenas comes only from constant exposure to the settings, the inordinate amount of attention that, Winningham claims, will produce a local Martha Swope or Anthony Crickmay.

"If just one-third of the money spent on international names were allocated here, we could develop. Local photographers *can* rise to the occasion, but as it stands now, we're all bidding against each other for peanuts."

Jim Caldwell is understandably less miffed than Winningham, but that's because he's on top. For years the position of ballet photographer shifted back and forth between the two, until a recent change edged Winningham out and Caldwell in. Now with steady work from Houston Ballet and Houston Grand Opera, Caldwell maintains a successful blend of commercial, creative and performance photography.

Boyish, articulate, and — at odds with the artist's mien — surprisingly businesslike, Jim Caldwell admits to being a frustrated actor. "Acting is like dance," he smiles, "if you don't have to, don't."

But after producing an award-winning high school annual and making a whopping \$12 photographing little theater in his native Beaumont, Caldwell decided that he *did* have to take pictures. Following his training under Winningham at Rice, he ventured into fine arts photography for the university and finally, into performance photography for Houston Symphony, HGO and, even before Winningham's rise and fall, for Houston Ballet.

Caldwell's steady ascent to the top never involved crushing the knuckles of the photographer on the ladder beneath him. He didn't have to. The politics of performing arts photography call for several photographers to shoot dress rehearsals on speculation. These pictures are presented to the companies and either bought or rejected or, if the photographer is lucky, sold to cast members and visiting artists.

Opposite page: The spectacular sets and costumes in Houston Grand Opera's production of *Turandot* were captured in this vivid Jim Caldwell photograph.



Above: A Paul Mazzara action/reaction photograph which seeks to tell a story, not just stop a moment in time.

Once a photographer has established a reputation for consistently fine work, he may be given a nod from the top to handle all the company's photographic chores. No contract is signed; only a verbal agreement parlayed. And there's no guarantee that his price or the quality of his work won't be undercut by another precocious talent on his way up.



A Caldwell photo to stimulate the imagination long after the dancer and her audience go home.

This policy varies from company to company, but the melody is composed of the same notes: prodigious talent, the right referrals, approbation of the powers-that-be, and luck.

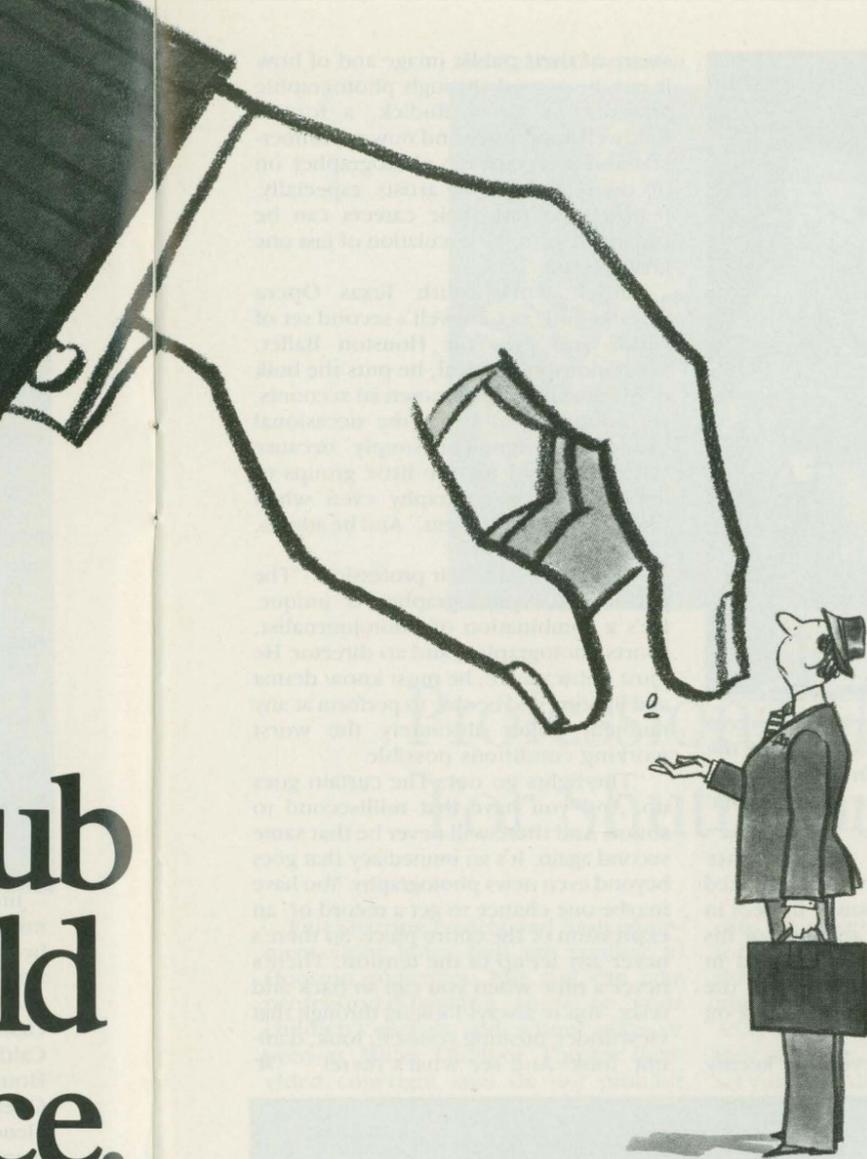
Apparently Caldwell isn't disturbed by the whimsy inherent in this motif. "I'm not aggressive, not in the talk-tough-to-the-client way; and I don't feel the need to compete. But maybe that's because I know that I can compete. And I've also discovered that nice guys don't necessarily finish last."

As Caldwell admits, he can afford to be charitable, but he also backs up his words with action. Notorious for loaning his equipment, providing apprenticeships, offering advice and referrals, he nurtures the very photographers who may eventually topple him from his coveted post.

The right to enjoy this heady success depends on Caldwell — or anyone, for that matter — maintaining a certain deference to his clients, a move that some photographers consider artistically sacrificial.

"I'm kind of an odd breed," he muses, "because I love the arts, but am enough of a commercial photographer to subsume my personality totally in my work. A lot of arts photographers can't do that. They're determined to do work that reflects themselves." And according to both Caldwell and Winningham, this gets in the way, especially when the artistic director wants his production shot the

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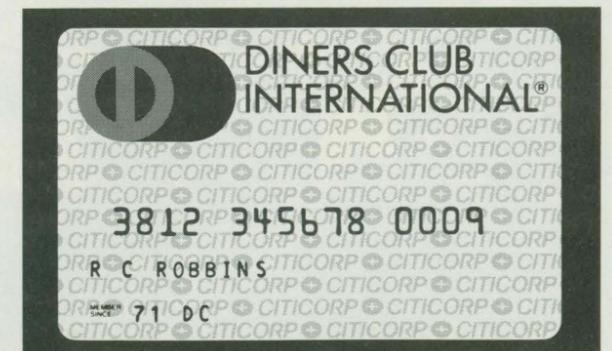
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way he sees it rather than as it really is or, further sullied, as a manipulation of the photographer's imagination.

But Paul Mazzara isn't bothered with limits; he's pursuing his own brand of photography from the wings, dressing rooms, his tiny studio, anywhere he can closet himself with the performer. Mazzara's iconoclasm has gained him a certain amount of respect from gallery owners and fellow mavericks, but so far he lacks credibility with most of the major companies.

Mazzara, whose work for Theatre Under The Stars has been praised by that company, realizes that a photographer can "kill himself financially" by adopting an attitude that excludes the nuts and bolts record and set shots. Still, he's bucked convention before and succeeded, and aims to continue.

As a graduate student in photography at the University of Houston, his master's exhibition was censored. The subject? Nudes. A love for human form has worked what Mazzara calls a mysterious spell over him, forcing him to thrust aside almost all other performance photography in favor of dance. He has an almost relentless urge to defamiliarize ballet so that it becomes "new."

"I don't just want to make it different. I want to make it *more*. There's a mystique to dance," he continues, "an eroticism. Dancers put their bodies into positions that are so very visual, so beautiful that they seem natural even if they're not. They remind me of gods and goddesses," he admits matter-of-factly. "That's what they are to me."



A Rudick phototimed so well that you can almost fill in the dialogue based on the stepsisters' expressions in Texas Opera Theater's 1980 production of Cinderella.

The value of the consummate photograph, Mazzara fears, is overlooked by the companies. The power he sees in the face of a performer stripped of his make-up and character or captured in that moment of transition between the real world and the imitation waiting on stage, fires him to create.

The companies, however, are keenly

aware of their public image and of how it can be served through photographic bravado. As Barry Rudick, a former Caldwell apprentice and now a commercial and performance photographer on his own, puts it, "the artists, especially, realize how fast their careers can be expanded with the circulation of just one great picture."

Rudick works with Texas Opera Theater and, as Caldwell's second set of hands and eyes for Houston Ballet. Scrupulously practical, he puts the bulk of his time into his commercial accounts, yet continues to shoot the occasional theatrical assignment simply because "there's a need for the little groups to have quality photography even when there's a budget problem." And he admits, "I like to help Jim."

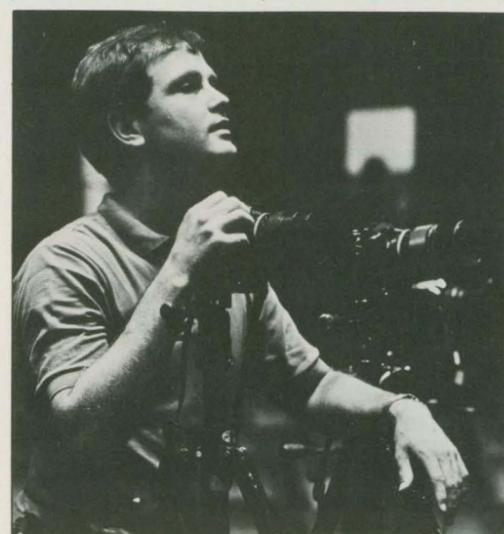
Rudick sums up their profession: "The performance photographer is unique. He's a combination of photojournalist, sports photographer, and art director. He must know dance; he must know drama and lighting and be able to perform at any moment under absolutely the worst working conditions possible.

"The lights go out. The curtain goes up. And you have that millisecond to shoot. And there will never be that same second again. It's an immediacy that goes beyond even news photography. You have maybe one chance to get a record of, an expression of the entire piece. So there's never any let-up of the tension. There's never a time when you can sit back and relax. You're always looking through that viewfinder, pushing yourself: look, damnit, look! And see what's there!" ★



"Dean" of Houston photographers, Geoff Winningham, shows the razzle, dazzle and physical demands of dancers from the 1979 Houston Ballet production of Prodigal Son (in ragtime).

Jim Caldwell in action. (Photo: Paula Goldman)



Professional Tips For Shutterbugs

Rules barring camera and flash equipment from Jones Hall are familiar to Houston audiences. But you can take professional-looking shots at your children's recitals and school plays or even at Miller Outdoor Theatre (provided copyright laws do not prohibit picture-taking).

How? Jim Caldwell offers some advice on shooting in an auditorium situation for the layman with limited technical expertise and equipment (one camera body, a telephoto lens and film fast enough to stop action in dim light):

 Your standard 50mm lens is adequate only if you get a front row seat and then much depends on the distance from your seat to the stage. Ideally, a 135mm or 180mm lens is best. It will allow you to key on the faces and action you want and make metering the light more accurate.

 If you can, get on stage before the performance, meter the subject in the same light in which you'll be shooting. For pale, Caucasian skin, note your meter reading then open up one stop. If you're stuck in the audience when the performance begins, wait until the lights come up, then meter your subject. This is when a telephoto lens comes in handy — it zooms in on the subject's light value rather than averaging in all the adjacent light.

 Use very fast film: Tri-X which has an ASA of 400 for black and white prints and for color, Kodak's new VR 1000 (Caldwell uses this for ballet) or 3 M's 640 T or Ektachrome ET which he

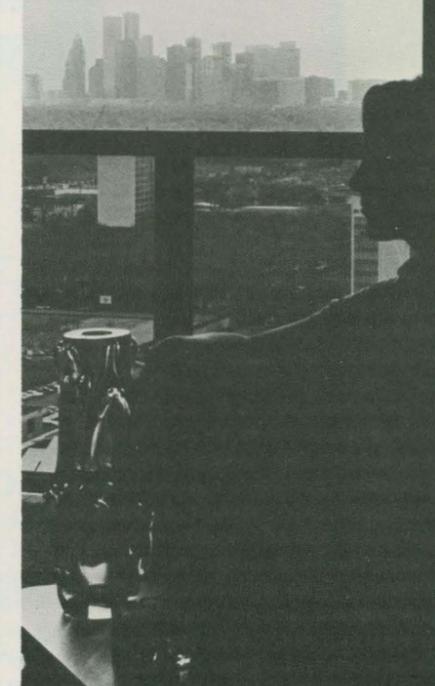
uses for theatrical work and opera performances. If the light level is low, the film can be "pushed." Caldwell suggests not pushing it past one stop (doubling the ASA) or it will raise the already high contrast of theatrical lighting. In other words, set your ASA dial — not at 400 as the film package says — but at 800. If you do your own developing, there are chemicals on the market which have a built-in allowance for pushing. If you send your film out for processing, take it to a reputable lab and tell them the film's speed has been doubled.

 If possible, use a tripod. This will allow you to shoot at a much slower speed — necessary in many low-light settings — and not blur the image. For any speed slower than 1/60 of a second, use a tripod.

 Be polite and unobtrusive. Motor drives are handy, but they're also noisy and unsettling to the rest of the audience — and not necessary. Station yourself off to one side; if possible, wait until the music swells before you shoot; and consider draping a scarf over your camera to muffle the sound.

An automatic camera or the automatic setting on your 35mm camera is useless, says Caldwell. If all you have is a 35mm SLR with a 50mm lens — and you can't meter the scene — use 400 ASA (or higher) film, sit on the front row, and set the f stop at 2.8 for 1/60 of a second for a moderate amount of motion and no slower than 1/125 for dance. Concentrate on the subjects within the frame, not on all the auxiliary action, and shoot. ★

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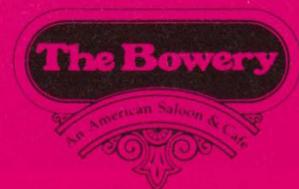
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THE HOUSTON SHAKESPEARE FESTIVAL

1983
Ninth Season

The Winter's Tale

August 5, 11, 13, 17, 19

The Comedy of Errors

August 6, 10, 12, 18, 20

Produced by
The University of Houston — University Park
Drama Department

These productions have been made possible in part by the City of Houston Parks and Recreation Department, through the Miller Theatre Advisory Council, and the Cultural Arts Council of Houston and are jointly sponsored by a grant from the Texas Commission on the Arts.

Special appreciation for major support is extended to the Scholarship Foundation of the Houston Delphian Assembly for its establishment of the Houston Delphian Endowment for the Houston Shakespeare Festival.

The Houston Shakespeare Festival gratefully acknowledges special grants from Atlantic Richfield Foundation, The Brown Foundation, Burkitt Foundation, Cameron Iron Works, Inc., Exxon Company, U.S.A., Festivals Company Board of Directors, First City National Bank, The Humphreys Foundation of Liberty, Texas, RepublicBank Houston, Fayez Sarofim & Co., and Texas Commerce Bank.



STATE OF TEXAS
OFFICE OF THE GOVERNOR
AUSTIN, TEXAS 78701
June 20, 1983

MARK WHITE
GOVERNOR

Greetings:

It is my pleasure as Governor of Texas to welcome you to the 9th Houston Shakespeare Festival.

In the 9 years of its existence, the Festival has produced the works of the world's greatest playwright for the entertainment of well over 160,000 audience members.

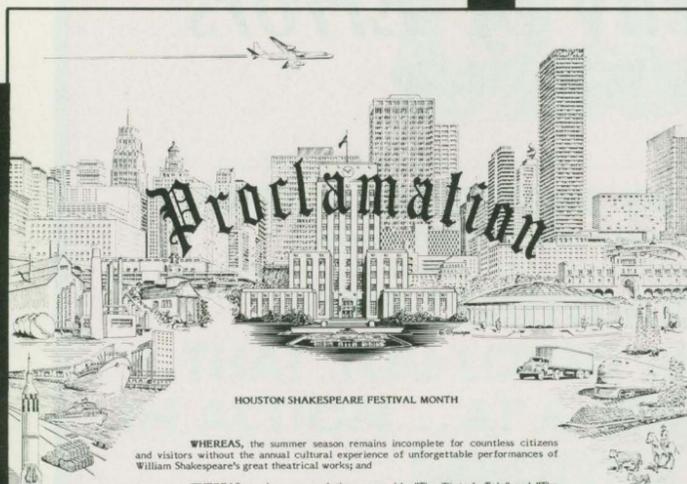
This year's plays, THE WINTER'S TALE and THE COMEDY OF ERRORS will be entertaining and appreciated by all in attendance.

This festival is unique in that it is truly a gift to the people—a gift from the State of Texas through the University of Houston, from the City of Houston through the Cultural Arts Council, and from the diverse organizations and individuals who also contribute dollars and time to enrich this festival.

Greetings and sincere best wishes for a most enjoyable occasion.

Yours truly,

Mark White
Governor of Texas



HOUSTON SHAKESPEARE FESTIVAL MONTH

WHEREAS, the summer season remains incomplete for countless citizens and visitors without the annual cultural experience of unforgettable performances of William Shakespeare's great theatrical works; and

WHEREAS, performances of the memorable "The Winter's Tale" and "The Comedy of Errors" will enrich the lives of all during the ninth annual Houston Shakespeare Festival season; and

WHEREAS, all citizens are encouraged to support the annual Houston Shakespeare Festival which has contributed greatly to the cultural environment in Houston and brought special recognition and attention to our city;

NOW, THEREFORE, I, Kathryn J. Whitmire, Mayor of the City of Houston, do hereby proclaim the month of August, 1983, as

HOUSTON SHAKESPEARE FESTIVAL MONTH

in Houston, Texas.

IN WITNESS WHEREOF, I have hereunto set my hand and have caused the Official Seal of the City of Houston to be affixed this 30th day of June, 1983, A.D.

Kathryn J. Whitmire
Mayor of the City of Houston



History of The Houston Shakespeare Festival

The Houston Shakespeare Festival has attracted over 165,000 people in its nine-year history. Presented free during a three-week period each summer at Miller Outdoor Theatre in Hermann park, HSF productions have been enjoyed by growing audiences made up of many ethnic groups, students and families.

Dr. Sidney Berger, founder and producing director of HSF, had for many years prior to the Festival's establishment felt the need for expanding opportunities in nonmusical theater in Miller Outdoor Theatre's summer season.

Miller Theatre, a fully-equipped, award-winning facility supported by the city, had an impressive list of classical and jazz concerts, ballets, operas, etc., in its schedule of free entertainment, but the audience potential for spoken drama had not yet been fully explored.

In 1975 Dr. Berger, as chairman of the Drama Department at the University of Houston — University Park, met with university administrators to enlist support for a Shakespeare festival that would offer two productions a year in repertory in Miller Theatre's summer calendar of free entertainment.

This festival would represent a unique collaboration between a city and a state university that would present the works of the greatest playwright in our civilization's history on a sustained and professional basis.

The interest and financial support of the Miller Theatre Advisory Council and the University was obtained, and the trial season was underway.

The first productions were greeted with enthusiasm. Audience size exceeded expectations for this new venture, and letters of appreciation from private citizens and city officials were directed to university officials.

As audiences continued to grow, 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.

The University of Houston has continued its sponsorship with a cash allocation in addition to providing rehearsal areas, offices and costume and scene shops with the equipment necessary for the construction of the production elements. The University also provides a number of personnel services in the areas of administration and public relations.

During the past several years the financial base of HSF has been broadened to include the private sector. The Festival has enjoyed additional support from foundations, industries and personal contributions from many enthusiastic audience members.

Although the words were written in relation to another theatrical project on the East Coast, the following statement is applicable to HSF:

"It is the new blooming of the Town and Gown tradition. Financially, they have been created in a new American way, and by combinations involving the federal, state, county and municipal governments . . . private bequests and foundation grants — a structural complexity limited only by the ingenuity of those determined to create theater. These years will show whether the ambitious dreams of one generation are to be realized by its children. This Festival is a barometer of the American theater's future."

Richard Coe
Washington Post

The Festivals Company

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

Board of Directors

Andrew Rudnick, Chairman
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Sally Edmundson
Dick French
Stephen Gubitz
Mimi Kilgore
Peter Maffitt

Kit Newman
Hyman Schachtel
Newton Schwartz
Lionel Schooler
Elliott Uchiyama

Past Productions

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

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

The Winter's Tale

By William Shakespeare



Photo by Jim Caldwell

Directed by Charles Krohn
 Sets by Arch Andrus
 Costumes by Bobbi Owen
 Lighting by John A. Gow
 Original music by Robert Nelson
 Dance sequences by Chesley Santoro

Individual performances have been sponsored as follows: August 5 by The Brown Foundation; August 11 by an anonymous friend; August 13 by Favez Sarofim & Co.; and August 19 by The Humphreys Foundation of Liberty, Texas.

CAST

Sicilia

Leontes, King of Sicilia	Richard Bradshaw
Hermione, his Queen	Katherine Hallowell
Mamillius, their son	Tiffany Schreiber
Camillo	James Black
Antigonus	Dennis Wells
Cleomenes	Kent Johnson
Dion	David Radford
Paulina, wife of Antigonus	Laurel White
Archidamus, a Lord of Bohemia	Kent Johnson
Emilia, a Lady attending Hermione	Quigley Provost
Jailer, Mariner	Jeff Baldwin
Time, Steward	William Gelber
1st Lady	Marcy Mozola
2nd Lady	Marla Machart
Lord	Mark Walz
2nd Lord	Vaughn Johnson
1st Gentleman	David Radford
2nd Gentleman	Vaughn Johnson
3rd Gentleman	Mark Walz

Bohemia

Polixenes, King of Bohemia	Jeff Galligan
Florizel, his son	Jeff Bennett
Autolycus, a rogue	Daniel Christiaens
Old Shepherd, reputed father of Perdita	William Johnson
Clown, his son	Richard Hill
Perdita, daughter of Leontes and Hermione	Robin Bradley
Mopsa	Marla Machart
Dorcas	Quigley Provost
Shepherdess	Marcy Mozola
Servant	Vaughn Johnson

PLOT

Leontes, King of Sicilia, asks his wife Hermione to persuade their friend Polixenes of Bohemia to prolong his stay. Her success makes Leontes suspect her of adultery. He asks his servant Camillo to poison his friend but Camillo is convinced of Polixenes' innocence and they flee together to Bohemia. Leontes, now in a jealous rage, has Hermione imprisoned and casts their newborn daughter into the wilderness.

At Hermione's trial, the Delphic oracle of Apollo declares that she is innocent and Leontes a tyrant, who will do without an heir if he does not recover his lost daughter. Their son Mamillius dies and Hermione

collapses in grief, apparently dead. Reproached by the gentlewoman Paulina, Leontes is overcome with remorse.

The abandoned daughter is found by a shepherd couple who care for her and name her Perdita. Sixteen years pass and Florizel, Polixenes' son, falls in love with the fair shepherdess and decides to marry her despite her humble origin. Polixenes discovers this and Florizel and Perdita are forced to flee with Camillo back to Sicily. There Leontes greets them and Perdita's true identity as the lost princess is discovered. Leontes and Polixenes are reconciled, and Hermione is revealed by Paulina to be still living.

The Comedy of Errors

By William Shakespeare



Photo by Jim Caldwell

Directed by Sidney Berger

Sets by Arch Andrus

Costumes by Bobbi Owen

Lighting by John A. Gow

Music composed and adapted by

Robert Nelson

Dance sequences by Chesley Santoro

CAST

Solinus, "The Duke" Jeff Galligan
 Egeon, a traveller from Syracuse Richard Bradshaw
 Antipholus of Ephesus, } twin brothers and sons David Radford
 Antipholus of Syracuse } of Egeon and Emilia, but Richard Hill
 unknown to each other
 Dromio of Ephesus } twin brothers and servants J. Brent Alford
 Dromio of Syracuse } of the two Antipholuses Jeff Bennett
 Balthasar, a local businessman William Johnson
 Angelo, a goldsmith Daniel Christiaens
 A Merchant, friend to Antipholus of Syracuse Dennis Wells
 Another Merchant, a moneylender, to whom Angelo is in debt James Black
 Doctor Pinch, a conjurer Vaughn Johnson
 Emilia, an abbess at Ephesus, and Egeon's wife Katherine Hollowell
 Adriana, wife of Antipholus of Ephesus Laurel White
 Luciana, her sister Robin Bradley
 Luce, Adriana's kitchen maid Marcy Mozola
 Courtesan Quigley Provost
 Officer William Gelber
 The Kid Scott Fults
 The Duke's Men Jeff Baldwin
 William Johnson
 Townspeople of Ephesus Margaret Fitzgerald, Sue Batchelor, Gene McCall
 Scott Fults, Jeff Baldwin, and Charles Fuller

Scene: Ephesus

PLOT

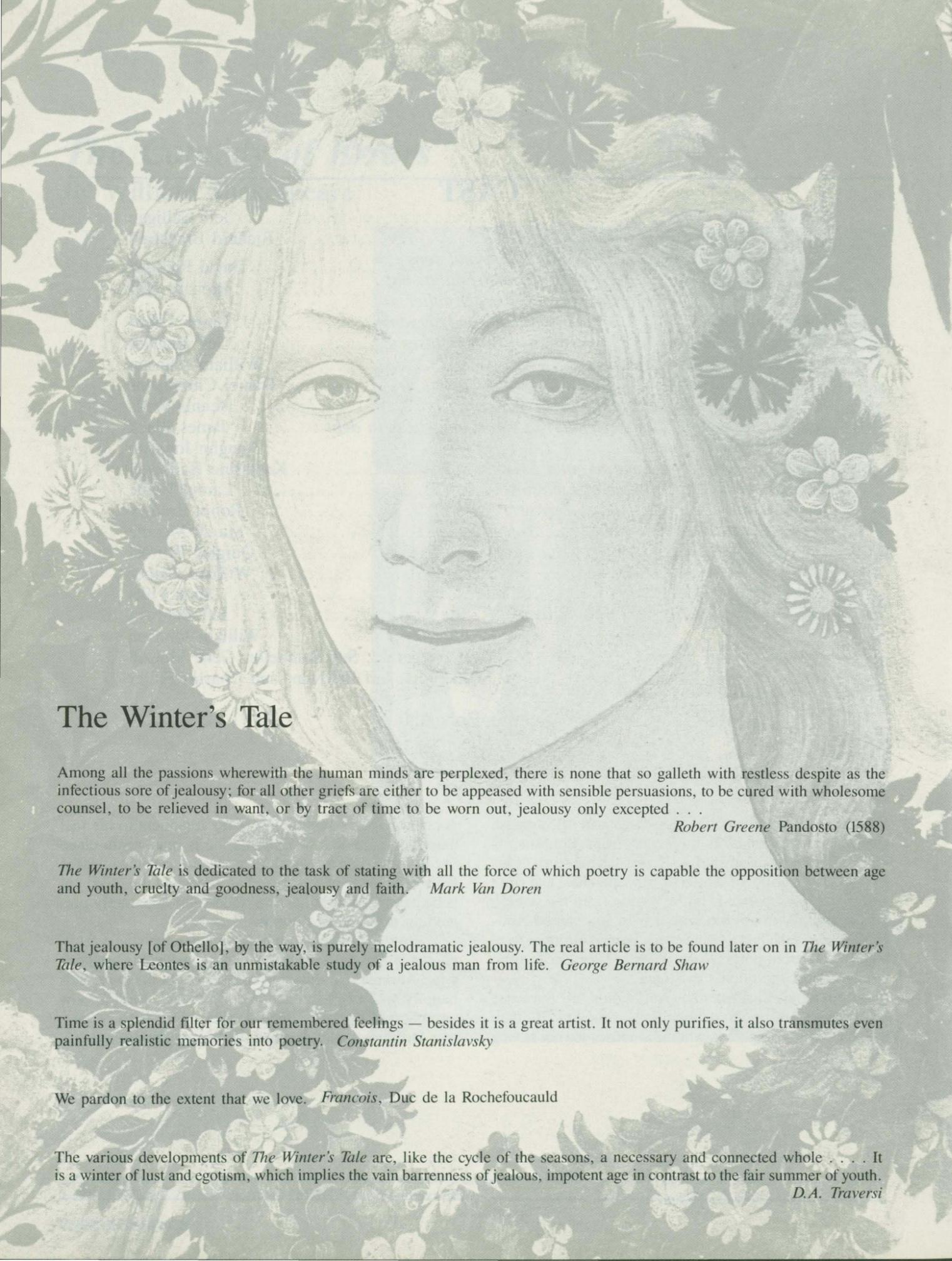
Because of hostilities between the states of Syracuse and Ephesus, Egeon, a merchant from Ephesus, is arrested on Syracusan shores. He relates the story of his shipwrecked family for whom he now searches, and from whom he was separated. In the rescue from the wreck, Egeon and his wife, each with a twin son named Antipholus, who each had a twin servant named Dromio, were taken to different ports. Now, 18 years later, each group is unaware of the other's existence.

On arriving in Ephesus, Antipholus of Syracuse instructs his Dromio to deposit gold at the inn. He then meets Dromio of Ephesus whom he abuses for not having

done so. Upon complaining of his treatment to his real master, Antipholus of Ephesus, he is once again chastised — this time for speaking nonsense. Meanwhile, the faithful Dromio of Syracuse has deposited the gold, but is beaten by Antipholus of Syracuse for apparently pretending not to have done it.

There is a further complication when the single Antipholus of Syracuse is warmly entertained by his brother's wife, Adriana. Confusions proliferate, but the farce ends happily when Egeon encounters his wife, Emilia, now an abbess. They are joined by their sons, their respective Dromios and Adriana to celebrate their reunion.

Individual performances have been sponsored as follows: August 6 by the Burkitt Foundation; August 10 by Exxon Company, U.S.A.; August 12 by RepublicBank Houston; and August 20 by Texas Commerce Bank.



The Winter's Tale

Among all the passions wherewith the human minds are perplexed, there is none that so galleth with restless despite as the infectious sore of jealousy; for all other griefs are either to be appeased with sensible persuasions, to be cured with wholesome counsel, to be relieved in want, or by tract of time to be worn out, jealousy only excepted . . .

Robert Greene Pandosto (1588)

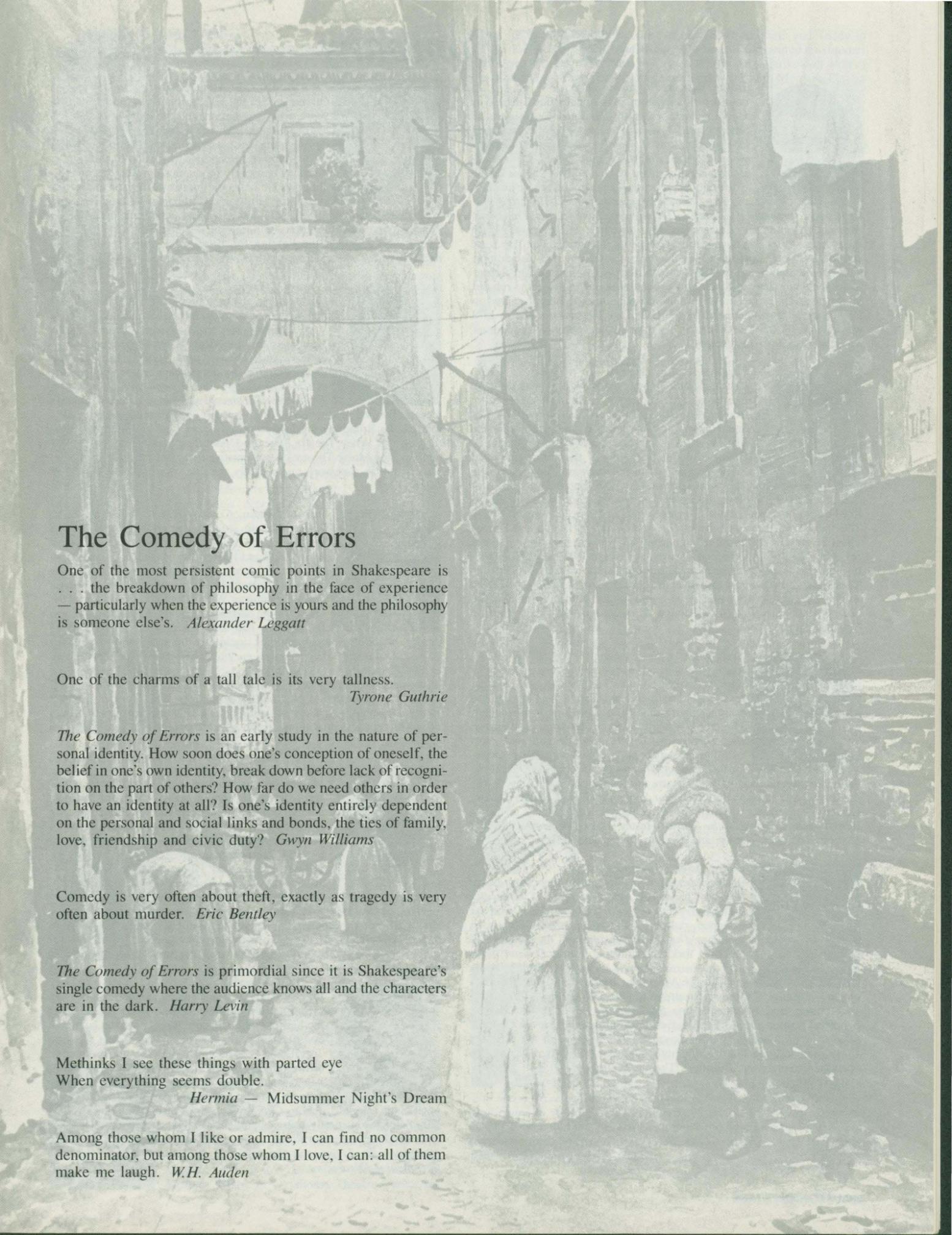
The Winter's Tale is dedicated to the task of stating with all the force of which poetry is capable the opposition between age and youth, cruelty and goodness, jealousy and faith. *Mark Van Doren*

That jealousy [of Othello], by the way, is purely melodramatic jealousy. The real article is to be found later on in *The Winter's Tale*, where Leontes is an unmistakable study of a jealous man from life. *George Bernard Shaw*

Time is a splendid filter for our remembered feelings — besides it is a great artist. It not only purifies, it also transmutes even painfully realistic memories into poetry. *Constantin Stanislavsky*

We pardon to the extent that we love. *Francois, Duc de la Rochefoucauld*

The various developments of *The Winter's Tale* are, like the cycle of the seasons, a necessary and connected whole . . . It is a winter of lust and egotism, which implies the vain barrenness of jealous, impotent age in contrast to the fair summer of youth. *D.A. Traversi*



The Comedy of Errors

One of the most persistent comic points in Shakespeare is . . . the breakdown of philosophy in the face of experience — particularly when the experience is yours and the philosophy is someone else's. *Alexander Leggatt*

One of the charms of a tall tale is its very tallness.

Tyrone Guthrie

The Comedy of Errors is an early study in the nature of personal identity. How soon does one's conception of oneself, the belief in one's own identity, break down before lack of recognition on the part of others? How far do we need others in order to have an identity at all? Is one's identity entirely dependent on the personal and social links and bonds, the ties of family, love, friendship and civic duty? *Gwyn Williams*

Comedy is very often about theft, exactly as tragedy is very often about murder. *Eric Bentley*

The Comedy of Errors is primordial since it is Shakespeare's single comedy where the audience knows all and the characters are in the dark. *Harry Levin*

Methinks I see these things with parted eye
When everything seems double.

Hermia — Midsummer Night's Dream

Among those whom I like or admire, I can find no common denominator, but among those whom I love, I can: all of them make me laugh. *W.H. Auden*

HSF Company



Sidney Berger, Producing Director

Founder of Houston Shakespeare Festival and a founding member of the National Conference of Shakespeare Theaters, Dr. Berger has directed such HSF productions as *Hamlet*, *Macbeth*, *Much Ado About Nothing*, *King Lear* and *Love's Labor's Lost*. He is also chairman of University of Houston — University Park Drama Department, where he most recently directed *Rosencrantz and Guildenstern Are Dead* and *Joseph and the Amazing Technicolor Dreamcoat*. Of his many shows at UH and other universities, four have been chosen by the USO for overseas tours. He has directed *Grease* for Theatre Under The Stars and for 2½ years directed *Crime Stoppers* for Channel 13. In addition to his membership on the USO National Shows Committee, Dr. Berger is working with actor-director Sam Wanamaker on the project to rebuild Shakespeare's Globe Theatre on its original site. 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.



Charles Krohn, Director

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



Arch Andrus, Set Designer

Arch Andrus has designed all the scenery for HSF since its first season in 1975 and has been set designer for the UH Drama Department since 1969. He has designed more than 90 productions in his career. Those at UH include *Man of La Mancha*, *Indians*, *The Threepenny Opera*, *The Seagull* and most recently, *Design for Living*. He designed the scenery for the Equinox Theatre production of *Jesus Christ Superstar* presented at Miller Theatre and *Getting Out* for Stages. Mr. Andrus' credits also include *The Star Spangled Girl* for Dallas Theatre Center, *Sleuth* for the opening of Cabaret Theatre, commercials for David Berman Films, *Raisin in the Sun* for Hester House and productions for Marietta's Dinner Theatre and Theatre Under The Stars.



Bobbi Owen, Costume Designer

Resident designer for Playmakers Repertory Company in Chapel Hill, and a member of the faculty of the University of North Carolina, Ms. Owen has designed costumes for more than 200 shows including *The Greeks*, *Pygmalion*, the Chapel Hill and New York productions of *Isadora Duncan Sleeps with the Russian Navy*, *A Midsummer Night's Dream* and *Twelfth Night*. She has also designed for Marquette University, Children's Theatre of Madison, Wisconsin, U.S. Army-Fort Bragg, and North Carolina Shakespeare Festival. Ms. Owen's historical fashion show, "First Ladies' Fashions and Fancies in Cotton," which she designed for Ciba-Geigy, was seen throughout the U.S. and Canada. In addition to designing both shows for HSF, Ms. Owen is also costume designer for Children's Theatre Festival.



John A. Gow, Lighting Designer

On the staff of the UH Drama Department for two years, where he has created the lighting design for ten productions, Mr. Gow holds a BFA degree in design from University of Oklahoma and an MFA from Southern Methodist University. In addition to his many university productions, his credits include 11 shows for Lubbock Summer Musicals and seven shows for Houston's Children's Theatre Festival. While associated with SMU, Mr. Gow served as an intern under Marilyn Rennege 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 Mr. Gow's third season with HSF.



Chesley Santoro

Currently an instructor of dance at UH and formerly resident choreographer at St. Thomas University, Chesley Santoro has also created dance sequences for the Alley Theatre's productions of *Strider* and *Romeo and Juliet*. At UH she choreographed the drama department productions of *Chicago*, *Happy End*, *Joseph and the Amazing Technicolor Dreamcoat* and this summer's Children's Theatre Festival production of *The Wizard of Oz*. Her professional credits include the Broadway production of *A Chorus Line* in addition to productions for Alley Theatre, Theatre Under The Stars, Cabaret Theatre and Houston Music Theatre. Representative roles include Fastrada in *Pippin*, Louise in *Carousel*, and recently the title role in CTF's *The Little Match Girl*.



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. His interest in music and theater began in USC with his participation in Opera Theatre under the eminent Walter Ducloux. Composer of the music for the past three seasons of HSF productions, Dr. Nelson has also composed soundtracks for several major film documentaries, including the award-winning *Apollo File*, and an opera, *The Commission*, which had its premiere in London in 1974. Currently on the faculty of the UH School of Music, he has served as musical director for such drama department musicals as *Happy End*, *Chicago* and *Joseph and the Amazing Technicolor Dreamcoat*. Dr. Nelson has collaborated with Claude Caux and the UH Mime Troupe on a series of works for music and mime and is also the pianist for Houston POPS Orchestra.



Michel Bezman, Cover Artist

Michel Bezman is a professor of architecture at UH and is known for his collages, which are part of a number of private and corporate art collections. He is represented by DuBose Gallery, where he had a one-man show in 1982; the next one is scheduled for 1984. Last year he received the Paddington Award and was selected for "Dimension Houston 82," the art show sponsored by the Art League of Houston. In addition to the 1982 HSF poster, he has also designed commemorative posters, covers for the Houston Symphony programs and the cover for the "L5 Space Development" conference, where he was showing a selection of his collages. Mr. Bezman's unique work was recently selected for inclusion by the Archives of American Art at the Smithsonian Institution.



J. Brent Alford

Brent Alford has been seen in a wide range of roles including Henrik Egerman in *A Little Night Music*, the Squire in *Canterbury Tales*, Bob McCaffrey in *South Pacific* (starring Jane Powell and Georgio Tozzi), and Charlie in Charles Abbott's production of *Brigadoon*, all for Theatre Under The Stars. At Alley Theatre, he appeared as Glossy in *Strider*, in *Side by Side* by Sondheim, *Oh, Coward*; and was seen in the title role of *Jesus Christ Superstar* at Miller Outdoor Theatre. Mr. Alford is currently a drama student at UH, where his major roles include Guildenstern in *Rosencrantz and Guildenstern Are Dead*, Otto in *Design for Living* and the title role in *Joseph and the Amazing Technicolor Dreamcoat*.



Jeff Baldwin

Mr. Baldwin's roles at UH, where he is currently a student, include Henry Carver in *Design for Living*, Fancourt Babberly in *Charley's Aunt*, Phil in *Loose Ends*, Jimmy Dexter in *Happy End*, the M.C. and Fred Casely in *Chicago* and Dan in *Joseph and the Amazing Technicolor Dreamcoat*. For HSF he appeared in the role of Leonardo in *The Merchant of Venice* and at the Texas Renaissance Festival he was seen as Montjoy in *Henry V* and Laertes in *Hamlet*. Mr. Baldwin has appeared on TV in *Crime Stoppers*.



Jeff Bennett

In his earlier two seasons with HSF, Mr. Bennett was seen as Flute in *A Midsummer Night's Dream*, Costard in *Love's Labor's Lost* and Stephano in *The Tempest*. At UH, where he is currently a student, his roles have included Rosencrantz in *Rosencrantz and Guildenstern Are Dead*, the Pharaoh in *Joseph and the Amazing Technicolor Dreamcoat* and Crow in *The Tooth of Crime*. He also appeared in leading roles in CTF productions of *The Little Match Girl* and *Sleeping Beauty* and the Chocolate Bayou Theater Co. production of *The Woolgatherer*. As a student at Texas Christian University he played the title role in *Hamlet*, Mazzini Dunn in *Heartbreak House* and Sir Hugh in *The Merry Wives of Windsor*.



James Black

At Sam Houston State University, James Black appeared as Billy Einhorn in *The House of Blue Leaves* and The Broker in *The Madwoman of Chailiot*. For Main Street Theater he was The Provost in *Measure for Measure*, Mike in *The Philadelphia Story* and Rufio in *Caesar and Cleopatra*. For the past two seasons, he has been an associate artist with Houston Shakespeare Players, a company which performs at Texas Renaissance Festival. His roles with that organization include the Player King and Marcellus in *Hamlet* and the Chorus in *Henry V*. Most recently Mr. Black was seen at Stages in the role of Silvio in *The Day They Shot John Lennon*.



Robin Bradley

Now in her fourth season with HSF, Miss Bradley will be remembered for her performances as Helena in *A Midsummer Night's Dream*, Rosalind in *As You Like It*, Cordelia in *King Lear*, and the Princess of France in *Love's Labor's Lost*. She was seen as Arlene in *Getting Out* for Stages, and Irina in *Echelon* under Soviet Director Galina Volcheck at Alley Theatre. Film and TV credits include principal roles in *Adam*, an NBC Movie of the Week to be aired this fall, the NBC pilot *Brenda Starr* and the feature films *Screams of a Winter Night* and *If They Die*. Her many roles at Sam Houston State (where she was twice honored with Best Actress of the Year Award) and at Southern Methodist University include Ophelia in *Hamlet* and Rosalind in *As You Like It*.



Richard Bradshaw

A Texan who gave up legal practice for acting, Richard Bradshaw has appeared at the Old Globe in San Diego in such roles as Friar Lawrence and Lord Capulet in *Romeo and Juliet*, the Duke of Milan in *Two Gentlemen of Verona*, and Olin Potts in *The Last Meeting of the Knights of the White Magnolia* for which he received an Atlas Award. For San Diego Shakespeare Festival his credits include supporting roles in *The Taming of the Shrew*, *Timon of Athens*, *Hamlet*, *Henry V* and *A Midsummer Night's Dream*. Other repertory theater engagements include seasons with California Actors Theatre, Hilberry Repertory Theatre, and Meadowbrook Theatre and Montana Shakespeare in the Park in roles such as Caesar in *Caesar and Cleopatra*, Dysart in *Equus*, Dowd in *Harvey* and Falstaff in *The Merry Wives of Windsor*.



Daniel Christiaens

At the College of the Mainland, Mr. Christiaens was seen as Lord Capulet in *Romeo and Juliet* and Bob Cratchit in *A Christmas Carol*. Appearing in and directing numerous children's theater productions at Centenary College, Mr. Christiaens has also been seen there in such roles as Argan in *The Imaginary Invalid*, Jerry in *Zoo Story* and McCann in *The Birthday Party*. At Oklahoma Theatre Center his

roles included Cromwell in *Anne of the Thousand Days* and Teddy in *When You Comin' Back, Red Ryder?* He has also appeared in summer stock productions as Richard in *Lion in Winter*, Don Quixote in *Man of La Mancha* and Partridge in *Tom Jones* for the Northern Montana Players in Helena.



Scott Fults

Scott Fults has appeared in such productions as *Happy End*, *Rosencrantz and Guildenstern Are Dead* and *Design for Living* at the UH Drama Department, where he is a student, and last year for HSF he performed the roles of Moth in *Love's Labor's Lost* and The Boatswain in *The Tempest*. Representative roles include the Raggicker in *The Madwoman of Chailiot*, Mortimer in *The Fantasticks*, George in *Our Town*, Puck in *A Midsummer Night's Dream* and Mercutio in *Romeo and Juliet*. Among his other professional credits are the batboy in *The Bad News Bears in Breaking Training* for Paramount Pictures, Henry Smith in *Charlie Smith and the Fritter Tree* for PBS-TV and Marty in *The Fifth Season* for the Windmill Dinner Theatre.



Jeff Galligan

Receiving his dramatic training at Boston Conservatory, Jeff Galligan has appeared as Capt. von Trapp in *Sound of Music* at Windmill Dinner Theatre, in the title role of *Zorba* for Cabaret Theatre, Bill Sykes in *Oliver!* and the Duke and Dr. Carrasco in *Man of La Mancha* for Theatre Under The Stars. Mr. Galligan has also been a guest artist at UH appearing in the role of Billy Cracker in *Happy End*. Other credits include Corin in *As You Like It* at White Mountain Repertory Co., Billy in *Carousel* at Black River Playhouse, and El Gallo in *The Fantasticks* at Seton Hall Summer Theatre. As a director, Mr. Galligan's work has been seen at New York Cafe Bar, Cabaret Theatre, Boston Conservatory, and Chocolate Bayou Theater Co.



William Gelber

Currently a student at UH, Mr. Gelber has been seen in drama department productions as Polonius in *Rosencrantz and Guildenstern are Dead* and Ernest Friedman in *Design for Living*. Among his roles at Texas A&M University were Murray Burns in *A Thousand Clowns*, George Deever in *All My Sons* and Malachi Stack in *The Matchmaker*. Further credits have been earned at Sam Houston State University as Tranio in *The Taming of the Shrew*, Mike in *A Moon for the Misbegotten* and The Policeman in *The Madwoman of Chailiot*. He has also performed the role of Peter in *The Diary of Anne Frank* for Bryan Community Theatre, and at the 1981-82 Texas Renaissance Festivals he was seen as Hamlet and The Dauphin in *Henry V*.



Katherine Hollowell

Katherine Hollowell holds an MFA from the University of Florida in acting and directing and has a certificate from the Royal Academy of Dramatic Art in London. She was a member of the 1981 Children's Theatre Festival company and has been seen in Houston at Chocolate Bayou Theater Co. in roles that include Ellen in *Prufrock's Montage*, Letitia Blackloc in *A Murder Is Announced*, Helen in *Ladyhouse Blues* and Rose in *The Woolgatherer*. Other Houston performances have been at Clear Creek Country Theatre in the role of Helena in *A Midsummer Night's Dream*, at Country Playhouse, Main Street Theater and Cabaret Theatre. In Florida Miss Hollowell has appeared at Hippodrome Theatre and J. Wayne Reitz Dinner Theatre.



Richard Hill

At Pennsylvania State University, where he received an MFA degree in the Professional Actor Training Program, Mr. Hill's roles included Vladimir in *Waiting for Godot*, Puck in *A Midsummer Night's Dream* and Mercutio in *Romeo and Juliet*. Among his professional credits are seasons with Utah Shakespearean Festival and Three Rivers Shakespeare Festival in roles including Sir Hugh in *The Merry Wives of Windsor*, Trinculo in *The Tempest* and Willoughby in *Richard II*. At Alley Theatre his roles have included Prince Edward in *The Prince and the Pauper*, the Pianist and Yale man in *Scenes from American Life*, Wechsler in *The Visit*, Daddy in *The American Dream* and Cancer Man in *Holy Ghosts*.

**Kent Johnson**

In addition to earning a BA degree from Austin College, Kent Johnson has studied in New York at American Mime Institute and Circle in the Square. He has appeared in four productions for Children's Theatre Festival, and for Main Street Theater his credits include Angelo in *Measure for Measure*, Marley in *Scrooge and Marley* and Apollodorus in *Caesar and Cleopatra*. Among his roles for Stages have been Horst in *Bent* and Cotton and Purvis in *Short Orders*. As a member of the Alpha Omega Players of Rockport, Texas, he has toured as Edward Middleton in *The Drunkard*, Ross Barnett in *The Marriage Go Round* and Adam in *The Diary of Adam and Eve*. In New York, Mr. Johnson was seen as Bruno in *The Third Daughter* at Quaih Theatre.

**Vaughn Johnson**

At the University of Kansas, where he recently earned an MA degree, Vaughn Johnson was seen in such roles as Dogberry in *Much Ado about Nothing*, Oxenstierna in *The Abdication*, Schneider in *Evening Light* and Pinocchio in *Pinocchio the King* for the Latin American Theatre Festival. While completing his BA degree at East Central University in Ada, Oklahoma, his acting credits included Argan in *Tartuffe*, for which he received an All-State Cast Award at the American College Theatre Festival, Stewpot in *South Pacific*, Thomas Putnam in *The Crucible* and Cheswick in *One Flew over the Cuckoo's Nest*. Mr. Johnson has also directed at Kansas University, Lawrence Arts Center and as drama teacher at Holdenville High School in Oklahoma.

**William Johnson**

William Johnson has just completed his first season with Alley Theatre, where his roles included Jed Jenkins in *Fifth of July*, Bill Boggs in *Holy Ghosts* and Natwick in *Private Wars*. He toured with Kaleidoscope Players and was featured in the statewide tour of Colorado Caravan's *Alice in Wonderland*. Mr. Johnson spent three seasons with Colorado Shakespeare Festival and holds an MFA from Pennsylvania State University's Professional Actor Training Program. He has appeared with Pennsylvania State University Resident Professional Co., Pennsylvania Festival Theatre and Pennsylvania State Arts Company in such roles as Orlando in *As You Like It*, Clarence in *Life with Father*, Oliver in *Da* and Romeo in *Romeo and Juliet*.

**Marla Machart**

After four years stage experience during high school, Marla Machart continued earning acting credits at Angelina Junior College in Lufkin. Her roles there included Cherie in *Bus Stop*, Birdie in *The Little Foxes*, Norma in *Plaza Suite* and Virginia in *Galileo*. At Angelina College Community Theatre, she was seen as Laura in *Look Homeward, Angel*, Lucy in *You're a Good Man, Charlie Brown* and Luisa in *The Fantastiks*. Among her roles at the University of Texas, where she recently received a BFA, were Claire in *A Delicate Balance*, Armandine in *There's One in Every Marriage*, Crystal in *The Women* and Reno in *Anything Goes*.

**Marcy Mozola**

Marcy Mozola received a BFA degree from Goodman School of Drama and received further training at Actor's Workshop in Chicago. At Goodman she appeared in such productions as *Rapunzel and the Witch*, *Eccentricities of a Nightingale* and *Marat/Sade*. In Houston her many roles at Main Street Theater include Elizabeth in *Lady from Dubuque*, Patty in *You're a Good Man, Charlie Brown*, Anna in *Full Circle* and Cynthia in *The Real Inspector Hound*. At Chocolate Bayou Theater Co. she has appeared as Solange in *The Maids*, Yvonne in *A Flea in Her Ear*, Antonia in *We Won't Pay! We Won't Pay!* and Esther Goldbrick in *An American Fable*. Miss Mozola has also performed for Stages, Theatre on Wheels, and Children's Theatre Festival.

**Quigley Provost**

Quigley Provost received a BFA in acting from Southern Methodist University. Her many stage appearances there included roles in *Marat/Sade* and *Hippolyta in A Midsummer Night's Dream* at the Bob Hope Theatre; Susan in *Loose Ends*, Aleya in *I Never Saw Another Butterfly* and Judith in *Gemini* in studio productions; Rosa in *Summer and Smoke* and Mrs. Wadhurst in *Hands Across the Sea* at the Margo Jones Theatre; and Beneatha in the Showcase production of *A Raisin in the Sun*.

**David Radford**

Last season at Alley Theatre David Radford was seen as Virgil Tidds in *Holy Ghosts*, The Pauper in *The Prince and the Pauper*, and he appeared in *Fan Dance*, *Scenes from American Life* and *The Visit*. He received a BFA degree from Central Michigan University and an MFA from University of California at San Diego, where his roles included Belyayev in *A Month in the Country*, Berowne in *Love's Labor's Lost*, John Cricket in *The Rogue's Trail*, Lyngstrand in *The Lady from the Sea* and Barend in *The Good Hope*.

**Tiffany Schreiber**

Although she is only 6½ years old, Tiffany Schreiber is active in music theater at Houston International Theatre School. Prior to her sixth birthday she played the role of Michele Darling in *Peter Pan* and appeared as a Munchkin in *The Wizard of Oz* at HITS. She has additional credits as Oliver in *Oliver Twist*, Louisa in *The King and I*, and Madame Ernestine in *Little Mary Sunshine*. A touring member of the "HITS from Broadway" cast which performs throughout the city, she is currently in the HITS Summer Theatre Jubilee playing Tina in *Pinocchio* and performing as a soloist in *Godspell*. Miss Schreiber performed in the children's chorus in *Turandot* for Houston Grand Opera and has appeared in TV and newspaper ads.

**Mark Walz**

Mark Walz has a long list of acting credits in Houston. Among his many roles for Main Street Theater are Caesar in *Caesar and Cleopatra*, Vincentio in *Measure for Measure*, The Husband in *La Ronde*, the title role in *The Real Inspector Hound* and Shakespeare in *The Dark Lady of the Sonnets*. His roles for Stages include Brother-Man in *Cat on a Hot Tin Roof*, and Pete Biezendehout in *A Lesson from Aloes*, and for the Chocolate Bayou Theater Co., Dr. Finache in *A Flea in Her Ear*.

**Dennis Wells**

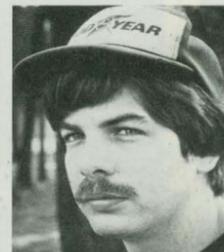
Among the many roles Mr. Wells has performed in his nine seasons with HSF are Verges in *Much Ado About Nothing*, Montague in *Romeo and Juliet*, Adam and Sir Oliver Martex in *As You Like It* and Old Gobbo in *The Merchant of Venice*. A drama major at University of Texas, Mr. Wells acted with Robert Symonds under the direction of Ben Iden Payne in the Texas Touring Theatre Shakespearean Repertory Group. Recent roles at the Alley Theatre include D'Artagnan in *Cyrano de Bergerac*, Moïshe in *The Wall*, Capulet in *Romeo and Juliet* and Uncle Fritz in *The Visit*. Mr. Wells, a frequent guest artist at UH, has been seen in the roles of Orgon in *Tartuffe* for Stages and Rose's father in *Gypsy* at Windmill Theatre, and has also appeared in *Sugar* and as the Rabbi in *Fiddler on the Roof* for Theatre Under The Stars.

**Laurel White**

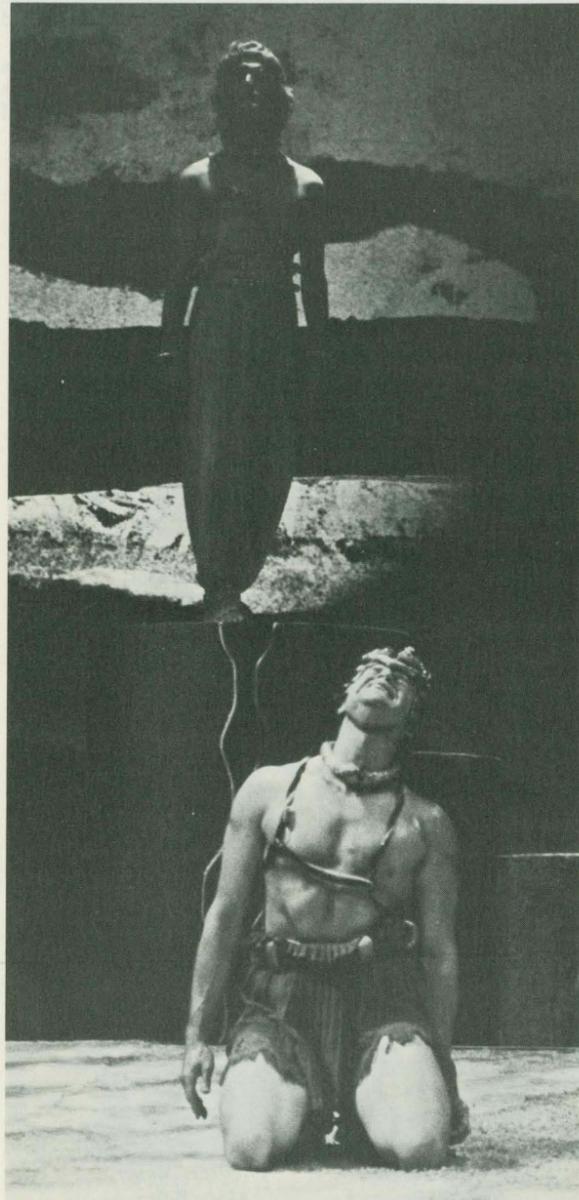
Laurel White spent last season with the Alley Theatre, where her roles included Lorena in *Holy Ghosts*, Mrs. Barker in *The American Dream*, and Frau Burgomaster in *The Visit*. Miss White received her MFA from the Professional Actor Training Program at University of Washington, where she also taught. Both an actor and director, she has worked with Colorado Shakespeare Festival, Utah's Old Lyric Rep, and Seattle's Empty Space, Poncho and Conservatory Theatre companies. Along with film and video credits, representative roles include Sonya in *Uncle Vanya*, Agave in *The Bacchae*, Sandra in *A Thousand Clowns* and Von Zahnd in *The Physicists*. Miss White is also a published author and has had original scripts produced in four states.

The Houston Shakespeare Festival is pleased to introduce the following actors:

- **Sue Batchelor** is a graduate student in drama at UH, where she appeared as Gertrude in *Rosencrantz and Guildenstern Are Dead* and Major Stone in *Happy End*.
- **Margaret Fitzgerald** is taking time out from her duties as nurse-counselor at the Texas Department of Human Resources to make her HSF debut.
- **Charles Fuller**, a graduate student in drama at UH, teaches drama at Texas Southern University. He was seen at TSU in *Othello* and *Macbeth*, and in *As You Like It* at Indiana State University.
- **Gene McCall** was recently seen in Children's Theatre Festival's *The Wizard of Oz*. A UH drama student, he was seen in last spring's production of *Joseph and the Amazing Technicolor Dreamcoat* and for one year appeared in the Six Flags music production.

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Last Season's HSF Productions



The Tempest



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Love's Labor's Lost

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- Picnic by Nielsen's Delicatessen
- Transportation to Miller Theatre from Nielsen's
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Special Thanks

The Houston Shakespeare Festival wishes to thank Larry Wyse of Walter Terry Distributor, Inc.; Bob Green Productions for sound taping; Carolyn Franklin at H.I.T.S.; The Drum Shop; and Republic Airlines for round-trip air transportation for Mr. and Mrs. Richard Dreyfuss to attend the Shakespeare Film Series sponsored by the Houston Shakespeare Festival in association with the Festival Angels; Shakespeare Globe Center (Southwest); Houston On Stage for programs and The Museum of Fine Arts, Houston.

Festival Angels, Inc. extends their appreciation to the following companies for their generous support of Children's Theatre Festival and Houston Shakespeare Festival: Courtesy Limousines, Four Seasons Hotel, Granada Royale Hotel, Greenway Plaza — A Stouffer Hotel, Guest Quarters Hotels, The Hensen May Agency, Inn on the Park Houston, James' Place, The Hotel Meridian Houston, Pogo Producing, RA74 Telephone Service & Equipment Co., The Remington Hotel, Republic Airlines, The Shamrock Hilton Hotel, L'Hotel Sofitel, Sowell and Ogg Attornies at Law, Sysco Food Services, Inc., TL Copy, Marie Vadak of "That Extra Touch," The Warwick and The Whitehall Hotel.

Festival Angels, Inc.

Mrs. Earl G. Covington
Founder & Chairman

Festival Angels, Inc. is a tax exempt, nonprofit organization created to help support the UH Drama Department and its related activities. Two major professional arms of the department are Houston Shakespeare Festival and Children's Theatre Festival.

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

This year's activities include a trip to London, a Shakespeare film series, director's reception and pre-performance entertainment. Individuals interested in joining the Festival Angels, Inc. are encouraged to contact Carolyn Keenan, vice president for membership and development, Festival Angels, Inc., Drama Department, University of Houston — University Park, Houston, Texas 77004.

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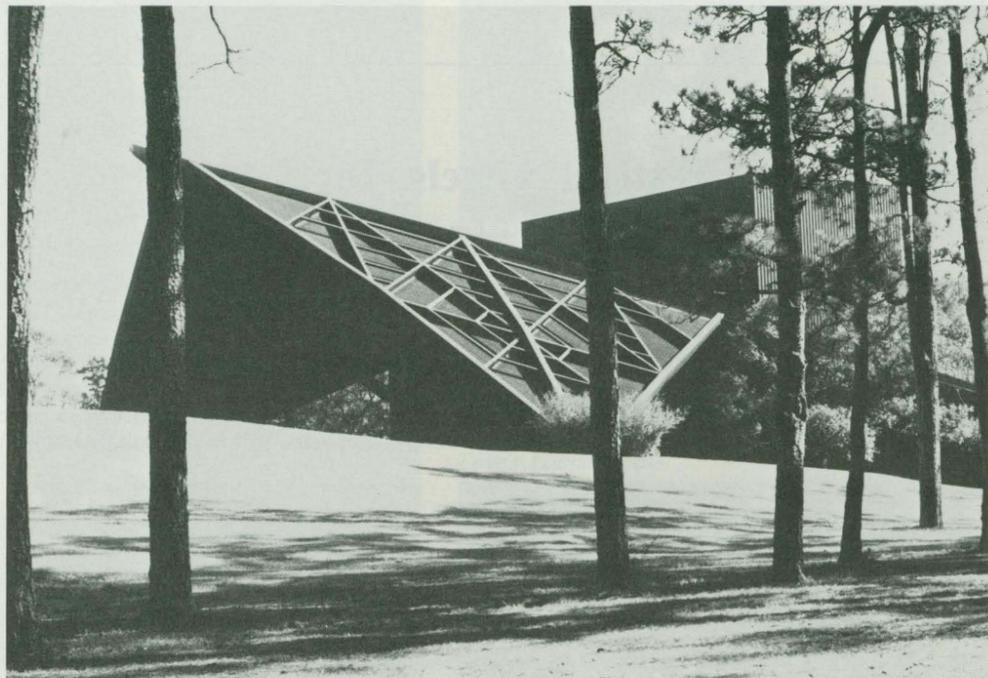
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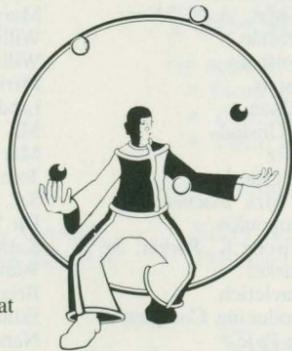
Designed by the architectural firm of Eugene Werlin and Associates and winner of three major architectural awards, the theater is a steel construction with an air-conditioned stage and a roof extending over nearly 1,700 seats. Over the past 15 years, Miller Theatre has presented over 1,500 free activities (ballet, opera, concerts, theater, etc.) with an attendance of over 4.5 million people.

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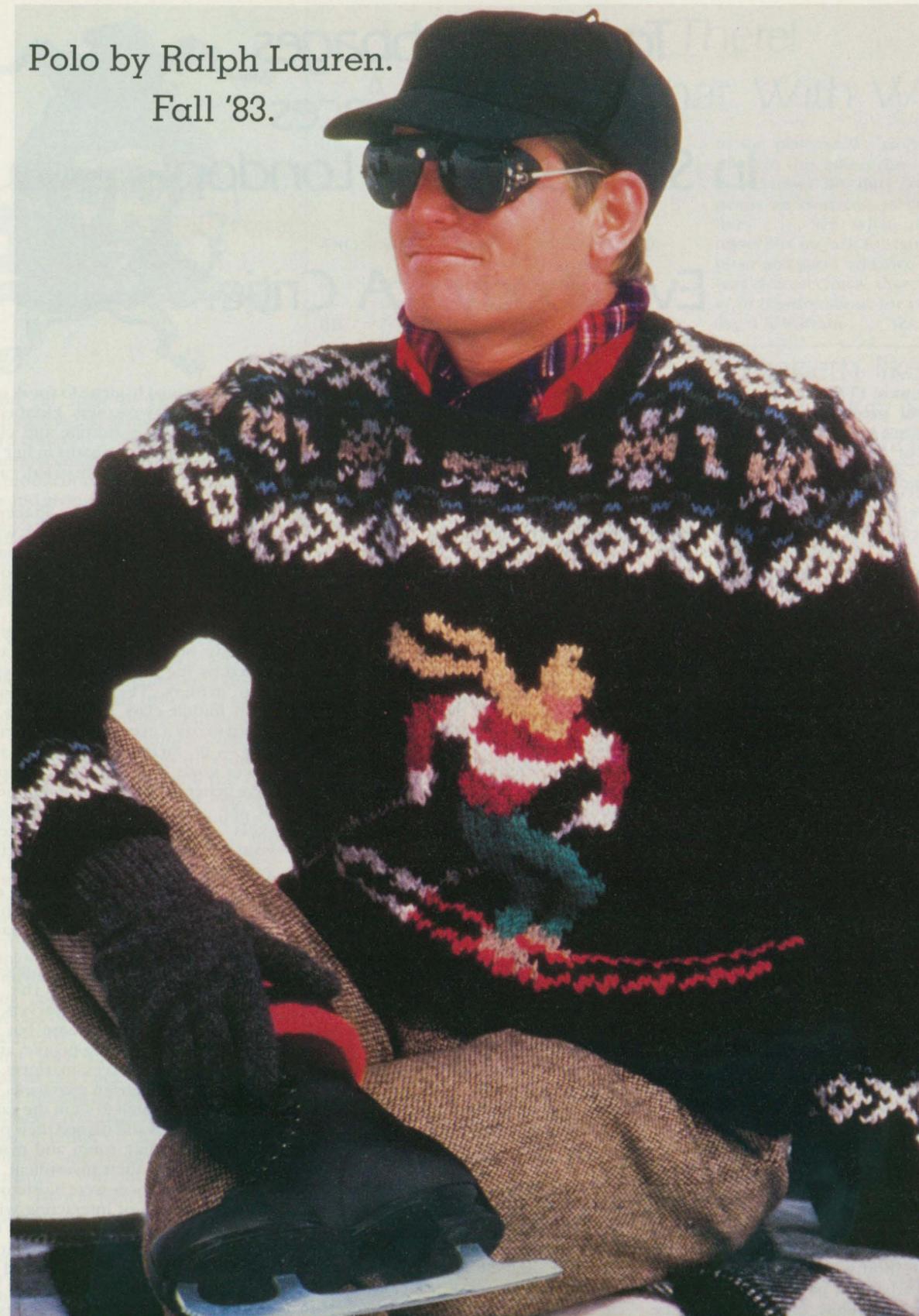
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Tossing Cabbages With Audiences In Shakespeare's London. Or... Everybody's A Critic.

by Ira J. Black

There were 17 theaters just outside the municipal precincts doing land-office business in a population of only 350,000 inspite of an outright ban on public theaters within the city proper, and strong ecclesiastic opposition.

Where? Shakespeare's London. In an age when public transportation was as rudimentary as Houston's, James Burbage's pioneering theater (called The Theatre) could still attract Londoners to the northwest part of town, up in the slums of Shoreditch, a half-mile across Finsbury Fields (and an open sewer) from the outskirts of London. Shakespeare's Globe did likewise, across the Thames in Cheapside, in The Liberty of the Clink.

There was only one theater, Blackfriars, inside the mile-square City of London and it was suffered to exist only because it stood on Royal property, exempt from municipal regulation.

Why did the city fathers prohibit theatrical entertainment? To say that they were puritan and bourgeois says it all. Anything smacking of entertainment was sinful, especially if done in public; and anything from which the good burghers couldn't turn a profit was likewise sinful. There was also a very real fear of the two-headed monster spawned when crowds of people congregated — disease and crime. A glance at the list of capital offenses tells us that "Order" was far more sacred than "Life." (The one entertainment sanctioned in London was public execution which drew huge crowds.)

Fortunately for the acting fraternity (women did not appear on stage in those days, their roles being played by boys), it had the Crown and aristocracy on its side. Like her father, Queen Elizabeth was a strong-willed monarch of intellectual sophistication with a fun-loving nature. When Parliament passed a Sunday Blue Law against public entertainment, she vetoed it, being a devotee of the banned activities. And realizing that a law wouldn't stop people at their leisure, she figured to turn a profit and so established an office to license theaters and gaminghouses to operate. She also protected

the players from the strict vagrancy laws by seeing that they became part of her household or one of her noblemen's.

Even with the Crown running interference, the theaters still had to contend with the elements and technology. Blackfriars had an indoor stage, all the others were outdoors. Shakespeare's Globe was literally a "wooden O" — a three-story building surrounding a stage open to the sky. One might imagine many plays called on account of rain. Weather or not, plays couldn't be performed at night: without street lights, it wasn't safe to wander about in the dark; and there was no safe way to light the stage. Torches weren't particularly illuminating and 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 thatched roof during the world premiere of *Henry VIII*. Remarkably, aside from a pregnant woman miscarrying, there were no other casualties in the capacity audience.

Who were the people who literally flocked to Elizabethan theaters? Common myth holds that audiences were made up of three "types": the nobility, including the Royal Household; apprentices playing a hookey from their masters; and "groundlings," depicted as snaggle-toothed laborers or layabouts in leather undershirts given to jabbing each other in the ribs over some risqué line or topical reference. As with every common myth, this one has more than a grain of truth in it.

For the noblemen, the public theater was a refreshing change from the fairly effete court entertainments. It was with no condescension that the Royal entourage, even Elizabeth, hobnobbed with the *boi polloi*, though it meant sniffing currant-studded oranges and lemons to overcome the smell of humanity. (There *Ira J. Black can be heard nightly on Klef's On the Town and is that radio station's operations manager and cultural affairs director. He is also a contributing editor for Houston On Stage*

was no personal hygiene to speak of, and certainly no dry-cleaners. Elizabeth herself had a huge wardrobe and claimed she'd have only three baths in her life — at birth, when she married, and at death.)

In the *Henry* plays, Shakespeare showed the model of a monarch with the common touch — one that apparently appealed to Elizabeth for she commissioned plays for her court from the likes of William Shakespeare.

The apprentices were much more than a rowdy bunch of schoolboys as portrayed by the puritanic city fathers and their masters. These boys came from good middle-class families who could afford to pay a master to train them. They had — or their fathers had — serious career goals in mind. As a group, they were better educated than many members of the aristocracy, primarily because skills — not bloodline — insured survival. Shakespeare was the product of the guildhall school.

The theater was certainly an escape from the rigors of apprenticeship and a lively realization of things they had only read about.

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 working-people: 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 and made the actors aware of their investment.

London audiences were boisterous and thought nothing of interacting with the cast. When the chorus in *Henry V* begs the audience's indulgence, it's no rhetorical game. Playwrights and actors didn't have to wait for reviews — the groundlings gave their opinions right then and there — often accompanied by cabbages and other produce. To be fair, their enthusiasm made them a great audience when things went right.

How did a playhouse attract those multitudes? Before *Zest, Spotlight,*



Houston On Stage or *On The Town*, advertising was problematic. A major portion of a company's budget was for printing announcements — single-sheet ads for a production, naming the theater, players and giving a synopsis (no one was going to trudge all the way to Shoreditch without knowing the play's subject). The ads were posted all over town. Still, with the vagaries of the weather, production and licensing difficulties, there was no way to guarantee play dates. So, a Londoner would cast his eyes theater-ward. There, waving at the top of a very tall flagpole, would be the company's banner signalling that the box office was open. From there, word-of-mouth, and a timely tucket sounded by a trumpet from the theater rooftop, would draw the crowds.

Yet another myth to dispel is that one about actors being a bunch of immoral vagrants set on poisoning the populace and making off with its silver. Fact is, the acting profession then, as now, was too rigorous for layabouts and felons. It took a fair degree of intelligence and conscientiousness to learn a whole repertory of plays. And in addition to dancing, fencing, singing and acrobatics, each company member had chores such as set building, costume altering, or changing the threshes on the floor and cleaning out the stableyard.

Withal, each theater had a lengthy schedule of stiff fines exacted against any actor 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* he, Mr. Shakespeare wrote plays, acted, collected money at the gate and owned a share of the theater. He retired a successful businessman in Stratford where he bought the biggest house in town and died in his own bed.

The Elizabethan Age was, indisputably, one of civilization's golden ages. The vitality and diversity of its theater world may still be unmatched. ★

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 Shakspere . . . 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 . . . 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 scribbings. 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*

"For two farthings I'd chuck it all."

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? In our time the theater hires a person to oversee the players, rehearses 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

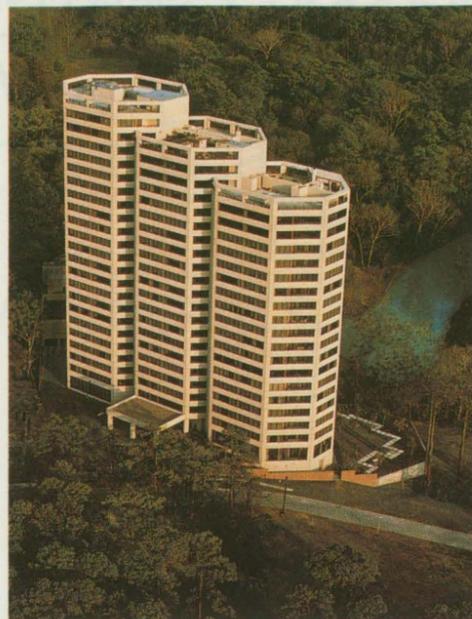
Elizabeth likes a good joke, says Master Will.

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, gaping 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 have 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.*



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a fortunate few.*



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PUZZLEMENT

MISSING LINKS *by Jim Bernhard*

The solutions to the clues are titles of plays, songs, films, operas and musicals, to be filled in the appropriate blanks. To make things really easy for you, one word in each solution also appears in the following solution (for instance, one of the words in the solution to number one is also one of

the words in the solution to number two; one of the words in number three is also found in the solution to number four). To complete the circle, one word in the last solution (26) also appears in the first (1).

Clues

- | | |
|---------------------------------------------------------------------|-----------|
| 1. Play by George Bernard Shaw. | 1. _____ |
| 2. Play by Robert Bolt. | 2. _____ |
| 3. Suite by Vivaldi. | 3. _____ |
| 4. Opera by Virgil Thomson and Gertrude Stein. | 4. _____ |
| 5. Play by George Abbott and John Cecil Holm. | 5. _____ |
| 6. Comedy of 1902 by Clyde Fitch. | 6. _____ |
| 7. Musical comedy based on the film <i>The Captain's Paradise</i> . | 7. _____ |
| 8. First line of the national anthem. | 8. _____ |
| 9. Song by Cole Porter. | 9. _____ |
| 10. Play by Thornton Wilder. | 10. _____ |
| 11. Another play by Thornton Wilder. | 11. _____ |
| 12. Musical comedy by Bernstein, Comden, Green, et al. | 12. _____ |
| 13. Musical comedy of 1956 starring Sammy Davis, Jr. | 13. _____ |
| 14. Film of 1939 with Oscar-winning performance by Robert Donat. | 14. _____ |
| 15. Play by Arnold Wesker. | 15. _____ |
| 16. Play by Edward Albee and Giles Cooper. | 16. _____ |
| 17. Play by Enid Bagnold. | 17. _____ |
| 18. Play by Bertolt Brecht. | 18. _____ |
| 19. Play by W. Somerset Maugham. | 19. _____ |
| 20. Play by Friedrich Duerrenmatt. | 20. _____ |
| 21. Play by Gore Vidal. | 21. _____ |
| 22. Song by Rodgers and Hart. | 22. _____ |
| 23. Oscar-winning film of 1931-32. | 23. _____ |
| 24. Song by George M. Cohan. | 24. _____ |
| 25. Song from <i>Finian's Rainbow</i> . | 25. _____ |
| 26. Song based on theme of Rachmaninoff piano concerto. | 26. _____ |

ANSWERS TO JULY'S MIXED DOUBLES

1-George Burns and Gracie Allen. 2-Richard Rodgers and Lorenz Hart. 3-Gilbert and Sullivan. 4-Robert Preston and Mary Martin. 5-Gallagher and Shean. 6-Joan Sutherland and Richard Bonyng. 7-Troilus and Cressida. 8-Carla Fracci and Erik Bruhn. 9-George Balanchine and Jerome Robbins. 10-Abbott and Costello. 11-Ferrante and Teicher. 12-Leslie Howard and Vivien Leigh. 13-Pelleas and Melisande. 14-Sonny and Cher. 15-George S. Kaufman and Moss Hart. Vertical: Ralph Richardson and Laurence Olivier.

Attention Puzzlement Devotees!

We have one reader who reportedly completed *Mixed Doubles* ("but for one answer") in 20 minutes. Did you beat that? Call 524-3883 and let us know!

ON FILM

WarGames

United Artists

Forget *Return of the Jedi*. The movie of the summer is *WarGames*, a suspenseful, funny, feel-good flick that leaves the audience cheering and restores one's faith in Hollywood. For here is a film about a serious subject — thermonuclear war — which lays its message on you with such wholesome lack of pretension and good-humored polish that even the most hawkish militarist couldn't resist it. John Badham's *Blue Thunder* was about technology crushing humanity; *WarGames* proves that he can direct a movie in which humanity beats machines.

David (Matthew Broderick) is a hip Seattle teenager who is flunking biology but is a computer wiz at home. Trying to filch a new video game from a computer in Silicon Valley, he accidentally plugs into NORAD's war games computer and nearly starts World War III. David thinks he has had a lucky escape, but the NORAD computer doesn't want to give up and the race is on to save mankind from nuclear destruction. The old horror story of machines taking over is gussied up with snappy dialogue, funny characters and nerve-tearing suspense. Badham plays straight so you know the outcome will be cheerful, and Broderick is the best new screen presence in a decade. Don't miss *WarGames*.

Octopussy

MGM/UA

I wonder how long it will be before James Bond fans are all in rest homes. He's been going strong for nearly 20 years, but you can't tell me that the 12-22-year-old crowd that grooves on *Animal House* and *Porky's* gets the double-entendre dialogue or enjoys the middle-aged sophistications of the Bond formula. *Octopussy* is not the best Bond ever nor the worst. About eight on a scale of ten, it offers debonair Roger Moore as 007, Louis Jourdan as the villain, and delectable Maud Adams as the title character.

She's a jewel thief who is buying up Faberge eggs that are being sold by a renegade Russian general who wants to nuke western Germany. The plot is even murkier than usual, but the nice thing about Bond movies is that all the stunts are human ones. No computerized, outerspace special effects here. There is a chase on horseback, a deadly manhunt

from elephant's howdahs, snakes, tigers, Bond clinging to the outside of speeding trains and planes, and Bond flying a small jet through the inside of a hangar. He even appears in a crocodile suit. It's all very stylish, flip and amusing. The Indian scenery is smashing, as are the famous "Bond girls" who set back women's lib 100 years. Does anyone care?

Parsifal

Triumph/Columbia

Hans Jurgen Syberberg is a German filmmaker drawn to subjects of Wagnerian scope; his *Our Hitler* was over seven hours long. *Parsifal* offers the full, five-hour Wagnerian opera, beautifully sung and played on a soundtrack made before the filming started. Unlike Zeffirelli's *La Traviata*, which was like a department store, Syberberg's *Parsifal* is an encyclopedia, with set decoration drawn from historical German culture. There are so many things to look at — including puppets, masks, flags, stage sets, medieval costumes — that you could see the film ten times and not take it all in.

The cast is perfectly picked, some of them real singers such as Robert Lloyd who plays the old knight Gurnemanz as a handsome, virile young man; some of them stage actors such as Edith Clever, a celebrated German Clytemnestra, who acts the most sensual Kundry in operatic history while perfectly lip-syncing the singing of Yvonne Minton. *Parsifal* is played by both a young man and a young woman — a rather arty touch I didn't care for, but when you buy Syberberg you get both the baby and the bath water. This is definitely the way to make opera movies, as intellectual-emotional exercises, not as prettified pulp literature.

Superman III

Warner Bros.

The first two *Superman* movies made 500 million bucks so you can hardly blame producer Alexander Salkind for trying a third time to squeeze lucre out of the Man of Steel. You can blame him, though, for overseeing a tired script, ham-handed direction (by Richard Lester), and a meanspirited plot which finds our hero turning into a bad guy who has to do battle with his own inner demons (shades of Luke Skywalker's "dark side"). The love interest is played by Annette O'Toole, and Robert Vaughn has fun as a villain so rich he never wears the same pair of socks twice. Explosions and fire make up most of the special effects; watching

Superman fly is no longer the kick it once was. If you expect Richard Pryor, who plays a loopy computer genius, to save the film, don't. But he is still a very funny man, never more so than in the opening scene where he wrestles with a bureaucratic Lady Macbeth at the unemployment office. Dear Mr. Salkind, please spare us a third sequel; the genre is mined out.

Stephanie von Buchau

ON RECORD

Classical

CONCERTI FOR MANDOLIN AND ORCHESTRA. Hasse, Concerto in G Major; G. Hoffman, Concerto in D Major; Hummel, Concerto in G Major. Takashi Ochi, mandolin; Paul Kuentz, conductor; Paul Kuentz Chamber Orchestra. Philips 6527 098.

Mandolin concerti are not exactly common fare anyway, but these have the added attraction of being the creations of: a leading figure in the preclassical *opera seria* (Hasse); a pioneering romantic pianist (Hummel); and a minor classicist ("Giovanni" Hoffman) so obscure that nothing is known of him other than he lived ca. 1800. Ochi and Kuentz treat them to model performances, filled with color, verve and light-fingered elegance. A delight for the adventurous. John Burnett

Contemporary

AMM GENERATIVE THEMES: John Tilbury, piano; Keith Rowe, guitar, electronics, cello; Eddie Prevost, percussion. Matchless Recordings MR 6.

Ten years ago, Musica Electronica Viva and AMM produced a record of live electronic music which, true to the avant-garde genre, gathered dust in record-store bins. Today, AMM's music is less self-indulgent but the concept of improvisational, multi-layered sound pieces performed live is still intact. The electronics are used as background and an integral part of an ensemble sound comprised of prepared and unprepared piano, electric guitar, cello and percussion. The percussion is most conspicuous: cymbals crash and groan as they are bowed; tom-toms are first uneven and then break into a bop-like pattern. All four pieces are spare in their presentation — they do not overwhelm the listener. Recording quality is excellent. The label is difficult to find but worth the effort. Scott Sommers

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Bell System

THEATER

Wait Until Dark (August 4-21). A blind woman must outwit three terrifying intruders who are intent on recovering a hidden drug cache. Thu-Fri 8pm, Sat 4 & 9pm, Sun 2:30 & 7:30pm. Alley Theatre, 615 Texas Avenue. 228-8421.

Coming Attractions (August 5-27). Late-night adult comedy about a "good guy" turning "bad guy." Fri-Sat 11:30pm. Carillon Corner Dinner Theatre, Foulard's Restaurant, 10001 Westheimer. 522-4329.

Who Took the Boom Out of Boom Town? (August 2-31). Comedy revue about the rise and dip of Houston's economy with original music by Steve Farrell. Tue-Thu 8:30pm, Fri-Sat 8:30 & 11pm. The Comedy Workshop, 2105 San Felipe. 524-7333.

One Monkey Don't Stop No Show (August 4-28). A love story in three acts. Thu 8pm, Fri-Sat 8:30pm, Sun 5pm. **God's Trombones** (August 15-16). Gospel musical. Miller Outdoor Theatre. 8:30pm. The Ensemble, 1010 Tuam. 520-0055.

Zorba (August 24-September 4). A Greek peasant teaches a shy, young student the joy of "seizing the moment" as they ramble through Greece. Anthony Quinn and Lila Kedrova star. Tue-Wed, Fri 8pm, Thu 5 & 9pm, Sat 2 & 8pm, Sun 2:30pm. Houston Grand Opera/Pace Mgt., Jones Hall. 526-1709.

The Winter's Tale (August 5, 11, 13, 17, & 19). A tragic-comedy about the havoc that jealousy can create in one's life. 8:30pm. **The Comedy of Errors** (August 6, 10, 12, 18 & 20). A farce about the chaos created by confusion (centered around a family and two sets of twins). 8:30pm. Houston Shakespeare Festival, Miller Outdoor Theatre. 222-3576.

Man of La Mancha (August 4-14). Musical version of Cervante's *Don Quixote*. Thu-Sat 8pm, Sun 2:30pm. Mainland Community Theatre, 8001 Palmer Highway, Texas City. 1-409-938-1211 x345.



At left: Cynthia Hye (*Help! Help!*) and Jeff Laite (*Boo! Hiss!*) from *Strand Street Theatre's* melodrama, *Ten Nights in a Barroom*. Above: Anthony Quinn in *Zorba*, presented by HGO/Pace.

Mademoiselle Colombe (August 4-27) by Jean Anouilh. Romantic comedy set in a turn-of-the-century French theater. Thu-Sat 8 pm, Sun 3:30pm. Main Street Theater, 2540 Times Blvd. 524-6706.

Ruth Hastings in Concert (August 4-6). *Brel/Piaf*: Cabaret songs by two of Europe's popular entertainers. Fri 8pm, Sat 10pm. *Sondheim/Maltby/Shire*: Songs by three of America's famous composers in a fast-paced musical revue. Thu 8pm, Sat 7pm. **Who's Afraid of Virginia Woolf?** (August 11-September 11) by Edward Albee. A dramatic look at marriage, family and sex through the eyes of George and Martha. Thu-Fri 8pm, Sat 7pm, Sun 3pm, through 8/21; 8/26 at 8pm, 8/28 at 3pm. **Beyond Therapy** (August 25-September 24) by Christopher Durang. Satire on psychotherapy involving two young people who meet through a lonely hearts column. Thu 8pm, Sat 7 & 10pm, Sun 7pm.

Stages, 709 Franklin. 225-9539.

Under the Gaslight and Ten Nights in a Bar-Room (August 3-14). Classic Victorian melodramas. Sharon Benge, guest director. Wed-

Sat 8pm, Sun 2:30pm. Strand Street Theatre, 2317 Mechanic St., Galveston. 1-409-763-4591.

The Downfall of a Trustingheart (August 5-14) by Walt Ellis. Original summer melodrama. Fri-Sat 8:30pm, Sun 3pm. Theatre Southwest, 6830 Wilcrest. 660-5527.

Little Red Riding Hood (August 1-12). Mon-Fri 10:30am, Sun 2pm. University of Houston Children's Theatre Festival, Wortham Theatre. 749-3450.

Feiffer's People (August 5-27). Comedy revue based on Jules Feiffer's cartoon characters. Fri-Sat 6:30pm. **The Emperor's New Clothes** (August 9-25). Children's play. Tue & Thu 9:30 & 11am, Sat 11am, Sun 1:30pm. Village Loft Dinner Theatre, 1119 W. FM 517, Dickinson. 337-6030.

Goodbye Charlie (August 5-14). Comedy about a man whose contributions to the world haven't amounted to much, and so he is reincarnated as a woman. Eileen Fulton stars. Fri-Sat 6pm, Sun Noon. Windmill Dinner Theatre, 390 Town & Country Village. 464-7655.

DANCE

Concert (August 6). Jazz and musical-theater choreography created by Delia Stewart, Gilbert Rome, Lynda Martha, Julie Stewart and Keith Cross. 8pm. Delia Stewart Jazz Dance Company, Tower Theater, 1201 Westheimer. 522-6375.

Cinderella (August 24-27). 8:30pm. Houston Ballet, Miller Outdoor Theatre. 222-3576.

MUSIC

New York Philharmonic (August 4). Houston debut, conducted by Zubin Mehta. 8pm. Society for the Performing Arts, Jones Hall. 227-2787.

Concert (August 29-30). Works by Vivaldi, Bach, Mozart and Strauss. 8:30pm. Texas Chamber Orchestra, Miller Outdoor Theatre. 222-3576.

MUSEUMS

Paris-Rome-Athens: Travels in Greece by French Architects in the 19th and 20th Centuries (August 2-September 4). Exhibition of 155 large-scale architectural drawings by winners of the Prix de Rome. Upper Brown Gallery. **Georges Braque: The Late Years (1940-1963)** (August 2-September 11). Forty-five works drawn from American and European collections. Wiess Gallery.



Painter George Braque in his studio, as photographed by Brassat. His works (1940-1963) will be on exhibit at MFA through September 14.

Jean Crotti and Suzanne Duchamp: Dada-Tabu (August 2-October 16). Exhibition focusing on the period 1915-1922 in the careers of the Swiss painter and his French wife. Masterson Study Gallery.

A Century of Modern Sculpture: 1882-1982 (August 2-January 1984). The first comprehensive exhibit of the museum's modern sculpture collection. Cullinan Hall and Brown Pavilion.

Eliot Porter: Intimate Landscapes, 1950-1977 (August 9-October 2). Exhibition of the complete set of Porter's 55-piece color photography portfolio. Romansky Gallery. The Museum of Fine Arts, Houston, 1001 Bissonnet. 526-1361. Tue-Sat 10am-5pm, Sun 1-6pm.

GALLERIES

Archway Gallery, 2517 University. *New Faces - Old Favorites*, introducing artists Stanley Alberts, Dick Barlow and Susan Maylam, through August. Mon-Sat 10am-5:30pm. 522-2409.

Arrowhead Gallery, 2409 Times Blvd. Paintings, Navajo weavings and pottery by American Indian artists. Tue-Fri 10am-5pm, Sat 11am-4pm. 520-1142.

Atelier 1513, 2520 Times Blvd., upstairs. Gallery artists. Tue-Sat 11am-5pm. 522-7988.

Balene Inc., 2005 West Gray. American Indian, African and pre-Columbian art. Tue-Sat noon-5pm. 523-2304.

Boulevard Gallery, 1526 Heights Blvd. Group show by gallery artists, through August. Tue-Sat 10am-5pm, Sun 1-5pm. 869-8733.

C.G. Rein Galleries, 4380 Westheimer. Cast paper works by Nicholas Livaich and mixed media/collage works by Stan Grosse, opening August 25. Mon-Sat 9:30am-5:30pm. 871-9701.

Circle Gallery, 2895 Galleria II, 5085 Westheimer. Graphic works by Peter Hurd, through August 19. Mon-Fri 10am-9pm, Sat 10am-6pm. 961-7241.

College of the Mainland Art Gallery, 8001 Palmer Highway, Texas City. Art works by Judy Blossman, Stella Dobbins, Mona Marshall, Odette Ruben, James Templer and Jean Wetta, through August. Mon-Thu 10am-4pm. 1-409-938-1211 x348.

Davis-McClain Galleries, 2818 Kirby Dr. *Introductions '83: New Gallery Artists*, through August 10; gallery artists, through August. Mon-Fri 10am-5:30pm, Sat 11am-4pm. 520-9200.

Dean Day Gallery, 3740 S. Gessner. Acrylic on glass by Count Angelo Agazzi, August 2-September 3. Tue-Fri 10am-6pm, Sat 10am-5pm. 974-4040.

DuBose Gallery, 2950 Kirby Dr. Gallery artists, August 7-31. Tue-Fri 10am-5:30pm, Sat 10am-4pm. 526-4916.

F.A.M.E. Gallery, 1980 Post Oak Blvd. New works by wildlife artist Sydney Taylor, through August 24. Mon-Fri 9am-5pm. 627-7024.

Gallery H, 1380 Galleria. Graphic works by Erté, through August 16. Mon-Fri 10am-9pm, Sat 10am-6pm. 621-1920.

Galveston Arts Center Gallery, 2127 Strand. *Metals Invitational*, August 5-28. Mon-Sat 10am-5pm, Sun 1-5pm (closed Tue). 1-409-763-6459.

Jack Meier Gallery, 2310 Bissonnet. Gallery artists, through August. Mon-Fri 10am-5:30pm, Sat 10am-2pm. 526-2983.

Jamari Galleries, 2775 Galleria II. Oils and prints by Richard Earl Thompson. Daily 10am-6pm. 961-5862.

Kauffman Galleries, 2702 W. Alabama. Gallery artists, August 12-September 1. Mon-Sat 10am-6pm. 528-4229.

Lowell Collins Gallery, 2903 Saint. African, oceanic, pre-Columbian, oriental artifacts; recent paintings by Lowell Collins. Tue-Sat 11am-5pm. 622-6962.

Marjorie Kauffman Graphics, Level III, Galleria. Leading Southwest artists; art posters. Mon-Fri 10am-9pm, Sat 10am-6pm. 622-6001.

Meinhard Galleries, 1502 Augusta. Recent paintings by Dane Clark, figure sculptures by Glenna Goodacre. Mon-Fri 9am-5:30pm, Sat

10am-4:30pm. 977-6200.

Mollring Gallery, Four Seasons Hotel lobby, 1300 Lamar. Southwest impressionist paintings by Francis Donald, through August. Mon-Fri 9am-6pm, Sat 10am-4pm. 652-2828.

Moody Gallery, 2015-J West Gray. Jeff Colby, through August 20. Tue-Sat 10am-5:30pm. 526-9911.

Perception Galleries, 2402 Sunset. Mixed media works by Tatana Kellmar, M. de Capraais and Carol Adams. Wed-Fri 10am-5pm, Sat 11am-4pm or by appointment. 527-0303.

Rachel W. Davis Gallery, 2402 Addison. *Introductions '83: J. Jay McVicker, 4 Decades of Aquarelle*, through August 26. By appointment. 664-4130.

Robert Rice Gallery, 2627 Kipling, Suite 201. Belle Epoque period paintings by Eugene Galien-Laloue, through August. Tue & Wed 10am-5pm, and by appointment. 528-0741.

Rosenberg Gallery, 2015-A West Gray. Gallery collection of African art, through August 27. Tue-Sat 11am-5pm. 529-6001.

Speedby's Old Prints, 2015-F West Gray. European, English and American antique prints, drawings, watercolors, posters, postcards and greeting cards, through August 27. Tue-Sat 10am-5pm. 521-9652.

Town & Country Gallery, 10409 Town & Country Way. Texas scenes, westerns, florals by gallery artists. Mon-Fri 9am-5pm, weekends by appointment. 467-0292. ★

EARRINGS August 22-27



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POTPOURRI

Annabelle's, Westin Galleria Hotel, 5060 W. Alabama. Steak, shrimp, chicken, Mon-Thur 4:30pm-2am, Fri-Sat 6pm-2am. \$ME. Cards: All major. 960-8100, ext. 6338.

Baba Yega's Saloon and Cafe, 2607 Grant. Burgers, sandwiches, soups, salads. Mon-Thur 11:30am-11pm, Fri-Sat 11:30am-midnight. \$I. Cards: AE, DC, CB. 522-0042.

The Bowery, 5016 Westheimer at Post Oak. Deli sandwiches, burgers, omelettes. Mon-Sat 11-2am, Sun 11am-6pm. \$M. Cards: AE, MC, V. 840-0205.

Chaucer's, Plaza Hotel, 5020 Montrose. Burgers, omelettes, salads, quiche. Daily 7am-11pm; bar open until 2am. \$I. Cards: AE, MC, V. 524-3161.

Confederate House, 4007 Westheimer. Steaks, seafood. Nightly 6-11pm, lunch Mon-Fri 11:30am-2pm. \$ME. Cards: All major. Dress: Coat and tie for men. 622-1936.

Delmonico's, Westin Galleria Hotel, 5060 W. Alabama. Lobster, steak, prime rib. Nightly 6-11:30pm, lunch Mon-Sat 11:30am-2:30pm. \$E. Cards: All major. Dress: Dressy, no jeans. 960-8100.

Driscoll Street Cafe, 1834 Westheimer. Tournedos, Chicken Provencal, seafood, homemade pasta. Tue-Sun 6:30-11pm, lunch Tue-Fri 11am-2:30pm, Sat noon-3pm. \$M. Cards: V, MC. 522-7020.

Eggshells, 6333 Richmond. Specializing in omelettes, desserts. Mon 11am-10pm, Tue-Thur 10am-midnight, Fri 11-4am, Sat 10-4am, Sun 10am-10pm. \$M. Cards: AE, MC, V. 785-5245.

Harvey's, 2049 Richmond. Filet, duck, lamb, shrimp. Tue-Sat 5:30pm-midnight, Sun 5:30-10:30pm, brunch Sun 11:30am-2:30pm. \$ME. Cards: All major. 520-0238.

Houlihan's Old Place, 1800 Post Oak Blvd. Steak, seafood, omelettes. Sun-Thur 11am-11:30pm, Fri-Sat 11am-1am. \$M. Cards: All major. 621-1740.

Houston's, 5888 Westheimer. Burgers, steaks, ribs, prime rib. Sun-Thur 11am-11pm, Fri-Sat 11am-midnight. \$I. Cards: AE, V, MC. 975-1947.

Lone Star Cafe, 5591 Richmond, Austin-style steaks. Mon-Thur 11am-10pm, Fri-Sat 11am-11pm.

\$M. Cards: AE, V, MC. Dress: Casual. (Other location: 6211 FM 1960 West. 537-6289.)

Oak'n Bucket, 2500 Mid Lane. Steaks, soups, omelettes, sandwiches, salads. Fri-Sat 5-10pm, lunch Mon-Sat 11am-5pm, breakfast Mon-Fri 6-9am. \$M. Cards: All major. 961-7483.

Ouisie's Table, 1706 Sunset. Soups, sandwiches, seafood, steaks. Tue-Sat 11am-midnight, lunch Mon 11am-3pm. \$M. Cards: MC, AE, V. 528-2264.

Quasimodo's Sanctuary, 1985 Welch. Sandwiches, gumbo, fish, chicken. Mon-Sun 11am-10pm. \$I. Cards: V, MC. 524-5832.

Rascal's, 2702 Kirby. Veal, seafood, steaks, omelettes. Mon-Thur 6:30-11pm, Fri-Sat 6:30pm-midnight, brunch Sun 11:30am-3pm. \$ME. Cards: AE, MC, V. 524-7851.

The Red Lion, 7315 Main. Prime rib, steaks, lobster. Mon-Sat 5-11:30pm. \$ME. 794-5000. Cards: All major. Dress: No jeans.

Remington's Bar and Grill, 4608 Westheimer. American. Mon-Sun 11am-10:30pm. \$M. Cards: All major. Dress: Casual. 850-0451.

Rotisserie for Beef and Bird, 2200 Wilcrest. Quail, duck, seafood, steaks. Mon-Sat 6-10pm, lunch Mon-Fri 11:30am-2pm. \$ME. Cards: All major. Dress: Coat and tie for men at dinner. 977-9524.

Ruggles, 903 Westheimer. Fish, veal, chicken, steaks. Mon-Thur 11:30am-10:30pm (brunch 11-2). \$M. Cards: All major. 524-3839. (Other location: 6540 San Felipe, 977-4949.)

Squire's Steakhouse, 6892-B Southwest Fwy. Steaks, seafood, snacks. Nightly 5pm-midnight, lunch Mon-Fri 11am-2pm. \$M. Cards: All major. Dress: Neat. 266-6300.

The Stables, 7325 Main. Steaks, seafood. Mon-Fri 3-10:30pm, Sat 5-11pm, Sun 4-10pm, lunch Mon-Sat 11:30am-3pm. \$ME. Cards: All major. 795-5900. (Other location: 3734 Westheimer, 621-0833.)

Terrace Cafe, Four Seasons Houston Center, 1300 Lamar. Sandwiches, seafood, salads. Mon-Fri 11am-1am, Sat 11am-2am, Sun noon-1am. \$M. Cards: All major. Dress: No jeans. 650-1300.

T.J. Peppercorn, Hyatt Regency, 1200 Louisiana. Steaks, shrimp, duck, barbeque. Mon-Fri 6-11pm, lunch Mon-Fri 11am-2pm. \$ME. Cards: All major. 654-1234.

The Wine Cellar, 1408 Westheimer. Filet, quiche, shrimp, sandwiches. Mon-Thur 6-11pm, Fri 6pm-midnight, Sat noon-midnight, lunch Mon-Fri 11:30am-2:30pm. \$M. Cards: AE, MC, V. 528-3878.

Zorba's, 202 Tuam. Seafood, steaks. Tue-Sat 11am-11pm. \$I. Cards: None accepted. 528-1382.

CONTINENTAL

Bentley's, Whitehall Hotel, 1700 Smith. Nightly 6-11pm, lunch Mon-Fri 11am-2pm. \$E. Cards: AE, MC, V, CB. Dress: No shorts. 659-5000.

Charley's 517, Louisiana. Mon-Sat 6-11pm, lunch Mon-Fri 11:30am-2pm. \$E. Cards: V, AE, MC. Dress: Coat and tie for men. Recently opened: Charley's Wine Cellar, a private club. 224-4438.

Earthtones, 2915 Ferndale. Tue-Sat 6-11pm. \$E. Cards: All major. 529-9171.

Encore, Sheraton Town and Country, 910 W. Belt Dr. North. Mon-Sat 6:30am-10pm, Sun 6:30am-2:30pm. \$ME. Cards: All major. 467-6411.

The Great Caruso, 10001 Westheimer. Nightly 6pm-1 or 2 am. \$ME. Cards: All major. Dress: Coat and tie for men. 780-4900.

Harry's Kenya Restaurant and Bar, 1160 Smith. Mon-Sat 6-11:30pm, lunch Mon-Fri 11am-2:30pm. \$ME. Cards: All major. Dress: Coat for men, no jeans. 650-1980.

Henderson's, 502 Caroline at Prairie. Mon-Sat from 6pm, featuring after-theater dinner; lunch Mon-Fri 11am-3pm. \$ME. Cards: All major. 237-1455.

Hugo's Window Box, Hyatt Regency, 1200 Louisiana. French continental. Nightly 6:30-11pm, lunch Mon-Fri 11:30am-2pm. \$E. Cards: All major. Dress: Coat for men. 654-1234.

Lancaster Bar & Grille, Lancaster Hotel, 701 Texas Avenue. Mon-Sat 5:30pm-midnight, Sun 5:30-10pm, breakfast daily 11:30am-2:30pm. \$ME. Cards: All major. 228-9500.

Metropol, 1007 Waugh Drive at West Dallas. Mon-Fri 11am-2am, Sat 6pm-2am. \$M. Cards: All major. Dress: Coat for men. 524-9840.

120 Portland, off 5100 Main. Tue-Thur 5:30-11pm, Fri-Sat 5:30-midnight. \$ME. Cards: All major. 529-5950.

The Promenade, The Warwick Post Oak, 2001 Post Oak Blvd. Continental and French. Sun-Sat 6:30am-midnight. \$ME. Cards: All major. 961-9300.

Rivoli, 5636 Richmond. Continental, French. Mon-Sat 6:30-11pm, lunch Mon-Fri 11:30am-2pm. \$E. Cards: V, MC, DC, AE. Dress: Coat for men. 789-1900.

Rudi's, 1728 Post Oak Blvd. Continental, veal, seafood, steaks. Mon-Thur 6pm-1am, Fri-Sat 6pm-2am, lunch Mon-Sat 11:30am-2:15pm. \$E. Cards: All major. Dress: Coat for men. 622-4100.

St. Martin's, 2912 South Shepherd. Mon-Thur 11am-midnight, Fri-Sat 11am-2am, Sun 5pm-midnight. \$M. Cards: AE, MC, V. 526-5914.

Savoy, Westin Oaks Hotel, Galleria Post Oak. Nightly 6-11:30pm (lounge open until 2am), lunch Mon-Fri 11:30am-2:30pm. \$E. Cards: All major. Dress: Coat for men. 623-4300.

Tres, 4310 Yoakum. French, Italian. Mon-Sat 5:30-11pm, lunch Mon-Fri 11:30am-2pm. \$ME. Cards: AE, MC, DC, V. Dress: Coat for men. 523-8390.

The Wine Press, 1962 W. Gray. Mon-Fri 11:30am-11pm, Sat-Sun 11:30am-midnight, brunch Sun 11:30am-3pm. \$M. Cards: AE, MC, V. 528-6030.

BILL OF FARE

FRENCH

Brennan's, 3300 Smith, Creole, French, continental. Nightly 6:30-10pm, lunch Mon-Fri 11:30am-2pm, brunch Sat-Sun 10:30am-2:30pm. \$ME. Cards: All major. Dress: Coat and tie for men. 522-9711.

Cafe Annie, 5860 Westheimer. Mon-Thur 6:30-10pm, Fri-Sat 6:30-10:30pm, lunch Mon-Fri 11:30am-2pm. \$ME. Cards: AE, MC, V. Dress: Coat for men in the evening. 780-1522.

Cafe La Niche, 3215 Westheimer. Mon-Fri 5-10pm, lunch Mon-Fri 11:30am-2:30pm. \$ME. Cards: All major. 528-6527.

Cafe Moustache, 4702 Westheimer. Mon-Sat 6pm-midnight, lunch Mon-Fri 11am-2:30pm, Sat noon-4pm, brunch Sun 11am-2:30pm. \$M. Cards: All major. Dress: Casual. 621-6281.

Capriccio, 6504 Westheimer. Mon-Sat 6-11pm, lunch 11:30am-2:30pm. \$ME. Cards: All major. 972-9977.

La Reserve, Inn on the Park, 4 Riverway. Mon-Sat 6:30-10:30pm, lunch Mon-Fri 11:30am-2:30pm. \$E. Cards: All major. Dress: Jacket for men at lunch, coat and tie at dinner. 871-8177.

Le Depart, 1717 Post Oak Blvd. at San Felipe. Mon-Fri 6-11pm, Sat 6pm-midnight, lunch Mon-Fri 11:30am-2:30pm. \$ME. Cards: AE, MC, V. Dress: Coat for men. 960-1888.

Le Restaurant de France, Hotel Meridien, 400 Dallas. Mon-Sat 7-11pm, lunch Mon-Fri 11am-2:30pm. \$E. Cards: All major. Dress: Coat and tie. 759-6042.

Maxim's, 3755 Richmond. Seafood, French, continental. Mon-Fri 11:15am-10:30pm, Sat 6-11pm. \$E. Cards: All major. Dress: Coat and tie for men. 877-1406.

St. Michel, 2150 Richmond, Tue-Sun 11am-11pm. \$M. Cards: V, AE, DC, CB. 522-0041.

Tony's, 1801 Post Oak Blvd. Mon-Sat 6-11:15pm, lunch Mon-Fri 11:30am-1:45pm. \$E. Cards: All major. Dress: Coat for men (lunch), coat and tie (dinner). 622-6778.

The Vendome, The Warwick Post Oak, 2001 Post Oak Blvd. French Provincial. Sun-Sat 6-11pm, lunch Mon-Fri 11:30am-2pm. \$E. Cards: All major. Dress: Coat and tie for men. 961-9300.

ITALIAN

D'Amico Ristorante, 2407 Westheimer. Northern Italian and Sicilian. Mon-Sat 6-11pm, lunch Mon-Fri 11:30am-2pm. \$ME. Cards: All major. Dress: Coat for men. 524-5551.

Giovanni's, 13155 Westheimer. Italian Continental. Mon-Thur 5:30-10pm, Fri-Sat 5:30-11pm, Sun 5-9pm. \$M. Cards: AE, MC, V. Dress: Coat for men. 497-1542.

Old Spaghetti Warehouse, 901 Commerce at Travis. Mon-Thur 5-10pm, Fri-Sat 5pm-midnight, Sun noon-10pm; lunch Mon-Fri 11:30am-2:30pm. \$M. Cards: All major. 961-1161.

Renata's, 2006 Lexington. Northern Italian. Mon-Thur 5-11pm, Fri-Sat 5pm-midnight, lunch Mon-Fri 11:30am-2:30pm. \$M. Cards: All major. 523-2428.

Romero's, 2400 Mid Lane. Italian, continental. Mon-Thur 5:30-10pm, Fri-Sat 5:30-11pm, lunch Mon-Fri 11am-2:30pm. \$M. Cards: All major. 961-1161.

Valian's Seven Villas, 6395 Main. Italian, seafood. Mon-Thur 11am-10pm, Fri-Sat 11am-11pm, Sun 11:30am-10pm. \$M. Cards: MC, V, AE. 797-1683.

Villa Borghese, 912 Lovett. Tue-Sun 5-11pm, lunch Tue-Fri 11:30am-2pm. \$ME. Cards: All major. Dress: No jeans, coat for men. 523-2846.

Villani's, 2907 W. Alabama. Mon-Sat 6-11:30pm, lunch Mon-Fri 11:30am-2:30pm. \$E. Cards: All major. Dress: Coat for men. 522-8852.

ORIENTAL

Benihana of Tokyo, 1318 Louisiana. Japanese steak house. Mon-Thur 5:30-10:30pm, Fri-Sat 5:30-11:30pm, Sun 5-10:30pm, lunch Mon-Fri 11:15am-2pm. \$M. Cards: All major. 659-8231. (Other locations: Westchase Shopping Center, Westheimer and Gessner, 789-4962.)

Hunan, 1800 Post Oak Blvd. at San Felipe. traditional Hunan Chinese. Sun-Thur 11:30am-10:30pm, Fri-Sat 11am-11pm. \$ME. Cards: AE, V, MC, DC. Dress: Casual. Reservations suggested. 965-0808.

Jade Hawaii, 9573 S. Main. Cantonese. Sun-Thur open 11am, Fri-Sat open at noon; closing hours vary. \$M. Cards: AE, MC, V, DC. 666-8877.

Lotus, 5901 Westheimer. Chinese. Sun-Thur 11am-10pm, Fri-Sat 11am-11pm. \$M. Cards: AE, V, MC, DC. 784-5641. (Other locations: 4624 Dacoma, 688-0026; 1039 Gessner, 465-6830.)

Mandarin Garden, 3130 Richmond. Mandarin Chinese. Mon-Fri 11am-10pm, Sat-Sun 4:30-10pm. \$M. Cards: All major. 523-4111.

Peng's, 5923 Westheimer. Hunan. Mon-Sun 11:30am-11:30pm. \$M. Cards: All major. 266-1825.

Szechwan, 6516-L Westheimer. Hunan Chinese. Mon-Thur 5-10:30pm, Fri-Sat 5-11:30pm, Sun 5-10:30pm, lunch Mon-Fri 11:30am-2:30pm, Sun noon-2:30pm. \$ME. Cards: All major. 977-7500.

Tokyo Gardens, 4701 Westheimer. Japanese. Mon-Fri 6-11pm, Sat 5pm-midnight, Sun 5:30-10:30pm, lunch Mon-Fri 11:30am-2pm. \$ME. Cards: All major. Dress: Neat, no shorts. 622-7886.

Trader Vic's, Shamrock Hilton, 6900 S. Main. Polynesian. Nightly 5:30-11pm, lunch Mon-Fri 11:30am-2:30pm. \$ME. Cards: AE, CB, DC, MC. Dress: Coat for men. 668-9211.

Uncle Tai's, 1980 Post Oak Blvd., Hunan Chinese. Mon-Thur 11am-10pm, Fri 11am-10:30pm, Sat noon-10:30pm, Sun noon-10pm. \$ME. Cards: AE, DC. 960-8000.

SEAFOOD

Don's Seafood, 3009 Post Oak Blvd. Seafood, steaks. Sun-Thur 11am-10pm, Fri-Sat 11am-11pm. \$M. Cards: All major. 629-5380.

Kaphan's, 7900 Main at Kirby. Seafood, steaks. Daily (except Wed) 11:30am-11pm. \$ME. Cards: All major. 668-0491.

Nick's Fishmarket, 1001 Fannin. Mon-Thur 5:30-11:30pm, Fri-Sat 5:30pm-midnight, lunch Mon-Fri 11:30am-3pm. \$E. Cards: All major. Dress: Coat for men. 658-8020.

Pier 21, 7001 Fannin. Mon-Fri 11am-11pm, Sat 4-11pm, Sun 11:30am-9:30pm. \$M. Cards: All major. Dress: Casual. 795-5533. ★

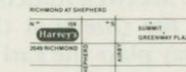


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News August 1953

6,000 Hungry Germans Raid Berlin Food Centers . . . U.S. Population Reaches 160 Million . . . Galveston Red Light District Ordered Closed . . . Mrs. FDR Says Europeans Link McCarthy, Hitler . . . Metropolitan Is First Houston Theatre to Install Cinemascope Screen

Houston On Stage August 1953

August 4. A re-issue of the historic *Trader Horn* comes to the Delman. The 1931 epic is the first picture made in Africa by a Hollywood company and stars Harry Carey and Duncan Renaldo.

August 6. Barbara Elliott has the title role in Maxwell Anderson's play *Elizabeth the Queen* at the Alley. Charles Gray plays the Earl of Essex. The company is directed by Nina Vance.

August 7. The colorful antics of the clever escape artist Houdini

come to the screen of the Majestic with Tony Curtis in the title role and Janet Leigh as his love interest.

August 19. New York authors Dean Fuller and Marshall Barer bring their musical revue to the Playhouse. The wry look at contemporary living called *Walk Tall* stars night club and musical comedy performer Jane Dulo. Also in the cast are Lee Becker and Larry Kert.

August 25. Joan Hovis and Jim Sprague head the Theatre, Inc. production of *Brigadoon* with an 18-member ballet corps and 16-voice chorus.

News August 1963

Rusk Signs Nuclear Test Ban Treaty in Moscow . . . U.S. Investigates Joint Moon Shot with Russia . . . Lodge Named Ambassador to Viet Nam . . . Joseph Valachi Testifies on Insider's View of the Notorious "Cosa Nostra" Mafia Organization . . . Joske's Opens \$7,000,000 Post Oak Store

Houston On Stage August 1963

August 5. Apprentice night at the Alley features scenes from plays by Denker, Strindberg, Foote and Williams. The apprentices are True Binford from Iowa, Beth Sanford from Connecticut and Houstonians Nona Mewhinney and Wheade Peoples.

August 16. The Alley's success in raising more than \$900,000 for its new building is flashed on a news sign in New York's Times Square and qualifies the Alley for a \$2,100,000 Ford Foundation grant.

August 20. Lillian Murray and Debbie Dahl end their live burlesque show at the Rivoli Art Theatre at Capitol and Milam.

News August 1973

Nixon Impeachment Bill Introduced in the House . . . FDA Orders Curb on Vitamins A,D . . . Delta Jet Crash Kills 88 in Boston . . . Ford Tests Solar Car Engine . . . Divers Enter Sunken Liner *Andrea Doria* . . . Liz, Burton Plan Friendly Divorce . . . Closing of 129-Year-Old Chicken Ranch Threatened . . . Rescue Likely for Skylab 2 Crew

Houston On Stage August 1973

August 1. Glenn Ford appears at three of the five theaters premiering his latest film, *Santee*.

August 16. Theatre Under The Stars brings *Carnival* to Miller Theatre in Hermann Park for nine performances. Diane Tobola and Travis Franklin star.

August 17. *American Graffiti* opens at the Alabama with a cast of teenagers headed by Ronny Howard and Charles Martin Smith.

August 25. *A Day in the Death of Joe Egg* ends its run at the Reunion Theatre.

Theatre Suburbia closes its summer melodrama, *Deadwood Dick*.

August 30. The Houston Ballet Company of 31 dancers opens a four-performance run at Miller Theatre. The program includes *Festivo Prokofiev*, *Paquita*, *Through a Glass Darkly* and several pas de deux. ★

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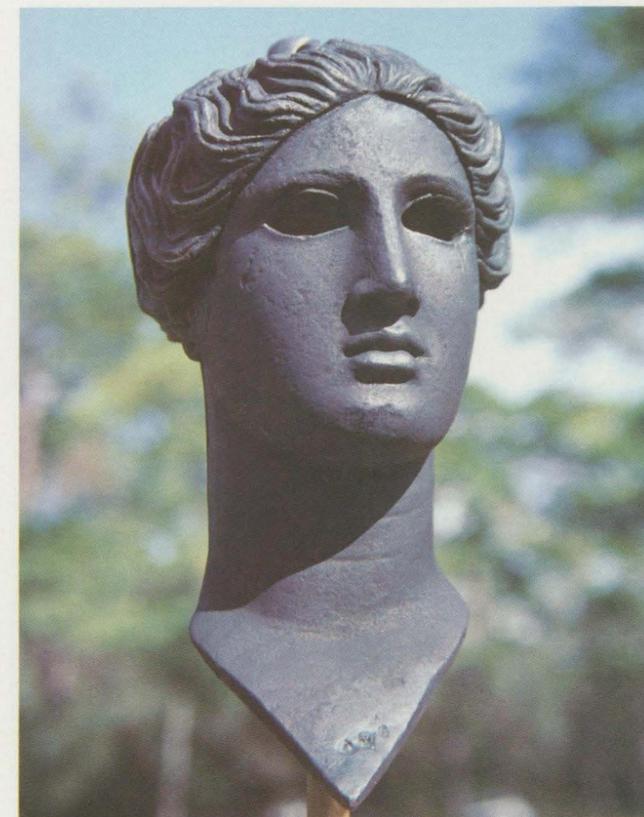
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"Young Athlete"—Reproduction of a Bronze from the Archaeological Museum, Athens

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I. M. Pei, Architect

Joan Miro's monumental sculpture, "Personage and Birds", stands in front of the 75-story Texas Commerce Tower in United Energy Plaza.



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