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MAGAZINE AUGUST 1982



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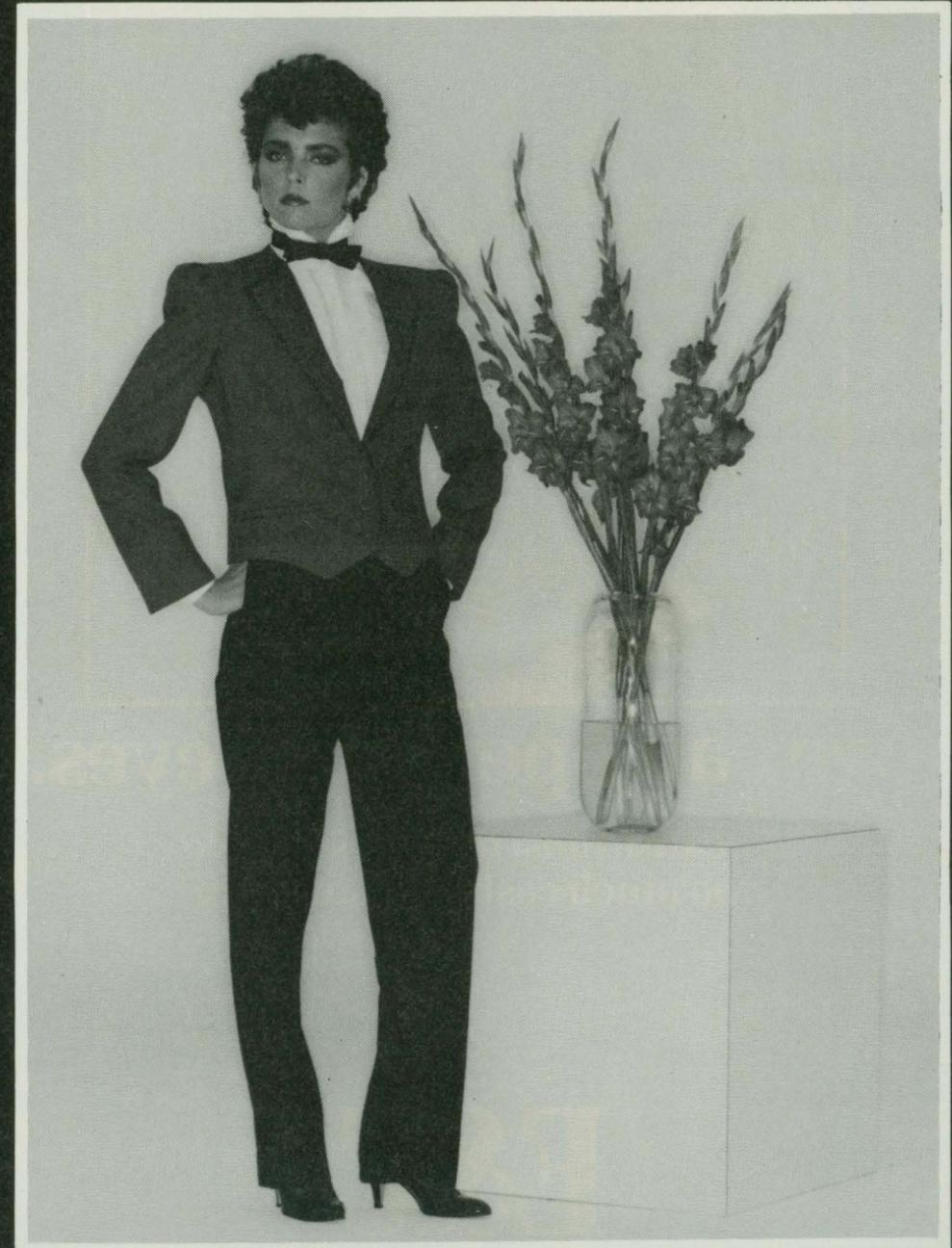
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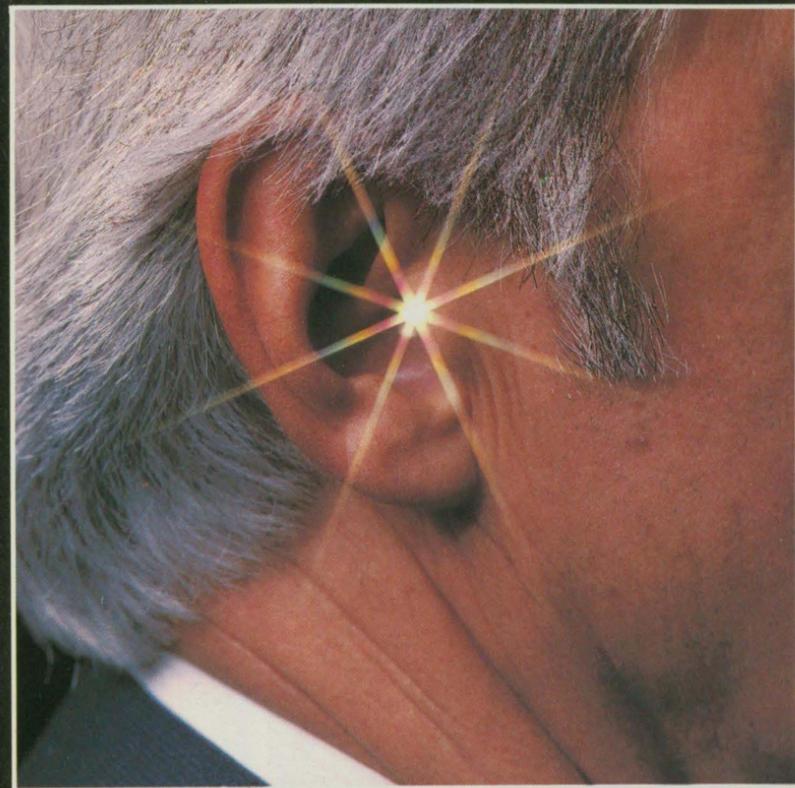
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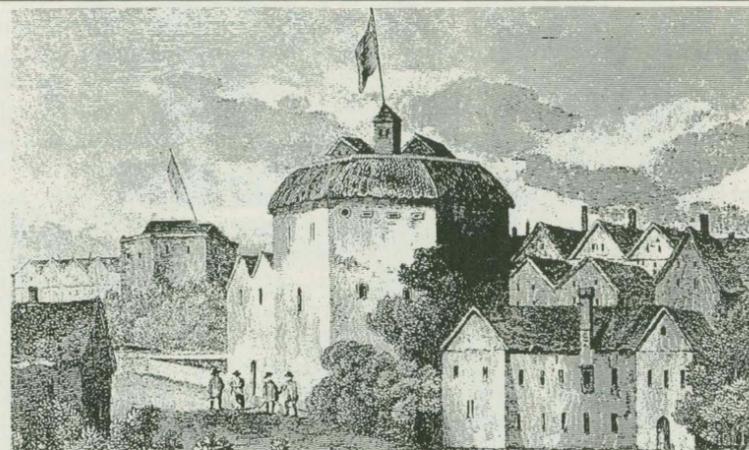
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The Houston Music, Dance and Theater Magazine, incorporating the official programs of the Gilbert and Sullivan Society of Houston, Houston Ballet, Houston Grand Opera, Houston Shakespeare Festival, Society for the Performing Arts and Theatre Under The Stars.



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CALLBOARD

"HOUSTON FOUR" TAKE TOP AWARDS AT INTERNATIONAL BALLET COMPETITION

Four dancers from Houston Ballet, who were nicknamed "The Houston Four" by an enthusiastic press, took top awards in the senior men's and senior women's divisions at the International Ballet Competition in Jackson, Mississippi, in July. Houston Ballet's artistic director, Ben Stevenson, also won the top prize for choreography. Winners were selected by a panel of 19 jurors representing 19 different countries.

Ben Stevenson and Houston Ballet principal Janie Parker both won gold medals, the highest award given at the competition, carrying with it a cash prize of \$7,500 in Parker's case, \$2,500 in Stevenson's case. Principal dancer William Pizzuto and soloist Li Cunxin (who will be promoted to principal dancer this fall) both won silver medals and cash prizes of \$5,000. No gold medal was given in any men's division this year. Rachel Beard, a member of the *corps* who will be promoted to soloist in the fall, won a bronze medal and \$1,000. In addition, Parker and Pizzuto were selected as best couple by the jurors, a distinguished group headed by Robert Joffrey of The Joffrey Ballet.

The International Ballet Competition rotates annually among four locations. The U.S. competition in Jackson is the youngest, founded in 1979. The others are in Moscow, Tokyo and Varna, Bulgaria. Janie Parker is only the third American dancer to win a gold medal at any International Ballet Competition. Amanda McKerrow, who recently joined American Ballet Theatre, was a top prize winner in Moscow in 1981. Fernando Bujones, an ABT principal, won a gold medal at Varna in 1974.

The gold medal for choreography given to Ben Stevenson in Jackson was not awarded for a particular work, but for the overall excellence of several pieces performed by the Houston Ballet entrants. Li Cunxin danced a variation from Stevenson's 1982 world premiere ballet, *Zheng Ban Qiao*, and *Just for Fun*, a *pas de deux* with Rachel Beard which was adapted from Stevenson's "L." With

Houston Ballet principal Dennis Poole (who was not an entrant in the competition) Miss Beard danced excerpts from *Three Preludes* as well as solo variations from *Cinderella* and *Peer Gynt*, all works by Stevenson. Janie Parker and William Pizzuto danced three Stevenson *pas de deux*: *La Esmeralda*, to music by Cesare Pugni; *Beim Schlafengehen*, to one of the *Four Last Songs* of Richard Strauss; and *Romance*, to a movement from Sergei Rachmaninoff's Op. 17 *Suite No. 2*.

The dancers from Houston also performed classical selections from *The Nutcracker*, *Don Quixote*, *Sleeping Beauty*, *Giselle*, *Coppelia* and *Le Corsaire*.

HOUSTON OPERA STUDIO, CALLED A "MODEL" PROGRAM, ADDS SIX NEW MEMBERS

Houston Opera Studio, a program developed by Houston Grand Opera and the University of Houston to train young American music theater artists, enters its sixth season this fall with six new members and the recognition of music educators, who have called the Studio a "model" for other college-level training programs.

Described in national publications as a well-structured pioneer program, Houston Opera Studio recently received a strong commendation from a panel of four experts in university-level music education who were invited by the University of Houston to evaluate its School of Music. A recent article in the *Houston Chronicle* quoted the consultants' description of the Studio as "a model of cooperation between the academic and professional world, providing high-quality training for young [artists] and easing the problems of career entry. This is a model which other schools are beginning to look at."

Administrator Anne Tomfohrde has expanded the Studio's administrative staff by two to handle a growing program. She has also announced the addition of six new members. Joining four returning singers — Greer Grimsley, baritone; Gwendolyn Lentz, mezzo-soprano; Herbert Perry, bass; and Stella Zambalis, mezzo-soprano — are bari-

tone James McGuire, who received his master of music degree from the Cincinnati Conservatory of Music and was formerly a member of the Central City Apprentice Program; soprano Lee Merrill from the College of Wooster, a National Merit Scholar and a finalist in this year's Metropolitan Opera district auditions; tenor Mark Thomsen from Eastman School of Music, district finalist in the 1980 Met auditions and a former Minnesota Opera Studio member; and Phyllis Treigle, a soprano from Loyola University College of Music, where she received the 1981 award for outstanding senior music major, later performing as a guest artist with the New Orleans Opera.

Tomfohrde said that Craig Bohmler will return to the Studio as coach/accompanist under Carlisle Floyd's tutelage in piano and composition, and two new non-singing members will be added: another coach/accompanist and a stage director, Grethe Holby. Holby was a guest of the Studio in May as choreographer of its production of Purcell's *Dido and Aeneas* in Wortham Theatre.

All members, said Tomfohrde, will participate in the Studio's recital series, a program of opera scenes, a full production of a music theater work and the Music Theater Workshop staging of a new contemporary work.



Gwendolyn Lentz, Greer Grimsley in *Dido and Aeneas*, 1982 Houston Opera Studio production.

Houston Opera Studio alumni are being offered contracts on a regular basis by major companies in the U.S. and abroad, Tomfohrde said, citing the successes of Erie Mills, Sunny Joy Langton, Eric Halfvarson, Constance Fee, Jennifer Ringo, Nadia Pelle, Mary Shearer, Richard Vernon and Diane Kesling. "Several currently hold Met contracts and New York City Opera contracts, and have signed with prestigious managers," she added.

Singers now leaving the program are already getting engagements, Tomfohrde said. Soprano Marilyn Jean Howell sang with the Houston Symphony Orchestra twice this summer; tenor Bruce Ford performed at Wolf Trap before embarking on an audition tour in Germany, set up by New York artist representative Thea Dispeker; and mezzo-soprano



"Hi darling... ready for tonight?
The opera, you nut.
Sorry, I'm running a bit late.
It's chilly out, so I went back and put
on my Blackglama mink.
Oh, you'll be warm enough...
just put your arm around me."

Marshall Field's
theGalleria

Susanne Mentzer sang at Tanglewood this summer and has contracts with the Houston Symphony, Dallas Opera, Milwaukee Opera and St. Louis Opera Theatre this season.

SOUTHWEST PREMIERES HIGHLIGHT 1982-83 ALLEY THEATRE SEASON

At a press conference in July, Pat Brown, artistic director of the Nina Vance Alley Theatre, announced the titles of nine plays to be presented on the Alley's two stages during the 1982-83 season. The new season marks the Alley's 36th year of continuous production.

Mrs. Brown said that the six-play Large Stage season at 615 Texas will open October 14 with the Southwest premiere of a new American comedy-drama by Elizabeth Diggs, *Close Ties*. The central character, an 84-year-old grandmother, comes to terms with dimming vitality as her family debates her future. *Close Ties* plays through November 14.

The Alley's holiday offering will be Richard Brinsley Sheridan's post-Restoration comedy *The Rivals* (November 25-January 2). Houston actress Jeannette Clift will play Mrs. Malaprop.

From January 13-February 13 on the Large Stage, the Alley will present the Southwest premiere of a recent New York and Los Angeles hit, *Nuts* by Tom Topor. The sanity hearing of a young woman provides the backdrop for this courtroom drama.

February 24-March 27 Mrs. Brown has scheduled *The Visit*, a play about revenge and greed by the Swiss dramatist Friedrich Duerrenmatt. The dates March 29-31 have been set aside for a special attraction, and April 1-2 the Alley will host the Texas Non-Profit Theatre Association Convention, said Mrs. Brown.

Pending its availability, Beth Henley's Pulitzer Prize-winning comedy *Crimes of the Heart* has been slated for April 14-May 15. The Broadway hit reveals through vignettes the eventful lives of three sisters in a tiny Mississippi town.

Closing the Alley's Large Stage season, May 26-June 26, will be a farce by Joe Orton, *What the Butler Saw*, in which a scandalous chain of events arises when a doctor tries to take advantage of a nurse's naivete.

Running concurrently with the Alley's Large Stage offerings will be a series of three plays on the intimate Arena Stage. The Arena series opens December 9 with Lanford Wilson's *Fifth of July*, a sequel to *Talley's Folly*, which was the

hit of the Alley's recent season. Set some 30 years after the period of *Talley's Folly*, the recent Broadway hit shows the children of the '60s learning to face themselves squarely in the '70s. *Fifth of July* plays through January 9.

March 10 through April 10 on the Arena Stage, the Alley will present the Southwest premiere of Amlin Gray's off-Broadway success, *How I Got That Story*. The play is a dark comedy about a young American journalist's coverage of the Viet Nam war, providing a *tour de force* of multiple roles for the lead-actor.

Closing the Arena series May 28-June 29 will be Romulous Linney's comedy-drama of snake worshippers in Appalachia, *Holy Ghosts*. Mrs. Brown said that playwright Linney will also direct the show.

For more information on the coming season at the Nina Vance Alley Theatre, call 228-8421.

STAR SOLOISTS TO LEAD SYMPHONY IN HSO SERIES

Guest conducting appearances by French hornist Barry Tuckwell, pianist Tamás Vásáry and flutist Jean-Pierre Rampal are highlights of the Houston Symphony Orchestra's "Performer Conducts" Series this season. Also appearing in the four-concert series, which features well-known instrumentalists conducting the Houston Symphony Chamber Orchestra and taking solo parts in several concerti, is the violinist and conductor Sidney Harth.

The opening program of the 1982-83 "Performer Conducts" Series spotlights French hornist Barry Tuckwell, Thursday, November 18 at Klein Forest High School and Friday, November 19, at Memorial Drive Presbyterian Church. Tuckwell will conduct Wagner's *Siegfried Idyll*, Mozart's *Horn Concerto No. 3*, Stravinsky's *Dumbarton Oaks Concerto*, Haydn's *Horn Concerto No. 1* and Ginastera's *Variaciones Concertantes*. Tuckwell will perform the solo parts of the Mozart and Haydn horn concerti.

On Thursday, December 9, at Spring High School and Friday, Dec. 10 at Memorial Drive Presbyterian, Tamás Vásáry will conduct Mozart's *Piano Concerto in G Major, K. 453*, from the keyboard. Other works on the program are Kodály's *Summer Evening* and Beethoven's *Symphony No. 4*.

Jean-Pierre Rampal leads the orchestra on Thursday, March 31, at Klein Forest High School and Friday, April 1, at Memorial Drive Presbyterian. The renowned flutist will conduct Mozart's

Overture to La Clemenza di Tito and *Symphony No. 41 ("Jupiter")* and will conduct and perform Vivaldi's *Flute Concerto No. 2 ("La Notte")* and *No. 3 ("Bullfinch")* and DeVienne's *Concerto No. 7*.

Sidney Harth conducts and performs on Thursday, May 26, at Spring High School and Friday, May 27, at Memorial Drive Presbyterian. The program includes J. C. Bach's *Symphony No. 6*, J. S. Bach's *Violin Concerto No. 2*, Mozart's *Symphony No. 29* and Respighi's *Ancient Airs and Dances, Suite No. 1*.

All concerts are at 8 PM. For more information on the Symphony's "Performer Conducts" Series, call 224-4240.

YOUNG AUDIENCES OF HOUSTON CELEBRATES 25TH BIRTHDAY, PLANS PREVIEW

This season Young Audiences of Houston is celebrating 25 years of service to the Houston arts and education communities. Founded with the belief that the arts are essential to education, YAH brings the professional artist into the classroom and makes the arts personal and accessible to more than 100,000 Houston-area students (grades K-12) each year, according to Nancy Rutherford, executive director of Young Audiences.

For the 1982-83 season Young Audiences of Houston will sponsor more than 400 programs, compared to 20 during its first year in 1957, Rutherford said. The Houston chapter of Young Audiences is now among the largest in the 36-city YAH network. Rutherford estimated that schools pay about 40 per cent of the total performance cost, but the balance comes primarily from the community through corporate, foundation, arts council and individual support.

A preview of Young Audiences' 1982-83 offerings will be presented at no charge to the public on Saturday, August 28, 9:30 AM-12:30 PM at the High School for the Performing and Visual Arts, 4001 Stanford. The 14 groups selected for this year's roster include the Aristo Piano Quartet, the Metropolitan String Quartet, Cimarron Wind Quintet, Houston Brass Ensemble, Repercussion Trio, Duo Con Brio (clarinet, piano and visual arts), harpsichordist William Volker, the Contemporary Jazz Ensemble, Jennifer Hartsfield (psaltery, song and visual arts), Texas Opera Theater, the Texas Mime Troupe, Looking Glass Theatre, Festival Ballet/USA and Space/Dance/Theater.

For more information, call 526-8955.★



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THE REELSCENE

By Stephanie von Buchau

E.T.

Steven Spielberg, director (Universal)

E.T. is the greatest Disney film ever made, and it wasn't even made by Disney, but by Steven Spielberg, who brought us such blockbusters as *Jaws*, *Close Encounters* and *Raiders of the Lost Ark*. Spielberg suffers from arrested adolescence; most of his movies are pieces of childish flummery in the tradition of the Saturday morning movie serial. *E.T.*, however, is a movie for kids of all ages, the traditional boy-and-his-dog story told without violence, hysteria or shock tactics.

"E.T." stands for "extra-terrestrial" — a small, frightened creature from outer space who is accidentally left behind when his visiting spaceship makes a precipitate departure. The creature is found by Elliott, a lonely young boy whose parents are in the process of splitting up. Elliott learns to communicate with E.T., keeps him in the closet, lets his siblings in on the secret, and in general enjoys his first "meaningful relationship."

Of course, the adults are out to spoil this innocent friendship. Mysterious government agents want E.T. for "scientific" experiments. Will Elliott and his friends be able to save the space creature from captivity? Of course they will; it would be a dirty trick to spoil such a lovely fable with an unhappy ending. All the same, there are moments of tension, humor and pathos, and I wept buckets. Henry Thomas gives a splendid performance as Elliott, and *E.T.* is a marvelous mechanical creation along the lines of *Empire Strikes Back's* Yoda. For the whole family.

STAR TREK: THE WRATH OF KHAN

Nicholas Meyer, director (Paramount)

This is a far better film than *Star Trek: The Motion Picture* because the director and screenwriters have concentrated on character and action rather than on special effects. Admiral Kirk is worried about getting old, and Spock indulges in extra-terrestrial heroics

which may, or may not, kill him off. The bantering among Scotty, Bones, Spock and Kirk has been restored to its proper prominence (there was almost none in the first movie). Ricardo Montalban is on hand, revived from one of *Star Trek's* 79 television episodes, as the space villain Khan, a hippie madman whom Kirk long ago marooned on a barren planet.

Khan steals a spaceship and a magic device which, when aimed at a lifeless planet, creates life in six days. He then comes looking for Kirk, who is taking a group of raw recruits on a training voyage in the *Enterprise*. The ensuing space battle is full of fascinating naval maneuvering. The denouement, with Spock's coffin being jettisoned into space as Scotty plays "Amazing Grace" on the bagpipes, is pure *Billy Budd*.

BLADE RUNNER

Ridley Scott, director (Ladd Company)

Hollywood has been preparing for this movie for years, as design and technology gradually have become more important than character, story or emotion. *Blade Runner* is easily the most beautifully designed movie I've ever seen, with terrific special effects and music. Set in the 21st century, it offers an apocalyptic vision of Los Angeles as one giant ghetto, existing in perpetual smog and rain, with an unbridgeable gap between the haves and the have-nots. Man has learned to make human robots, but these "replicants" are out of control and must be killed on sight by "blade runners," special assassination police.

Harrison Ford, looking grey and drawn, plays an ex-blade runner who is suborned into service once more to eliminate Rutger Hauer and his band of renegade replicants. Ford narrates the movie in the manner of Philip Marlowe, but the awkward juxtaposition of hip music and ever hipper designs with the weary existentialism of the *film noir* style is strained and phony. Ford even falls in love with a replicant (the gorgeous Sean Young), but his advances seem more like an assault than a court-

ship. Despite its beauty, this is a movie high on despair, nihilism and sadistic violence. Proceed at your own risk.

GREASE 2

Patricia Birch, director (Paramount)

I didn't care for the first *Grease* movie because neither John Travolta nor Olivia Newton-John appealed to me, but they must have appealed to someone, for that film became the all-time movie musical money maker. This retread will probably not strike the same gold, but I found its two unknown leads to be far more attractive than the glossy Travolta and the wimpy Newton-John. Michelle Pfeiffer, of the enchanting nose and beautiful blue eyes, plays Stephanie, leader of the Pink Ladies motorcycle gang. Maxwell Caulfield, in his first movie, plays an exchange student from England who falls for Stephanie and has to turn himself into a biker in order to attract her attention. Both actors are gorgeous to look at and have plenty of screen charisma. Otherwise, the music is hybrid, the dance numbers overblown and the plot non-existent.

AUTHOR, AUTHOR

Arthur Hiller, dir. (20th Century Fox)

Al Pacino is one of my favorite actors, so I wanted to like this movie much more than I did; Pacino, in fact, provides the only interest as he turns his Broadway quips into human, gut-wrenching dialogue. Israel Horowitz's slick script rushes off in too many directions (most of them cliched) as playwright Pacino's wife (Tuesday Weld) skips town, leaving him with one kid from his earlier marriage and four of her kids from three previous liaisons.

Pacino decides to keep the kids together and create a family if it kills him. It nearly does, what with Weld acting crazy, his new play in desperate need of rewriting and his leading lady (Dyan Cannon) hot for his bod. The funny lines are on a Neil Simon level, but there aren't enough of them. The plot trips over too many points of view. Pacino, dark, intense and as funny as a baby's grave, offers conviction and warmth where the filmmakers seem to have wanted glibness and yucks. You can easily see why the kids prefer him to their biological dads. ★

Stephanie von Buchau is the fine arts editor of San Francisco Magazine and the film critic for The Pacific Sun.

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CORMAN FILMS, HISTORIC PHOTOS

Ed Naha. *The Films of Roger Corman: Brilliance on a Budget*. New York: Arco, 1982. 209 pp. \$14.95 hardcover.

Back in 1956 I went to a birthday party at a film distributor's screening room and saw *Attack of the Crab Monsters*. It was a goodie. It wasn't that the crabs were so great (what did an Oklahoma kid know from crabs?), but a guy got his hand chopped off by a falling rock. That I could relate to.

About that time, urban kids like Francis Ford Coppola and Robert (Chinatown) Towne were following Corman's flicks at the Saturday matinees. Suburban kids like me had to wait for TV to recycle them. Now, with cable, you can easily run across a Corman triple feature like *The St. Valentine's Day Massacre*, *The Howling* and *Hollywood Boulevard*, these last two by second-

generation Cormanites Joe Dante and Alan Arkush and produced by Corman's New World Pictures.

So who is Roger Corman, and why should anybody be interested in him? Well, he's the tall, skinny guy waiting outside Dee Wallace's phone booth early in *The Howling*. He's a senator in *The Godfather II*. No one could call him a Hitchcock, though. His screen appearances are tributes from grateful students. ("He worked for free, too," Dante says, showing just how much a disciple he is.)

Corman has a reputation for giving young talent a chance. After all, they're energetic, imaginative and cheap. Cheap is important; Corman made most of his films on budgets in the tens of thousands of dollars, on shooting schedules of three to ten days. Some crew and casts have stayed with him as regulars, like Floyd Crosby (AA 1931 for cinematography on Robert Flaherty's *Tabu*) and Dick Miller (a thug in *St. Valentine's*, a

bookseller in *Howling*, an agent in *Hollywood Boulevard*). Others were unknowns who got known: Mike Connors, Jack Nicholson, Patrick Magee, Robert Vaughn, William Shatner, Bruce Dern.

Corman hasn't directed since 1970, when larger budgets induced the studios to cut, dub and otherwise mangle *Gas-s-s-s!* and *Von Richthofen and Brown*. Since then, he has been owner/prop. of New World, "America's Largest Independent," producing every kind of salable film except pornography and distributing the best of European art films (*Amarcord*, *Cries and Whispers*).

So what? So isn't Corman just another shlockmeister? I don't think so. It says something for the man that he has survived 28 years as a Hollywood producer, that he has had less than a half-dozen flops in all those years, that he has a loyal following of actors, crew and audience, and that he has cheated none of them. As a success in a mass medium, he might be compared to Hugh Hefner — except that Corman has never become his own movie monstrosity, but stayed real as a purveyor of real fantasy, and his lack of pretensions has endeared him to his followers. He recalls those '50s rockers who, as Brian Eno once pointed out, took an incredibly limited set of materials and did wonderful things.

Corman has always had a knack for sensing what the audience, especially a young audience, wants to see. First, they want the familiar, and that's why Corman has specialized in genre films: predominantly sci-fi/horror, but also gangster and teen movies, westerns and, at New World, "blaxploitation" films, nurse films, prison films, etc. Then, within the familiar they want the new, and Corman is adept at making switches on generic formulas. Female lawpersons are at the center of two westerns, and Corman made *Machine Gun Kelly* because he was intrigued with a gangster who didn't go out with "Top of the world, Ma!" and kablooey, but surrendered meekly to the Feds.

Corman's sense of audience accounts for the constant thrills he gives them — car chases, explosions, violence — but only in part for the humor, which he uses to enliven a generic situation. Perhaps the favorite film of Corman freaks is the horror comedy *A Bucket of Blood*, about a poor nerd named Walter Paisley (Dick Miller) whose realistic sculptures of violent death make him a hit with the Beat crowd — until the clay starts cracking off. Speculations about the film's



Beverly Garland meets the cucumber creature from *Venus* (*It Conquered the World*).

Continued on page 42

ON HOUSTON'S CENTRAL PARK

OVERLOOK SWAN LAKE.



Above, a photographic perspective of The Parklane as it will appear in early 1983, overlooking Hermann Park.

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THE PARKLANE

"THIS WOODEN O"

By Sandy Sheehy

In the early 1950s, Chicago-born actor Sam Wanamaker was in England, sharing with Jason Robards the honor of being the first American actor to play with the Royal Shakespeare Company at Stratford-on-Avon. Robards was Othello, Wanamaker Iago. One London critic said that Wanamaker played the part like a Chicago gangster; Wanamaker considered that something of a compliment.

Flush with his lifelong admiration of the Bard, the young actor decided to spend one of his days off in London visiting the site of the Globe Theatre. The Globe had been built in 1598, the year that Shakespeare's *Henry V* and *Much Ado About Nothing* opened. *Julius Caesar*, *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *The Tempest* and virtually all of Shakespeare's other plays had long runs to packed houses at the Globe before it burned down in 1613, set afire by a faulty discharge from a cannon during a performance of *Henry VIII*. Although it was rebuilt in 1614, the Puritans, who considered theater a deleterious moral influence, destroyed it again in 1644.

Sam Wanamaker was aware of the history of the famous Elizabethan playhouse, so he had no hope of finding the theater still standing. What he did expect, though, was a statue, a small park — some sort of shrine at which the English-speaking world could pay its respects.

After 30 Years, Actor-Director Sam Wanamaker Is Fulfilling His Dream and Hoping for Houston's Help

He wandered through Bankside, never an especially good neighborhood, now a warehouse district on the south bank of the Thames, across the river from St. Paul's Cathedral, the modern London theater district and the museums and palaces of Hyde Park and St. James. The streets still bore their Elizabethan names: Skin Market Place, Cardinal Cap Alley, Bear Gardens, The Liberty of the Clink. Some of the buildings even dated back to the time of Shakespeare, Marlowe and Ben Jonson — those structures which Cromwell's officials had deemed innocuous. But there was no statue, no garden, no Shakespeare museum.

On the site of the Globe Theatre

stood a brewery for Courage Ale. The building was undistinguished in its architecture, dating from the Industrial Revolution. On one side was a blackened plaque explaining the historic importance of the ground beneath. That was all.

Sam Wanamaker was horrified. He vowed to reconstruct the Globe as near as possible to its original site. Whatever distinction he achieved as an actor, he wanted that to be the legacy he left the world.

In making that pledge, Wanamaker was joining a distinguished company. During the 18th and 19th centuries, King George IV, Sir Walter Scott, Samuel Coleridge, David Garrick, William Thackeray and architect John Nash had all championed the rebuilding of the Globe. In the early 20th century, Shakespeare producer William Poel, architect Sir Edward Lutyens and Lady Randolph (Jennie Jerome) Churchill, Sir Winston's mother, took up the cause.

After World War I, an association to strengthen cultural ties between the United States and England joined the fight. Its members included then-President Herbert Hoover, Ambassador Joseph P. Kennedy, Lord Bessborough, Lord Horder and Viscount Leverhulme. World War II put an end to their plans but not to the enthusiasm shared by actors, directors, scholars and theatergoers. As compromised copies of the Globe sprang up in cities and small

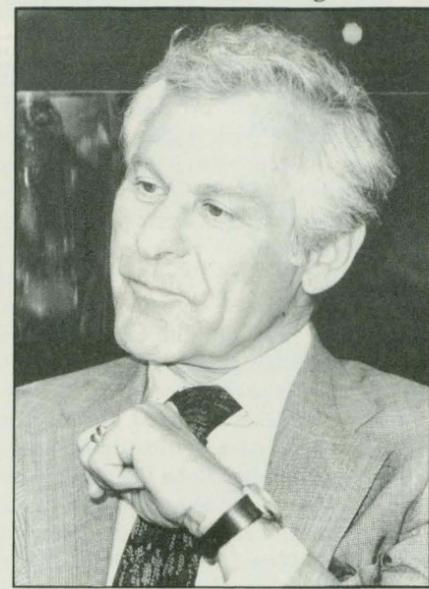
towns, as some communities began to base their economies solely on the success of annual Shakespeare festivals, it seemed all the more ironic that there was no "wooden O" (as Shakespeare called his theater) in London, in the teeming city which had first appreciated the plays for what they were — great popular entertainment.

Sam Wanamaker began by talking up his dream to everyone who would listen — to theater people, to scholars, to the nobility. Then, around 1970, he formed the Shakespeare Globe Theatre Centre and began lobbying the national and local government for cooperation. Courage was not about to donate its brewery for demolition, but there was a publicly held 2.5-acre site right on the river, just 125 yards from the original location, so close, in fact, that archaeologists predicted they might find Elizabethan theatrical artifacts buried in the urban strata.

Wanamaker had two great hurdles to overcome in his effort. The first was the suspicion that, because he was an American, and despite his dignified air and proper British accent, he might intend to turn the project into a Disneyland or a McDonald's. The second was the opinion held by some populist political elements that the Globe reconstruction was an elitist project and that the land might be better used for a public housing project. If he had been able to foresee those debates, the Bard, looking out at the groundlings throwing food and insults at each other in the uncovered pits,

would have been incredulous.

To help wing the campaign, the Earl of Bessborough, Lord Wakehurst, Countess Spencer, the Marquis of Queensbury, the Earl of Harewood, Sir Hugh Casson, architect and designer Theo



Sam Wanamaker

Crosby and a host of England's most respected actors and academics joined the fray, wooed into action by Wanamaker's charm, enthusiasm and tireless optimism, as well as by their own inclinations. In the fall of 1980, Environmental Minister Michael Heseltine approved the plan to develop the 2.5-acre site as part of a massive 50-project plan to revitalize Bankside and turn it into a focus of cultural, commercial and visitor activity.

The British government, the Greater London Council, the Borough of Southwark and the Royal Fine Arts Commission granted their permission. A

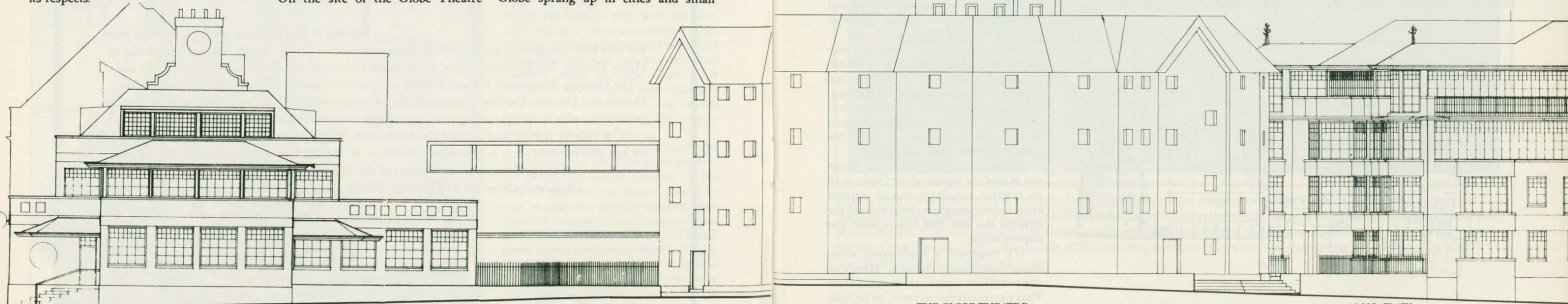
125-year lease on the prime acre on which the Globe was to stand — a piece of property valued at \$5 million — was granted "at a peppercorn rent." The Royal Family chipped in oak from their personal forest, along with Prince Philip's gracious support.

As a preliminary, Wanamaker erected a museum of the Elizabethan theater, calling it the Bear Gardens. The challenge now was mustering the resources to go from the small models housed in that museum to the full theater. Unlike other Globe replicas, the Bankside Globe's authenticity will be far more than skin deep. The theater will be based exactly on the original — open to the elements, without plumbing, electricity or modern theatrical technology. The audience will sit on hard benches or stand in the pits, as the groundlings did in Shakespeare's day. Performances will be held during daylight hours. The logic behind subjecting up to 1,500 people to this sort of inconvenience is to allow actors, directors and theatergoers to experience Shakespeare's plays as they were originally produced.

To help comply with health and fire codes, the reconstructed Globe will sit on top of a modern one-story foundation, which will house the exhibits currently contained in the temporary Bear Gardens quarters. It will also include restrooms and dressing rooms. Adjacent to the structure will be a block of flats, some of which may be rented by staff. The Wren House, an Elizabethan building adjacent to the site, will be preserved. At present, completion is scheduled for 1986.

Wanamaker estimates that the complete project will cost about \$16 million. Some of that will be contributed by

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THE PUBLIC HOUSE

THE MUSEUM

THE GLOBE THEATRE

18 NO. FLATS

industry. For example, part of the plan includes a pub and restaurant. Like most pubs in England, it will be owned and operated by a brewery (perhaps, ironically, by Courage Ale). In exchange for this profitable privilege, the brewery will be asked to build not only the pub but also a replica of Inigo Jones' Jacobean Cockpit Theater, a covered theater serving both as an exhibit hall and as a small indoor playhouse seating about 500.

Some of the cost will be borne by government and research groups. The Globe replica itself will be so authentic that the only construction materials used will be wood, mortar and thatch. As part of a construction trades training program, the government will pay some of the unskilled workers, and the Timber Research Association will contribute its efforts, testing findings on 16th century building methods.

But much of the funding will still have to come from private donors on both sides of the Atlantic, people keen to see Shakespeare's plays staged exactly as they were originally and eager to have an international center for Shakespeare studies available to the world. It is to this end that Sam Wanamaker has been traveling around the United States, in between playing the Leonard Bernsteinish conductor in *The Competition*, Goldie Hawn's father in *Private Benjamin* and a Mafia chieftain in the television movie *The Family Business*; in between directing Hal Holbrook in the Houston-based CBS movie *The Killing of Randy Webster* and Luciano Pavarotti in the San Francisco Opera production of *Aida*; in between all the commitments of an already full career.

The support he has gleaned has come from such luminaries as Saul Bellow,

Studs Terkel, Professor John Styan, Professor Charles Stattuck, University of Chicago President Hannah Gray, Broadway producer Alexander Cohen, President Ronald Reagan, Princess Grace of Monaco, Diana Rigg, Tim Curry, Sir John Gielgud and Leonard Bernstein. On April 26, 1981, Ian McKellan, the actor who later won a Tony for his role in *Amadeus*, kicked off the U.S. fundraising effort with a one-man benefit performance entitled "Acting Shakespeare." Princess Grace attended as honorary patron. Guests paid as much as \$250 apiece for their seats at New York's Broadhurst Theater. *New York Times* critic Mel Gussow hailed the show as "one of the season's few deserved standing ovations."

In the months that followed, Sam Wanamaker traveled around the United States, setting up branches of his Shakespeare Globe Theatre Centre (North America) to supplement the original organization in Chicago and the one in New York. Currently, there are active chapters in Los Angeles and Houston, and Wanamaker is working to establish centers in Canada and the Southwest.

Each of the centers has an academic focus, since the purpose of the eventual Globe Shakespeare Centre in London will be to serve as a living laboratory for classical theater, as well as a cultural attraction. The chairman of the Southwestern Regional Centre is Dr. Sidney Berger, head of the Houston Shakespeare Festival and chairman of the University of Houston Department of Drama, which has produced such successful actors as Dennis and Randy Quaid and Brett Cullen (currently starring in the upcoming television mini-series *The Thorn Birds*). Serving on the regional

advisory board with Berger are Dr. Alan Grob, chairman of the Rice Department of English; Dr. Neil Havens, chairman of the Rice Department of Drama; and Malcolm McBane, Houston's British consul.

Berger sees the reconstruction of the Globe as having a direct impact on Houston and other communities across the country. In the summer of 1981, he took a group of 50 Houstonians to the Bankside section of London; he plans to repeat the trip this coming January.

"So much of that section is still so Elizabethan in character," he says. "They were very moved."

But Berger feels that even people who can't afford to travel to London will benefit from the project because it will serve as a training ground for classical actors.

"One of the great problems we have in this country is that there's no organized training for actors and directors in classical theater," Berger explains. "And there's an enormous hunger for this training. There are 50-odd Shakespeare festivals in this country. There are specific problems of dealing with a classical script that aren't the same as dealing with Tennessee Williams. For example, when you're reading verse, you have to make it part of your being. You can't just get up there and spout poetry . . . Shakespeare is like climbing Mount Everest. If you've climbed Everest, you can climb any damn mountain."

One challenge the new Globe will present is the challenge of delivering lines outdoors, without benefit of microphones or spotlights for emphasis. Actors and directors who receive this training in London will bring it back to their communities and pass it on to others, along with the sense of tradition and the techniques for holding audience attention required on an open stage.

"There needs to be emphasis on training the actor as an instrument so he can play many kinds of music," Berger says. "I think it will also be good for the English actors who come here from the Centre to teach classical techniques, because of the newness of our country, the energy, the freshness, the daring."

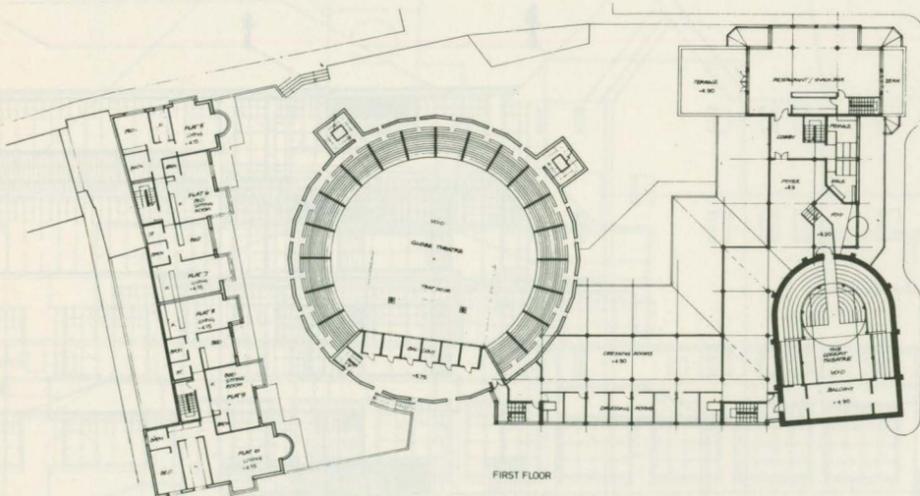
Another advantage, Berger points out, is that the replica of the Globe in all its original simplicity should impress upon theater people on both sides of the Atlantic the idea that Shakespeare was unpretentious.

"It'll engender a fearlessness about doing Shakespeare," he says. "Here's an unpretentious space as it was then. That's essential for an actor, so he links that with what went before and not with

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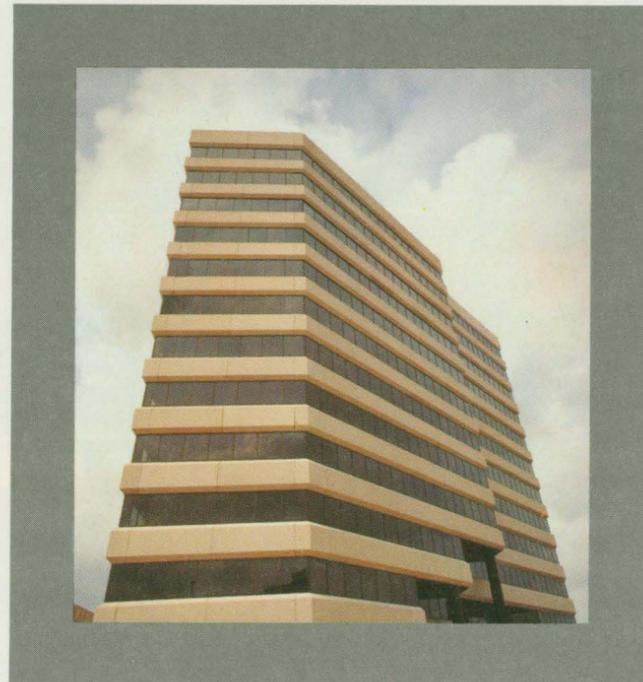


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THE HOUSTON SHAKESPEARE FESTIVAL

1982

Eighth Season

The Tempest

July 30, August 5, 7, 11, 13

Love's Labor's Lost

July 31, August 4, 6, 12, 14

Produced by

The University of Houston

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, the Cultural Arts Council of Houston and are jointly sponsored by a grant from the Texas Commission on the Arts and the National Endowment for the Arts.

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

The Houston Shakespeare Festival gratefully acknowledges special grants from Cameron Iron Works, Inc., and RepublicBank Houston.

**Governor and the Mayor
Greet the Festival**



STATE OF TEXAS
OFFICE OF THE GOVERNOR
AUSTIN, TEXAS 78701

WILLIAM P. CLEMENTS, JR.
GOVERNOR

Dear HSF Patrons:

As Governor, it is a pleasure to welcome you to the Houston Shakespeare Festival.

I know many Texans and visitors from out-of-state will enjoy the free productions in this annual event.

The Houston Shakespeare Festival, in a unique collaboration between a state university and a city government with assistance from private enterprise, has presented works of the world's greatest playwright to well over 125,000 people in the eight years of its existence. This kind of free quality entertainment is a source of great pride to me.

I hope all of you share my pride in having HSF as part of the summer arts calendar, and that you enjoy the production you will see tonight.

Sincerely,

W.P. Clements, Jr.
William P. Clements, Jr.

HOUSTON SHAKESPEARE FESTIVAL MONTH

WHEREAS, it is recognized that 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 Tempest" and "Love's Labor's Lost" will enrich the lives of all during the eighth 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. Whitnire, Mayor of the City of Houston, do hereby proclaim the month of August, 1982, 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 27th day of June, 1982, A.D.

Kathryn J. Whitnire
Mayor of the City of Houston

Individual performances have been sponsored by

**ATLANTIC RICHFIELD
FOUNDATION
THE BROWN
FOUNDATION**

**COASTAL CORPORATION
EXXON COMPANY, U.S.A.**

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The Houston Shakespeare Festival gratefully acknowledges the generosity of these organizations which have helped make these performances possible.

History of THE HOUSTON SHAKESPEARE FESTIVAL

The Houston Shakespeare Festival has attracted over 150,000 people in its seven-year history. Presented free during a two-week period each summer at Miller Outdoor Theatre in Hermann Park in downtown Houston, 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 theatre 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, films, 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, 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 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 the university's president.

As audiences continued to grow, financial support also 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 theatre. These 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

BOARD OF DIRECTORS

Mr. Scott Atlas, *Chairman*
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Mr. Mark Addicks
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Mr. John Knapp
Mr. Peter Maffitt

Miss Kit Newman
Dr. Andrew J. Rudnick
Dr. Hyman Judah Schachtel
Mr. Newton B. Schwartz
Ms. Joan Winter

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
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

The Tempest

By William Shakespeare

Directed by Cecil Pickett
Settings by Arch Andrus
Costumes by Elizabeth A. Novak
Lighting by John A. Gow
Original music by Robert Nelson
Special movement by Claude Caux



Photo by Jim Caldwell

CAST

(In order of appearance)

Sea Captain Greg Baldwin
Mariners Scott Fults, Steve Martino
Alonso, King of Naples Timothy Arrington
Ferdinand, Alonso's son Sean Hennigan
Antonio, the usurping Duke of Milan
and Prospero's brother Joseph Hammond
Gonzalo, an honest old Counsellor Richard Merson
Sebastian, Alonso's brother Alan Kimberly
Stephano, a drunken butler Jeff Bennett
Trinculo, a jester Paris Peet
Adrian, a Lord Greg Baldwin
Francisco, a Lord Steve Martino
Prospero, the right Duke of Milan James Robert Daniels
Miranda, Prospero's daughter Tina-Bess Hubbard
Ariel, an airy spirit and Prospero's slave Steven Mattila
Ariel's Band Dee Dee Green, Chuck Hudson,
Christopher Johnston, David Wayne
Caliban, Prospero's savage and deformed slave Lynn Mathis
Juno } Luisa Amaral-Smith
Ceres } Goddesses Mary Jane Buschlen
Iris } Janet DeJean

THERE WILL BE ONE 15-MINUTE INTERMISSION

THE PLOT

Prospero, the former Duke of Milan, lives with his daughter Miranda on an enchanted island. During the twelve years since they were driven from their kingdom, Prospero has mastered the magic arts and has commanded the island's spirits, Ariel and the brutish Caliban. A shipwreck caused by a mighty storm raised by Prospero brings ashore his treacherous brother Antonio (usurper of his dukedom) and the King of Naples with his son Ferdinand and his brother Sebastian. Scattering the party of castaways, Ariel leads Ferdinand to Prospero's cave, where Miranda and Ferdinand fall in love. Prospero tests the young man's love for Miranda while wicked plots develop on other parts of the island: Antonio and Sebastian contrive to kill the sleeping King of Naples, and the drunken Caliban conspires with his companions to overthrow Prospero. Although he foils their schemes, Prospero has lost his taste for vengeance. His enemies are forgiven and their ship is restored. Renouncing his magical powers, Prospero bids farewell to his beloved Ariel, who he has now set free. All prepare to return to Milan.

Love's Labor's Lost

By William Shakespeare

Directed by Sidney Berger

Settings by Arch Andrus

Costumes by Elizabeth A. Novak

Lighting by John A. Gow

Original music by Robert Nelson

Choreography by Christy Miller



Photo by Jim Caldwell

CAST

The Court of Navarre

Ferdinand, *King of Navarre* Paris Peet
Longaville } Sean Hennigan
Dumaine } *Lords attending the King* Steven Mattila
Berowne } James Robert Daniels
Don Adriano de Armado Lynn Mathis
Moth, *a page to Armado* Scott Fults

The French Embassy

Princess of France Robin Bradley
Boyet, *chamberlain to the Princess* Timothy Arrington
Maria } Shira-Lee Shalit
Katharine } *Ladies attending the Princess* Dee Dee Green
Rosaline } Tina-Bess Hubbard
Marcade, *a messenger* Andy Simpson

The Local Inhabitants

Dull, *a constable* Dennis Wells
Costard, *a clown* Jeff Bennett
Jaquenetta, *a country wench* Melanie Haynes
Holofernes, *a schoolmaster* Richard Merson
Sir Nathaniel, *a curate* Kingsley McLaren

THERE WILL BE ONE 15-MINUTE INTERMISSION

THE PLOT

The young King of Navarre and three of his friends resolve to seclude themselves within the court to study, meditate, and commune with nature. So fervent is their idealism that they forswear the company of women during the proposed three-year retreat. No sooner have the men taken their oaths to pursue this ascetic path, than the Princess of France with three ladies-in-waiting arrive on an urgent diplomatic mission. Affairs of state soon give way to affairs of the heart. Secret letters and disguises become the instruments of romance. In the midst of hilarity engendered by the local inhabitants' attempt to present a pageant for the assembly, a messenger arrives from France with somber news. Real life intervenes, and summer turns to fall.

THE TEMPEST

Source: The plot, though Shakespeare's own, was generally drawn from common tales of the time, but the subject of storm and shipwreck, survival in "nature," and return to the "civilized" world was undoubtedly suggested to Shakespeare by the widely publicized accounts of the wreck of a ship carrying British colonists to Virginia in 1609. Separated from the fleet by a mighty storm, the Sea Adventure ran ashore on the Bermudas, where "through God's providence" it "fell betwixt two rocks, that caused her to stand firme, and not immediately to be broken." The island, previously believed to be inhabited by devils and therefore "feared and avoided of all sea travellers," proved to be a gentle sanctuary. After nine months there the castaways were able to sail again for Virginia with accounts of their adventure reaching England in the autumn of 1610.

This world, says, Prospero, is Maya, a show that will shift and melt and fade as though engineered by some divine Inigo Jones . . . It is an enervating philosophy, and it seems contradicted by an energy of language that Shakespeare, even in his

more boisterous years, never excelled . . . If Shakespeare is making a poetic farewell, he is determined to show that it is volitional, not imposed by the failure of his powers. The abjuration of rough magic is made while the magic is still most potent.

Anthony Burgess

It's certain that Prospero abandons power. But not only power: he abandons all the powers of his being, even the power of enchantment, which is to say the power of becoming a poet. He has broken his staff, and Ariel will not come back. It's a pessimistic position, which makes this statement: "Now I will retire, and I have ended my power. It's yours, to go forward." Prospero has not only set aside power, he has decided to think only of his death.

Giorgio Strehler

The notion of subordination and mastery . . . is one of the things which Shakespeare is talking about . . . And I think he is also talking about, in a sense, infantilism and about the way in which maturity is only arrived at by surrendering one's claim to control the whole of nature.

Jonathan Miller



LOVE'S LABOR'S LOST

Few can remember clearly when innocence came to a sudden end, the moment at which we ask for the first time: Am I loved?

W. H. Auden

The play is full of the problem of what to do with the mind. Shall it be filled with study, or spent in society, or burnt in a passion, or tortured by striving for style, or left as it is?

John Masefield

Theirs is the word-coining genius, as if thought plunged into a sea of words and came up dripping.

Virginia Woolf (on the Elizabethans)

This young and sweet comedy is reminiscent perhaps of the last irresponsible summer of youth, when there is not a care in the world; when even pain can be enjoyed. In the final moments of the play this illusory spirit is shattered by the intrusion of reality — and the characters must face the responsibilities of life, and embark upon the disturbing process of growing up.

Michael Langham

Love's Labor's Lost is young Shakespeare's play about his peers and about their language: its use, misuse, overuse. Elizabethan England was word-mad to an amazing degree. And with good reason: the literati had a near-new, ever-expanding language to play with.

Barbara Field Nosanow

It is a protest against youthful schemes of shaping life according to notions rather than according to reality, a protest against idealising away the facts of life.

Ernest Dowden

HSF COMPANY



Berger



Dubay



Pickett



Andrus

HSF COMPANY



Novak



Gow



Caux



Nelson



Bezman



Arrington

SIDNEY BERGER, Producing Director

Founder of the Houston Shakespeare Festival and a founding member of the National Conference of Shakespeare Theatres, Dr. Berger has directed such HSF productions as *Hamlet*, *Macbeth*, *Much Ado about Nothing* and *King Lear*. He is also chairman of the UH Drama Department, where he most recently directed *Happy End*. Of his many shows at UH and other universities, four have been chosen by the USO for overseas tours. Additional Houston credits include *Grease* for Theatre Under The Stars and currently *Crime Stoppers* for Channel 13. Dr. Berger served in Europe as a specialist in drama 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. In addition to his membership on the National Shows Committee for the USO, Dr. Berger is working with actor-director Sam Wanamaker on the project to rebuild Shakespeare's Globe Theatre on its original site.

BRENDA DUBAY, Producing Consultant

After four years as associate producer of the Houston Shakespeare Festival and producer of the Children's Theater Festival, Brenda Dubay joined the Nina Vance Alley Theatre as director of development. She was formerly assistant director of the UH Office of Institutional Advancement and for three years was active in theater administration with the Texas Theater Foundation. No stranger to the stage itself, Ms. Dubay has acted professionally, performing leading roles in such plays as *The Taming of the Shrew*, *The Rainmaker*, *Playboy of the Western World* and *Joan of Arc*. She holds an undergraduate degree from the University of St. Thomas and a master of fine arts degree from UH.

CECIL PICKETT, Director

On the faculty of the UH Drama Department since 1970, Mr. Pickett has been responsible for many productions there, including *The Skin of Our Teeth*, *The Seagull*, *Lady Bug, Lady Bug*, *Fly Away Home*, and most recently *Loose Ends* and *Charley's Aunt*. For HSF his productions include *The Comedy of Errors*, *The Merry Wives of Windsor*, *Twelfth Night*, *As You Like It* and *The Merchant of Venice*. Mr. Pickett has served as acting coach for the Alley Theatre, for Houston Music Theatre and as a director on the faculty of Houston Baptist College. His professional work also includes many USO Camp Shows, summer musicals at the Casa Manana Theatre in Ft. Worth and at the Mesker Theatre in Indiana. Twice named Drama Coach of the Year by the National Forensic League, he was awarded prizes by that organization for three of his productions.

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 over 80 productions in his career, those at UH including *Man of La Mancha*, *Indians*, *The Threepenny Opera*, *The Seagull* and most recently *Charley's Aunt*. He designed the Equinox Theatre production of *Jesus Christ Superstar*, presented at Miller Theatre, and *Getting Out* for Stages. Mr. Andrus's credits also include *The Star Spangled Girl* for the Dallas Theatre Center, *Sleuth* for the opening of the Cabaret Theatre, commercials for David Berman Films, *Raisin in the Sun* for Hester House and productions for Marietta's Dinner Theatre and for Theatre Under The Stars.

ELIZABETH A. NOVAK, Costume Designer

Miss Novak designed costumes for HSF during its first three seasons. Since that time she has served five years as resident costume designer at the University of Utah and has spent three seasons with the Utah Shakespeare

Festival designing such shows there as *Othello* and *Twelfth Night*. Her credits include the production of *Calvary* for Texas Opera Theater, assignments on television, dinner theaters and live show entertainment at Astroworld. Among the over 50 productions that she has designed are *The School for Scandal*, *Mother Courage*, *Oh, What a Lovely War!* and *Camelot*. In addition to her work with HSF, she designed the 1982 season for the Children's Theatre Festival.

JOHN A. GOW, Lighting Designer

Currently on the staff of the UH Drama Department, where he created the lighting design for four of last year's productions, Mr. Gow holds a BFA degree in design from the University of Oklahoma and an MFA from Southern Methodist University. In addition to his many university productions, his credits include eleven shows at the Summer Repertory Theatre in Lubbock. While associated with SMU, Mr. Gow served as an intern under Marilyn Rennegal and Ken Billington, both lighting designers with the Dallas Opera, and designed the lighting for *Voices of Change*, produced by KERA-TV in Dallas. During his years in Oklahoma, he was lighting director for the Miss Oklahoma World Pageant, and served for two years as lighting director on all local programming for KXII-TV.

CLAUDE CAUX, Director of Combat, Mime and Stage Movement

A member of the UH Drama Department faculty, Mr. Caux has created special movement and combat sequences for HSF's *King Lear*, *As You Like It*, *A Midsummer Night's Dream* and *The Merchant of Venice*. For Houston Grand Opera his combat staging has been seen in *Don Giovanni*, *Otello*, *Die Meistersinger*, *Carmen* and *Don Carlo*. An internationally recognized fencing master, Mr. Caux taught that skill to Marcel Marceau who, in turn, instructed Caux in the art of mime. A native of France, Mr. Caux has been twice honored by the French government, receiving the *Medaille d'honneur de la Jeunesse et des Sports* and the *Palmes Academiques*. At UH in addition to performing his one-man show *Silent Fantasies*, he directed and appeared in *Mimages*, the most recent of his six productions with the UH Mime Troupe, which he established in 1975. He has also created special movement sequences for many Drama Department productions.

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 at USC with his participation in the Opera Theatre under the eminent Walter Ducloux. Composer of the music of HSF's *King Lear*, *The Merchant of Venice* and *A Midsummer Night's Dream*. 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 *The Robber Bridegroom* and *Happy End*, and has collaborated with Claude Caux and the UH Mime Troupe on a series of works for music and mime. Dr. Nelson is the pianist for the Houston Pops Orchestra.

MICHEL BEZMAN, Cover Artist

Not only has Mr. Bezman created the cover art for this Houston Shakespeare Festival edition of *Performing Arts Magazine*, he has also designed this year's HSF poster as well. An associate professor of architecture at UH, Mr. Bezman has long delighted friends with his intricately fashioned collages but only recently has "gone public" with his work. He recently has received commissions for a poster commemorating the introduction of *Houston Arts Magazine*, which combines *Performing Arts* and

HSF COMPANY



Baldwin



Bennett



Bradley



Daniels

HSF COMPANY



Fults



Green



Hammond



Haynes



Hennigan



Hubbard

Tonight! magazines, and from the Houston Symphony Orchestra for a program cover. DuBose Gallery in Houston will hold an exhibition of approximately 50 of Mr. Bezman's collages August 12-31. During the Christmas season, the Anchorage Foundation will hold another one-man show.

TIMOTHY ARRINGTON

Among Mr. Arrington's roles during his seven seasons with HSF are Gloucester in *King Lear*, Dogberry in *Much Ado about Nothing* and Polonius in *Hamlet*. His credits also include the roles of Christopher Wren in *The Mousetrap* and Hopper in *If That Mockingbird Don't Sing* for the Alley Theatre, Marley's Ghost in *Scrooge* for Theatre Under The Stars and Bobby in *Say Godnight*, *Gracie* for Stages. He has been seen in many shows at Marietta's Dinner Theatre and Equinox Theatre with frequent guest appearances in leading roles in such UH Drama Department productions as *The Bourgeois Gentleman*, *The Man Who Came to Dinner* and *The Imaginary Invalid*.

GREG BALDWIN

HSF audiences have seen Mr. Baldwin as William in *As You Like It*, Curan in *King Lear*, Lancelot Gobbo in *The Merchant of Venice* and Robin Starveling in *A Midsummer Night's Dream*. He has acted for three seasons with CTF, performed several roles for Houston Playwrights Stage, and for Theatre Under The Stars appeared as Eugene Florczyk in *Grease*. His many credits at UH include the title role in *Charley's Aunt*, Lawrence in *Loose Ends*, Roger in *Summer and Smoke* and Dr. Nakamura in *Happy End*. Mr. Baldwin has also been seen in the Columbia Pictures film *Once Upon a Spy* and has done voice-over work for several industrial films.

JEFFREY BENNETT

As a drama major at Texas Christian University, Mr. Bennett performed a wide variety of roles, including the title role in *Hamlet*, Tom in *Tea and Sympathy*, Christy in *Playboy of the Western World* and Ben in *Look Homeward, Angel*. Mr. Bennett also appeared in the role of Sir Hugh in the TCU production of *The Merry Wives of Windsor*, which was performed not only on campus but at the Odessa Shakespeare Festival's Globe Theatre. Last year's HSF audiences saw Mr. Bennett as Flute in *A Midsummer Night's Dream*.

ROBIN BRADLEY

Now in her third 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* and Cordelia in *King Lear*. She has been seen as Ilona in *Catsplay* and as Arlene in *Getting Out* for Stages and appeared in *Echelon* under Soviet director Galina Volchek at the Alley Theatre. Film and television credits include principal roles in 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 the Best Actress of the Year Award) and at Southern Methodist University include Ophelia in *Hamlet*, Lizzie in *The Rainmaker* and Rosalind in *As You Like It*.

JAMES ROBERT DANIELS

A member of the faculty of the University of Texas Drama Department, Mr. Daniels has acted with the Asolo State Theatre, Missouri Repertory Theatre, Oregon Shakespeare Festival and the Texas Shakespearean Festival. Among his roles are Casca in *Julius Caesar* (directed by Michael Langham), Roy Thurber in *Jabberwock* (directed by Alan Schneider), Vershinin in *Three Sisters*, the title role in *Macbeth* and Hal Carter in *Picnic*. His one-man show *Sam Houston: Standing in His Own Blood* has been performed at the University of Missouri-Kansas City, the University of Texas,

Asolo Stage II, and has recently been approved by the Texas Commission of the Arts for their touring arts program.

SCOTT FULTS

Most recently seen as Baby Face in *Happy End* for the UH Drama Department where he is a student, Mr. Fults has also performed a wide variety of characters in productions at Trinity University. Representative roles include the Raggpicker in *The Madwoman of Chailot*, Mortimer in *The Fantasticks*, George in *Our Town* and Puck in *A Midsummer Night's Dream*. Among his 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 television and Marty in *The Fifth Season* for the Windmill Dinner Theatre.

DEE DEE GREEN

At Newman Smith High School in Carrollton, Texas, Miss Green's roles included Sandy in *The Prime of Miss Jean Brodie*, Madame Constance in *The Madwoman of Chailot*, Robin in *Godspell* and the title roles in *Annie Get Your Gun* and *Alice in Wonderland*. She has participated in acting workshops at Lon Morris College and at the Actors' Studio in New York and was for two years in the BFA acting program at the University of Texas at Austin. At UT her roles included Christine in *Phantom of the Opera*, Scarlett in *Mescal, Mesquite and Murder* and the Chorus in *Henry V*. Miss Green has also appeared in the film *Captured* starring Peter Fonda.

JOSEPH HAMMOND

Making his debut with HSF this season, Mr. Hammond was active in theater at both the University of Southern California at Los Angeles and the University of Tennessee. In addition to acting, his theater experience includes lighting design for Strand Street Theatre in Galveston, where he also served as technical director for the 1980-81 season.

MELANIE HAYNES

Miss Haynes has been active both as a dancer and as an actress. She was a member of the Houston Jazz Ballet Company for four years, performing both in Houston and on tour. She has been seen at Chocolate Bayou Theater Co. in such roles as Mitzi in *A Murder Is Announced*, Gertrude Twine in *Rookery Nook* and Alice in *Renovations*, and for Stages she performed Maggie Malone in *Night on Bare Mountain*. Other roles include the title role in *Mother Goose*, *A Go Go* at the Music Hall, Claire in *A Delicate Balance* at Lamar University and principal roles in the Children's Theatre Festival productions of *Cinderella* and *Aladdin*. Miss Haynes has also made many television and radio commercials and industrial films.

SEAN HENNIGAN

Mr. Hennigan's interest in theater began at Plano Senior High School in Plano, Texas, where he performed many roles, including John Proctor in *The Crucible*, Charles in *Blithe Spirit*, Jesus in *Godspell* and Alceste in *The Misanthrope*. At the University of Texas he has done such roles as the Phantom in *Phantom of the Opera*, the title role in *Henry V*, Bertram in *All's Well That Ends Well*, Mr. Soldignac in *There's One in Every Marriage* and the Marquis de Posa in *Don Carlos*. His professional credits include a summer stock production of *Grease* for the Park Boulevard Players in Plano and the outdoor drama *Texas!* for the Texas Heritage Foundation in Palo Duro Canyon.

TINA-BESS HUBBARD

Currently on the faculty of the American Academy of Dramatic Art in Los Angeles, Miss Hubbard teaches fencing, movement and stage combat.

HSF COMPANY



Kimberly



Martino



Mathis



Mattila

HSF COMPANY



McLaren



Merson



Peet



Shalit



Simpson



Wells

This is her third season with HSF, and she will be particularly remembered as Phebe in *As You Like It*. At UH, where she received an MFA degree, her performances include the title role in *The Diary of Anne Frank*, Margie Lynn in *Lady Bug, Lady Bug, Fly Away Home*, and the Sweet Young Thing in *La Ronde* for Johann Wondra, guest director from the Vienna Burg Theater. Miss Hubbard received a BFA from Birmingham-Southern College, where in her senior year she studied with the Royal Shakespeare Company in London and at Oxford University.

ALAN KIMBERLY

While earning an MFA at the Florida State University/Asolo Conservatory of Actor Training, Mr. Kimberly was seen as Jerald Kozinsky in *Stand-off at Beaver and Pine* and Auguste in *Idiot's Delight* for the Asolo State Theatre. There as an understudy, he performed many major roles and created a one-man show on the subject of St. Paul for Asolo Stage II. Other credits include roles at the Hippodrome Theatre in Florida, at Wilderness Road Outdoor Drama in Kentucky and at the Huron Playhouse in Ohio. In Houston he has appeared with CTF, Chocolate Bayou Theater Co., Theatre on Wheels and Main Street Theater. Mr. Kimberly was seen last season as Snug in HSF's *A Midsummer Night's Dream*.

STEVE MARTINO

Mr. Martino has appeared for HSF in past seasons' productions of *King Lear*, *As You Like It* and *The Merchant of Venice*, and at UH was seen most recently as Jack in last season's *Charley's Aunt*. Other roles at UH include Weller in *Merton of the Movies*, Cleante in *Bourgeois Gentleman*, Hal in *Picnic*, Fritz in *I Am a Camera* and John in *Summer and Smoke*. Other appearances include Hennessey in *Dames at Sea* and Crow in *The Tooth of Crime*. Television and film credits include the *Crime Stoppers* series for Channel 13 and the major films *Three Days of the Condor* and *Urban Cowboy*.

LYNN MATHIS

Mr. Mathis in his 1980 appearances with HSF performed the roles of Edmund in *King Lear* and Jacques in *As You Like It*. Last summer for the Colorado Shakespeare Festival he was seen as Casca in *Julius Caesar* and Vincentio in *The Taming of the Shrew*, and last season's audiences at the Dallas Theatre Center saw him as Montfleury in *Cyrano de Bergerac*, Kutusov in *War and Peace* and Albert in *Pigeons on the Walk*. His credits include the roles of Caliban in *The Tempest* and the Ghost in *Hamlet* for the Fort Worth Shakespeare Festival and Loby in *The Visit* and Burgundy in *King Lear* at the Pacific Conservatory of the Performing Arts. He has also performed with the Children's Theater Festival in Houston.

STEVEN MATTILA

Now in his fourth season with HSF, Mr. Mattila will be remembered for such roles as Ariel in the 1976 production of *The Tempest*, Osric in *Hamlet*, Egeon in *The Comedy of Errors* and Conrade in *Much Ado about Nothing*. Among his many roles for the UH Drama Department, where he received a BA degree, are Lucky in *Waiting for Godot*, Richie in *Streamers* and Alan in *Equus*. For the past three years Mr. Mattila has lived in New York City, where he currently studies acting with Michael Kahn and Nikos Psacharopoulos in the professional program at the Circle-in-the-Square on Broadway. Off-off-Broadway, he has appeared as Michael in *A Breeze from the Gulf* and the Young Gentleman in *La Ronde*.

KINGSLEY McLAREN

Mr. McLaren, a professional singer, studied voice at the Guildhall School of Music in London and received first place and a scholarship in a competition held by the Dunedin Opera Company in New Zealand. His many London performances include appearances in the Palladium musical

production of *Hans Andersen*, both in the city and on tour. In addition to regular performances during the season with the Southwark Orchestra and Singers of London, he made four Belgian tours as bass soloist with the organization. Also in Belgium, he was a soloist in the *Messiah* at the Westende Festival. Mr. McLaren's credits include performances with Houston Grand Opera during the 1980 season.

RICHARD MERSON

Coming to Houston from a very active career in England, Mr. Merson's credits for his many West End productions include *Oliver!* (four productions), *Romeo and Juliet*, *Hamlet* and *West Side Story*. In addition to his stage work he has done many feature films such as *Mogambo*, *The Mudlark*, *Exodus*, *The Pink Panther* and *Ryan's Daughter*, and in television his long list of credits includes *A Tale of Two Cities* and *Billy Liar* in addition to appearances on *The Benny Hill Show*. Although spending much of his time these days as a writer, Mr. Merson has performed frequently for Stages in productions of *South Jetty*, *Crazy Crazy Papa*, *No Exit*, *Whose Life Is It Anyway?*, *Boy Meets Girl* and *Bent*.

PARIS PEET

Mr. Peet for the past two seasons has been an apprentice with the Alley Theatre, where he has been seen in such roles as Michael in *Boys in the Band*, John Jo Muligan in *Bedtime Story*, the Apothecary in *Romeo and Juliet* and Muff Potter in *The Adventures of Tom Sawyer*. While he was a theater major at the University of Delaware and at American University, his roles included Christy Mahon in *Playboy of the Western World* and Brindsley in *Black Comedy*. He has also been seen with the Bacchus Cabaret Theatre in Newark, Delaware, the Delaware Theatre Company, Holloran House Cabaret Theatre in New York City and Grendel's Lair Cabaret Theatre in Philadelphia.

SHIRA-LEE SHALIT

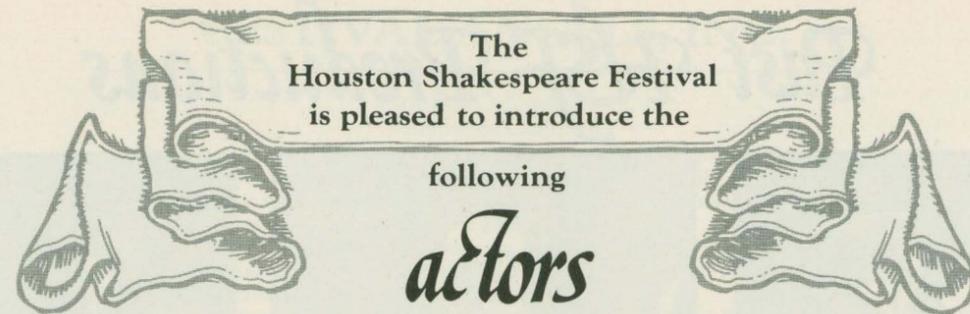
A student at the High School for the Performing and Visual Arts in Houston, Miss Shalit has been seen there as Mrs. Candour in *School for Scandal*, Masha in *The Seagull*, the Waitress in *Working* and as a chorus member in *Dames at Sea*. At the Music Hall she appeared as Belinda in *Scrooge* and Louisa in *The Sound of Music*, and for Theatre Under The Stars she performed the role of Evil Eye Fleagle in *Li'l Abner* and Anita in *West Side Story*. Miss Shalit is originally from South Africa, where she studied at the Brickhill-Burke School of Theater and was a member of *The Sound of Music* touring company in the role of Brigitta.

ANDY SIMPSON

A newcomer to the Houston Shakespeare Festival, Mr. Simpson is currently a drama major at the University of Houston. Among the roles he has performed at UH are Brassett in *Charley's Aunt*, Clive in *I Am a Camera*, Russell in *Loose Ends*, the Music Master in *The Bourgeois Gentleman* and Joe Pendleton in *Heaven Can Wait*.

DENNIS WELLS

Among the roles Mr. Wells has performed in his eight seasons with HSF are Verges in *Much Ado about Nothing*, Adam and Sir Oliver Martex in *As You Like It* and Old Gobbo in *The Merchant of Venice*. A drama major at the 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 appearances with the Alley Theatre include the roles of D'Artagnan in *Cyrano de Bergerac*, Moisha in *The Wall* and Capulet in *Romeo and Juliet*. Mr. Wells, a frequent guest artist at UH, has also been seen in the role of Orgon in *Tartuffe* for Stages and appeared in *Sugar* and *Fiddler on the Roof* for Theatre Under The Stars.



- **LUISA AMARAL-SMITH** has been a member of the Six Flags company for two seasons and currently performs as lead singer with the Houston band Midstream. She made her national television debut on the Dinah Shore Show in 1979 and is currently a student at UH, where she is a senior.
- **MARY JANE BUSCHLEN** is a drama major at UH and has appeared in many shows there including *Summer and Smoke* and *Happy End*. Since she moved to Houston in 1979 she has also been seen at the Windmill Dinner Theatre. In her native Bermuda, she received extensive training in ballet.
- **JANET DeJEAN** recently earned an associates degree in theater from Lon Morris College, where her roles included Lucia in *Black Coffee* and Emily in *Ten Little Indians*. She is now completing her third summer with CTF as Box Office Manager, and in the fall she will continue her education at Boston University.

- **CHUCK HUDSON** recently completed his freshman year at UH, where he has been particularly active with the Mime Troupe. His most recent production at the university was *Mimages*, and he also appeared last season for the Houston Grand Opera in *La Perichole*.
- **CHRISTOPHER JOHNSTON**, an acting and directing major at Boston University, was seen there most recently as Dr. Dobinsky in *Orpheus Descending*. At Lon Morris College, where he began his theater training, he appeared in such plays as *The Comedy of Errors*, *A Midsummer Night's Dream* and *Summer and Smoke*, and for Southwest Summer Musicals he was seen in *Damn Yankees*.
- **DAVID WAYNE**, another student in the UH Drama Department, has performed in several productions of the Children's Theatre Festival. He has appeared as a dancer for Theatre Under The Stars in *My Fair Lady*, *Scrooge* and *The Music Man* and for Equinox Theatre in *Jesus Christ Superstar*.

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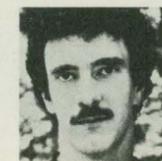
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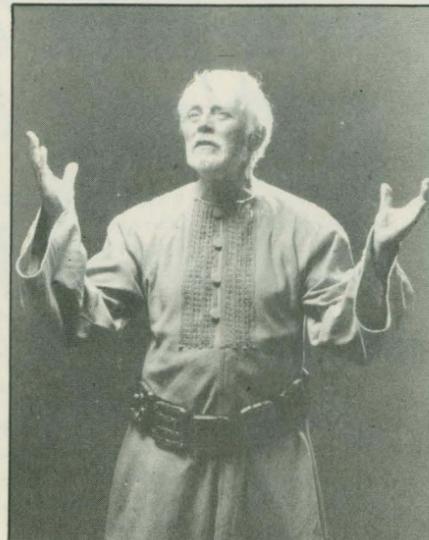


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Past HSF Productions



Robin Bradley as Rosalind and Robin Moseley as Celia in *As You Like It* — 1980.



Dan O'Herlihy as Lear in 1980 Houston Shakespeare Festival production of *King Lear*.



Kate Connelly as Regan and Robin Moseley as Goneril in *King Lear* — 1980.



Cynthia Wood as Hermia and Dusty Winniford as Lysander in 1981 production of *A Midsummer Night's Dream*.

HSF SCHEDULE OF EVENTS

July 30 — THE TEMPEST • July 31 — LOVE'S LABOR'S LOST

On these opening nights, festivities include: • Pre-show music by Alpine Brass Quintet • Picnic by Butera's • Transportation to Miller Theatre from Butera's • T-Shirt and Poster Sales (also available August 6 & 7)

August 1-31 at the Houston Central Public Library — FREE. Folger Shakespeare Library Traveling Exhibit. Lunch Bunch Play Preview (August 2, 12:15-12:45)

Special Thanks to Houston Stage Equipment Corporation for special photographic effects, the University of Utah for costume accessories, the Nina Vance Alley Theatre for properties, Channel 26 for preparation of public service announcements, and Gulf Printing Co. for the production of posters. Appreciation is also extended to musicians Geoffrey Day, Kim Robinson, Marcia Ryan, Marcie Brown, Dennis Mease, Paul Mott, Alpha Gonzalez, Joan Lovvorn, Lynlee Alley, and members of the Houston Balalaika Society.

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Founder & Chairman

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

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

Activities coming up to which all Angels are invited are the reception for the opening of the Folger Shakespeare Library Traveling Exhibit at the Houston Public Library from 3-5 PM on August 1, the director's reception at the Autry House at 6-7:30 PM on August 7, and a fall reception for the opening of a major exhibit of theatrical art (details to be announced at a later date).

Individuals interested in joining the Festival Angels are encouraged to contact: Carolyn Keenan, Vice-President for Membership/Development, Festival Angels, Inc., Drama Dept., University of Houston, Houston, TX 77004.

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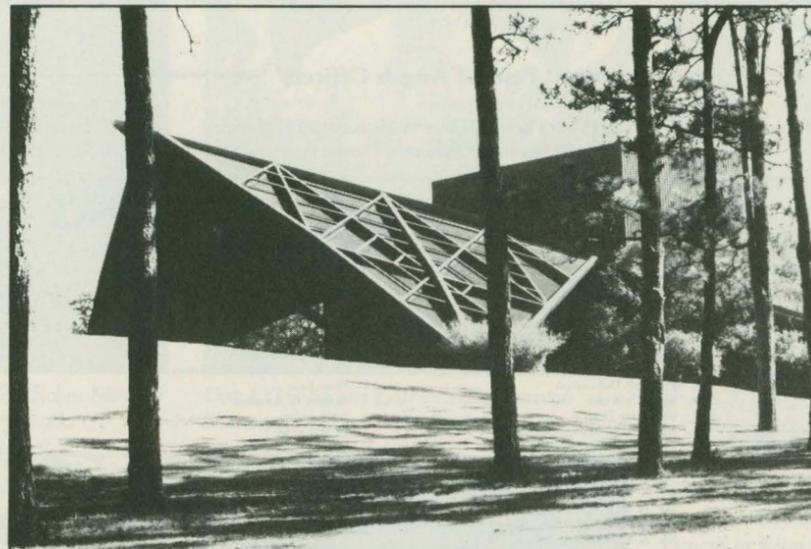
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RECORDINGS

SPOKEN

CHARLES DICKENS' "NICHOLAS NICKLEBY" (EXCERPTS) READ BY ROGER REES: *Roger Rees; directed by Linda Morgenstern. Caedmon TC 1702.*

SIR JOHN GIELGUD READS EXCERPTS FROM EVELYN WAUGH'S "BRIDESHEAD REVISITED": *Sir John Gielgud; text abridged for recording and produced by Peter Orr. Caedmon Soundbook Recording SBR 501 (three discs).*

These new Caedmon releases are enjoyable souvenirs of two of the more notable entertainment events of the season just ended: the Royal Shakespeare Company's marathon production of *Nicholas Nickleby*, which played Broadway last winter and won Roger Rees, as Nicholas, a Tony; and the Granada Television mini-series *Brideshead Revisited*, the sleeper hit of the year on PBS.

The excerpts from *Nickleby* are based on Dickens' own reading version, which centered around the Squeers family. (In the novel Squeers is a sadistic Yorkshire schoolmaster whose boarding school is a repository

for unwanted children — Dickens' book was instrumental in putting such brutal institutions out of business.) Rees is a superb reader who differentiates vocally among the various characters such as Dickens himself is said to have done in his own readings. Rees is equally impressive in descriptive passages; the section dealing with the crippled Smike and the other abused and starved children is especially moving. Fans of the Broadway production, however, may be disappointed at the omission of the Crummies troupe, the spectacularly untalented family of actors through whom Dickens satirized the whole theatrical profession.

Omissions also plague the *Brideshead* album, although three discs (as opposed to *Nickleby's* one) offer producer Peter Orr the opportunity to at least suggest the scope of Waugh's novel. But where is Anthony Blanche's speech on charm as "the great English blight" and his devastating appraisal of Charles' "unhealthy pictures"? Also gone are Boy Mulcaster and the pathetic German companion of Sebastian's North African decline, while Mr. Samgrass and Celia are given scant mention. Recreated in full, how-

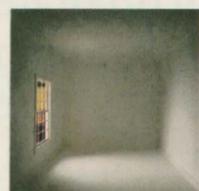
ever, are Charles, Sebastian, Julia, Bridey, Cordelia and Rex, and to a lesser extent, Lord and Lady Marchmain. Anthony is allowed to keep his monologue on the Marchmain "curse" but not his stutter, which is introduced at his entrance, then dropped.

Gielgud, surprisingly, is a much less theatrical reader than Rees, but equally captivating; the album's six sides go very fast. The centerpiece of the set, of course, is the pair of dinner scenes involving Charles' exasperating father, the part Gielgud played in the TV series. Unseen, he is still just as funny.

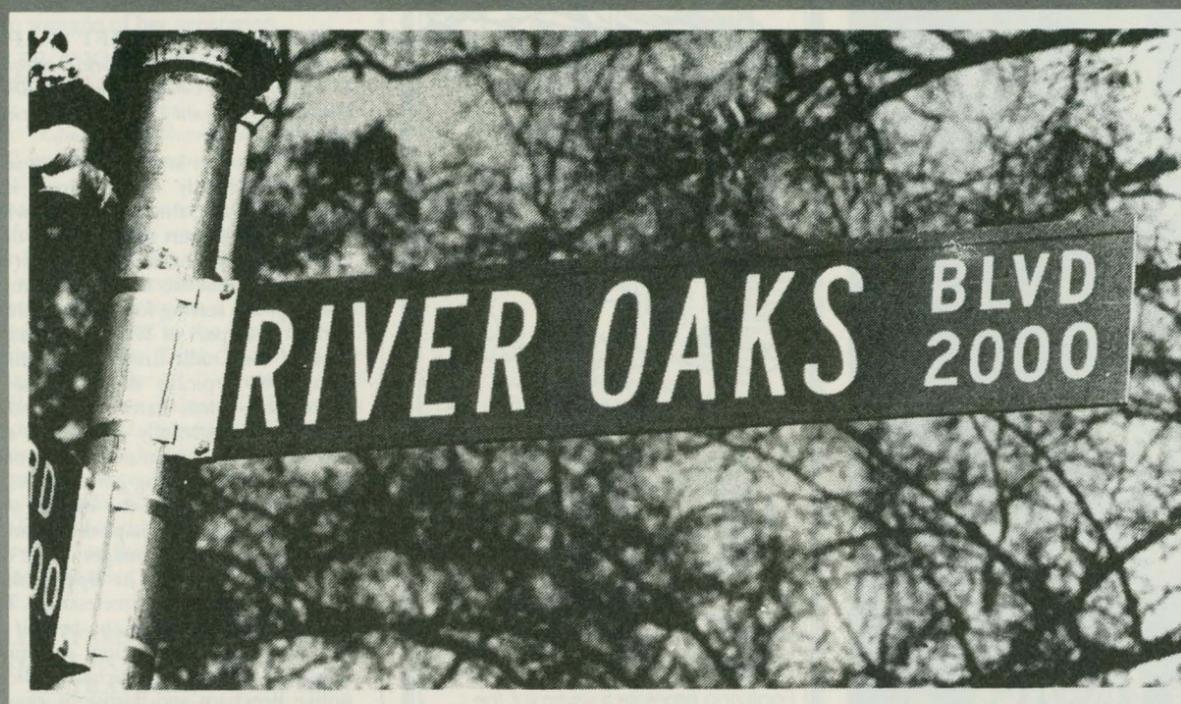
CLASSICAL

RAVEL "L'ENFANT ET LES SORTILÈGES (THE CHILD AND THE ENCHANTED THINGS)": *Susan Davenny Wyner, soprano; Jocelyne Taillon, mezzo-soprano; Jane Berbié, mezzo-soprano; Arleen Augér, soprano; Jules Bastin, bass; Philippe Huttenlocher, baritone; Philip Langridge, tenor; other soloists; Ambrosian Opera Chorus; London Symphony Orchestra, André Previn conducting. Angel Digital DS-37869.*

The gossamer texture and cool, French sonorities of Ravel's little opera suit conductor André Previn to a T, and the brilliant digital sound reveals more detail than ever in a score singularly rich in detail. The record has only one serious flaw — the ragged, matronly singing of Susan Davenny Wyner in the central role of the Child; a boy soprano could have done a better job. The rest of the soloists are delightful — most take two or three roles apiece and sing them with flavor and wit. The Ambrosian Chorus lives up to



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its name; their lucid ensemble work in the (usually muddy-sounding) fracas in the garden scene is a revelation. Wyner's performance notwithstanding, this recording should win new friends for a delicious score.

DELIUS "SEA DRIFT"/"APPALACHIA": John Shirley-Quirk, baritone; London Symphony Chorus; Royal Philharmonic Orchestra, Richard Hickox conducting. Argo ZRG 934.

Some listeners are made almost seasick by Delius' endlessly modulating, languidly chromatic music; there are others who relish it like a rich dessert or a hot bath or a vacation in some panoramic spot, and it is to the latter group that this record is recommended. *Sea Drift* is a setting for baritone, chorus and orchestra of part of Walt Whitman's poem "Out of the Cradle Endlessly Rocking." The composer's typically dense choral writing makes the words hard to understand, but Argo has thoughtfully provided a complete text. *Appalachia* is an orchestral tone poem evoking life in a long-gone America. Both scores are steeped in the natural world, of which Delius was perhaps the greatest painter in music. Water imagery (the ocean in *Sea Drift*, the river in *Appalachia*) contributes to a sense of timelessness. The performances, which have the benefit of first-rate sound and packaging, are quite fine, although conductor Richard Hickox — unlike Beecham and Barbirolli, two notable champions of the composer — never seems to find the music's spine.

ELISABETH SCHWARZKOPF, THE EARLY YEARS — MOZART ARIAS, OPERA ARIAS AND DUETS, MUSIC FROM VIENNESE OPERETTA, LIEDER AND SONG: Elisabeth Schwarzkopf, soprano; Irmgard Seefried, soprano; other soloists of the Vienna State Opera; Vienna Philharmonic, Josef Krips/Herbert von Karajan/Karl Böhm conducting; Chorus and Philharmonia Orchestra, Josef Krips/Alceo Galliera/Issay Dobrowen/Herbert von Karajan/Otto Ackermann conducting; Gerald Moore, piano; Karl Hudez, piano. Angel/EMI ZDX-3915 (four discs, mono).

This lavish set contains recordings made between 1946 and 1955, many of them unavailable for more than a decade. The collection opens with a young, nervous but abundantly gifted Schwarzkopf in her first outing in front of the mikes, singing three of the most difficult coloratura arias Mozart ever composed; it continues with duets from *Rosenkavalier* and *Hansel and Gretel* with the lovely Irmgard Seefried — a match made in heaven — and some arias not usually associated with Schwarzkopf, including a treasureable "Depuis le jour" from *Louise*. The fifth and sixth sides find her already firmly ensconced in the territory that was to be hers for another 20 years, as though by divine right: the German *lied*. Sides seven and eight are taken up by selections from a notable series of complete operetta recordings she made with the conductor Otto Ackermann, and here she is at her most bewitching, her timbre distinctive, her style impeccable. There is no point in repeating all the encomiums that have been uttered about her art, and these famous performances in particular; nor is there any point in going on at length

about her calculated manner, which at any rate is less apparent here than in her later recordings when she had more art than voice. Suffice it to say that this is an indispensable album for any collector of vocal treasures. More than any other document, it explains why Schwarzkopf was the greatest German soprano of her generation.

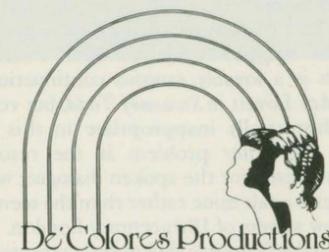
MAHLER "SYMPHONY NO. 2 IN C MINOR ('RESURRECTION')": Edith Mathis, soprano; Doris Soffel, mezzo-soprano. London Philharmonic Orchestra, Klaus Tennstedt conducting. Angel Digital DSB-3916.

Tennstedt as an interpreter is deeply respectful of Mahler's markings and shows that can be done without inflating or personalizing this already expressive score. From the intense first movement, a meditation on the funeral of a hero, to the rapt "Urlicht" (exquisitely sung by Doris Soffel) to the overwhelming "Day of Judgement" and choral finale, this is a mainstream but totally convincing account, superbly played and engineered. Although the *Second Symphony* has been lucky on records, with notable versions by Abbado, Klemperer, Mehta, Solti and Walter still in the catalogue, no one who has invested in the other symphonies in Tennstedt's Mahler cycle will want to pass this one up.

MIRELLA FRENI AND LUCIANO PAVAROTTI IN ARIAS AND DUETS FROM "LA TRAVIATA," "WERTHER," "I VESPRI SICILIANI," "LA GIOCONDA," "LA FILLE DU REGIMENT," "L'ELISIR D'AMORE," "L'AFRICAIN," "MEFISTOFELE" AND "L'AMICO FRITZ": Mirella Freni, soprano; Luciano Pavarotti, tenor; Orchestra dell'Ater, Leone Magiera conducting. London Jubilee JL 41009.

This record derives from a live concert in Bologna. Although no date is given, pre-1980 would be a good guess, judging from the excellent state of the tenor's voice, its freshness and life. We have here a Pavarotti who is less the wind-up media phenomenon, more the Italian boy singing for the folks back home. Freni is also in top form and obviously comfortable with this audience, which is just as obviously thrilled to be present. One highlight of the album is an enchanting "Cherry Duet" from *L'Amico Fritz* that bears comparison with the classic Schipa/Favero and Tagliavini/Tassinari versions. "Cielo e mar" from *La Gioconda* is also noteworthy as the freest and least tentative of Pavarotti's several recordings of that aria. One might quibble with Freni's generalized approach to the *bel canto* items, or her over-ambitious choice of the "Bolero" from *I Vespri Siciliani*, or the scrappy accompaniments; but at Jubilee's low price, this album is an outstanding buy. — S.H.

GAY-GAMLEY "THE BEGGAR'S OPERA": Kiri Te Kanawa, soprano; Joan Sutherland, soprano; James Morris, bass-baritone; Angela Lansbury; Regina Resnik, mezzo-soprano; Ann Murray, mezzo-soprano; Alfred Marks, baritone; Anthony Rolfe Johnson, tenor; Stafford Dean, bass; Alfred Marks, bass; other soloists; London Opera Chorus; National Philharmonic Orchestra, Richard Bonyngue conducting. London Digital LDR 72008 (two discs).



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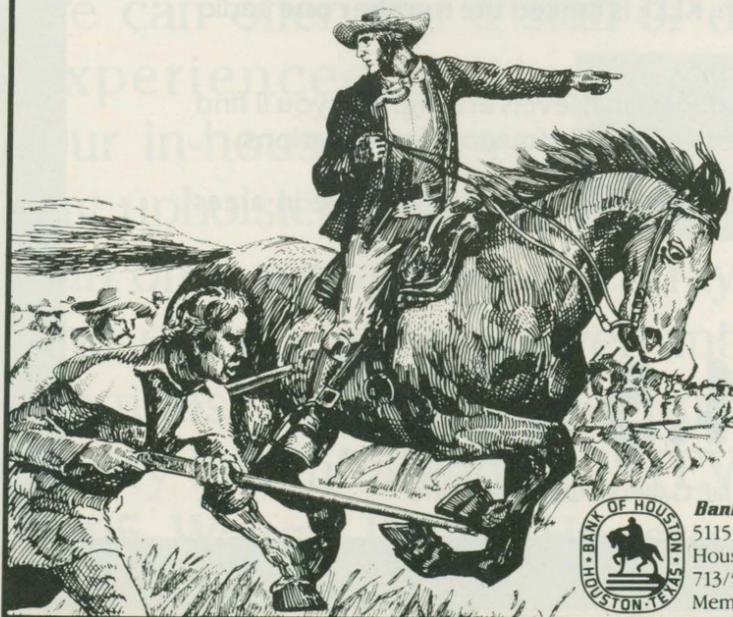
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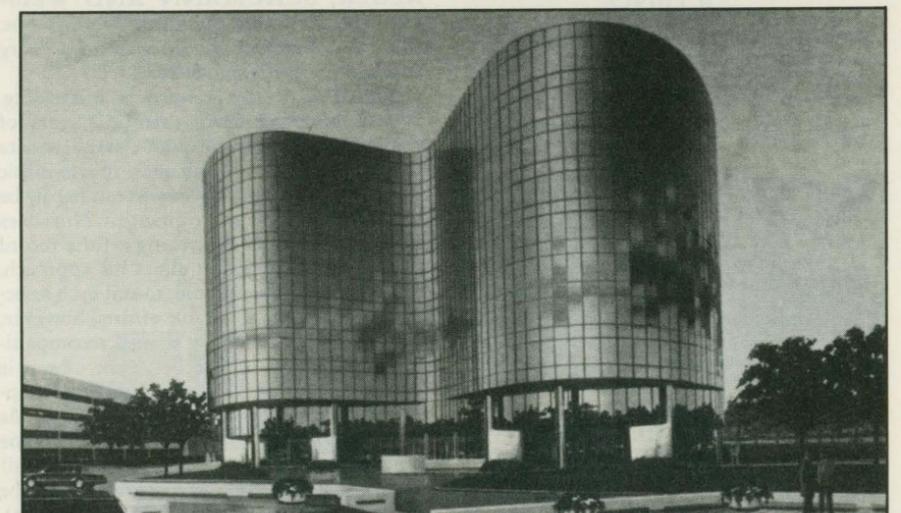
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Though 254 years old, *The Beggar's Opera* seems contemporary due to its cabaret-style presentation here and the tale's timelessness. Only two things mar this London package: one is Angela Lansbury's Mrs. Peachum, which is a lovably raucous continuation of her Mrs. Lovett in *Sweeney Todd*, but vocally and historically inappropriate in this context; the other problem is the resonant acoustic used for the spoken dialogue, which suggests a salt mine rather than the teeming, narrow streets of 18th-century London.

Douglas Gamley's thoughtful orchestration and the adaptation and direction by Anthony Besch help the predominantly operatic cast tread nimbly between Drury Lane and Convent Garden, the proceedings being neither musical comedy nor grand opera but a finely tuned sample of English ballad opera, interspersing satirical songs with cynical dialogue.

Of the soloists, only James Morris (Macheath) lacks conviction. His speech is more Park Avenue via the South Bronx than pseudo-Park Lane; his virile bass-baritone, however, redeems him. The treat here is in the pairing of Te Kanawa (Polly) and Sutherland (Lucy). Deliciously saucy they are, with Dame Joan relishing the opportunity to let her hair down. Dean (Lockit), Marks (Peachum) and Resnik (Mrs. Trapes) are also zesty characters, although Resnik has lost much vocal velvet.

No performer biographies are included in the set, yet London did find room for a two-page dissertation on digital recording. That's a questionable listener service.

THE ROMANTIC HORN — WORKS BY CHERUBINI, KALLIWODA, REGER, SCHUMANN AND WEISMANN: *Hermann Baumann, French horn; Munich Philharmonic, Marinus Voorberg conducting. Arabesque 8084.*

The title of this release is misleading. Works spanning more than 130 years of music history, from the quasi-classical sonata of Luigi Cherubini to the quasi-movie-music concertino of Julius Weismann can hardly be grouped together as "romantic." Nor does Baumann perform everything on the record in a romantic style, but alters his approach, as a sensitive artist should, to suit each selection. Despite his estimable efforts, however, and despite the carefully shaped accompaniments of Marinus Voorberg, the album is disappointing due to the poverty of the repertory. Except for the jaunty Kalliwoda *Introduction and Rondo* (marred by some breathlessness and an occasional tubby sound) and the witty Reger escapade (perhaps the best performance for its deftness and clarity), there is little excitement here. The Schumann is pretty dreary, and the Weismann piece alternates crashing climaxes with long stretches of somnolent composition. Baumann deserves better. — H.D.K.

CHOPIN "SONATA IN G MINOR FOR CELLO AND PIANO, OP. 65"/"INTRODUCTION AND POLONAISE IN C MAJOR, OP. 3"/SCHUMANN "ADAGIO AND ALLEGRO IN A-FLAT MAJOR, OP. 70": *Mstislav Rostropovich, cello; Martha Argerich, piano. DGG 2531 201.*

SCHUMANN "PIANO CONCERTO IN A MINOR, OP. 54"/"CELLO CON-

CERTO IN A MINOR, OP. 129": *Martha Argerich, piano; National Symphony Orchestra of Washington, D.C., Mstislav Rostropovich conducting (PIANO CONCERTO)/Mstislav Rostropovich, cello; Leningrad Philharmonic Orchestra, Gennady Rozhdestvensky conducting (CELLO CONCERTO). DGG 2531 357.*

A dream combination: Rostropovich and Argerich are both bold, vibrant personalities gifted with stupendous techniques and inexhaustibly fertile imaginations. Since Rostropovich is something of a triple threat as cellist, conductor and pianist, the possibilities for their collaboration are next to limitless.

The most remarkable thing about this partnership, however, is its effortless give and take, stemming from utter unanimity of purpose. Listen, for example, to the opening of the Chopin polonaise, where Rostropovich sings forth exultantly as Argerich takes off in a blaze of fireworks. Balance, phrasing and spirit are so perfect that you have the impression that both parts, contrasted as they are, are being played by the same musician. Every note here is fired with this transcendent artistry, and the result is one of the greatest chamber music records ever. One wishes only that the shorter side had been filled out with one more piece — the Op. 73 *Fantasiestücke* of Schumann or the Chopin *Grand Duo*. Next time, perhaps.

The other disc is no less overwhelming, but its contents have already been around for several years (Op. 54 coupled with the Chopin F-minor concerto, Op. 129 with the Tchaikovsky *Rococo Variations*). In any case, not even the maltuned solo instrument can dim the splendor of the piano concerto, in which Argerich combines the passion of Cortot and the elegance of Lipatti. Rostropovich's enormous tone cuts easily through the thick scoring of the cello concerto, and Rozhdestvensky matches him note for note in capturing the unpredictable changes of mood that fill the creations of Schumann's final years.

LISZT "LATE PIANO WORKS" — "UNSTERN"/"SCHLAFLOS"/"MOSONYIS GRABGELEIT"/"CSÁRDÁS MACABRE"/"AUX CYPRÈS DE LA VILLA D'ESTE (1)"/"LES JEUX D'EAU À LA VILLA D'ESTE"/"SUNT LACRYMAE RERUM EN MODE HONGROISE"/"SCHLUMMERLIED (FROM 'WEIHNACHTSBAUM)"/"VALSE OUBLIÉE NO. 1": *Alfred Brendel, piano. Philips 9500 775.*

Despite the adulation that Liszt enjoyed, his last years were darkened by pessimism and profound discontent, which found expression in his compositions. The representative pieces here are by turns eerie, violent, brooding, ethereal and heroic. They are also prophetically experimental, pointing the way to such disparate creators as Bartók, Mahler, Schoenberg and Debussy, even Scriabin.

Brendel seems an unlikely choice for such exotic music, but he plays it stunningly, showing far greater involvement and rhythmic flexibility than in the past and producing great cascades of solid, bronzen sonority. Perhaps he will record a sequel featuring such works as the *Berceuse, En rêve* and

Nuages gris. I hope, though, that the engineers serve him better next time. Here they have produced a grotesque example of the unnatural sound that afflicts so many Arrau discs, with muffled middle registers, a jabbing top, and bass that sounds like plucked rubber bands. Cutting back treble and bass and boosting the midrange will help bring the sound into focus.

JANÁČEK "TARAS BULBA"/"SINFONIETTA": *Vienna Philharmonic Orchestra, Sir Charles Mackerras conducting. London Digital LDR 71021.*

Mackerras is justly renowned for the devotion and special insight that he brings to Janáček, whose operas he is recording so impressively. Here he turns his attention to the master's two greatest orchestral scores, and the result is every bit as striking as you would expect. Beyond the qualities that one takes for granted from an artist of Mackerras' stature — sensitive shaping of lines, imaginative pacing and sophisticated balancing of the colorful orchestra lines — his readings are enlivened by a unique rhythmic finesse that comes from a profound identification with the culture that produced this extremely personal music. In addition, Mackerras has restored certain textural details that previously have been expunged as "unplayable." London has captured everything in superb detail, although midrange must be boosted considerably to give the sound needed presence.

SCHUBERT "DER SPIEGELRITTER, D. 11"/"DIE FREUNDE VON SALAMANKA, D. 326": *Edith Mathis, soprano; Thomas Moser, tenor; Hermann Prey, baritone; Kurt Rydl, bass; other soloists; Orchestra and Chorus of the Austrian Radio, Vienna, Theodor Guschlbauer conducting. DGG 2707 126 (two discs).*

Schubert's 15 operas are the most sadly neglected of all his works; they are never staged and rarely recorded. The reasons, so the customary explanation goes, are the silly, dramatically unviable libretti and a lack of traditional vocal virtuosity. On top of that, many of the works are incomplete. This is the case even with Schubert's first opera, *Der Spiegelritter*, which the 15-year-old composer abandoned before finishing the first act.

What that apologia overlooks, however, is the sheer beauty of the music, which far outweighs any shortcomings. By adolescence, Schubert had assimilated the conventions of the late classical style, particularly in his ensemble writing and use of the orchestra. At the same time, he overlaid that solid foundation with an ingenious lyricism and a sensuous harmonic idiom that are as uniquely his own as anything in the masterpieces of his late years. The two splendid examples at hand also indicate that Schubert was pointing toward the future of German romantic opera. Various musical devices, even the libretti anticipate Weber and Marschner (who, though older than Schubert, began their operatic careers later); and the influence of Beethoven is very pronounced in the orchestration and choral writing. All of these traits are especially apparent in *Die Freunde von Salamanka*, written in 1815 (by which time the composer already

Continued on page 43



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COLOPHON

Continued from page 10

relevance to Corman himself — the seductiveness of fame, the fantasies of secret power and hidden evil — themselves might suggest a Corman scenario.

If Corman's repertoire doesn't sound like the stuff that disciples are made of, well, you probably don't follow Warner Brothers cartoons or *Star Trek* either. Those who do will probably want Ed Naha's none-too-brilliantly titled book. It is in two parts, the first part biographical, drawing mostly on interviews with Corman himself, but also with Samuel Z. Arkoff of American International Pictures, Corman's longtime producer; screenwriter Richard Matheson (*Fall of the House of Usher*); Peter Fonda (*The Wild Angels*, *The Trip*); and Gary Kurtz, producer of the *Star Wars* films. The funniest part of the book is the interview with Joe Dante and Alan Arkush, who come across as naughty teenagers.

The second section of the book is a filmography, giving plot, reviews and commentary on every film Corman directed. Corman fans will be less bothered by the tricked-up, fanzine style ("The Venusian itself is a pointy-headed, cucumber critter with the fanged visage of a pained pumpkin and two long, crab-like talons that prove just dandy for squashing the heads of curious earthlings") than by the omissions (no mention of Jack Nicholson's playing a comic masochist in *Little Shop of Horrors*) and errors (the "octopus" of *Monster from the Ocean Floor* is actually a giant amoeba; in *Bucket of Blood* Walter does not "fling his modeling knife aside, accidentally killing a cat," but instead punctures pussy while trying to cut it out of the wall where it's become stuck). Perhaps Naha just didn't see the film he describes (understandable: most New World productions are on videotape, but *Bucket* and *Little Shop* are not).

Nonetheless, the book is entertaining, compendious yet brief, and sports production photos that are worth the \$14.95 pricetag; it also has — too rare these days — a good index, and the dust jacket reproduces 11 posters. Certainly not the last word on Roger Corman, Naha's book still is likely to be kept beside the TV and thumbed week after week. — J. Mark Heumann

Anthony Slide and Edward Wagenknecht. *Fifty Great American Silent Films, 1912-1920: A Pictorial Survey*. With 210

illustrations. New York: Dover Publications, Inc., 1980. 140 pp. \$6.95 paperback.

James Camner, ed. *Great Composers in Historic Photographs: 244 Portraits from the 1860s to the 1960s*. New York: Dover Publications, Inc., 1981. 125 pp. \$7.95 paperback.

James Camner, ed. *The Great Instrumentalists in Historic Photographs: 274 Portraits from 1850 to 1950*. New York: Dover Publications, Inc., 1980. 148 pp. \$6.95 paperback.

Stanley Appelbaum and James Camner, eds. *Stars of the American Musical Theater in Historic Photographs: 361 Portraits from the 1860s to 1950*. New York: Dover Publications, Inc., 1981. 170 pp. \$9.95 paperback.

The best and most valuable of these modestly priced picture books is the one on early silent films. With obvious exceptions like *Birth of a Nation* and *Intolerance*, most of the movie titles under discussion are unknown to present-day moviegoers; very few silent films of the pre-1920 era are screened outside archives now, and the movies for the mass market — Thomas Ince's *Peggy*, for example, as opposed to art films like D. W. Griffith's *Broken Blossoms* — are the most neglected, though fascinating as cultural documents. Slide and Wagenknecht's book not only reintroduces us to forgotten epics beloved by our grandparents, it also provides a broader perspective on film history than can be had from the occasional Griffith revival. Complete production information, cast list, synopsis and thoughtful commentary on each film are included along with a generous selection of rare movie stills from *Tess of the Storm Country*, *The Blue Bird*, *Male and Female*, *The Mark of Zorro* and more.

The books devoted to portraits of great composers, instrumentalists and musical comedy stars are great for browsing, but little else. Commentary is minimal ("Reger composed a large amount of music in his short lifetime, including many excellent works for organ" is a typical caption), and no information at all is given on the photographers. Still, it is interesting to see pictures of Bill Robinson or Milton Berle as juveniles, to catch Eugene Ysaÿe in the process of making an acoustic recording, or to discover that Sir John Stainer (composer of *The Crucifixion*) looks exactly as you would expect him to look — like a Victorian tea cosy.

— S. H. ★

RECORDINGS

Continued from page 41

had several symphonies and six other operas to his credit).

The best case of all for these operas is made by the artists. Guschlbauer leads a dream cast of singers in a loving, lilting performance, and the orchestra supplies a beautifully polished tonal setting. Only a few inconsequential fluffs in the high horn parts indicate that the recording was made in concert (June 19, 1978), for the sound is warm and well balanced. It will surely be quite a while before a more charming release comes along. — J.B.

CONTEMPORARY

ROBYN ARCHER SINGS BRECHT: *The London Sinfonietta, Dominic Muldowney conducting. Angel/EMI S-37909.*

Robyn Archer is an Australian stage star whose specialty is poet-playwright Bertolt Brecht and the music of his composer-collaborators Kurt Weill, Hanns Eisler and Paul Dessau. Archer has a fine, clear, low voice (imagine Judy Collins as an alto) and flawless diction, displayed here in John Willett's English translations. Those listeners who recall the way Lotte Lenya milked every drop of poignancy from "Surabaya Johnny" may find Archer's manner of interpreting the Weill songs to be a bit cool — but perhaps Brecht would have preferred it that way. At any rate, Archer is musically more sophisticated than Lenya, and her performances shed light on even the most familiar items here ("Alabama Song," "Solomon Song," "The Ballad of Sexual Obsession"). The superb Eisler and Dessau songs are almost unknown in this country, but are so similar to Weill as to suggest that Brecht had more to do with the music of his collaborators than is commonly assumed. — S.H.

CAROLYN HEAFNER SINGS AMERICAN SONGS BY BEACH, BEESON, WEISGALL, HOIBY AND BACON: *Carolyn Heafner, soprano; Dixie Ross Neill, piano; Lee Hoiby, piano (NIGHT SONGS only). CRI SD 462.*

Carolyn Heafner's colorful, warmly textured voice enhances her appropriate native directness as an interpreter. Many singers might envy her forthright delivery, enunciation and intelligent shading of the texts of these songs, several of which deserve to be better known. The Hoiby selections (*Night Songs*, to poems by Adelaide Crapsey) are the least successful, perhaps because of the composer's monotonous accompaniment at the piano, which smothers the vocal line. Amy Beach's *Three Browning Songs* are a delight; text and music blend with tenderness and poise, while Heafner and pianist Dixie Neill find an ideal balance between teamwork and individuality. The entire recording deserves consideration. Patriotism aside, the American composers and poets say something worth hearing, especially as presented by a talented American artist still in the first bloom of her career. — H.D.K. ★



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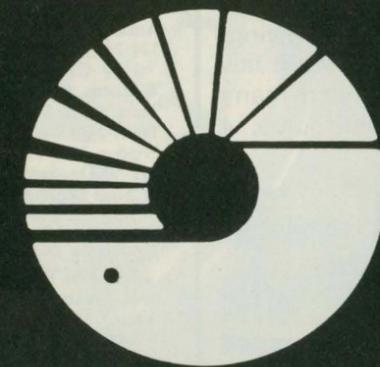
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AFTERWARD & OTHERWISE

THEATER / August

1-6 **Magic Theatre** by Sandra Mathews-Deacon. New-style revue for all ages. Children's Theatre Festival. Wortham Theatre, UH Central Campus, 4800 Calhoun. Mon.-Fri. 10:30 AM, Sun. 2 PM. 749-3459.

1-13 **West Side Story** by Leonard Bernstein, Arthur Laurents and Stephen Sondheim. Musical of star-crossed lovers and warring gangs in New York in the '50s. College of the Mainland Community Theater, 8001 Palmer Hwy., Texas City. 8 PM. 1-938-1211.

1-26 **Stand-up Comics**. The Comedy Workshop Annex, 2105 San Felipe. Sun.-Thurs. 8 PM. 524-7333.

1-29 **Greater Tuna** by Joe Sears and Jaston Williams. Comedy set in the tiny Texas town of Tuna. Arena Stage, Nina Vance Alley Theatre, 615 Texas Avenue. Tues., Wed., Thurs., Sun. 8 PM. Fri.-Sat. 7, 10 PM. 228-8421.

1-30 **Dr. Strangeshow: Or, How We Learned to Stop Worrying and Love to Bomb**. Original comedy sketches. The Comedy Workshop, 2105 San Felipe. Sun.-Mon. 8:30 PM, also Tues.-Sat., Aug. 24-28. 524-7333.

1-31 **The Two-Bit Opry**. Trials and tribulations of a Yankee who moves to Houston. Return of original musical by Steve Farrell, directed by Larry Whitely. The Comedy Workshop Cabaret West, 2639 Winrock at Westheimer. Tues.-Sun. 8:30 PM, Fri.-Sat. 8:30, 11 PM. 524-8734.

3-4 **Pinocchio** by Carlo Collodi. Children's play. Arts Are For Children! Arena Stage, Nina Vance Alley Theatre, 615 Texas Avenue. Tues.-Wed. 10:30 AM. 228-8421.

3-7 **The Show that Devoured Houston**, or **Comedy from the Black Lagoon**. Original satiric revue treats light-hearted topics like paranoia, monster movies and how to dispose of a dead person in a rabbit costume. The Comedy Workshop, 2105 San Felipe. Tues.-Thurs. 8:30 PM, Fri.-Sat. 8:30, 11 PM. 524-7333.

4, 6, 12, 14 **Love's Labor's Lost** by William Shakespeare. Houston Shakespeare Festival, UH Drama Dept. Miller Outdoor Theatre, Hermann Park. 8:30 PM. 222-3576.

5-7 **Cat on a Hot Tin Roof** by Tennessee Williams. Passion and intrigue among members of a Southern family. Stages, 709 Franklin. 8 PM. 225-9539.

5-7 **Same Time Next Year** by Bernard Slade. Bittersweet comedy about a couple that meets once a year for an extramarital assignation. Strand Street Theatre, 2317 Mechanic St., Galveston. 8:30 PM. 1-763-4591.

5, 7, 11, 13 **The Tempest** by William Shakespeare. Houston Shakespeare Festival, UH Drama Dept. Miller Outdoor Theatre, Hermann Park. 8:30 PM. 222-3576.

5-25 **The Unexpected Guest** by Agatha Christie. Murder mystery set on a fog-shrouded estate in Wales. Large Stage, Nina Vance Alley Theatre, 615 Texas Avenue. Thurs.-Fri. 8:30 PM, Sat. 4, 9 PM, Sun. 2:30, 7:30 PM. 228-9341.

6-14 **Paint Your Wagon** by Alan Jay Lerner and Frederick Loewe. Romantic musical set in the Old West during the Gold Rush. Clear Creek Country Theatre, 301 Hwy. 3 South, League City. 8:15 PM. 332-1989.

6-15 **Don't Print That!** by Eddie Cope. Cliff-hanging melodrama pits a villainous mayor

against the crusading editor of a weekly paper. Theatre Southwest, 6830 Wilcrest. Fri.-Sat. 8:30 PM, Sun. 3 PM. 661-8121.



Ronald W. Kirshy (left) threatens Marri Lewis (heroine) and Bret Custer (hero) in Theatre Southwest's *Don't Print That!*

6-21 **The Most Happy Fella** by Frank Loesser. Musical of a May-December marriage, set among the Napa Valley winegrowers. The Country Playhouse, 12802 Queenbury (Town and Country Village). Fri.-Sat. 8:30 PM, Thurs. Aug. 19, Sun. Aug. 15. 467-4497.

6-21 **Caught in the Villain's Web, or More Sinned Against than Sinning** by Herbert E. Swayne. Melodrama. Theatre Suburbia, 1410 W. 43rd St. Fri.-Sat. 8:30 PM. 682-3525.

6-22 **Black Comedy** by Peter Shaffer. Contemporary English comedy of a young sculptor juggling borrowed furniture in a blacked-out apartment. Chocolate Bayou Theater Co., 1823 Lamar. Fri.-Sat. 8:30 PM, Sun. 3 PM. 759-9840.

6-28 **Stand-Outs of the Stand-Up Comics**. The Comedy Workshop Annex, 2105 San Felipe. Fri. 10 PM, Sat. 8, 10, 12 PM. 524-7333.

12-31 **The Best of the Comedy Workshop, Volume II**. Choice sketches from the past. The Comedy Workshop, 2105 San Felipe. Tues.-Thurs. 8:30 PM, Fri.-Sat. 8:30, 11 PM (except August 24-28). 524-7333.

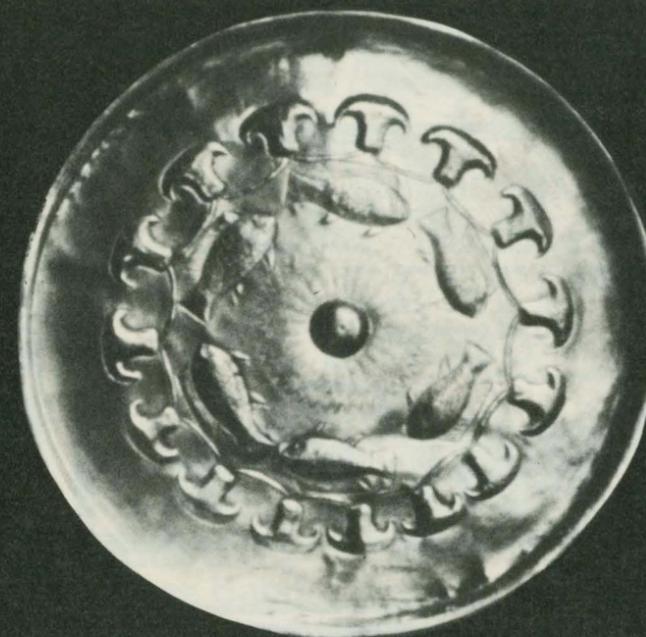
27-Oct. 31 **Dracula** by Bram Stoker. Classic thriller adapted by Paul James. Strand Street Theatre, 2317 Mechanic St., Galveston. Thurs.-Sat. 8:30 PM, Sun. 2:30 PM. 1-763-4591.

31-Sept. 5 **Home** by Samm-Art Williams. New York's famed Negro Ensemble Company. Large Stage, Nina Vance Alley Theatre, 615 Texas Avenue. Call for times. 228-9341.

DANCE / August

19-21 **America in Concert**. Patriotic musical extravaganza featuring the Southwest Jazz Ballet

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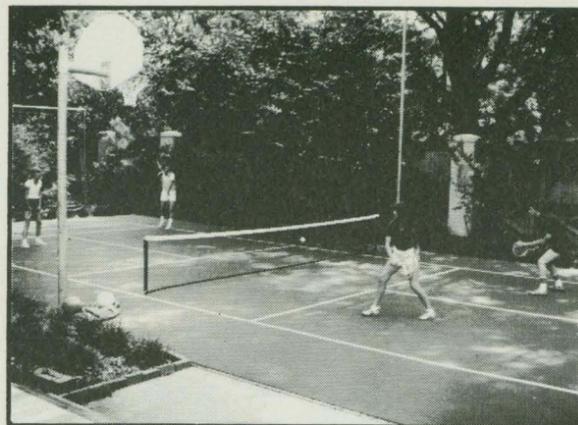
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27-28 Farrell Dyde Dance Theatre. "Pieces," music by Steve Drews, choreography by Farrell Dyde; "One for the Money," music: a taped collage of old radio programs, political speeches from the 1960s, popular music, choreography by Dyde; "How Now Why Fly By Sweet Baby," music by Black Eagle Jazz Band, choreography by Dyde. Miller Outdoor Theatre, Hermann Park. 8:30 PM. 523-2679.

MUSIC / August

4 A Galway Gala. James Galway, flutist and conductor, in a program which includes his flute transcription of Vivaldi's "The Four Seasons." Texas Chamber Orchestra. Jones Hall, 615 Louisiana. 8 PM. 862-7287.

7 Steve Fromholtz. Pop music. A Galveston Arts! presentation. 1894 Grand Opera House, 2020 Postoffice, Galveston. 8 PM. 1-763-6459.

14 Sparky Koerner and His Band. Jazz concert. A Galveston Arts! presentation. 1894 Grand Opera House, 2020 Postoffice. 8 PM. 1-763-6459.

21 The Fifth Ward Express. Contemporary jazz band from Houston. A Galveston Arts! presentation. 1894 Grand Opera House, 2020 Postoffice, Galveston. 8 PM. 1-763-6459.



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28 James Dick. Dedicatory recital for the grand piano honoring Mr. and Mrs. J. W. Wilkinson. A Galveston Arts! presentation. 1894 Grand Opera House, 2020 Postoffice, Galveston. 8 PM. 1-763-6459.

MUSEUMS / August

1-15 Charles Simonds: Circles and Towers Growing. Miniature dwellings of clay. Perspectives Gallery, Contemporary Arts Museum, 5216 Montrose. Tues.-Sat. 10 AM-5 PM, Sun. 12 noon-6 PM. 526-3129.

1-22 Chinese Art at Yale. Early Chinese bronzes, jades, ceramics, paintings and objects dating from the late Shang dynasty through the Ch'ing dynasty. Masterson Study Gallery, Museum of Fine Arts, 1001 Bissonnet. Tues.-Sat. 10 AM-5 PM, Sun. noon-6 PM. 526-1361.

1-29 Museum of Fine Arts Film Series.

1, 8, 15, 22 "Chinese Art: Of Heaven, Earth and Man." 1 PM/"Ballet Mécanique" (original version), "Manhatta" by Paul Strand and Charles Sheeler, "Fernand Léger in America — His New Realism" by Thomas Bouchard. 3 PM. 4 "Gunga Din." 1 PM.

5, 26 "La Rove" by Abel Gance. 8 PM. 6 "Stiletto" by Melvie Arshanian, "New York Story" by Jackie Raynal, "Thriller" by Sally Potter. 8 PM.

7 "Torment" by Alf Sjöberg. 8 PM. 7, 14, 21, 28 "Ballet Mécanique," "Manhatta" by Paul Strand and Charles Sheeler, "Fernand Léger in America — His New Realism" by Thomas Bouchard. 2 PM.

11 "Bringing Up Baby." 1 PM. 12 "L'Inhumaine" by Marcel L'Hervier. 8 PM. 13 "Ticket of No Return" by Ulricke Ottinger. 8 PM.

14 "A Touch of Zen" by King Hu. 8 PM. 18 "Cabin in the Sky." 1 PM. 19 "Things to Come" by William Cameron Menzies. 8 PM. 20 "Léger and Cinema," lecture by Standish Lawder. 6 PM/Babette Mangolte in person. 8 PM. 21 "A Time for Dying" by Budd Boetticher. Texas premiere. 8, 9:30 PM. 27 "On the Relationship Between Cinema and Still Photography." 8 PM. 28 "Divine Horsemen: The Living Gods of Haiti" by Maya Deren, "Barravento" by Glauber Rocha. 8 PM.

Brown Auditorium, Museum of Fine Arts, 1001 Bissonnet. 526-1361.

1-29 The Collection of John A. and Audrey Jones Beck: Impressionist and Post-Impressionist Paintings. Exhibition of over 50 paintings from the late 19th and early 20th centuries. Jones and Masterson Galleries, Museum of Fine Arts, 1001 Bissonnet. Tues.-Sat. 10 AM-5 PM, Sun. noon-6 PM. 526-1361.

1-29 The Collector's Eye. Selection of works collected by Miss Ima Hogg, including American decorative arts, Southwest American Indian art and 20th-century European works on paper. Blaffer Gallery, Museum of Fine Arts, 1001 Bissonnet. Tues.-Sat. 10 AM-5 PM, Sun. noon-6 PM. 526-1361.

1-29 Photographs by Doris Ulmann. Thirteen original platinum prints dealing with the life of rural blacks. Library Gallery, Museum of Fine Arts, 1001 Bissonnet. Tues.-Sat. 10 AM-5 PM, Sun. noon-6 PM. 526-1361.

1-Sept. 5 Fernand Léger and the Modern Spirit: An Avant-Garde Alternative to Non-Objective Art. Decorative arts, architecture, photography, film, graphics, design, furniture, painting and sculpture of the 1920s and '30s. Museum of Fine Arts, Musée de l'Art Moderne de la Ville de Paris. Cullinan Hall, Museum of Fine Arts, 1001 Bissonnet. Tues.-Sat. 10 AM-5 PM, Sun. noon-6 PM. 526-1361.

1-Sept. 19 Egypt's Golden Age: The Art of Living in the New Kingdom, 1558-1085 B.C. Exhibition focusing on all aspects of everyday life in Egypt as it existed some 3500 years ago. Houston Museum of Natural Science, 1 Hermann Circle Drive. Tues.-Sat. 10 AM-5 PM, Sun.-Mon. noon-5 PM, Fri. 7:30-9 PM. 526-4273.

1-Sept. 19 Target III: In Sequence-Photographic Series, Sequences and Sets from the Target Collection of American Photography. Artists include Eadweard Muybridge, Duane Michals, Esther Parada, William Eggleston and Minor White. Upper Brown Gallery, Museum of Fine Arts, 1001 Bissonnet. Tues.-Sat. 10 AM-5 PM, Sun. noon-6 PM. 526-1361.

1-Oct. 3 The Americans: Collage. Traditional topics in contemporary art by 60 artists. Upstairs Gallery, Contemporary Arts Museum, 5216 Montrose. Tues.-Sat. 10 AM-5 PM, Sun. noon-6 PM. 526-3129.

17-Jan. 9 Post-1945 Prints from the Permanent Collection. Important print works by major contemporary American artists. Romansky Gallery, Museum of Fine Arts, 1001 Bissonnet. Tues.-Sat. 10 AM-5 PM, Sun. noon-6 PM. 526-1361.

21-Sept. 26 Edward Paschke: Selected Works, 1967-1981. Paintings by the Chicago artist. Perspectives Gallery, Contemporary Arts Museum, 5216 Montrose. Tues.-Sat. 10 AM-5 PM, Sun. noon-6 PM. 526-3129.

27-Sept. 26 American Frontiers: Photographs of Timothy H. O'Sullivan. One hundred and 76 albumen photographs of the American West. Blaffer Gallery, Fine Arts Bldg., UH Central Campus, Entrance 5 off Cullen. Tues.-Sat. 10 AM-6 PM, Sun. 1-6 PM. 749-3120.

GALLERIES / August

Archway Gallery, 2517 University. "New Faces, Old Favorites," featuring works by gallery artists. Hours: Mon.-Sat. 10 AM-5:30 PM. 522-2409.

Davis • McClain Galleries, 2818 Kirby. "Introductions '82," paintings on silk by Henry Sinn, paintings on paper by Lois Gardner, through Aug.

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Dean Day Gallery, 3740 S. Gessner at Westpark. Gallery artists LeRoy Neiman, Aldo Luongo, Paul Rose and others. Hours: Tues., Wed., Fri. 10 AM-6 PM; Thurs. 10 AM-8 PM; Sat. 10 AM-5 PM. 974-4040.

DuBose Galleries, 2950 Kirby Drive. "Michel Bezman: Fantasy Collage," Aug. 12-31. Opening 7-9 PM. Hours: Tues.-Sat. 10 AM-5:30 PM. 526-4916.

Duveen, Inc. Fine Arts, The Wharf Shopping Mall, The Woodlands. Gallery artists Gerald Collins, Fernando Casas, Jean Rigaux, Saidi. Hours: Mon. 1-5 PM, Tues.-Fri. 10 AM-5 PM, Sat. 10 AM-3 PM. 367-3659.

F.A.M.E. Gallery, 1980 Post Oak Blvd. New cowboy/oil well prints by Neil Boyle, through Aug. Hours: Mon.-Fri. 10 AM-5 PM. 627-7024.

Gallery West, 5307-B FM 1960 West, Champions Village III. Oil paintings by deceased artist H. J. Soulen. Hours: Mon.-Fri. 9:30 AM-5:30 PM, Sat. 10 AM-4 PM. 440-6907.

Galveston Arts Center Gallery, 2127 Strand. Galveston Art League Show featuring mixed media by professional and non-professional artists, Aug. 6-29. Hours: Mon.-Fri. 9 AM-5 PM, Sat. 10 AM-5 PM, Sun. 1-4 PM. 1-763-6459.

Gibson-Riley Gallery, 1027 Bay Area Blvd. Introducing new artist Lois Werner of Galveston, exhibiting acrylic abstract expressionism. Hours: Mon.-Fri. 10 AM-6 PM, Sat. 10 AM-4 PM. 486-0828.

Graham Gallery, 2411 Bartlett St. New work of Texas artists Tony Garner and Dalton Maroney, through Aug. 7. Hours: Tues.-Sat. 10 AM-5:30 PM. 528-4957.

James-Atkinson Gallery, 2015 West Gray. American, British and French impressionists. Hours: Tues.-Sat. 10:30 AM-4 PM. 527-8061.

James Fletcher Galleries, 2119 Westheimer. Important Estates Auction, Aug. 6-8, 27-29. Hours: Fri.-Sat. 7 PM, Sun. 1 PM. 527-0822.

Kauffman Galleries, 2702 West Alabama. Gallery artists. Hours: Mon.-Sat. 10 AM-6 PM. 528-4229.

Koski-Long Galleries, 2405 S. Gessner. Gallery artists. Hours: Mon.-Sat. 9 AM-5 PM. 783-0015.

Lowell Collins Gallery, 2903 Saint. Recent paintings by Lowell Collins; ethnic artifacts. Hours: Tues.-Sat. 11 AM-5 PM. 622-6962.

Marjorie Kauffman Graphics, Level III, The Galleria, 5015 Westheimer. Original graphics and fine art posters by leading international artists. Hours: Mon.-Fri. 10 AM-9 PM, Sat. 10 AM-6 PM. 622-6001.

Meinhard Galleries, Inc., 1614 Post Oak Blvd. Bronzes by Glenna Goodacre, Texas landscapes by Jim Robinson. Hours: Tues.-Fri. 9 AM-5:30 PM, Sat. 10 AM-4:30 PM. 622-0480.

Millioud Gallery, 4041 Richmond Ave. Toulouse-Lautrec's "Circus," Maziere's "Fantastic World," through Aug. 18. Hours: Mon.-Fri. 10 AM-4 PM, Sat. 10 AM-5 PM. 621-3330.

Moody Gallery, 2015-J W. Gray. "Introductions '82," recent works by Jim Roche. Hours: Tues.-Sat. 10 AM-5:30 PM. 526-9911.

Rachel W. Davis Gallery, 2402 Addison St. Gallery artists Jefferson Smith, Janet Hassinger, Ann Royer, Bernard Chaet, Joseph Ablow and Sandy Kinnee. Hours: Mon.-Fri. 10 AM-4 PM. 664-4130.

Robert I. Kahn Gallery of Congregation Emanu El, 1500 Sunset Blvd. Permanent collection on exhibit through the summer. Hours: Mon.-Fri. 10 AM-4 PM. 529-5771.

Robert Rice Gallery, 2010 Post Oak Blvd. Paintings by American painters Agnes Richmond, Albert Bierstadt, Frederick Church, A. T. Brichter, J. F. Cropsey, Emil Carlsen and others from the gallery collection. Hours: Mon.-Sat. 10 AM-4 PM. 960-8003.

Speedby's Old Prints, 2015-F W. Gray. "Masters of the Poster: Small Posters (1896-1900)," through Aug. Hours: Tues.-Sat. 10 AM-5 PM. 521-9652.

The Upstairs Gallery and Studio, 1738 Sunset Blvd. "Members at Large" exhibit, featuring 50 paintings by members of The Watercolor Art Society-Houston, Aug. 2-14; exhibition headed by Howard Paveglio, Aug. 23-Sept. 11. Hours: Mon.-Fri. 10 AM-4 PM, Sat. 10 AM-2 PM. 524-6736.

THEATERIES

These restaurants are open for pre- or post-performance dining.

Code: AE-American Express, CB-Carte Blanche, DC-Diner's Club, MC-Master Card, V-Visa. Price: \$I-Inexpensive; \$M-Moderate; \$ME-Moderately Expensive; \$E-Expensive.

Afghanistan Cuisine Restaurant, 2727 Fondren. Afghan. Mon.-Sat. 6-11 PM, lunch 11 AM-2 PM. \$ME. Cards: All major. Dress: Casual. 974-6977.

Annabelle's, Galleria Plaza Hotel. Steak, shrimp, chicken. Mon.-Thurs. 4:30 PM-2 AM, Fri.-Sat. 6 PM-2 AM. \$ME. Cards: All major. \$5 cover on Fri.-Sat. 960-8100.

Arno's, 4002 Montrose Blvd. Northern Italian, continental. Mon.-Thurs. 6-10 PM, Fri.-Sat. 6-11 PM, lunch Tues.-Fri. 11:30 AM-2:30 PM. \$M. Cards: MC, V. 528-2993.

Baba Yega's Saloon and Cafe, 2607 Grant (off Westheimer). Steaks, burgers, sandwiches, salads. Mon.-Thurs. 11:30 AM-11 PM, Fri.-Sat. 11:30 AM-Midnight. \$I. Cards: All major. 522-0042.

Birraporetti's, 1997 W. Gray in River Oaks Center (two other locations). Italian. Mon.-Sat. 11 AM-2 AM, Sun. 5 PM-1 AM. \$M. Cards: MC, V, AE, DC. 529-9191.

Black-Eyed Pea, 2048 W. Gray. "Country cook-in." Sun.-Thurs. 11 AM-11 PM; Fri.-Sat. 11 AM-midnight. \$M. Cards: AE, V, MC, DC. 523-0200.

Brennan's, 3300 Smith. Creole, French, Continental. Nightly 6-10:30 PM, brunch daily 9 AM-2:30 PM. \$ME. Cards: All major. Dress: Coat for men. 522-9711.

Brindisi Restaurant, 6109 Westheimer. Sandwiches, salads, homemade soups, Italian pastries. Mon.-Thurs. 11 AM-11 PM; Fri.-Sat. 11 AM-midnight. \$I. Cards: None. 977-7938.

The Cadillac Bar, 1802 Shepherd. Mexican, steaks, seafood. Mon.-Thurs. 11 AM-11 PM, Fri. 11 AM-1 AM, Sat. 5 PM-1 AM, Sun. 5-10 PM. \$ME. Cards: AE, V, MC. 862-2020.

Cafe Annie, 5860 Westheimer. French. Mon.-Thurs. 6-11 PM, Fri.-Sat. 6 PM-midnight, lunch Mon.-Fri. 11:30 AM-2:30 PM; Dinner Mon.-Thurs. 6-11 PM. \$ME. Cards: AE, MC, V. Dress: Coat for men in the evening. 780-1522.

Cafe Moustache, 4702 Westheimer. French. Mon.-Fri. 6-11 PM, Sat. 5-11 PM, lunch Mon.-Fri. 11 AM-2:30 PM, Sat. 11 AM-4 PM, brunch Sun. 11 AM-2:30 PM. \$M. Cards: All major. Dress: Casual. 621-6281.

Capriccio, 6504 Westheimer. Italian. Mon.-Sat. 6-11 PM, lunch 11:30 AM-2:30 PM. \$ME. Cards: AE, MC, V. 972-9977.

Cattle Guard Restaurant and Bar, 2800 Milam (at Drew). Steak, shrimp, rabbit, beef stew, shrimp gumbo. Mon.-Sat. 11 AM-11 PM; bar open til 2 AM. \$ME. Cards: All major. 520-5400.

Charley's 517, 517 Louisiana. Continental. Mon.-Sat. 6-11 PM, lunch Mon.-Fri. 11:30 AM-2 PM. \$ME. Cards: V, AE, MC. Dress: coat and tie for men. 224-4438.

Chaucer's, 5020 Montrose (Plaza Hotel). Burgers, omelettes, salads, quiche. Daily 7 AM-2 AM. \$I-\$M. Cards: AE, MC, V. 524-4279.

Che, 5055 Woodway. Continental. Mon.-Sat. 6:30-11 PM. \$E. Cards: DC, MC, V, AE. Dress: Coat and tie for gentlemen. Reservations required. 629-5100.

Chez Eddy, 6560 Fannin. French, Continental. Mon.-Sat. 6-10 PM; lunch Mon.-Sat. 11:30 AM-2 PM. \$M. Cards: AE, MC, V. "Chez Eddy" Card. Dress: Jackets for men at night. 790-6474.

Confederate House, 4007 Westheimer (Highland Village). Steaks, seafood. Nightly 6-11 PM, lunch Mon.-Fri. 11:15 AM-2:30 PM. \$ME. Cards: All major. Dress: coat and tie for men at night. 622-1936.

Croissants, 2012 W. Gray (across from River Oaks Theater). Deli sandwiches, gourmet salads, homemade soups, desserts. Tues.-Thurs. 6-11 PM, Fri. 6 PM-midnight, Sat. 11 AM-midnight. \$I. Cards: MC, V. 522-4047.

Delmonico's, Galleria Plaza Hotel in Galleria II, 5015 Westheimer. Lobster, steak, prime rib.

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Don's Seafood, 3009 Post Oak Blvd. Seafood, steaks. Sun.-Thurs. 11 AM-10 PM, Fri. 11 AM-11 PM, Sat. 5-11 PM. \$M. Cards: MC, AE, V, DC. 629-5380.

Earthtones, 2915 Ferndale. Continental. Tues.-Sat. 6-11 PM. \$ME. Cards: All major. Reservations recommended. 529-9171.

Encore, 910 W. Belt Drive North (Sheraton Town & Country). Continental. Daily 6:30 AM-10 PM, closed Sunday evening. \$ME. Cards: All major. 467-6411.

Fat Ernie's, 1200 Smith (behind Hyatt Regency Hotel), One Allen Center. Deli sandwiches, steaks, shrimp, salads, soups. Mon.-Sat. 11-1 AM. \$M. Cards: All major. 658-1802.

Gabriel's, 10405 Westheimer. French, Continental. Mon.-Thurs. 6-11 PM, Fri.-Sat. 6 PM-12 midnight, lunch Mon.-Fri. 11:30 AM-2 PM. \$M. Cards: AE, MC, V. 783-5811.

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

Harlow's Deli, 3102 Hillcroft. Deli sandwiches, omelettes, shrimp, steak. Daily 11-5 AM. \$M. Cards: All major. 780-9500.

Harry's Kenya Restaurant and Bar, 1120 Smith. Continental. Mon.-Sat. 6-11:30 PM, lunch Mon.-Fri. 11 AM-2:30 PM. \$ME. Cards: MC, V, AE, DC. Dress: Suit coat for men, no jeans. 650-1980.

Harvey's, 2049 Richmond. Filet, duck, lamb, shrimp, brie en brioche, abalone, homemade desserts. Tues.-Sat. 5:30 PM-midnight, Sun. 5-10 PM. \$ME. Cards: All major. 520-0238.

Houlihan's Old Place, 1800 Post Oak Blvd. Steak, seafood, omelettes, soup, quiche. Sun.-Thurs. 11 AM-11:30 PM, Fri.-Sat. 11 AM-1 AM. \$M. Cards: MC, AE, V, DC. 621-1740.

Houston's Restaurant, 5888 Westheimer. Hamburgers, barbecued ribs, prime rib. Sun.-Thurs. 11:30 AM-11 PM, Fri.-Sat. 11:30 AM-midnight. \$I. Cards: All major. 975-1947.

Hugo's Window Box, 1200 Louisiana (Hyatt Regency Hotel). Gourmet. Nightly 6:30-11 PM, lunch Mon.-Fri. 11:30 AM-2 PM. \$ME. Cards: All major. Dress: Jacket. 654-1234.

Hunan, 1800 Post Oak Blvd. Chinese haute cuisine. Daily 11 AM-10:30 PM. \$ME. Cards: All major. Dress: Jacket for men. 965-0808.

Imperial Garden, 7668 De Moss at Fondren. Hunan and Peking Chinese. Daily (except Tues.) 5-10:30 PM, lunch 11 AM-3 PM. \$M. Cards: V, MC, DC, AE. 774-4407.

Jade Hawaii, 9573 S. Main. Chinese, Polynesian. Sun.-Thurs. 11 AM-11:45 PM; Fri.-Sat. 12 noon-12:45 AM. \$M. Cards: AE, MC, V, DC. 666-3772.

Jimmy's 2600, 2630 Westheimer. Continental. Mon.-Sat. 5 PM-2 AM. \$E. Cards: All major. Dress: Jacket for men. 520-1738.

Judge's, 5250 W. Alabama. Steaks, hamburgers, baked potatoes. Mon.-Fri. 11 AM-2 AM; Sat. 6 PM-2 AM. \$M. Cards: AE, MC, V. 627-3772.

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

La Niche, 3215 Westheimer. French. Mon.-Sat. 5-11 PM, lunch Mon.-Fri. 11:30 AM-2:30 PM. \$M. Cards: All major. 528-6527.

La Quiche, 2503 S. Gessner. Continental, steaks, hamburgers, salads, desserts. Daily 11 AM-11 PM. \$M. Cards: All major. 782-1180.

Las Alamedas, 8615 Katy Freeway. Mexican. Mon.-Thurs. 5:30-10 PM, Fri.-Sat. 5:30-11 PM, lunch Mon.-Sat. 11:30 AM-2 PM, brunch Sun. 11 AM-2 PM. \$ME. Dress: Casual to dressy. 461-1503.

Le Depart, 1717 Post Oak Blvd. at San Felipe. French. Mon.-Sat. 6-11 PM, lunch Mon.-Fri. 11:30 AM-2 PM. \$M. Cards: AE, MC, V. Dress: Jacket for men. 960-1888.

Le Restaurant de France, Allen Center (Hotel Meridien). French. Mon.-Sat. 7-11 PM, lunch Mon.-Fri. 11 AM-2:30 PM. \$E. Cards: All major. Dress: Jacket and tie for men. 759-0302.

Lone Star Cafe, 5591 Richmond. Austin-style steaks. Mon.-Fri. 11 AM-10 PM, Sat.-Sun. 5 PM-

11 PM. \$M. Cards: AE, V, MC. Dress: Casual. 780-3493.

Lotus, 5901 Westheimer (two other locations). Chinese. Sun.-Thurs. 11 AM-10 PM; Fri. and Sat. 11 AM-11 PM. \$ME. Cards: All major. 784-5641.

Mandarin Garden, 3130 Richmond. Mandarin, Suttan, Cantonese. Mon.-Fri. 11 AM-10 PM, Sat.-Sun. 4:30 PM-10 PM. \$M. Cards: All major. 523-4111.

The Mariner, 5919 Westheimer. Seafood, steak. Mon.-Sat. 5:30-11 PM, Sun. 5:30-10 PM. \$ME. Cards: DC, AE, V, MC. 781-9058.

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

Miyako, 6347 Westheimer. Japanese food, American style. Daily 11 AM-midnight; open till 2 AM Fri. and Sat. \$M. Cards: All major. Dress: casual. 781-6300.

Nantucket Inn, 5923 Westheimer. Seafood buffet. Mon.-Sat. 5:30-10 PM, Sun. noon-9 PM. \$ME. Cards: All major. 783-2655.

New York Deli, 5016 Westheimer. Deli sandwiches, soups, salads, seafood. Mon.-Thurs. 10 AM-11 PM, Fri. 10-1 AM, Sat. 9-1 AM, Sun. 9 AM-9 PM. \$ME. Cards: All major. 622-5760.

Nick's Fish Market, 1001 Fannin. Seafood. Mon.-Thurs. 5:30-11:30 PM, Fri.-Sat. 5:30 PM-midnight, lunch Mon.-Fri. 11 AM-3 PM. \$E. Cards: All major. Dress: Jackets for men. 658-8020.

Ninfa's, 2704 Navigation and 3601 Kirby (five other locations). Mexican. Sun.-Thurs. 5:30-10 PM, Fri.-Sat. 5:30-11 PM, lunch Sun.-Thurs. 11:30 AM-2 PM. \$ME. Cards: All major. 228-1175 (Navigation) or 520-0203 (Kirby).

Oak'n Bucket, 2500 Mid Lane. Steaks, soups, omelettes, sandwiches, salads. Fri.-Sat. 5-10 PM, lunch 10:45 AM-5 PM, breakfast 6-9 AM. \$M. Cards: All major. 961-7483.

Old Spaghetti Warehouse, 901 Commerce at Travis. Italian. Mon.-Thurs. 5-10 PM, Fri.-Sat. 5-10:30 PM, lunch Mon.-Sat. 11 AM-2:30 PM. \$I. Cards: All major. 229-0009.

120 Portland, 120 Portland (off 5100 Main). Chicken, fettucini, gourmet. Mon.-Thurs. 11:30 AM-1 AM, Fri.-Sat. 11:30 AM-2 AM. \$ME. Cards: All major. 529-5950.

Ouisie's Table, 1706 Sunset. Soups, sandwiches, seafood, steak. Tues.-Sat. 11 AM-midnight, lunch Mon. 11 AM-3 PM. \$ME. Cards: MC, AE, V. 528-2264.

Quasimodo's Sanctuary, 1985 Welch. Hamburgers, sandwiches, chicken-fried steak. Mon.-Sun. 11 AM-10:30 PM. \$M. Cards: V, MC. 524-5832.

Rascals, 2702 Kirby. Veal, seafood, steak, shishkabob, omelettes. Mon.-Thurs. 6:30-11 PM, Fri.-Sat. 6:30 PM-12 midnight. \$ME. Cards: AE, MC, V. Dress: Jackets for men. 524-7851.

The Red Lion, 7315 Main. Prime rib, steak, lobster. Nightly 5-11:30 PM. \$ME. Cards: All major. Dress: No jeans. 795-5000.

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

Renata's, 2006 Lexington. Northern Italian. Mon.-Thurs. 5-11 PM, Fri.-Sat. 5 PM-midnight, lunch Mon.-Fri. 11:30 AM-2 PM. \$M. Cards: All major. Dress: Nice casual, no jeans. 523-2428.

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

Romero's, 2400 Mid Lane. Italian and Continental. Mon.-Fri. lunch 11 AM-2:30 PM; Mon.-Sat. dinner 5:30-11 PM; Sun. 4-9 PM. \$M. Cards: All major. 961-1161.

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

Rudi's, 1738 Post Oak Blvd. Continental: veal, seafood, steak. Mon.-Thurs. 6 PM-1 AM, Fri.-Sat. 6 PM-2 AM, lunch Mon.-Sat. 11:30 AM-2:15 PM. \$E. Cards: AE, MC, V. Dress: Coat for men. 622-4100.

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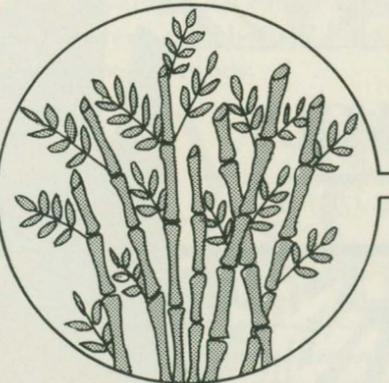


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St. Michel, 2150 Richmond. French. Tues.-Sun. 11 AM-11 PM. \$M. Cards: V, AE, DC. 522-0041.

Sam's Place, 5710 Richmond. Mexican, steaks, burgers. Sun.-Thurs. 11:30 AM-11 PM, Fri.-Sat. 11:30 AM-midnight. \$M. Cards: All major. 781-1605.

Savoy, Galleria I (Houston Oaks Hotel). Continental. Nightly 6-11:30 PM, lunch Mon.-Fri. 11:30 AM-2:30 PM and Sat.-Sun. noon-3:30 PM, breakfast Mon.-Fri. 6:30-10:30 AM. \$E. Cards: All major. Dress: Jacket for men. 623-4300.

Spanish Village, 4720 Almeda. Mexican food, fried chicken, steak. Tues.-Sat. 11 AM-9:30 PM. \$I-M. Cards: No credit cards accepted. 523-1727.

The Stables, 7325 Main or 3734 Westheimer. Steaks, seafood. Sun.-Fri. 3-10:30 PM, Sat. 3-11 PM, lunch Mon.-Sat. 11:30 AM-3 PM. \$ME. Cards: All major. 795-5900 (Main) or 621-0833 (Westheimer).

Sun Deluxe Cafe, 801 Chartres. Chinese. Daily 11 AM-1 AM. \$I. Cards: None, checks OK. 225-5661.

Szechwan Restaurant, 6516 Westheimer. Gourmet Chinese. Mon.-Thurs. 11:30 AM-10:30 PM, Fri. 11:30 AM-11:30 PM, Sat. 12 noon-11:30 PM, Sun. 12 noon-10:30 PM. \$ME. Cards: MC, V, DC, AE. Dress: No shorts or T-shirts. 977-7500.

T. J. Peppercorn, 1200 Louisiana (Hyatt Regency Hotel). Steaks, shrimp, barbecue. Mon.-Fri. 6-11 PM, lunch Mon.-Fri. 11 AM-2 PM. \$ME. Cards: All major. Dress: Dressy casual. 654-1234.

Tandoor, 3901 Westheimer. Indian. Mon.-Thurs. 6-10:30 PM, Fri.-Sat. 6-11:30 PM, lunch Mon.-Fri. 11 AM-2 PM, Sat.-Sun. noon-2:30 PM. \$ME. Cards: All major. 960-8472.

Tivoli Inn, 715 Hawthorne. Scandinavian. Tues.-Sat. 5:30-10:30 PM, lunch Tues.-Sat. 11:30 AM-2:30 PM. \$ME. Cards: All major. Dress: Dressy. 524-2582.

Tokyo Garden, 4701 Westheimer. Japanese. Mon.-Fri. 6-11 PM, Sat. 5:30 PM-midnight. Sun. 5:30-10:30 PM, lunch Mon.-Fri. 11:30 AM-2 PM. \$M. Cards: All major. Dress: Nice casual. 622-7886.

Tony's, 1801 Post Oak Blvd. French. Mon.-Sat. 5:30-10:15 PM, lunch Mon.-Fri. 11 AM-1:45 PM. \$E. Cards: All major. Dress: Coat and tie for men. 622-6778.

Trader Vic's, 6900 South Main at Holcombe (Shamrock Hilton Hotel). Polynesian. Nightly 5:30-11 PM, lunch Mon.-Fri. 11:30 AM-2:30 PM. \$M. Cards: AE, CB, DC, MC. Dress: Coat for men. 668-9211.

Treebeard's, 315 Travis on Market Square. Louisiana-style cuisine. Mon.-Fri. 5-10 PM, lunch 11 AM-2 PM. \$M. Cards: None. 225-2160.

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

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

Valian's Seven Villas, 6935 Main. Italian, seafood. Mon.-Thurs. 5-11 PM, Fri.-Sat. 5 PM-midnight, Sun. 4:30-11 PM. \$M. Cards: MC, V, AE. 797-1683.

Villa Borghese, 912 Lovett Blvd. Italian. Tues.-Sun. 6-11 PM, lunch Tues.-Fri. 11:30 AM-2 PM. \$ME. Cards: All major. Dress: No jeans, dressy. 523-2846.

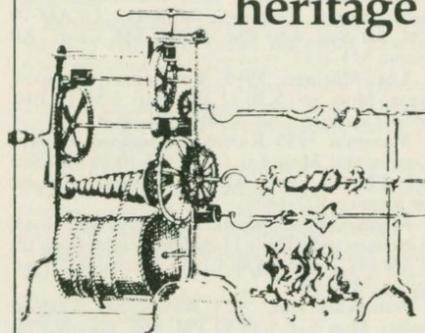
Villani's, 2907 W. Alabama. Italian. Mon.-Thurs. 6-11:30 PM, Fri.-Sat. 6 PM-midnight, lunch Mon.-Fri. 11:30 AM-2 PM. \$ME. Cards: All major. Dress: Jacket for men. 522-8852.

The Wine Cellar, 1408 Westheimer. Cheeses, quiches, shrimp, sandwiches. Mon.-Sat. 11:30 AM-2 AM, Sun. noon-2 AM. \$I. Cards: AE, MC, V. 528-3878.

Yamoto's, 8979 Westheimer. Oriental, seafood. Mon.-Sat. 4 PM-midnight. \$M. Cards: AE, V, MC. 780-8955.

Zorba's, 202 Tuam. Greek food, fish, seafood, steaks. Tues.-Sat. 11 AM-11 PM. \$I-M. Cards: No credit cards accepted. 528-1382. ★

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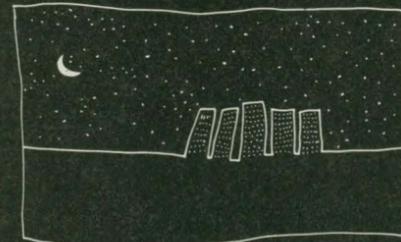
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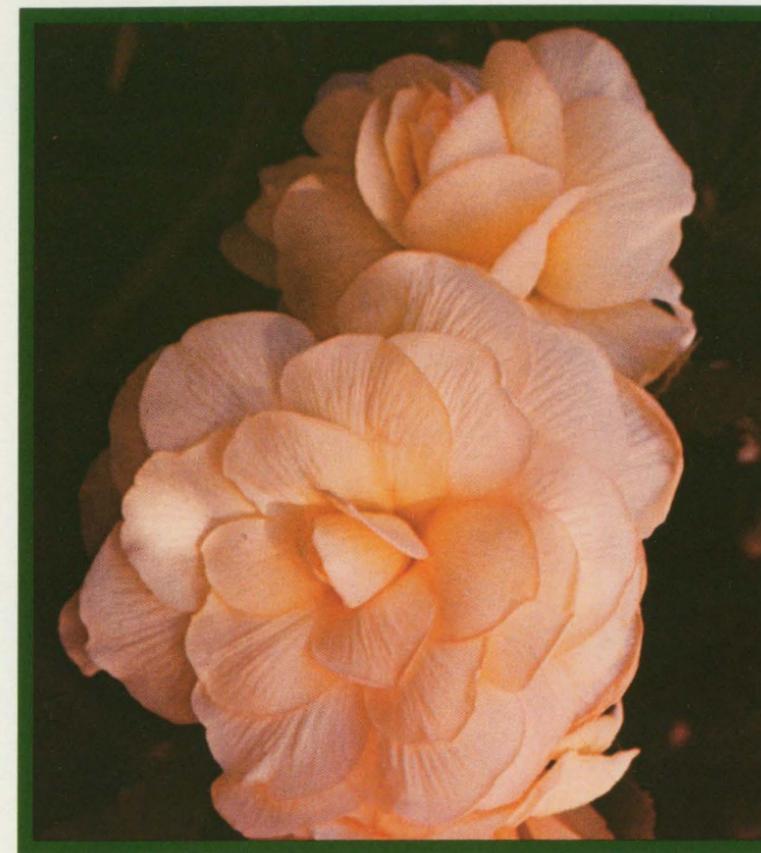


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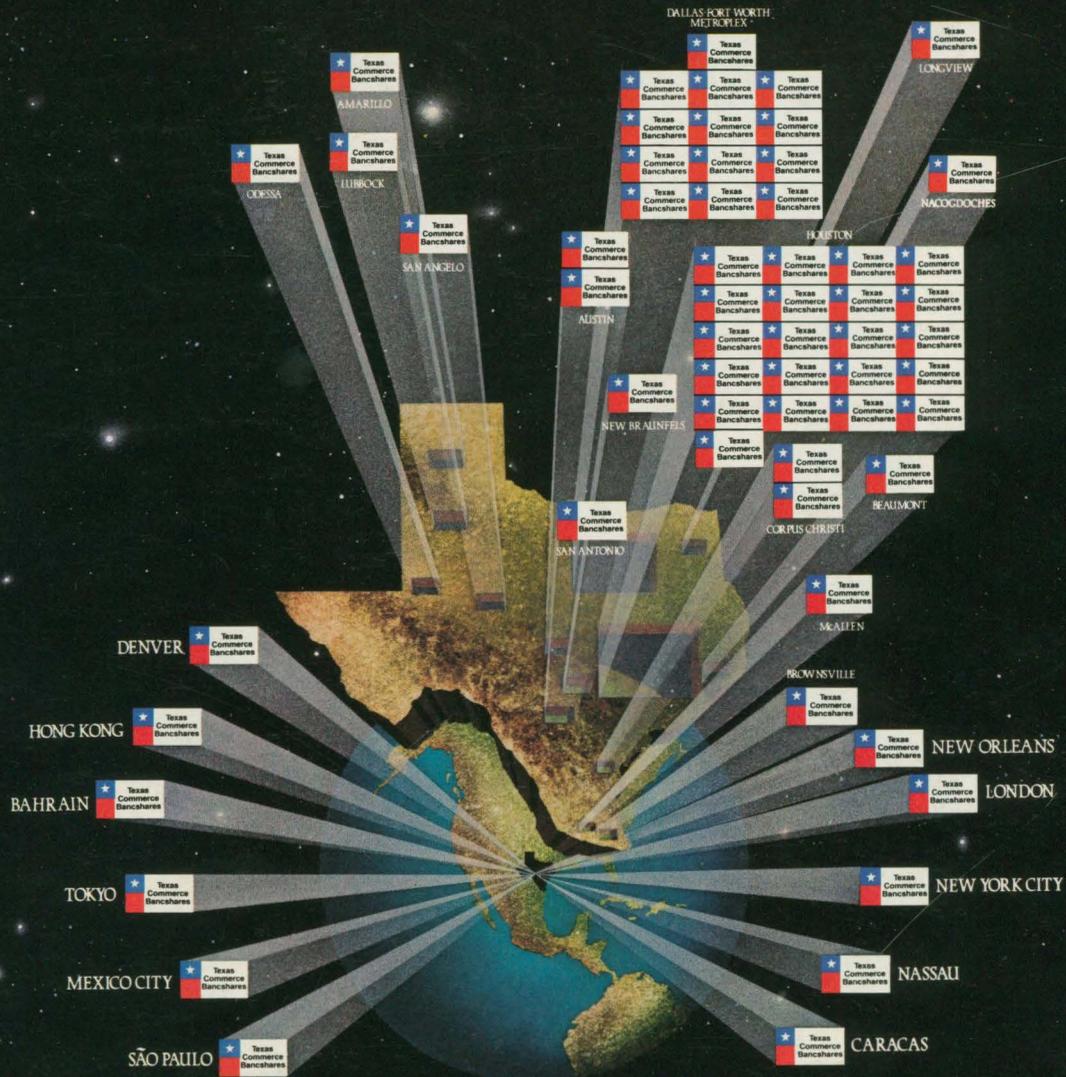


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