

Thursday, August 10, 1989

## AROUND TOWN

### Live Music

Information is subject to change.

#### The Bistro

In the College Station Ramada at 1502 S. Texas. 18 and older admitted. Alcohol served. 693-9891. Friday and Saturday — **Sundown**. Easy listening. Starts at 8 p.m. No cover.

#### Cow Hop Annex

Next to the Cow Hop at Northgate. 18 and older admitted. Alcohol served. 696-5522. Friday — **Borrowed Tym**. Top 40. Starts at 9:30 p.m. \$2 cover.

#### Excalibre Club

In Bryan at 1803 Greenfield Plaza. 18 and older admitted. Alcohol served. 846-6262. Thursday — **Sundown**. Easy listening. Starts at 8:30 p.m. No cover.

Friday — **After Five**. Classic rock. Starts at 9 p.m. \$3 cover.

#### Flying Tomato

At Northgate at 303 University Dr. All ages admitted. 846-1616. Wednesday — **Sneaky Pete**. Sing-along. Starts at 9 p.m. \$1 cover.

#### Gallery Bar

In the College Station Hilton at 801 East University Drive. Only 21 and older admitted. 693-7500. Thursday, Friday and Saturday — **Jimmy Ray Warren**. Variety. No cover.

#### Kay's Cabaret

At Post Oak Mall. 18 and older admitted. Alcohol served. 696-9191. Thursday — **Hank Townsend**. Easy listening. Starts at 9:30 p.m. No cover.

Friday — **The Scroocs**. Rock. Begins at 9:30 p.m. \$2 cover. Saturday — **Ashburn**. Original rock. Starts at 9:30 p.m. \$2 cover.

#### The Mercury Bar

At 313 S. College. 18 and older admitted. Alcohol served. 846-MERC. Thursday — **Michael Michael and the Max**. Top 40/dance. Starts at 10 p.m. \$2 cover for 21 and older; \$4 cover for minors.

Parthenon At 815 Harvey. 18 and older admitted. Alcohol served. 764-8575. Wednesday — **Lippman Jam**. 9 p.m. No cover.

Sunday, August 27 — **Charlie Sexton**. Tickets \$8.

Texas Star Tavern In College Station at 4410 College Main. All ages admitted. B.Y.O.B. 846-3497.

Friday — **The Texas Twisters**. Classic rock. Starts at 9:30 p.m. Cover. Saturday — **Junior Medlow and the Bad Boys**. Blues. Starts at 9:30. Cover.

### Movies

Information is subject to change. Admission restrictions may apply.

#### Cinema Three

Located at 315 S. College Ave. 693-2796. **Indiana Jones and the Last Crusade**. Rated PG-13. Showtimes are 2:00, 4:35, 7:00 and 9:45.

**Young Einstein**. Rated PG. Showtimes are 2:30, 4:30, 7:30 and 9:30.

**Friday the 13th Part 8**. Rated R. Showtimes are 2:15, 4:15, 7:15 and 9:15.

**Post Oak Three** Located in Post Oak Mall. 693-2796.

**Batman**. Rated PG-13. Showtimes are 2:00, 4:30, 7:00 and 9:30.

**Shag**. Rated PG. Showtimes are 2:20, 4:15, 7:20 and 9:15.

**Parenthood**. Rated PG-13. Showtimes are 2:15, 4:45, 7:15 and 9:45.

**Schulman Six** In Bryan at 2002 E. 29th Street. Call 775-2643 for more information about "dollar movies" and weekend matinee times.

**Lock Up**. Rated PG. Showtimes are 7:20 and 9:50.

**Licence to Kill**. Rated PG-13. Showtimes are 7:20 and 9:50.

**Weekend at Bernie's**. Rated PG. Showtimes are 7:20 and 9:50.

**Pet Sematary**. Rated R. Showtimes are 7:10 and 9:25.

**Major League**. Rated R. Showtimes are 7:15 and 9:35.

**Plaza Three** In College Station at 226 Southwest Parkway. 693-2457.

**Dead Poets Society**. Rated PG. Showtimes are 2:00, 4:30, 7:00 and 9:40.

**Turner & Hoach**. Rated PG-13. Showtimes are 2:05, 4:35, 7:15 and 9:35.

**Lethal Weapon II**. Rated R. Showtimes are 2:10, 4:40, 7:10 and 9:35.

**Manor East Three** In Bryan in Manor East Mall. 823-8300.

**Honey, I Shrank the Kids**. Rated PG. Showtimes are 2:10, 4:35, 7:10 and 9:35.

**When Harry Met Sally**. Rated R. Showtimes are 2:15, 4:40, 7:20 and 9:30.

**Peter Pan**. Rated G. Showtimes are 2:00, 4:15, 7:00 and 8:50.

## Elton John performs in Houston tonight

By Chuck Lovejoy

ENTERTAINMENT WRITER

Elton John brings his 1989-90 world tour to the Houston Summit at 8 tonight, hot on the heels of the release of "Healing Hands," the first single from his upcoming album, "Sleeping with the Past."

The 52-city North American leg of the tour began July 28 in Hartford, Connecticut and will continue through October 22.

A much-anticipated portion of the tour will be an August 24 performance, when John will hook up with The Who in Los Angeles to play the part of the "Pinball Wizard" in a nationally-televised performance of the classic rock opera "Tommy."

John received critical acclaim for his performance of the "Wizard" in the movie version of the opera. His role was especially noted as a result of his costume, which included a pair of 54-inch high fiberglass boots.

But fans expecting to see John wear similarly outlandish costumes in concert, as he was once famous for doing, should be warned: "Elton" isn't "Elton" anymore.

The cover of Elton John's 1988 *Reg Strikes Back* album is a panorama of most of the stage clothes and costumes John has worn over his 20-year career: hats, jackets, glasses, jewelry, a Donald Duck outfit, a Mozart disguise.

But all of the above have disappeared from John's life, gone in a four-day auction at Sotheby's in London that raised more than \$8 million.

And John doesn't regret selling his trademark costumes, as he re-



Elton John

Battalion file photo

But the loss of the costumes and the stress of surgery don't seem to have hurt John musically—his 1988 album was received warmly, and the album's tour also garnered rave reviews throughout the world, despite John's more subdued dress.

Adjectives such as "stylish" and "dignified" replaced ones like "flamboyant" and "outrageous" in reviews of his concert performances.

This time around, the reviews should be no different, as John's backup band for his previous tour has returned: Davey Johnstone on guitar, keyboardists Fred Mandel and Guy Babylon, Romeo Williams on bass guitar, drummer Jonathan Moffett, and backup vocalists Marlena Jeter, Natalie Jackson and Mortenette Jenkins.

At press time Wednesday, the only seats still available for the concert were behind the stage and selling for \$23.75.

Elton John may have dropped the Liberace-style side of his performing personality, but one still has to consider that he (along with longtime friend and composer Bernie Taupin) is responsible for some of the warmest and most popular songs of the last decade (if not the last two): "I'm Still Standing," "I Guess That's Why They Call It the Blues," "Sad Songs (Say So Much)," "Candle in the Wind."

With a repertoire as extensive as John's, any seats would be good seats.

For more information call the Summit information line: (713) 961-9003.

vealed in an interview printed in the *Los Angeles Times* just before he embarked on his *Reg Strikes Back* tour.

"Wearing those outfits on stage just doesn't feel natural anymore. I have no regrets about wearing them, but at a certain point it just gets to where it doesn't seem graceful anymore. I still want to play music, but I

don't want to be Donald Duck while I'm doing it."

This year's tour will be John's second without his costumed persona waddling across the stage, and it will also be his second since a non-malignant growth in his throat caused him to lose his voice and to cancel several concerts in 1987.

## Guitarist Johnson dazzles with his guitar prowess

By Keith Spera

ENTERTAINMENT WRITER

So that's why God made Stratocasters.

Guitarist Eric Johnson's show Tuesday night at the Parthenon demonstrated why anyone who has seen him perform regards the slender Texan as a True Guitar Legend.

The concert, which was the first live date Johnson and his band (Tommy Taylor, drums and Kyle Brock, bass) had performed in seven months, spanned his entire recording history.

Included in the set was "40-Mile Town," a song that will appear on Johnson's upcoming Capitol Records release, tentatively titled *Front*.

Throughout the show, Johnson demonstrated mastery of the guitar. However, he was not above letting his fellow musicians, who are no slouches themselves, take a turn in the spotlight. Bassist Brock was fea-

tured in the instrumental "CW," a country-flavored song similar to Led Zeppelin's "Hot Dog."

Although he can be completely in command while playing his guitar, Johnson is basically shy when it comes to addressing the audience, which he did frequently Tuesday night, mostly to thank the crowd for their attendance.

From the raptured attention that the audience afforded Johnson's performance (mostly watching, open-mouthed, as Johnson manipulated his guitar), it was they who were more than happy to do the thanking.

From the opening notes of "Friends" to the closing reverberation of Hendrix's "Manic Depression," the concert was a concentrated effort on both sides, with both musician and audience reveling in what a guitar can do.

—Reported by Kathy Haveman



Photo by Kathy Haveman

Eric Johnson makes his Fender Stratocaster weep, wail and scream through "Friends" during his Tuesday night performance at the Parthenon.

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