

Around Town

Live Music

Brazos Landing
Brazos Landing is at Northgate. Everyone is admitted. Beer, wine and mixed drinks are served. For more information, call 846-3497.

Thursday — **Richard Dobson**. Texas originals. \$3 cover.
Friday — **Mannish Boys**. Blues. \$5 cover.

Saturday — **Junior Medlow and the Bad Boys**. Blues. \$5 cover.
Sunday — **Just-Us**. Jazz. \$4 cover.

Cow Hop Annex
Next to the restaurant at Northgate. Those 18 and older admitted. Alcohol served to legal drinkers. Call 846-1588 for more information.

Thursday — **Subculture**. Dance music. Cover.
Friday — **Sneaky Pete and the Neon Madmen**. Rock. Cover.

Emiliano's
In Bryan at 502 W. 25th St. Beer, wine and set-ups served. Call 775-9539 for more information.

Friday — **Agustin Ramirez**. Spanish. Cover \$8.
Saturday — **The Latin Image**. Latin/Spanish. Cover \$3-\$5.

Frank's Bar and Grill
In College Station at 503 E. Uni-

versity Drive. All ages are admitted. Beer, wine and liquor are served to legal drinkers. Call 846-5388 for more information.

Saturday — **Don Pope and Friends**. Jazz. \$2 cover.

Kay's Cabaret
At Post Oak Mall. Those 18 and over are admitted. Beer, wine and liquor served to legal drinkers. For more information, call 696-9191.

Thursday — **Don Overby**. Originals and classic oldies. No cover.

Friday — **None of the Above**. Dance rock. \$2 cover.
Saturday — **Wayne Sutton**. Soft rock. No cover.

Movies

All movies and showtimes are provided by the theaters and are subject to change.

Cinema Three
Located at 315 College Ave. in the Skaggs Shopping Center. Call 693-2796 for more information.

The Fly II. Rated R. Showtimes are 7:15 p.m. and 9:15 p.m. Ends Friday.

Kinjite. Rated R. Opens Friday.
Working Girl. Rated R. Showtimes are 7 p.m. and 9:05 p.m. Opens Friday.

Lean On Me. Rated . Opens Friday.

Post Oak Three
Located in the Post Oak Mall. Call 693-2796 for more information.

Her Alibi. Rated PG. Showtimes are 7:10 p.m. and 9:25 p.m.
Bill and Ted's Excellent Adventure. Rated PG. Showtimes are 7:20 p.m. and 9:20 p.m.
The 'Burb. Rated PG. Showtimes are 7 p.m. and 9:15 p.m.

Schulman Six
In Bryan at 2002 E. 29th Street. Call 775-2643 for more information.

The Accidental Tourist. Rated PG. Showtimes are 7:20 p.m. and 9:50 p.m. Ends Friday.
Twins. Rated PG. Showtimes are 7:15 and 9:50.

Scrooged. Rated PG-13. Showtimes are 7:05 p.m. and 9:35 p.m.
Big. Rated PG. Showtimes are 7:10 p.m. and 9:40 p.m.
Dirty Rotten Scoundrels. Rated PG-13. Showtimes are 7 p.m. and 9:25 p.m.
Night of the Demons. Rated R. Showtimes are 7:20 p.m. and 9:30 p.m. Ends Friday.

Beaches. Rated PG-13. Show-

times are 7 p.m. and 9:50 p.m. Opens Friday.

Mind Game. Rated R. Showtimes are 7:20 p.m. and 9:55 p.m. Opens Friday.

Plaza Three
In College Station at 226 Southwest Parkway. Call 693-2457 for more information.

Rain Man. Rated R. Showtimes are 7 p.m. and 9:35 p.m.
Beaches. Rated PG-13. Showtimes are 7:10 p.m. and 9:40 p.m. Ends Friday.

Three Fugitives. Rated PG. Showtimes are 7:20 p.m. and 9:45 p.m.

Farewell to the King. Rated PG-13. Showtimes are 7:10 p.m. and 9:40 p.m. Opens Friday.

Manor East Three
In Bryan in the Manor East Mall. Call 823-8300 for more information.

Mississippi Burning. Rated R. Showtimes are 7:05 p.m. and 9:40 p.m. Ends Friday.
Cousins. Rated R. Showtimes are 7:15 p.m. and 9:30 p.m.

Dangerous Liaisons. Rated R. Showtimes are 7:20 p.m. and 9:45 p.m.

Dream a Little Dream. Rated PG. Showtimes are 7:05 p.m. and 9:40 p.m. Opens Friday.

Oscar nominee plays tough urban principal

LOS ANGELES (AP) — It could have been an actor's nightmare: starring in a movie while the man you're portraying is always there, peeping over your shoulder. But for Morgan Freeman, it worked.

Freeman, who received an Academy Award nomination last year for his supporting role as the terrifying pimp in "Street Smart," is the star of Warner Bros.' "Lean on Me." He plays the role of Joe Clark, a New Jersey principal who turned a drug-ridden wasteland into a model high school with the symbolic weapons of a baseball bat and a bullhorn.

Not only is Joe Clark alive and functioning at Eastside High in Paterson. He was also present while "Lean on Me" was being shot at Eastside.

"Since we filmed in the school and school was in session, he was there every day, doing his job," Freeman says of Clark.

"You want to know if that was daunting? Yes. Incredibly daunting the first week-and-a-half or two. I didn't know how I was going to do it."

How much of the performance is Morgan Freeman and how much is Joe Clark?

"All of the performance is Morgan Freeman," he replied. "What Morgan Freeman could bring in the way of Joe Clark was largely due to Joe Clark. He was very available to me, extremely helpful, very supportive. He made it easy, despite my own sense of inadequacy."

Freeman was pleased to report that Clark has seen the film and has given his seal of approval. "That's the seal that counts," said Freeman. "I really wanted him to like the movie. I like him a lot."

Clark was tagged "Crazy Joe" because of some of his tactics, including the chaining of school exit doors to keep out drug dealers and his ini-

tial act of expelling 300 students, achieving and trouble-making pills. Freeman dismisses Clark's ics.

"He is universally beloved by students, and that's all that counts. People who disagree with him are meaningless. They're off in the ivory tower; I don't think they even know what he did."

Freeman's schools were in Paterson's South Side, an area not far from the city's heart. He remembers being much more orderly than Joe Clark faces.

"The streets were what I negotiated; the schools were a problem," he said. "Once you get through the doors of school, you were safe. There the teachers control."

"What ('Lean on Me') represents is what happened to schools, particularly in the inner cities, in the '60s and '70s. The schools were run over by the students, and the teachers were shortchanged."

After Los Angeles City studies, Freeman's first professional job was dancing at the 1981 New York World's Fair, then he joined touring company of "The Hunt of the Sun."

Freeman managed to earn a living in plays such as "Hello, Dolly!" Pearl Bailey and Cab Calloway, "Purlie" and in TV shows such as PBS's "The Electric Company." A big breakthrough came with "Street Smart."

His reaction to the Academy nomination?

"I felt fine. It was like having someone on the back and 'Well done, sort of kick the dirt and say, 'Aw, thanks' (laughing) and try to get onto your sense of self and get off flying half-cocked. It's just on the back."

Potter preserves ritual of ancient Japanese art

SOMERSET, Ky. (AP) — Ever so carefully, Meriwether McClorey puts pieces of raku pottery into her kiln.

The kiln, a converted water heater, will hold only three pieces. So McClorey and her husband will spend more than eight hours repeating the firing process.

It's a painstaking but fascinating method of making art, and friends come by to watch during the course of the evening.

Raku can be traced back to traditional Japanese tea ceremonies. More than a thousand years ago, decorating and firing pottery was a social event marked by drinking tea.

McClorey, who has specialized in raku for about four years, says the process has been changed in the United States, where potters are apt to do firing much more quickly.

To look at the delicate pottery, it is obvious a lot of skill goes into every piece.

Yet, to an extent, the outcome of each one is unpredictable.

During firing, new patterns emerge. They work in concert with the original, intended ones.

"Go ahead and light it," McClorey says to her husband, John.

Fueled by a combination of propane gas and air, the kiln will eventually heat up to 1,900 degrees Fahrenheit.

At that temperature, glazing occurs, giving each piece of raku a unique look.

Much work has already gone into this pottery.

At her studio in Somerset, McClorey shaped the various bowls, vases and vases of clay and did preliminary painting and designing.

The firing takes place in a tamped kiln area outside McClorey's home in rural Pulaski County.

Before going into the kiln, pieces are preheated on a woodstove in her house.

"Everything's very gradual," McClorey says, explaining the different steps involved. At this stage, the pottery has a pasty appearance.

But after 20 minutes in the kiln, McClorey peeks through a hole in the kiln door.

The glaze has started to bubble. Once melted, the glaze — a mixture of clay and silica — gives the finished product a glassy, colorful surface.

After firing, John McClorey moves the pottery with large tongs. Each piece is then sprayed with copper sulfate solution and placed inside a garbage barrel for smoking for about 35 minutes.

This process affects both the color and texture of the finished product. The artist seems proud of things that are the simplest in the firing process, like the old white cleaner that distributes air into the kiln.

She points to crinkled cardboard on top of the vacuum cleaner.

It is hard to believe that a piece of paper regulates the air flow. "It works, though," she says grinning.

McClorey's pottery is a blend of traditional and modern techniques, reflecting the ancient Japanese art of raku. Her work is a testament to the patience and skill required in this craft.

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Composers' letters reveal personalities behind genius

JERUSALEM (AP) — Austrian composer Gustav Mahler was plagued by depression, self-pity and writer's block as a young man, according to Mahler letters recently acquired by Jerusalem's Hebrew University.

Letters by German composer Felix Mendelssohn, also part of the new collection, show he couldn't handle money, but was a family man who wrote glowing descriptions of his wife nursing their son.

Some of the letters have never been published. "They will now enlighten several aspects of the composers' lives," said Isaac Ghelman, head of the university's music department.

In addition to 67 letters by Mendelssohn and 46 by Mahler, the correspondence also includes communications from Jacques Offenbach, Ernst Bloch, Giacomo Meyerbeer, Jacques Halevy and Arnold Schoenberg. The letters were donated by the widow of New York collector Otto Lobbenberg.

The letters written by the young Mahler, who was born July 7, 1860 as the son of a Jewish peddler in Austrian Bohemia, reveal a man in emotional turmoil.

Writing to Anton Krisper, a friend from composing class at

the Vienna Conservatory, the 18-year-old Mahler described in Feb. 14, 1880, letter how he procrastinated instead of composing.

"I spent most of my time to indulge in sweet suffering in the most wasteful way. ... I lived my dreams and dream without awake," Mahler wrote, adding later: "I'll have to taste all the sorrows of this world, and won't spare a single one."

Mahler's letters to Krisper, most written in the spring of 1880, are filled with yearning for the absent friend.

Sitting in their old haunt, Vienna's Cafe Imperial, Mahler wrote an undated letter on cafe stationery: "I just arrived in Vienna and immediately went to the place where we shared so much suffering and joy. My thoughts only revolve around you."

Mahler's early years were marked by restlessness. "I've been in Vienna for three months, but in addition to various hotels, I've already lived in five apartments. You can imagine what that does to my work," Mahler wrote Krisper in January 1883.

"Again, the crying of some little kid is bothering me," Mahler wrote of his abode at the time.