



It's all about the music in 'Motown'

Joan Marcus

Krisha Marciano, from left, Allison Semmes and Trisha Jeffrey star in first national tour of "Motown, The Musical."

INSIDE



Gordy tells his story in a memoir

Berry Gordy wanted Motown to be a family, according to his autobiography. **Page G12**

Two Houstonians star in the ensemble touring production

By Joey Guerra

Motown — the label, the music, the movement — made superstars out of Diana Ross, Smokey Robinson and Michael Jackson. Two Houston natives are hoping "Motown: The Musical" will put them on the map, as well.

Broadway's "Motown" extends theater's recent spate of "jukebox" musicals, shows built on pop catalogs. In this case, the unifying factor is not a particular singer or group, but a record producer. With book by Berry Gordy, based on his autobiography, the show chronicles Gordy's founding and operation of the Motown record label, and includes covers of the many Motown hits, performed by an ensemble cast.

The show, opening Tuesday at the Hobby Center, features Ashley Tamar Davis and Jarvis Manning

Jr. Both grew up here and have been with the tour since it kicked off last year.

"Every time we do this show, there's something I learn about the power of Motown — the artists, the songwriters, from the secretaries to Mr. Gordy," Davis says. "The common thread is they had a desire to merge the gap between races and cultures."

Davis is best known by her stage name, Tamar. She sang the lead vocals with Prince on his Grammy-nominated song "Beautiful, Loved and Blessed." She also collaborated with Tyler Perry on several "Madea" stage plays.

She was in the group Girl's Tyme with Beyoncé, Kelly Rowland and LeToya Luckett, appearing with them on "Star Search," but left "Motown" continues on G12

What do these HSPVA grads miss about Houston?

Ashley Tamar Davis: Family, home cooking and Houston's arts scene.

Jarvis Manning Jr.: Whataburger — and Cream Burger for strawberry shakes.

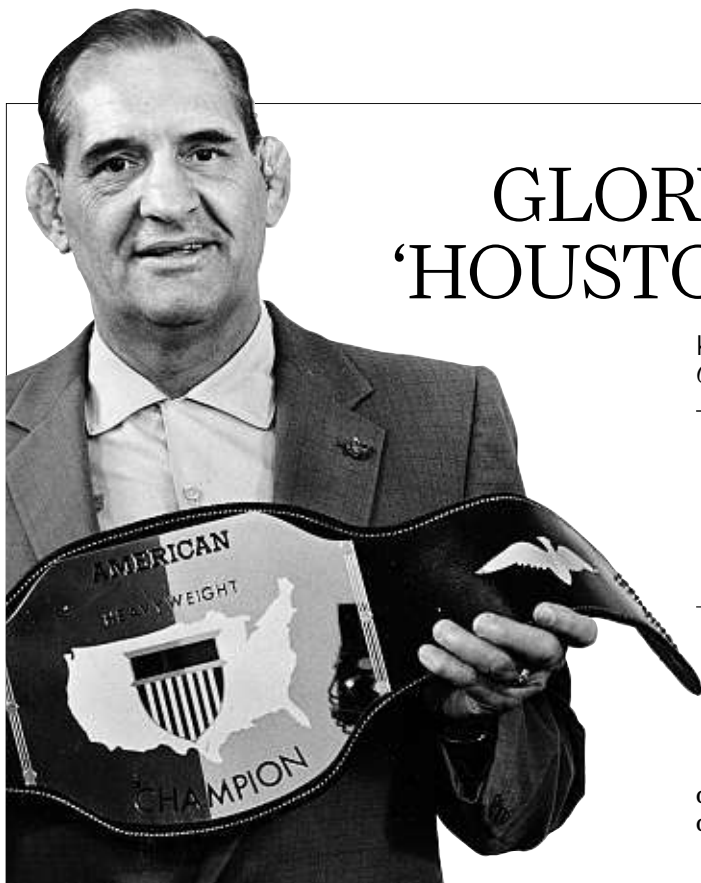


JARVIS MANNING JR.



ASHLEY TAMAR DAVIS

THEATER



GLORY DAYS OF PAUL BOESCH'S 'HOUSTON WRESTLING' NOW ONLINE

KEN HOFFMAN
Commentary



Wrestling fans finally will get the chance to experience what I felt in 1986 — the day I got to Houston. I remember pulling my Mazda station wagon into the Holiday Inn parking lot on Loop 610

near the Galleria, unhitching the small U-Haul that held all of my possessions and driving straight to the Sam Houston Coliseum for Houston Wrestling. The main event had the Rock 'n' Roll Express pretty boys facing the lowdown, nasty Shepherders in a vicious Barbed Wire Texas Death Match.

I'd never seen a match like that in my life. All four wrestlers were bleeding like "The Texas Chainsaw Massacre." The sold-out crowd went berserk. I had always read about Houston Wrestling, and now I was in the balcony, resisting the urge to tell

fans in the front row that Tide is particularly effective at getting bloodstains out of clothes.

Unreleased and assumed lost videos from the glory years of legendary promoter Paul Boesch and "Houston Wrestling" broadcasts are now available for the first time via an online pay network called NWAClassics.com. We're talking 1,500 matches, screaming interviews, some pretty weird commercials and other material from the mid '60s to 1986.

Boesch brought in the biggest stars of wrestling, and paid Hoffman continues on G12

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LIFE'S PASSAGES



Gary Coronado photos / Houston Chronicle

Lynn Lasher, founder of Somebody's Mother's Chocolate Sauce, looks over jars at her new facility in Houston. Each jar of Somebody's Mother's displays a quote about mothers or a quote from a famous mother on its lid.

SOMEBODY'S MOTHER'S

celebrates 10th anniversary of chocolate-sauce launch

By Amber Elliott

Ten years ago, Lynn Lasher was running in circles.

At least, that's what her daughter told her.

"It was April of 2005 that I went jogging with my oldest daughter in Memorial Park," Lasher said. "Out of nowhere, Reese looked up at me and said, 'Mom, you're literally running in circles.'"

"I was a single mother, I'd been fired from my job, and I wanted to teach my children to never be victims."

Lasher had been part of the first graduating class of Rice University's Jesse H. Jones Graduate School of Business. But after being fired from a mutual fund, she couldn't even secure a job folding ties at a luxury boutique.

That spring, she met Ray Garcia in a neighbor-

hood grocery store. He was giving out samples of his homemade salsa. Lasher asked how he managed to translate the idea from his head into a product on the shelf.

Based on his advice, she started Somebody's Mother's Chocolate Sauce the following Monday, with \$5,000. She sold the first jars of chocolate sauce — named for her mother who provided the original recipe — from the back of her car.

"Whenever I ran into someone I knew, I would give them a sample and ask for feedback. I was selling chocolate sauce at hair salons and parking lots," she laughs. "Every night, I would report back to my children, 'so-and-so's grandmother bought two jars!'"

In November that same year, she met with Scott Silverman, Rice Epicurean Markets' vice president



Lasher started her company with \$5,000 after she was fired from a mutual fund. She began selling her sauce from the back of her car. Now, she's writing a book commemorating her journey.

of specialty foods. He took one look at her packaging and ordered 20 cases.

"We try to support local companies as much as we can," says Silverman. "She came with the product, and it's obviously a cute, catchy name and had cute, catchy sayings on the packaging. But it's a high-quality product, for sure. Her being local was a nice story to tell — and

she was able to come to our stores for demos and meet customers."

A few months later, Central Market came calling for Somebody's

What are you celebrating?

Let us know about your milestones. Send story ideas for Life's Passages to life@chron.com.

Mother's.

Her small operation moved from the family's kitchen to a rental space with Henry's Dream Distributors. Lasher recently moved into her own industrial-grade kitchen. The 2,400-square-foot facility has an unassuming storefront next to a Whataburger in the Lazybrook/Timbergrove area.

Today, her chocolate sauce is stocked in hundreds of specialty food stores in 42 states. Lasher has five employees and recently hired a national sales manager to market the six all-natural, gluten-free flavors: milk chocolate, white chocolate, caramel, dark chocolate, island and praline. Local catering guru Ruth Meric concocted the last three.

Although her website lists several ways to use the topping — over ice cream, as a dip for fruit or in vodka martinis — Lasher confides that most of her customers confess

to eating it right out of the jar with a spoon.

"It's funny because anyone who knew me growing up would say that I was a major athlete and wanted to be outside," she says. "I played tennis, golf and swam. But I was not known for my cooking."

The journey hasn't been all smooth sailing, and Lasher plans to commemorate the 10th-anniversary milestone by completing a book chronicling the many mistakes she made along the way. In spite of setbacks, the entrepreneurial mom achieved her goal of teaching her children how to support themselves.

"I'm most proud that two of my three children already have their own businesses, and the third probably will, too," she says. "That, and I still get a kick out of watching someone try my sauce for the first time."

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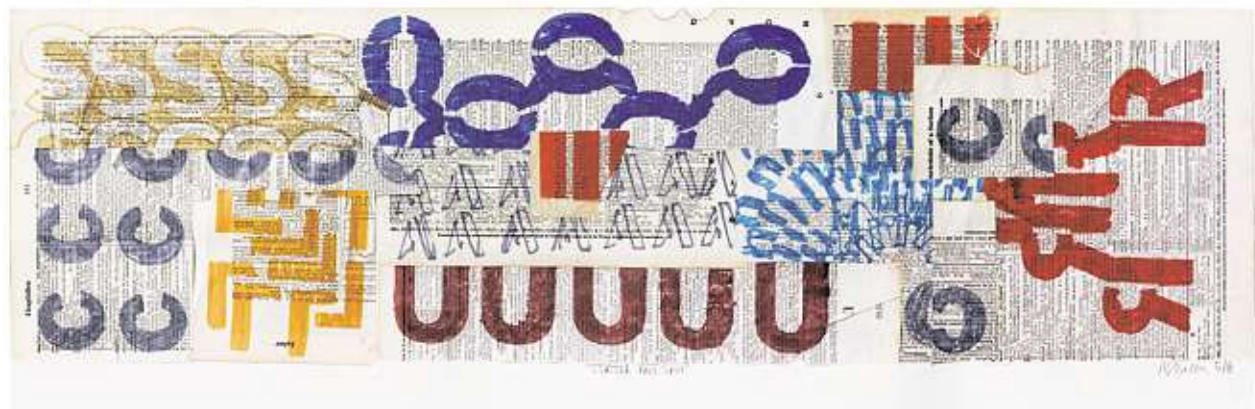
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ZEST



Drew Bacon's "Stutter and Spill 5," a collage on paper, is among works on view at Hiram Butler Gallery.

A young artist makes a splash with his first show

By Molly Glentzer

What are the chances that a 26-year-old artist, even a very talented one, would be given his first solo show at the venerable Hiram Butler Gallery, whose stable of A-list artists includes the luminaries James Turrell and Michael Petry?

And how often do you sell out any show, Butler was asked. "Never."

That has been the amazing good fortune of Drew Bacon, a casually genteel Houstonian whose first show, "Stutter and Spill," has done anything but since it opened a few weeks ago.

Bacon, who focused on painting as a student at the Pratt Institute in Brooklyn, said the show's title reflects how he felt when he was creating a stop-action video and its related collages.

The video runs on a 15-minute loop through two projectors that create a 10-foot-long horizontal slice on the wall. It reads like a constantly evolving mosaic of drawings in a controlled palette of blue, red and ochre. Made with pages from an old dictionary, the drawings lead through the alphabet, letter by letter.

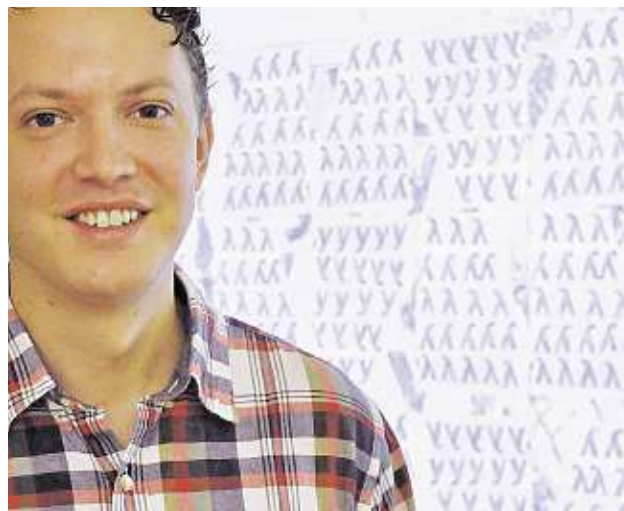
"I did a marker drawing on each page with a stencil, photographed them incrementally, then strung those images together. Then, in a motion-graphics program, I made this composition, which is copy and pasted," Bacon explained. "The scale varies. It's a digital medium, so it's totally elastic. You can do whatever. That's what makes it hard to finish, because there's so many possibilities."

Imagine a video by the great South African artist William Kentridge, only done with a whiff of Abstract Expressionism instead of a narrative.

"I had this professor who was so thick on AbEx, he made us bow down to Jackson Pollock and Willem de Kooning. He sent us to MoMA all the time, and we had to look really hard at that," Bacon said.

He was into skateboarding, not technology, as a teen. He didn't even take his first spin with Photoshop until his junior year of college. But then it snowballed.

"I have a real sentiment for painting. But getting out of school, I realized that while I spent a lot of time in museums I also spent a lot of time on the Internet looking at jpegs. I could see hundreds of thousands of paintings on the Internet. It made me want to be a painter that's a part of that information



Molly Glentzer / Houston Chronicle

Stutter and Spill

When: 10 a.m.-5 p.m. Tuesday-Saturday

Where: Hiram Butler Gallery, 4520 Blossom

Tickets: Free; 713-863-7097, hirambutler.com

age, the wave we're going in," Bacon said.

An "old and mysterious" 1930s Webster's dictionary he found as a sophomore at Pratt turned out to be an early muse. He liked that it was an "obsolete" object but didn't know what he could do with it.

He went through about 100 pages, drawing on them and trying to figure out a stop-motion video process. He posted one-minute compositions on Facebook, feeling great if they got five "likes." But that got old fast because he realized how cheap images are on the Internet. "You inhale them at an alarming rate," he said.

"I had this constellation logic about what I draw: It would refer back to the page but take on some words that I was writing on it. I spent eight or nine months on that, and it was a total tailspin. I couldn't finish it. It's a failed work sitting in my hard drive. I was building lots of puzzle pieces but couldn't actually make the puzzle."

Bacon struggled eight months to make "Creation Myth," an amazing, seven-minute narrative animated stop-action film about the creation and the destruction of the world. It's still posted on YouTube.

"All my early learning curves are in that piece," Bacon said. "It's got sound and music and all that; I got completely over it." Most importantly, he realized that if he wanted to make more than 10 animated drawings over his lifetime, he'd have to find a faster way to work. He'd make a mark, step way back to shoot it, step in, draw some more, step back again and so on. A minute's worth of stop-action video can contain thousands of such moments.

Bacon built a drawing desk with a green screen,

so now he shoots from above after he completes each part of an animated drawing. And he found a better dictionary to play with — a big, thick Webster's from about 1912. That became the source material for "Stutter and Spill."

He didn't design it for Butler's space, but when they decided to project it there through two channels, he had to learn more. "I had software like what mega-churches

use to manage their media outlets. It was a great hurdle to understand the technological infrastructure enough to make solid-state video from that," Bacon said. "They come in and just flip this on, and it's going. You have these little half-computers up there. They're like feral computers; you just plug them in and they do their thing. They're funny devices."

Bacon wants his videos to "sit and act" like paintings, he said. "I never want to have a piece of video art that's kept behind a curtain in a tiny room."

He sliced up the physical pages, reassembling them into the collages that hang on the gallery's opposite wall.

"I like to create this tension between a physical work and a work that's made of robots and pixels. That dual processing is like the way we live" Bacon said. He don't know what the collages will look like when he's making the video, and vice versa. "I consider it a continuum," he said.

Bacon came home from New York three years ago partly because he was tired of the starving artist lifestyle. He comes from a high-performing family, the son of an investment banker and a retired chef, with a sister who's a financial consultant.

Artist Drew Bacon in front of his video "Stutter and Spill"

His family wasn't pressuring him, he said, "but I try to treat my work the way they treat their work."

His parents must have always known he'd be an artist. "My dad would explain real estate stuff to me when I was growing up. We'd look at a map, and he'd say, 'It's just like a painting,'" Bacon said. "Both of my parents could always bend things and make them relate to whatever I was into. There's always this attitude that 'something is just like something else, but different.' The structure and the way that I think is very informed by that nuance. It's part of my family's culture."

He met Butler at a Christmas party two years ago and invited the dealer to visit his studio.

Yeah, sure, Butler said. "I'm about to leave for the Christmas holidays. I'll be back in two weeks; let's get together then."

At 8 a.m. exactly two weeks later, Butler's phone rang. "That made a big impression. It meant he was serious, organized and responsible," Butler said.

Further surprised by the great draftsmanship he saw in Bacon's studio, Butler — an expert in works on paper — bought one of the artist's collages immediately after seeing it, also impressed with the related video.

"It all delighted my mind and eye instantly," Butler said. "Videos have become such a part of art but they drive me crazy because you walk in and know you'll have to be there 20 minutes to get it. Or you walk during the middle of it. Or you're at the end and you have to wait for it to rewind. I thought this was so brilliant because no matter where you come in on it, you get it."

Bacon's first solo exhibition experience has been a dream. Now he will have to keep delivering, although it sounds like he's prepared.

"I like the format of the dual process, when you're making physical things in traditional media but using a palette that creates digital media. I'll continue with that. I've invested a lot of time into it, and a lot of failed work," he said. "I may emphasize found artifacts more as a point of departure, reconstituting it into something that's like a collage appropriation. I don't think it will ever be just video. I have big dreams of giant projectors and 10 projectors."

molly.glentzer@chron.com



Richard Shotwell / Associated Press

SPOKEN

"I did not go speechless; I went breathless. And I just said to myself, 'My dear, you had better start breathing. Otherwise you are not going to be here to accept this incredible honor.'"

Actress Cicely Tyson, 90, who learned last week she will be recognized at the 38th annual Kennedy Center Honors in December

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BOOKS

REVIEW

Law and the family Stone

By Mary Cornatzer

Early in “The Jezebel Remedy,” lawyer Joe Stone explains to his wife that he liked a particularly obstreperous client because “The world needs its agitators. Needs a few wasps and yellow jackets to keep things from going stale. As a bonus, you got the unvarnished truth from her — Lettie VanSandt was, if nothing else, a perfectly honest woman.”

Honesty is in short supply all around Joe. There’s Lisa Stone, his wife and law partner for 20 years, who is feeling restless and reckless. At times, lies come a bit too easy for her. There’s Lettie’s son Neal, who may or may not be as dumb as he acts. And there’s the CEO of a giant pharmaceutical company and all his minions, who not only lie but have no qualms about trying to drive a man insane to get their hands on a formula that Lettie has

created.

And then there’s Lettie herself, a cranky, tattooed animal lover who calls 911 so often, the sheriff decides to make a “best of” CD.

We find out early that Joe is mostly a pushover who is prone to corny sayings like “great googly-moogly” and “now we’re cooking with gas,” and fond of telling the same stories and the same jokes over and over until Lisa feels as if they will “crucify her last nerve.”

He’s also a good lawyer, but Lisa might be better. She tells one big-city attorney that she was Virginia Law Review. She’s also drop-dead gorgeous.

Author Martin Clark, a Virginia circuit judge, has given us a legal thriller, but much that thrills is not in the courthouse. The scenes there are a bit too procedural and dry for my taste, but I know at least one lawyer who thinks they’re dead-on accurate. Joe ends up in trouble because his crazy



‘The Jezebel Remedy’

By Martin Clark. Knopf, 400 pp., \$27.95.

client Lettie has died in what looks to be a meth explosion. Joe is the executor of her will and her heir, but to show what a stand-up guy he is, he cedes everything over to Lettie’s son,

and tries to find homes for all her strays. He ends up in trouble anyway as that high-powered drug company is determined to put the Stones out of the lawyering business.

The plot is interesting, but the pacing drags at times. Clark introduces other characters with long back stories that distract rather than drive the drama. (Not to say they’re not interesting. I’d happily read an entire novel about Lisa’s best friend M.J. Gold, whose knack for selling construction equipment, and a nice settlement from her abusive ex-husband’s rich family, set her on a path toward business mogul. She lives in Raleigh and owns a string of heavy equipment franchises, a shopping center, apartment complexes, nine radio stations and a farm back home near the Stones in Virginia, which lets her drop in to help out with her private plane and straight-from-the-hip advice.)

If the courtroom scenes are dry, the scenes dealing with Lisa’s semi-affair are not. There’s booze and the Bahamas and afterward guilt and tears. Clark captures her boredom, the titillation of a flirtation and the remorse that follows quite well. A native of Virginia, who lives in Patrick County, he also captures the region, the dialect and the small-town relationships. There’s humor in his writing that recalls Carl Hiaasen, though “The Jezebel Remedy” is nowhere near as over the top as anything Hiaasen delivers.

The Stones make a good team, and with Lisa’s apparent marital discord resolved before the book is half over, it will be interesting to see whether Clark gives their mystery-solving prowess another chance as well.

Mary Cornatzer wrote this review for the News & Observer (Raleigh, N.C.).

REVIEW

Modern Gothic thriller ‘The Ice Twins’ chills

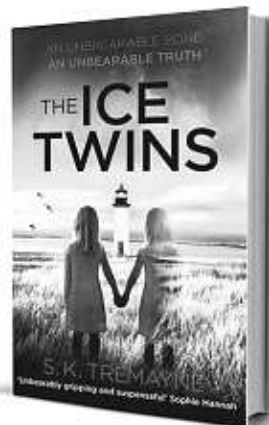
By Gerald Bartell

Set on a “barely habitable” island off Scotland’s Isle of Skye, S.K. Tremayne’s “The Ice Twins” is like a bowl of Cullen skink, the soup that often warms a Highland lunch. A comforting stew of smoked haddock, potatoes, onions and cream, Cullen skink puts to good use what’s in the larder.

Likewise, “The Ice Twins” draws from other, similar thrillers on the shelf. Ira Levin’s “Rosemary’s Baby,” Thomas Tryon’s “The Other” and Ken Follett’s “Eye of the Needle,” which also is set on an island off Scotland’s coast, come to mind. And as far as genres go, “The Ice Twins” is by turns a thriller, a mystery and a ghost story. Tremayne, the pseudonym for a London journalist and best-selling novelist, melds all these ingredients, coming up with enough twists and chilly moments to make the story his — or her? — own and keep a hungry reader savoring each spoonful.

Lydia and Kirstie, the identical twins of the title, were born on a frigid day in winter. For that, and for their “ice-blue eyes and snowy-blond hair,” their grandfather dubbed them “the Ice Twins.” According to their mother, Sarah, a freelance journalist, they became “part of the perfect ... family.” Then, one afternoon from the balcony at Sarah’s parents’ home, 6-year-old Lydia fell to her death.

Thirteen months later, the once “pristinely optimistic” family is falling apart. Sarah is deeply depressed. Her hus-



‘The Ice Twins’

By S.K. Tremayne. Grand Central, 306 pp. \$26.

Tremayne’s descriptions precisely and accurately detail a stark, dramatic region ‘as remote as you could get in Great Britain.’

band, Angus, an architect, has been fired for hitting his boss. Two mortgages stand against their apartment. And so they decide to take their surviving daughter and move to Torran Island, which Angus inherited from his grandmother. “Fresh air, mountains, sea lochs,” Sarah thinks as she rushes to tell Kirstie the news of their move. The surviving twin wheels on her: “Why do

you keep calling me Kirstie, Mummy? Kirstie is dead. It was *Kirstie* that died. I’m Lydia.”

As Angus and Sarah struggle to make a rat-infested lighthouse keeper’s cottage on Torran livable, Kirstie continues to insist she’s Lydia. At a dinner party, she shrieks when, she insists, she sees her dead sister through a window. And she rages at her parents: “You keep saying she’s dead but she comes back to play with me, she was here, she was at school, she *plays* with me, she is my *sister*, it doesn’t matter if she’s dead, *she’s still here*, still here, I’m here, we are here — why do you keep saying we’re dead, when we’re not we’re not *we’re not*.”

The child’s strange behavior eventually sends Sarah to consult a Glasgow psychiatrist. He advises that identical twins are just that: identical. And so, even if the dead child had not been cremated and fingerprints or DNA samples were available, they would match those of the survivor. He also advises that “when one twin dies, the other will take over their characteristics, becoming more *like* the twin that died.”

So is the living twin, Kirstie, pretending to be Lydia, or possessed by her? Or did the shocked parents misidentify the victim of the fall? Tremayne allows clues about who that victim really is to shift from Lydia to Kirstie until the reader, thumbing back over scenes to clarify matters, feels he’s watching Linda Blair’s spinning head in the film version of “The Exorcist.”

Tremayne develops Sarah and Angus’ points of view in alternating chapters, pointing up yet another question of identity: Is the author male or female? This reviewer would wager that Tremayne is a woman. The expansive chapters from Sarah’s perspective display a keen, instinctive sense of a nurturing mother. Angus, who gets less space, is not so nuanced or well developed a character — he just seems angry. However, I would happily be proved wrong on this question.

The tale plays out on Scotland’s west coast, and although Tremayne’s descriptions precisely and accurately detail a stark, dramatic region “as remote as you could get in Great Britain,” the prose, except for a few haunting images, is spare. One wishes the author had enhanced this modern Gothic thriller with a richer, more colorful style.

There is, as well, a predictability to the plot, even if at times it’s oddly satisfying to see what’s coming. This is particularly the case at the end. A story set on an island known informally as Thunder deserves a thundering finish, which Tremayne deftly serves, along with a touching coda that would play well on film. Reading the final page, the reader imagines a helicopter shot pulling the camera up and away from the storm-tossed island as the melodramatic theme music soars.

Gerald Bartell, an arts and travel writer based in Manhattan, wrote this review for the Washington Post Book World.

EXCERPT & APPEARANCE



Poet Dave Parsons will discuss and sign “Reaching for Longer Water,” new and selected poems, 7 p.m. Thursday, Brazos Bookstore, 2421 Bissonnet; 713-523-0701 or brazosbookstore.com.

The Frank Gaze of Women After Baudelaire’s “Exotic Scent”
Yes, yes, they bestow delights—

not only in the seedy way

we all know: they plant something

in the littoral vacancy and in an instant there is an ineffable

fire—that forging force

on which so much more depends

than wheelbarrows & chickens.

from “Reaching for Longer Water,” by Dave Parsons

BEST-SELLERS

Fiction

1. The English Spy:

By Daniel Silva. Gabriel Allon, an art restorer and occasional spy for the Israeli secret service, helps British intelligence track down the killer of a beautiful former member of the royal family.

2. The Girl on the Train:

By Paula Hawkins. A psychological thriller set in the environs of London.

3. All the Light We Cannot See:

By Anthony Doerr. The lives of a blind French girl and a gadget-obsessed German boy before and during World War II; the winner of the 2015 Pulitzer Prize.

4. Truth or Die: By James Patterson and Howard Roughan. An attorney discovers a shocking secret



that must be kept out of the wrong hands.

5. Finders Keepers: By Stephen King. A deranged reader’s infatuation with a Salingeresque novelist has dangerous consequences.

6. The Rumor: By Elin Hilderbrand. Two friends on Nantucket must deal with damaging gossip

about themselves and their husbands.

7. In the Unlikely Event:

By Judy Blume. Secrets are revealed and love stories play out against the backdrop of a series of plane crashes in 1950s New Jersey.

8. The Nightingale: By

Kristin Hannah. Two sisters in World War II France: one struggling to survive in the countryside, the other joining the Resistance in Paris.

9. The Melody Lingers On:

By Mary Higgins Clark. A designer is drawn into the family of a hedge fund billionaire who has disappeared suspiciously.

10. Tom Clancy Under Fire:

By Grant Blackwood. A former collaborator continues Clancy’s series about the covert intelligent expert Jack Ryan Jr.

Nonfiction

1. The Wright Brothers:

By David McCullough. The story of the bicycle mechanics from Ohio who ushered in the age of flight.

2. Modern Romance:

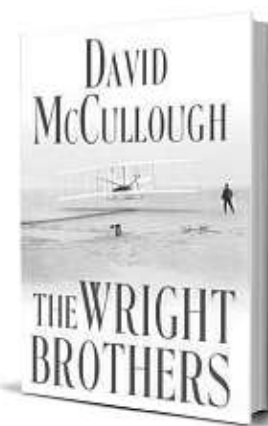
By Aziz Ansari with Eric Klinenberg. The comedian enlists a sociologist to help him understand today’s dating scene.

3. Down the Rabbit Hole:

By Holly Madison. Life inside the Playboy Mansion, by a former bunny and girlfriend of Hugh Hefner.

4. Dead Wake:

By Erik Larson. The last voyage of the Lusitania, the passenger liner sunk by a German torpedo in 1915.



5. Being Mortal: By Atul Gawande. The surgeon and New Yorker writer considers how doctors fail patients at the end of life and how they can do better.

6. The Road to Character:

By David Brooks. The New York Times columnist extols personal virtues like

kindness and honesty in a materialistic age.

7. Sick in the Head:

By Judd Apatow. Thirty years’ worth of the filmmaker’s interviews with comedians.

8. Ally: By Michael B. Oren. A memoir by a former Israeli ambassador to the United States, now a Knesset member.

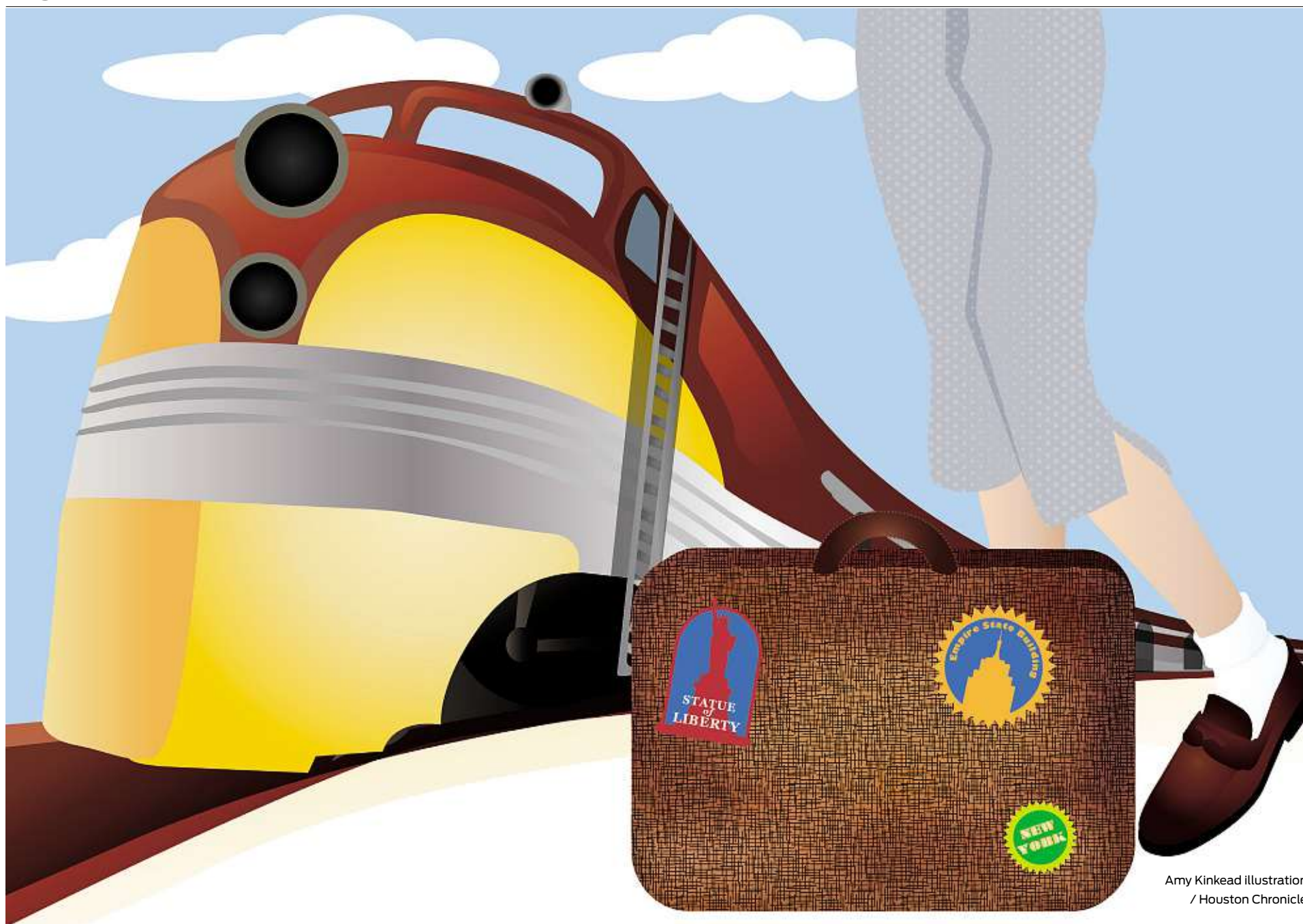
9. The Quartet:

By Joseph J. Ellis. How Washington, Hamilton, Jay and Madison created the Constitution.

10. The Oregon Trail: By Rinker Buck. The author and his brother travel 2,000 miles by mule and wagon from Missouri to Oregon.

New York Times

ZEST



Amy Kinkead illustration / Houston Chronicle

'WATCHMAN' WON'T RUIN 'MOCKINGBIRD'

WITHOUT question, "Go Set a Watchman" will compromise Harper Lee's legacy. As of Tuesday, Lee was no longer a literary one-hit wonder. But the flawed Atticus Finch who appears in this newly published book will never erase the beloved Atticus of "To Kill a Mockingbird."

"Watchman" is too distinct from Lee's 1960 classic to undermine it.

"Go Set a Watchman" is Lee's early draft of "To Kill a Mockingbird." It is not a prequel; it is not a sequel. "Watchman" is so different in structure, story and scope that it barely resembles the book it became.

Lee spent two years reworking the manuscript, under the careful eye of her editor at Lippincott.

Read as a draft, "Watchman" is fascinating, exposing the seeds of a story that, when replanted and pruned, bloomed into an American classic. As a novel in its own right, "Watchman" suffers from afflictions common to early drafts: saggy plotting, intellectual woolgathering and the absence of an ending.

Often, Lee's intellect and sly wit slip into the crevices of the plot's flimsy architecture.

In "Watchman," 26-year-old Jean Louise Finch (a grown-up Scout) travels by train from New York City, where she lives, to Maycomb, Alabama for a two-week vacation. She soon discovers that her hometown is reeling from the Supreme Court's ruling on desegregation. Worse, her father, Atticus, is fraternizing with segregationists and is openly critical of the Supreme Court and the NAACP.

Jean Louise is enraged that Atticus, a lawyer, could be so narrow-minded and unjust.

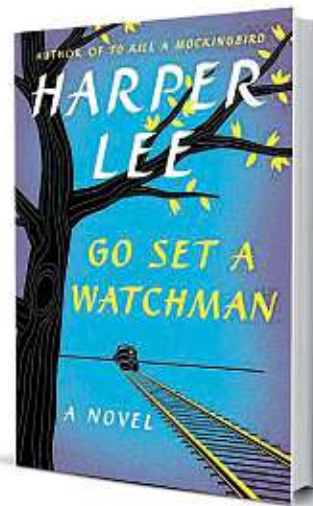
"Watchman" is set 20 years after the Depression-era "Mock-

ingbird." The scrappy tomboy of "Mockingbird" is, in these pages, an independent-minded woman who has gained enough distance and experience to look critically at her family and hometown. (Who among us doesn't remember that trip home?) She chain smokes cigarettes and chain drinks cups of coffee. Yep, she's a grown-up Scout. As Lee writes: "... she had turned from an overalled, fractious, gun-slinging creature into a reasonable facsimile of a human being."

Although "Mockingbird" was narrated by a grown Scout looking back on her childhood, that story was steeped in a child's view of the world. The Atticus of "Mockingbird" was conceived in the loving light of Scout's childish gaze.

Not so in "Watchman." Jean Louise's anger boils over when she confronts Atticus about his racial biases. He pushes back, arguing that the federal government and NAACP shouldn't meddle with states' rights, that the "Negroes down here are still in their childhood as a people."

"Do you want Negroes by the carload in our schools and churches and theaters?" he asks Jean Louise. "Do you want them in our world? ... Do you want your children going to a school that's been dragged down to accommodate Negro children?"



'Go Set a Watchman'
By Harper Lee.
HarperCollins, 278 pp., \$27.99.



MAGGIE GALEHOUSE
Bookish

Enraged, Jean Louise calls Atticus "a son of a bitch."

Yes, dear reader, we're a long way from "To Kill a Mockingbird."

This exchange is the climax of "Watchman," but it's awkward and didactic, as if Lee were still separating the strands of her own feelings on the subject. By contrast, "Mockingbird" offers two climaxes: a gripping courtroom trial and a physical attack on two young children, who are saved by

a "phantom" named Boo Radley. "Watchman" simply needs more drama, more physical action to carry Lee's story home.

But there are poignant moments. One is Jean Louise's visit to Calpurnia, the black woman who cooked and kept house for the Finch family when Jean Louise was a girl. (She figures prominently in "Mockingbird.") Calpurnia's grandson is in trouble and Jean Louise drops by to see if she can help. Calpurnia is polite but distant, race relations by this point hopelessly strained in Maycomb. "Did you hate us?" Jean Louise asks, an implicit reference to her childhood.

The liveliest scenes in "Watchman" are flashbacks to Jean Louise's childhood, though they do little to propel the plot in the novel's present day. Jean Louise's brother Jem and buddy Dill make appearances, as does her Uncle Jack. One particularly colorful story features

falsies and a high school dance.

In the present day, Jean Louise is courted by old friend Henry Clinton, a young lawyer whom Atticus has taken under his wing. "Mockingbird" fans will feel a sharp jolt to the future when Henry kisses Jean Louise "hard on the mouth." And then another when she says to Henry: "I'll have an affair with you but I won't marry you."

The romance is window-dressing for the bigger story, though, which is the adult coming-of-age of Jean Louise. She must learn to stand apart from the man who raised her, to consider him in the cooler light of an adult gaze.

"... what stood behind her, the most potent moral force in her life, was the love of her father. She never questioned it, never thought about it, never even realized that before she made any decision of importance the reflex, 'What would Atticus do?' passed through her unconscious; she never realized what made her dig in her feet and stand firm whenever she did was her father; that whatever was decent and of good report in her character was put there by her father; she did not know that she worshipped him."

If I had to guess, I'd say that's a passage that prompted "To Kill a Mockingbird."

The title, "Go Set a Watchman," comes from Isaiah 21:6: "For thus hath the Lord said unto me, Go, set a watchman, let him declare what he seeth." But Jean Louise's Uncle Jack offers a better explanation:

"Every man's island, Jean Louise, every man's watchman, is his conscience. There is no such thing as a collective conscious. ... As you grew up, when you were grown, totally unknown to yourself, you confused your father with God. You never saw him as a man with a man's heart and a man's failings ..."

maggie.galehouse@chron.com

BOOK EVENTS

TUESDAY

Hemingway: In honor of Hemingway's birthday, readings from Hemingway's work by local luminaries Nick Esquer, Joe Holley, Elizabeth A.M. Keel, Brooke Lightfoot, Veronica Anne Salinas and Elizabeth Lyons, 6 p.m., Brazos Bookstore, 2421 Bissonnet; 713-523-0701 or brazosbookstore.com.

Kathy Reichs: Author and forensic anthropologist will lecture and sign copies of "Speaking in Bones," 6:30 p.m., Houston Museum of Natural Science, 5555 Hermann

Park Drive; 713-639-4629 or hmns.org. \$40 ticket includes hardcover book.

WEDNESDAY

Sneak Peek of "The Whale, Or Moby Dick": Horse Head Theater Co. performs an excerpt of upcoming play (opening July 29; more information at getswallowed.com), 6 p.m., Brazos Bookstore.

Spencer Quinn & David Rosenfelt: Quinn will discuss and sign "Scents and Sensibility" and Rosenfelt will discuss and sign "Woof," 6:30 p.m., Murder By The Book,

2342 Bissonnet; 713-524-8597, or toll free 888-424-2842 or murderbooks.com.

THURSDAY

Brad Parks: Author will discuss and sign "The Fraud," 6:30 p.m., Murder By The Book.

Dave Parsons & Cliff Hudder: Poets will discuss and sign "Reaching for Longer Water" and "Pretty Enough for You," respectively, 7 p.m., Brazos Bookstore.

FRIDAY

Ace Atkins: Author will discuss and sign "The Redeemers,"

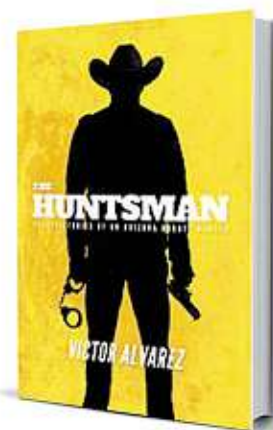
6:30 p.m., Murder By The Book.

Summer of Shakespeare: Greatest hits of Shakespeare's soliloquies, performed by members of the Houston Shakespeare Festival, 7 p.m., Brazos Bookstore.

SATURDAY

Hank Moore: Author will discuss and sign "Houston Legends," 2 p.m., Blue Willow Bookshop, 14532 Memorial; 281-497-8675 or bluwillowbookshop.com.

Victor Alvarez: Author will discuss and sign "The Huntsman," 4 p.m., River



Oaks Bookstore, 3270 Westheimer; 713-520-0061 or riveroaksbookstore.com.

Rachel Caine & Jennifer Lynn Barnes: Caine will discuss and sign "Ink and Bone" and Barnes will discuss and sign "The Fixer," 4:30 p.m., Murder By The Book.

Weasel Patterson and David E. Cowen: Patterson will discuss and sign "The Hell Inside Us" and "The Madness of Empty Spaces," respectively, 7 p.m. Brazos Bookstore.

Maggie Galehouse

ZEST

Eating your way through a steakhouse

The names on the menu may have changed, but the cuts remain the same

There's something uniquely familiar about the cuts of beef on a steakhouse menu.

Filet. Strip. Porterhouse. Rib-eye.

Anything beyond that is merely extraneous. Bone-in or not? I'm not convinced it matters, but if you want to pony up another 20 bucks for the bone-in version, that's up to you.

For carnivores, fat — also known as marbling — equals flavor. Steaks are distinguished by those with lots of fat (rib-eye) to

some fat (strip) to a little fat (filet). A porterhouse is the choice for those who can't decide — one side is a strip and the other side is a filet, with a bone in between.

But we don't order meat by the amount of fat. "I'd like steak with a medium-to-large amount of marbling, please," isn't something often heard in a restaurant.

Rather, we order steaks by the cut of beef, using the nomenclature we are most familiar with.

When I was growing up, there was no such thing as a "porterhouse" — it was a T-bone. Anatomically, they are the same, though the porterhouse you get at a restaurant is usually larger than the T-bone you get at a supermarket.

A filet was a "filet mignon" or "tenderloin" or — if we were out at a fancy restaurant — they might be called "medallions" or "tournedos."

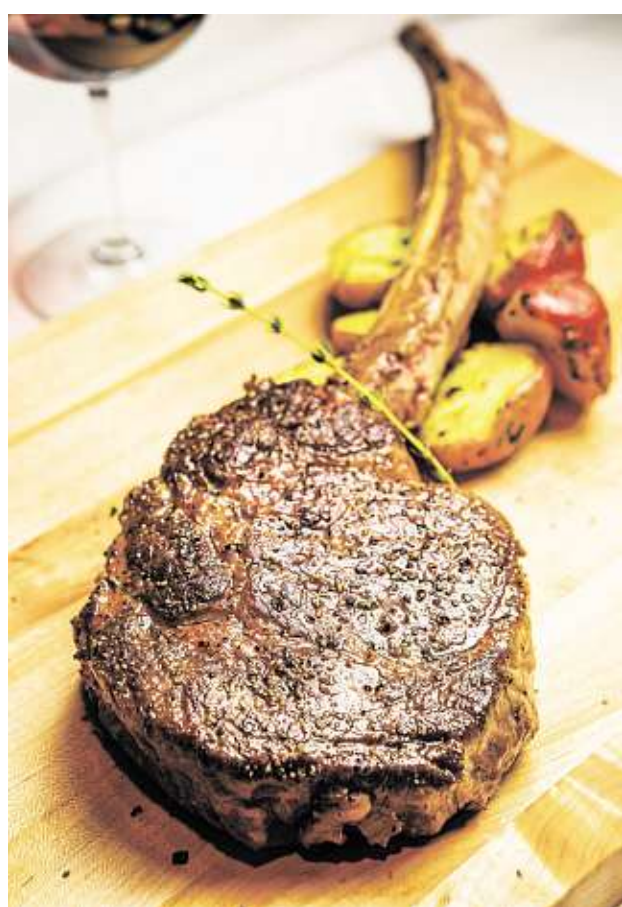
Rib-eyes were exotically named "cowboy steaks" at my house, and I loved eating those as a kid, if only for the fact it gave me a reason to wear my cowboy boots to dinner. The fragrance and sizzle of the fat dripping from the rib-eye onto the coals below the grill is one of the great continuities of my life, from those evenings years ago on the patio with my father to the present day when cooking for my own family.

In recent years, traveling in France, I learned



Los Angeles Times

A porterhouse steak also is called a T-bone steak.



Houston Chronicle file

A rib-eye can be served with or without the bone.

that the rough-and-tumble "cowboy steak" is translated into the more delicately termed "entrecôte." It still tastes good.

Today, I love nothing more than dinner at a classic steakhouse. The pomp and circumstance of uniformed waiters and crisply suited maitre d's combine with the fragrance and

sizzle (again) of beef being drawn from impossibly hot broilers for a uniquely American dining experience.

In Houston, I'm partial to Vic & Anthony's or Pappas Bros. A trip to New York City isn't complete without a visit to arguably the most famous steakhouse in the U.S. —



Eric Kayne

A strip steak often is called a New York strip.

Peter Luger Steakhouse in Brooklyn, known for aggressively charred porterhouse steaks the size of serving platters.

When ordering for myself, I inevitably get a "New York strip," also known as a "shell steak" or just "strip steak." The strip comes from the "short loin" primal cut of beef. I never thought about why it was called a "New York strip" until recently.

One of the earliest and most famous restaurants in the U.S. was Delmonico's in New York City. (The Delmonico in New Orleans, now owned by

Emeril Lagasse, was a branch of the original). The New York restaurant opened in 1827 and became known as an American fine dining restaurant when most restaurants in the U.S. were either dusty roadhouses or fancy French joints attached to big-city hotels.

Delmonico's became famous for steak. Beef quality varied greatly in the 19th century, and they were known for serving only the best. Although it served many different cuts of beef, it became known for the rib-eye and the strip. There still are steakhouses that offer a

BBQ STATE OF MIND

Restaurant Weeks

Houston Restaurant Weeks starts Aug. 1 and is a great time to try a three-course dinner for \$45 at some of the area's best steakhouses. For information, go to houstonrestaurantweeks.com.

"Delmonico Steak" which is usually a rib-eye.

However, some argue that their most famous was the strip steak. As restaurants and steakhouses spread across the U.S. and the beef industry standardized the cuts we see today, the steak took on the name of its geographical origin — New York. The "New York strip" is still a standard item on most steakhouse menus.

Occasionally, you will hear about a place that is going to "reinvent the steakhouse." Inevitably, though, the same cuts of beef still are there, along with a few exotic cuts and grades like Wagyu or Kobe thrown in for good measure. Ultimately, a steakhouse is about tradition and familiarity. We may call different steaks by different names, but the comfort factor is always the same.

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ZEST

THE POUR

NATIONAL TEQUILA DAY

Offers us a good reason to drink margaritas

By Greg Morago

Friday, July 24, happens to be National Tequila Day. But, really, isn't every day tequila day in Houston? It's hard to imagine a week going by that we don't indulge our tequila cravings with a margarita (and chips and queso).

Truthfully, though, we'll make nice with just about any cocktail made with tequila.

Here are a few recipes to start your own party on National Tequila Day. You don't have to wait until Friday, though.

Lavender Paloma

- 2 ounces Milagro Silver Tequila
- 1 ounce fresh grapefruit juice
- ½ ounce lavender and vanilla syrup
- ½ ounce fresh lime juice
- Dry Lavender Soda (brand)
- Grapefruit peel, lavender and kosher salt for garnish

Instructions: In a shaker filled with ice, pour the Milagro, grapefruit juice, syrup and lime juice, and shake vigorously. Strain into a collins glass filled with ice. Top with Dry Lavender Soda, and garnish. Note: lavender and vanilla syrup is simple syrup steeped with lavender and vanilla. If you can't find Dry soda, use your favorite club soda.

Blueberry Margarita

- ¼ pint blueberries
- ½ ounce agave nectar
- 1 ounce Sauza Signature Blue Silver 100 percent Agave Tequila
- ½ ounce orange liqueur
- Juice of ¾ lime

Instructions: Wash blueberries, reserving a few for garnish. In a shaker, muddle together blueberries and agave nectar. Strain through a sieve into a Mason Jar over ice, rimmed with sugar or salt. Add the remaining ingredients, stir and serve.

Sauza Classic Margarita

- 1½ ounces Sauza Signature Blue Silver 100 percent Agave Tequila
- 1 ounce lime juice
- ½ ounce triple sec
- ½ ounce simple syrup

Instructions: Add ingredients to an ice-filled shaker. Shake and strain over ice into a margarita glass. Garnish with a lime wedge on the rim and serve. Salt is optional.



« Blueberry Margarita

» Lavender Paloma

Sauza Tequila

Partido Tequila

« Platinum Pina is a cocktail made with DeLeón Platinum tequila.

DeLeón

Partido Tequila

Platinum Pina

- 1½ ounces DeLeón Platinum Tequila
- 1 ounce fresh pineapple juice
- ½ ounce fresh lime juice
- 1 dash of jalapeño syrup

Instructions: Combine all ingredients in a cocktail shaker, shake and strain over ice in a rocks glass. Garnish with a slice of jalapeño.

La Partida Margarita

- 2 ounces Partida Blanco
- 1 ounce fresh-squeezed lime juice
- ½ ounce agave nectar
- ½ ounce water

Instructions: Shake all ingredients with ice in a shaker.

Strain over fresh ice into a rocks glass. Garnish with a lime wheel.

Blood Orange Margarita

- 1½ ounces Avion Silver Tequila
- 1 ounce Cointreau
- 1½ ounces blood orange puree
- ¼ ounce lime juice
- Ginger Beer

Instructions: Shake tequila, Cointreau, blood orange puree, and lime juice over ice. Strain over fresh ice into a rocks glass. Top with ginger beer. Garnish with an orange peel.

greg.morago@chron.com

La Partida Margarita

ONE GREAT DISH



Syd Kearney / Houston Chronicle

Duck Confit Salad at Bistro Provence is light and decadent.

Duck Confit Salad is magnifique

By Syd Kearney

Each summer, I look forward to watching the Tour de France, the great European bike race that Lance Armstrong popularized for Americans. The athletes are amazing, but I watch as much for the scenery as the cyclists.

So it was in the spirit of the Tour that I chose Bistro Provence for lunch recently.

It was my first visit to the westside cafe. Looks are deceiving. Genevieve Guy's restaurant appears large from the outside, but upon opening the door I was surprised at how quaint and cozy it was on the inside.

Charming is the word that best describes the interior. Cheery blue and bright yellow accents pop in the dining room that evokes a French country house. You could lose hours over a bottle of wine and conversation in this comfy room.

Bistro Provence
13616 Memorial,
713-827-8008

For lunch, I chose from the recently launched summer menu. A hot-weather substitution for the restaurant's duck confit cassoulet, the Duck Confit Salad was one great dish.

The base is a gorgeous salad of mixed greens, all peppery and plush and lightly dressed with a Dijon mustard vinaigrette. The greens are topped with shredded duck confit and the dish is crowned with a perfectly poached egg.

It's light and decadent, a splendid combination.

To make the confit, the duck is covered in rock salt and refrigerated overnight. The next day, it is rinsed and then roasted for eight hours with duck fat, peppercorns, garlic and an herb mix. At that point, the meat falls from the bones.

The salad is \$12 and available through the summer for lunch and dinner.

Add wine and fresh-from-the-oven bread and you will be transported to France. No pedaling required.

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STYLE



Marie D. De Jesús / Houston Chronicle

Dr. Camille Cash has designed her office space from scratch to reflect her modern taste, with pops of purple, elegant accessories and classic lines.

DOCTOR KEEPS IT CLASSIC

By Joy Sewing

The plush brown sofas in Dr. Camille Cash's plastic surgery office are a cozy place to settle while waiting for an appointment.

Unlike traditional doctors' offices that lean toward a more sterile aesthetic, Cash's nearly 4,000-square-foot space on Richmond and Greenbriar comes with open arms.

Actually, it looks more like a charming sitting area in a home, complete with a circular crystal chandelier from Restoration Hardware.

Cash designed it that way.

"I wanted it to feel like home and feel like me, classic and modern," says Cash, 45, who moved into the space three years ago and co-owns the building. "I'm a woman in a man's world (surgical medicine). My office reflects that. I have dark wood mixed with light colors. It's symmetrical and balanced, not too crazy."

One of Cash's favorite pieces is a long, Mecox pearl-ized leather bench that sits adjacent to the sofas in the

waiting room.

Beyond that area, the elegant feeling flows into Cash's private office with light-blue animal-print chairs and a mirrored dining table she uses as a desk.

A patient's room has a butterfly wood stool; Cash loves butterflies. And an abstract sculpture of a woman's body sits prominently in the hallway that's outlined with metal chart holders by James Dawson Designs.

Cash worked with husband Chris Lowe and attorney and friend Elaine Jefferson to design her office space in just 45 days.

"We weren't trying to do the 'Nip/Tuck' look," says Jefferson, referring to the FX show "Nip/Tuck," which last aired in 2010. "Camille is a beautiful woman and an excellent doctor. She's not doing the fantasy of what a guy thinks a woman should look like. She's helping women be the best they can be. So we wanted the office to feel that way."

Cash specializes in facial work, sans the nose, and body enhancements, including in-



A sculpture made of washers in the hallway of Cash's office.

jectables, Mommy Makeovers, Botox, med-spa services and weight-loss management.

"I'm a big advocate of wellness. Plastic surgery is a tool, but I want patients to be healthy on the inside and outside," she said.

The Baltimore native graduated from Kingwood High School and Howard



Even the consultation room is a reflection of the doctor's modern style

University and completed medical school at Baylor College of Medicine. It was during her residency at St. Joseph Hospital where she developed a passion for plastic surgery.

"I loved that many times we were making something beautiful out of nothing," she said.

But Cash knows plastic

surgery isn't a cure-all.

"You have to have self-awareness, live right, exercise and love yourself. That's what will give you happiness."

In addition to operating a vibrant medical practice, Cash and her husband have three children: Lauren, 15, Kennedy, 14, and Christopher, 12.

Her fashion sensibilities, like her office, reflect symmetrical, clean looks like those of designers Victoria Beckham and Tom Ford.

She marvels at her own style evolution.

"I used to be the biggest tomboy with Chuck Taylors that I would dye different colors. Then I really discovered shoes in high school," says Cash, who gushes about her favorite pair of Rene Caovilla crystal-soled peep-toe shoes in a dark slate gray.

Fitness is also a part of Cash's lifestyle. She makes times to cycle and do Pilates.

"I always wanted to do a triathlon," Cash says, standing in her office lobby. "Maybe I'll do that next."

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BEAUTY CORNER

MAC Cosmetics plans Selena-inspired collection

MAC Cosmetics is granting the wishes of Selena fans and will create a makeup line in her honor.

The company recently announced a multi-product collection inspired by Texas Latina icon Selena Quintanilla for late 2016.

Earlier this year, nearly 40,000 fans signed a change.org petition for a Selena Quintanilla for MAC collection.

In a statement, Selena's sister, Suzette Quintanilla, said: "Helping to

create this collection brings me back to all those late-night conversations on our tour bus when she spoke of having her own makeup line one day. If Selena were here she would be beyond ecstatic to have this happening. History is being made."

MAC is known for its celebrity collaborations, including Rihanna, Nicki Minaj and others. The brand's only other posthumous collection was to honor Marilyn Monroe.

Joy Sewing



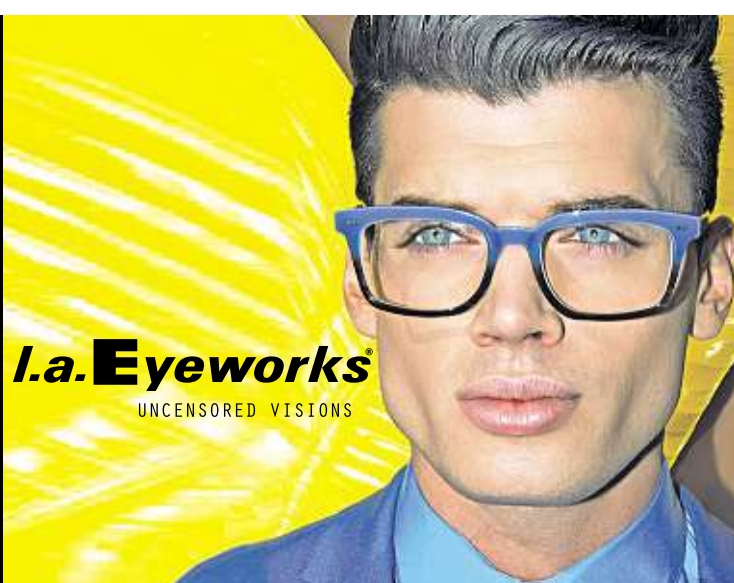
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ZEST

SOCIETY DIARIES

Jack and Jill's first gala brings ballgowns to the ballpark

By Amber Elliott

Jack and Jill of America Inc.'s North Houston Suburban Chapter set a glamorous precedent during its inaugural Champions for Children Gala. A steady stream of vehicles down Texas Avenue delivered some 230 black-tie guests to Minute Maid Park for the occasion.

VIPs, including gala chair **Marvalette Hunter** and Jack and Jill South Central region member-at-large **Diedra Fontaine**, gathered on the second floor of Union Station for an intimate pre-party reception. Many minglers were able to chat up one of the evening's honorees, New York Times best-selling author and Emmy-nominated actress **Victoria Rowell**, who was resplendent in a ballroom skirt made from a West African print.

"I once met (Jack and Jill) founder **Marion Stubbs Thomas**, who started the organization in 1938 to give black children access, education and the promise of a



Carmen Wright, left, and Victoria Rowell

dignified future," said Rowell, whose memoir, "The Women Who Raised Me," chronicles her experiences in foster care. "Having been the beneficiary of an exemplary foster mother, she taught me to be a self-advocate. (I know) the absolute necessity of understanding what reciprocity means."

The celebration of spirit continued downstairs in the lobby with a three-course feast. KHOU's **Ron Trevino** and **Sherry Williams** presided over the program, which featured performances by concert pianist **Jade Simmons** and saxophonist **Gregory Daniels**. In addition to Rowell, **Twila Carter**, executive director of the Astros

Foundation, and state Rep. **Sylvester Turner** were honored for their community contributions.

The first-time affair raised \$50,000 for the Jack and Jill Foundation and BE A Resource, a nonprofit partner that provides emergency goods and services for those placed under the care of Children Protective Services in Harris County.

In the crowd: U.S. Rep. **Sheila Jackson Lee**, State Rep. **Borris Miles**, **Terry Williams**, **Jacqueline Bostic**, **Millie Mitchell**, **LaVerne Morris-Parker**, **Frank Mayes** and **Bernadette Cashin**.

amber.elliott@chron.com



Sabrina, left, and Naomi Gaines



T. C. and Belinda Feaster



Jade and Jahrell Simmons



La Quita and Dana Carter



Rae and Charles Kelley



Gregory Daniels and Patricia Brown



Kelley, left, and Linette Roach

Young professionals join Dress for Success during south-of-the-border soiree

By Amber Elliott

Despite having to reschedule its 12th annual membership drive due to last month's severe weather, Women of Wardrobe's (WOW) recent fiesta-themed soiree at Dress for Success Houston's Upper Kirby-area headquarters was a smash hit. WOW, the nonprofit's all-

female young professional group, welcomed 35 new additions into its 300-member family. For an annual fee of \$75, Dress for Success is able to provide a new suit and accessories for a local low-income client seeking employment.

During the party, some 80 attendees — margaritas in hand — perused offerings at

on-site pop-up shops by Dao Chloe Dao, La Mochi and Benefit Cosmetics. Tex-Mex eateries Escalante's and El Tiempo provided the savory snacks while Sweet and Mellow s'mores and Yeti Sunshine snow cones topped off the evening with sweet treats.

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Whitney Cameron, left, and Abby Frizzelle



Meagan Thomason, left, and Krystal Finch



Lauren Dupius, left, and Paige Branam



Angela Williams, from left, Danielle Rios and Rachel Garrett



Allie Danziger, left, and Tiffany Blaylock

Deborah Wallace photos

BEAUTY CORNER

Cleansing brushes for men and women keep face fresh and clean

Summer skin plays extra hard. Whether it's work (the rigors of city grime) or vacation (the onslaught of shoreline sun), your face gets especially dirty. Time to break out new face-saving cleansing brushes. Both men and women can get into the deep-cleansing pleasures of a good foaming face brush.

For men, Clinique has just introduced Clinique for Men Sonic System Deep Cleansing Brush, designed to deliver targeted cleansing for the contours around the face including nose, hairline and chin. The brush (\$89.50) can

be used with the new Clinique for Men Charcoal Face Wash (\$20), which fights dirt and oil using the purifying powers of bamboo charcoal. Both are available at Clinique counters.

For women, Clarisonic has introduced the new Clarisonic Mia 1 Cocktail of Colors collection, perfect for summer. The one-speed device's new colors — mai tai, lime margarita and blue Hawaiian — make summer cleansing less of a ritual and more of a party. Clarisonic Mia 1, \$99, is available at Sephora and Macy's.

Greg Morago



Clinique



Clinique



Clarisonic



Clarisonic

Weddings



Gittings Portrait Studio

Miss Anne Eloise Frischkorn Weds Mr. Luis Carlos Sanchez Bauer

Miss Anne Eloise Frischkorn and Mr. Luis Carlos Sanchez Bauer were united in Holy Matrimony on the eighteenth of July at eleven thirty in the morning at First Presbyterian Church in Houston, Texas. The ceremony was officiated by Senior Pastor Reverend Dr. Jim Birchfield. Music was provided by organist Dr. Rhonda Furr sopranos Rebecca McRee and Leigh Shipman, and strings and harp by Richard Brown Orchestra. The bride's parents hosted an intimate family reception immediately following at the Houston Country Club.

On the eve of the wedding the father of the groom hosted a welcome dinner at the Bayou Club of Houston. On Thursday, the bride and groom were honored at a dinner hosted by Dr. Carolyn Farb.

The bride is the daughter of Mr. and Mrs. David Ephraim Keasbey Frischkorn Jr. of Houston, Texas. She is the granddaughter of the late Mr. and Mrs. William Shepherd Cochran of Houston and San Antonio, Texas and of the late Permele Francis Booth of Huntington, West Virginia and David Ephraim Keasbey Frischkorn Sr. of Miami, Florida.

The groom is the son of Mr. Luis Sanchez Alcantara and Mrs. Olga Bauer De la Garza of Mexico City. He is the grandson of the late Luis Sanchez Ortega of Mexico City, Mrs. Margarita Alcantara of Havana, Cuba, the late Walter Bauer of Cologne, Germany and Mrs. Olga de la Garza Jauregui of Mexico City.

Serving as the Maid of honor was the bride's cousin Permele Doyle of New York City. The house party included Mrs. Claudia Gonzales Majul of Mexico City, Mrs. Emily Merrill Alexander of New York, Ms. Caroline Negley and Ms. Meredith Claire Markham of Houston and Mrs. Lauren Saks Merriman of Chicago. Flower girl was niece of the groom Miss Regina Orantes of Mexico City. Persons of honor included Dr. Carolyn Farb of Houston and Mrs. Elaine Ward of New York.

Serving the groom as Best Man was Jose Maria Garcia Mitjana of Barcelona, Spain. Ushers were Mr. Chase Robertson of Houston and Juan Pablo Aspe Cassola of Mexico City. Ring bearer was the bride's cousin Ryan Cochran Savage.

Escorted by her father, the bride wore a gown of white lace designed by Oscar de la Renta for the ceremony and floor length chiffon Romona Keveza for the luncheon.

The bride is a 2005 graduate of The Kinkaid School. She studied art history and Italian language at Southern Methodist University in Dallas, Texas before moving to Rome, Italy to complete her studies at John Cabot University. After working as an assistant art director for the Deborah Colton Gallery she attended the Gemological Institute of New York where she studied colored stones and diamonds. She spent extensive time in the Middle East and began designing her first ring collection in Cairo, Egypt. She plans to open her first store to carry her line Eloise Jewels in Mexico City.

Luis is a 2004 graduate of Ibero Americana, Mexico City where he studied law. He is the founder of Grupo Orion and Co founder of Igender, companies that serve employees across Mexico, Panama, Costa Rica and Columbia. He has most recently opened an office in Houston.



D. Jones Photography

Miss Kristin Elizabeth Kruse Weds Mr. Wesley Graham Lotz

Miss Kristin Elizabeth Kruse and Mr. Wesley Graham Lotz were united in marriage on Saturday, July 18, 2015, at six o'clock in the evening at Chapelwood United Methodist Church in Houston, Texas. The double-ring ceremony was officiated by Reverend Wick Stuckey. Scripture was read by Mr. Layne Kruse, father of the bride. Music for the ceremony was provided by organist, Mr. Stephen Roddy; Encore Strings; and soloist, Mrs. Sarah Fuselier. Following the ceremony, the bride's parents hosted a rehearsal dinner at The Grove. Earlier that day, a bridal luncheon at Brennan's was hosted by the bride's aunts, Mrs. Dee Wiethorn and Ms. Joan Wiethorn; her grandmother, Mrs. Velma Wiethorn; and her mother, Mrs. Gayle Kruse.

The bride is the daughter of Mr. and Mrs. Layne Edwin Kruse of Houston, Texas. She is the granddaughter of Mrs. Velma Westerfeld Wiethorn and the late Mr. Gilbert Louis Wiethorn and the late Mr. and Mrs. Walter Elmer Kruse, all of McGregor, Texas. The groom is the son of Mrs. Joan Morris Lotz and the late Mr. Norman Paul Lotz of Houston, Texas. He is the grandson of the late Dr. and Mrs. Theodore James Morris of Chicago, Illinois, and the late Rev. and Mrs. Walter John Lotz of St. Louis, Missouri.

Given in marriage by her parents and escorted by her father, the bride wore a couture gown designed by Judd Waddell. The fitted gown of French Alencon lace featured a scalloped v-neckline and a lace illusion back. Covered button closures adorned the back of the gown, and the fitted skirt ended in a dramatic chapel length train. The bride completed her look with an Alencon lace trimmed cathedral length veil.

Dr. Elizabeth Kruse Shriver, sister of the bride, served as Matron of Honor. Miss Katherine Gayle Kruse, sister of the bride, served as Maid of Honor. Bridesmaids included Mrs. Claire Davis Kruse, sister-in-law of the bride; Mrs. Emily Marie Herbst, Mrs. Jo Ann Sharkey Reinowski, and Miss Ashli Cherae' Simpson. The honor attendants included Miss Katie Elizabeth Chachere, Mrs. Bridie Isensee Chadoir, Ms. Elizabeth Jane Cronin, Mrs. Ronda Wiethorn Pruett, and Miss Jennifer Jo Stein.

Mr. Christopher Andrew Lotz, brother of the groom, served as Best Man. Groomsmen included Mr. Jason Ryan Bernhardt; Mr. John Andrew Kruse and Mr. Robert Layne Kruse, brothers of the bride; Mr. Nicholas Stephen Shriver, brother-in-law of the bride; and Mr. Jon Michael Wilson.

Kristin is a graduate of Memorial High School in Houston. She attended Texas A&M University and graduated magna cum laude with a B.A. in Political Science and German. She studied as a Rotary Foundation Ambassadorial Scholar at the University of Heidelberg, Germany, before attending and graduating with a Juris Doctor degree from Southern Methodist University Dedman School of Law. Kristin practices law at Winstead PC in Houston. Wesley is also a graduate of Memorial High School in Houston. He attended Wake Forest University and graduated magna cum laude with a B.A. in Politics. He received his Juris Doctor degree summa cum laude from Baylor University School of Law. Wesley practices law at Fulkerson Lotz LLP in Houston.

Following a honeymoon to the Seychelles Islands and Dubai, the couple will reside in Houston.

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ZEST



Sugar Land's Inspiration Stage will present "The Producers," which had a hit touring production.

File photo

'The Producers' comes to Sugar Land

By Everett Evans

Those lovable rogues Max Bialystock and Leo Bloom are back — in new surroundings — as Sugar Land company Inspiration Stage presents "The Producers."

In the 2001 Broadway smash, Bialystock — the down-on-his-luck impresario — and Bloom — the nebbish accountant — concoct an elaborate plan to get rich by over-financing a surefire flop and then keeping the surplus funds. But things go awry when "Springtime for Hitler" somehow becomes a surprise hit.

Basing the musical farce on his classic 1968 film comedy, Mel Brooks wrote the songs and co-wrote the book with "Annie" librettist Thomas Meehan. With favorite funny men Nathan Lane and Matthew Broderick starring, and genius director/choreographer Susan Stroman at the helm, the show became Broadway's biggest hit of the early 21st century, running six years, winning a record

12 Tony Awards, spawning a London production, numerous tours and a 2005 movie.

Inspiration Stage is a Fort Bend County performing arts studio and theater now in its second year. It offers summer theater camps and year-round classes for students ages 4-18. The company has won two national awards at the Junior Theater Festival in Atlanta.

The company stages both troupe productions with its students and adult productions of Broadway favorites like "The Producers," with its crowd-pleasing blend of daft story, catchy score, outrageous comedy and insanely glitzy production numbers.

"The Producers" plays at 8 p.m. Fridays-Saturdays and 3 p.m. Saturdays-Sundays, through Aug. 2, at the historic Sugar Land Auditorium, 226 Lakeview. Tickets are \$15-\$30. Information is available online at inspirationstage.com.

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ARTS CITY

Justices inspire 'Scalia/Ginsburg'

By Mark Swed
LOS ANGELES TIMES

When Supreme Court Justice Ruth Bader Ginsburg married a same-sex couple in May, she proudly proclaimed that she did so "by the powers invested in me by the Constitution of the United States." A month later, when the court acknowledged that same-sex marriage was indeed a constitutional right, Justice Antonin Scalia angrily dissented. A constitutional literalist, he called the 5-4 decision "a judicial putsch" that "threatened American democracy."

After this historic head-to-head, the two justices headed off to a Washington party, where Scalia, a frustrated opera singer, reportedly belted with great gusto Bob Dylan's "The Times They Are A-Changin'," much to Ginsburg's delight.

That Ruth and Nino can be SCOTUS chums appears to bewilder Washington to no end.

However much Ginsburg and Scalia may argue over interpretation, they operate on the principle that devotion to constitutional rights, not self-interest, serves society. Equally exotic in government, where art patronage has become anathema, the justices are opera buffs. Presumably, they argue about that, too. This time, Ginsburg is said to be the stickler for literal convention, while Scalia has claimed he is more open-minded about modern approaches to staging.

Now justices have their own buddy opera. Derrick

Wang's "Scalia/Ginsburg" had its premiere July 11 at the Castleton Festival, begun by conductor Lorin Maazel on his Virginia farm 70 miles west of Washington, D.C. The affectionate, hour-long one-act comic opera shared a double bill with Ravel's "L'heure Espagnole," and it was streamed live, which is how I viewed it.

The opera opens with Scalia carrying on in a clever Handelian rage aria, whereupon he is commanded by the Commentator to investigate why the justice is so unrelenting in his dissenting. As in Mozart's "The Magic Flute," Scalia is made to undergo three trials. But Ginsburg forces her way in, feistily contradicting all Scalia says but in total defense of her friend's right to say it. She insists on going through the trials with him.

The justices discover how much they really care for each other. With nods to "West Side Story," they sing together: "We are different. We are one." They pass their trials and are afforded the ability each night after court adjourns to remove their robes and become alter-ego opera stars.

The sweetness and caring and considered devotion to ideals are in such short supply in Washington these days that in the end "Scalia/Ginsburg" feels like a gift. Could we please make it a constitutional requirement that no one can be sworn into office in the White House or Congress without having first seen "Scalia/Ginsburg"?

ARTS NATION



Keith Pikus / Tjark Lienke

Ellen Wieser and John Overholt star in the Castleton Festival production of the opera "Scalia/Ginsburg."

Weddings

Anniversaries



Miss Christine Gastmyer weds Mr. Mark Davis

John and Barbara Gastmyer of Spring, TX are pleased to announce the marriage of their daughter, Christine Gastmyer to Mark Davis, son of Rhonda Heffernan and Henry Davis of San Antonio, TX on Saturday, July 18, 2015 at St. Anthony Catholic Church in Bryan, TX.

Mark '08 and Christine '09 & '12 graduates of Texas A&M University (College Station). Mark is a Market Manager at HEB College Station. Christine is a Health Promotion Specialist at Texas A&M University.



Bukowski Celebrating 60 Years!

Edward and Anastasia Bukowski will celebrate their 60th wedding anniversary on July 16, 2015. They were married on July 16, 1955 at St. Joseph's Catholic Church in New Waverly, Texas. Edward and Anastasia have three children, six grandchildren, and two great grandchildren. Thank you for sharing your 60 years of love with us - congratulations from your family.



Taylor 55th Wedding Anniversary

Charles and Hazel Taylor will celebrate their 55th Wedding Anniversary on July 23, 2015. May God continue to bless them with many more years of love and commitment.



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HOUSTON CHRONICLE



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HOUSTON CHRONICLE

ZEST

Motown's Gordy wanted broad appeal

By Doni M. Wilson

Songwriter Berry Gordy Jr. started Motown with an \$800 loan from his family. He was inspired by his time on the assembly line for Lincoln-Mercury. In his 1994 biography, "To Be Loved," Gordy wrote that "the cars started out as just a frame, pulled along on conveyor belts until they emerged at the end of the line — brand spanking new cars rolling off the line. I wanted a place where a kid off the street could walk in one door an unknown and come out another a recording artist — a star."

For many who worked with Gordy — Diana Ross and the Supremes, the Temptations and the Four Tops, to name just three — that was exactly what happened. The sign over the studio proclaimed "Hitsville U.S.A."

In his biography, Gordy attributed Motown's stratospheric rise at a time when black musicians struggled to overcome barriers to attitude.

"Hitsville had an atmosphere that allowed



Hitsville U.S.A. was the first headquarters of Berry Gordy Jr.'s Motown Records in Detroit, Mich.

people to experiment creatively and gave them the courage not to be afraid to make mistakes," Gordy wrote. "In fact, I sometimes encouraged mistakes. Everything starts as

an idea and as far as I was concerned there were no stupid ones. 'Stupid' ideas are what created the light bulb, airplanes, and the like... It was an atmosphere that made you feel

no matter how high your goals, they were reachable, no matter who you were. I had always figured that less than 1 percent of all the people in the world reach their full potential.

Seeing that potential in others, I realized that by helping them reach theirs, maybe I could reach mine."

The result was music that was loved the world

over. Black musicians became part of the mainstream.

"When I started out, I wanted music for all people: cops and robbers, the rich and poor, the black and white, the Jews and the Gentiles," Gordy wrote. "When I went to white radio stations to get my records played, they would laugh at me. They thought I was trying to bring black music to white people, to 'cross over,'" and I said, 'Wait a minute: it's not really black music. It's music by black stars.' I refused to be categorized."

Gordy called his music "pop." "I said, 'Look, my music is pop. Pop means popular. If you sell a million records, you're popular.' And that's what we did. White stations in Detroit and then white stations everywhere started playing our records. Our music became the soundtrack of people's lives for people all around the world who love this music."

Doni M. Wilson, a frequent contributor to *Gray Matters*, is a professor of English at Houston Baptist University.

'Motown' is based on memoir

"Motown" from page G1

before they changed the group name to Destiny's Child.

Davis graduated from the High School for the Performing and Visual Arts and then headed to the University of Southern California to study music business and work on her music career.

Davis and Manning are part of the ensemble and take on various roles. They became fast friends on the road and bonded over their H-town origins.

Manning grew up in Gulf Meadows and planned to run track, join the marching band, go to college and earn a law degree. But he also attended HSPVA, where he found his true calling, he said.

"I was onstage in my senior year for my last performance, and I was like, 'Can I not do this ever again?' I wanted to do it," he says. "Everybody in my family was working class. Get a trade and survive. It was definitely a leap of faith."

He moved to New York on a full scholarship to the American Musical and Dramatic Academy. He worked as a vocalist with Carnival Cruise Lines

before he got the "Motown" gig.

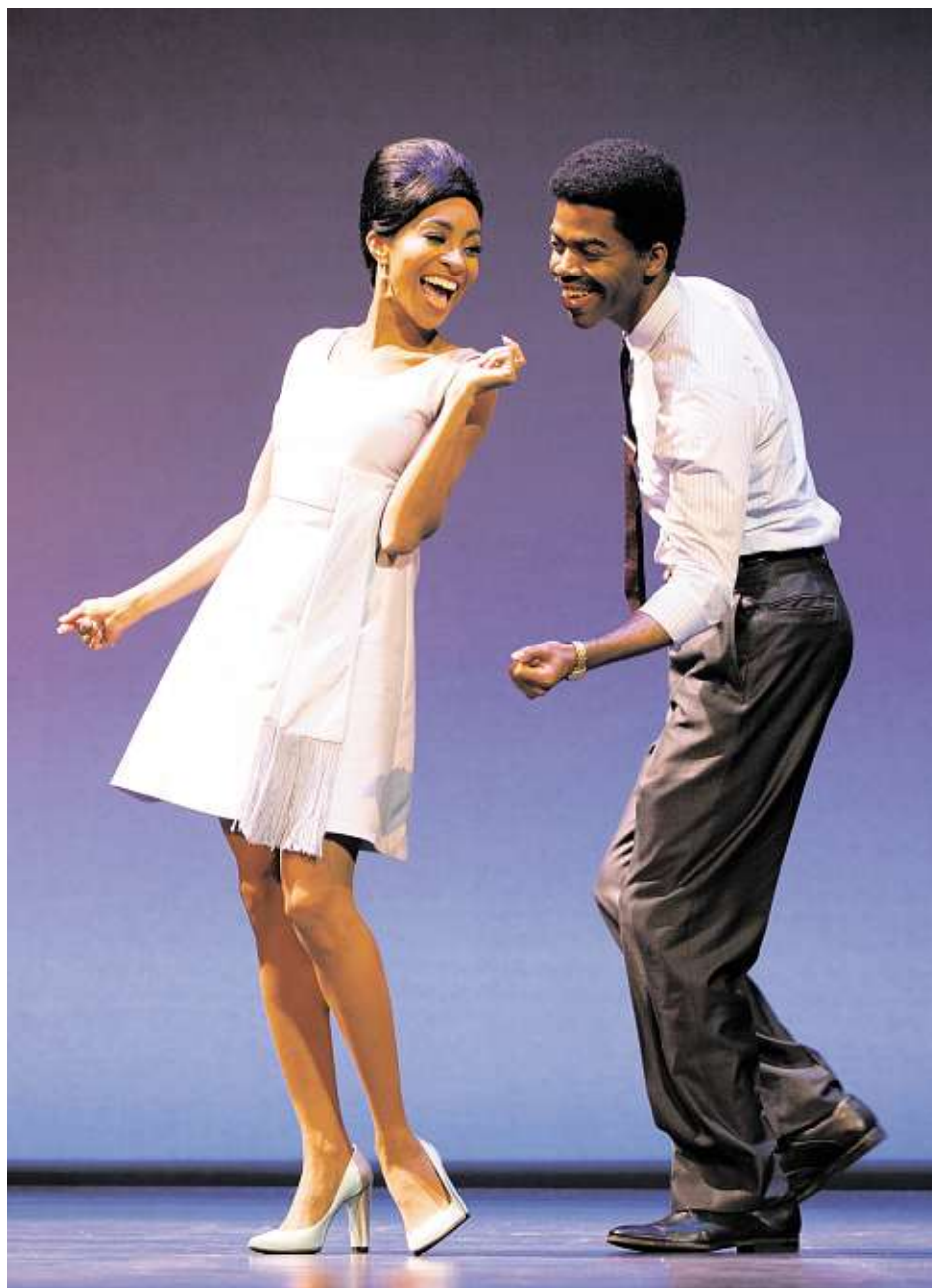
The show is told from the perspective of Berry Gordy Jr., who founded Motown in 1959. It's based on his 1994 autobiography, "To Be Loved: The Music, the Magic, the Memories of Motown," and includes more than 60 classic songs. Current artists who have been part of the Motown family include Ne-Yo, Erykah Badu, Kem and India.Arie.

The musical opened on Broadway in 2013 and closed after 37 previews and 738 regular performances. It earned four Tony Award nominations. A return to Broadway is set for July 2016.

Davis saw the original Broadway production while in New York working on another show, "Harlem's Big Otis Jump Up Blues Revue" with Tony winner Lillias White. She was inspired to email "Motown" director Charles Randolph-Wright, and she was cast in the national tour after a few callbacks.

"I didn't know anything about Broadway," Davis says. "I couldn't have cared less. I'm just not that chick. I'm so in my own world."

She's still working on original music and has



Allison Semmes and Julius Thomas III star as Diana Ross and Berry Gordy Jr. in the tour of "Motown, The Musical."

Joan Marcus

'Motown: The Musical'

When: 7:30 p.m. Tuesday-Thursday, 8 p.m. Friday, 2 and 8 p.m. Saturday, 2 and 7:30 p.m. Sunday

Where: Hobby Center, 800 Bagby

Tickets: \$30-\$150; 713-315-2525 or thehobbycenter.org

almost completed a follow-up to her 2011 album, "My Name is Tamar." She describes the new sound as "going back to my Prince music, rock-funk, but with a lot of soul." Davis still is in contact with Prince, who she has occasionally joined for shows.

Manning says it has sparked conversations about current social issues among cast members and fans.

"That was a time when music started to change from being segregated," he says. "It was a moment of uniting people. It gave people outside of black America a chance to see African-Americans in a different light."

"Motown was very soft-spoken, very love based. And today, I feel like a song like Marvin Gaye's 'What's Goin' On' is still relevant given the racially motivated crimes and protests happening today. We still need that love."

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Hoffman: Column about wrestler made Boesch angry

Hoffman from page G1

them more than they could earn in other parts of the country. The wrestlers worked extra hard for Houston fans.

I was hooked after my first night in my new hometown. I would go to the Coliseum on Friday nights and watch the matches replayed Sunday mornings on Channel 39.

About six months later, I got a call from a friend at the World Wrestling Federation in Connecticut. He whispered, "Jake the Snake Roberts is up here. He just signed with us."

Roberts happened to be the champion of Houston Wrestling. Signing with the WWF meant he was leaving Houston, and would have to lose the title that Friday night. That's a tradition in wrestling. When a champion decides to leave, he always drops the title on his way out.

Sure enough, Roberts was scheduled to meet Dirty Dick Slater at the Coliseum.

Being a hard-hitting investigative journalist, I wrote in my column the day before the big match ... "Snake Roberts will lose his title to Dirty Dick Slater because he's leaving Houston Wrestling."

I didn't go to the matches Fri-

day night. But I was watching Sunday morning when Boesch interviewed Jake the Snake ... who still was champion.

Huh? How's that possible? Roberts was supposed to lose. That's how wrestling works.

Here's what happened. Boesch was so angry over my column that he changed the script and had Roberts win.

I was sitting on my couch when Roberts held up my column on TV and began reading, "It's a sure bet that Jake Roberts will not leave Sam Houston Coliseum as champion."

Roberts looked straight into the camera, straight into my living room, straight through me sitting in my underwear, and threatened, "You better keep your mouth shut, boy."

Yes, sir, Mr. Roberts. I won't say a word ever again. I'll become a monk ... whatever you say.

Sure, it's funny now. But that morning, almost 30 years ago, I was scared. I think I'll start reviewing fast-food and finding homes for stray dogs.

The following week Boesch announced that Roberts had lost the title to Slater in a bogus match that never occurred. That's how wrestling works, too.

Boesch began promoting

matches here in 1949, but his company really caught fire in the '60s when Channel 39 picked up "Houston Wrestling." The weekly telecasts captured ridiculous ratings, and Boesch became a local star beyond wrestling. He did a memorable TV commercial wearing diamond earrings in his trademark cauliflower ears:

"If I.W. Marks can make my ears look pretty, think what he can do for hers."

We met another budding personality during the broadcasts — Jim McIngvale, a skinny newcomer to town with dark hair, jumping and promising that Gallery Furniture "really will save you money!"

Houston Wrestling chugged through the '60s, '70s and '80s — until Vince McMahon and his northeast promotion decided to take over the country. Boesch effectively was put out of business. McMahon threw a retirement party for Boesch in 1987 at the Summit. Two years later, Boesch passed away.

An era was gone. Houston Wrestling was buried along with Boesch.

McMahon not only took over the future of pro

wrestling, he bought the past. He acquired tape libraries of local promotions across the country. The only valuable tape collection that eluded him is Houston Wrestling.

"We tried to sell the collection to the WWE, but we never could make a deal," said Bruce Tharpe, a Houston attorney who represents Boesch's widow, Valerie, and son Joey.

"While I was in Japan about four months ago, I was looking at how well a promotion there, New Japan, was doing with its online network of old tapes. I thought we could do the same thing with the Boesch library and generate some much needed funds for Mrs. Boesch and her son. In four months from inception to launch, NWAClassics is online."

The online network will release about 30 matches each month. The library consists of about 1,500 matches. So the network has enough material to keep fans glued to their screens for several years. Fans can pay \$8.99 a month or \$99.99 for a year.

The first batch of matches includes: Harley Race vs. Andre the Giant, Superstar Billy Graham vs. Dusty Rhodes, Ric Flair vs. Wahoo

McDaniel, Kerry Von Erich vs. Gino Hernandez, Shawn Michaels vs. the Barbarian, and Terry Funk vs. Maniac Mark Lewin.

In coming months, we'll see Dory Funk, Jack Brisco, Junkyard Dog, Mil Mascaras, Ernie Ladd, Ox Baker, Abdullah the Butcher and many more Hall of Fame stars.

They don't make 'em like Abdullah the Butcher anymore.

While the old matches are first-rate and restored to HD quality, some of the announcing isn't as slick as you hear on current wrestling shows.

Here's an exchange between announcers during the Harley Race and Andre the Giant match from 1978. Note: Andre the Giant was from France.

First announcer: "It looks like Andre is fading. I don't know how Harley Race can hold up 450 pounds. It looks like Andre is leaning. Talk about the Eiffel Tower."

Second announcer: "I guess a French version of the Eiffel Tower. Both competitors are leaning toward each other, literally."

I'll take "Famous European Landmarks" for \$200, Alex.

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ZEST

JACQUELINE BIGAR'S HOROSCOPE For Sunday, July 19

ARIES
(March 21-April 19)
★★★★ Recognize what needs to be done, and then just do it. Free yourself up as soon as you can and get into a favorite outdoor happening. Maximize the summer days. Make plans to meet up with an older friend or relative later in the day. Tonight: Don't be alone for dinner. This Week: Your energy increases as the days go by.

TAURUS
(April 20-May 20)
★★★★ Looking at you, one might think that you are on cloud nine, but that probably isn't the case. Others simply are noticing your tendency to smile a lot. Your natural love of life emerges. Live it up. Romance could be just around the corner. Tonight: Make the most of the moment. This Week: Take some time off if you can.

GEMINI
(May 21-June 20)
★★★★ A friendship could take an unexpected twist. How you deal with a changeable matter will make a big difference in the outcome. Maintain a sense of humor. You might feel the support of someone in a way you have not experienced before. Tonight: Say "yes" to an invitation. This Week: Schedule some networking time.

CANCER
(June 21-July 22)
★★★★ You might feel pulled in several different directions. Interference seems to keep happening in the form of calls and requests from others. You either will have to ignore

The stars show the kind of day you'll have:
★★★★ — Dynamic
★★★★ — Positive
★★★ — Average
★★ — So-so
★ — Difficult

the calls and do whatever you want or take off. Tonight: A close loved one wants to call the shots. This Week: Question what you hear before taking a comment as fact.

LEO
(July 23-Aug. 22)
★★★ You usually are very generous; however, you might feel as if a friend or a loved one might be somewhat deceptive or perhaps completely unrealistic. Schedule some time to have a discussion with this person. Tonight: You choose. This Week: Keep a close eye on your finances.

VIRGO
(Aug. 23-Sept. 22)
★★★★ A conflict could occur between you and a close loved one. You might have put this person on a pedestal. Don't be surprised when he or she falls off. Remember that it was you who put him or her there. Infuse the situation with some caring. Tonight: Do what you love. This Week: Handle as much as you can Monday and Tuesday.

LIBRA
(Sept. 23-Oct. 22)
★★★ As much as you love to go out and about, you also need some time with a loved one or by yourself. Make plans around these needs, and you feel more ready to handle life's ups

and downs. A change at home could make life even more enjoyable. Tonight: Get some extra zzz's. This Week: You might not feel up to snuff until midweek.

SCORPIO
(Oct. 23-Nov. 21)
★★★★ You will become more in tune with a certain situation. Let go of any preconceived notions of what you think will happen. Clear your mind, and walk in with an open mind and some compassion. You might have a major surprise greet you. Tonight: Out on the town. This Week: Push hard Monday and Tuesday, especially with key matters.

SAGITTARIUS
(Nov. 22-Dec. 21)
★★★★ Share more of yourself when you are out with friends or at a meeting. You have many wonderful ideas; you just don't get feedback often enough. Pursue a favorite pastime and invite a friend along. Tonight: A get-together might be spontaneous, but it's worth staying up for. This Week: Accept the lead role.

CAPRICORN
(Dec. 22-Jan. 19)
★★★★ Maintain a sense of humor, even as a conversation or an interaction becomes very confusing. Sorting it out might only increase the chaos. Let it go for now -- you will gain clarity in a while. Relax at the beach or take a walk with a friend. Tonight: Easy works. This Week: Speak your mind Monday and Tuesday.

AQUARIUS
(Jan. 20-Feb. 18)
★★★★ You will be at the beck and call of a loved one, but you'll enjoy every moment. Your financial well-being might not be as clear as it needs to be. You could be working with a false premise on some level. Your perspective needs revision. Tonight: Be part of the team. This Week: Work with an individual more closely Monday and Tuesday.

PISCES
(Feb. 19-March 20)
★★★★ A strange conversation could occur with a loved one or dear friend. What becomes clear is that you are not on the same page. Be as realistic as possible. A call from a dynamic friend encourages more spontaneity. Go for what you want. Tonight: Keep plans as they are. This Week: Allow others to give you more feedback than usual.

Happy birthday
This year you often will wish to travel distant lands. Your desire to learn more emerge, as you recognize that there is a lot you don't know. Some of you even might decide to go back to school. If you are single, you could become involved with someone from a totally different culture. If this person enters your life after August, it will have great significance. If you are attached, hopefully this yearning to know and understand more will be shared by your sweetie. Learn to better understand each other's values and thought processes. Virgo can be very critical when dealing with you.

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MISS MANNERS

Free use of house merits more than perfunctory thanks

Dear Miss Manners:

My wife and I have the good fortune to be co-owners of a house near the beach. When we can't use it, we often offer it to friends for the weekend or the week. This is a community where many of the houses are rented during the summer at rather high rates.

I am surprised that while our friends have thanked us (usually just an email), there has been no offer of any reciprocity beyond that, and often the thank-you seems rather perfunctory.

In particular, one close friend has stayed there five times. After her last stay, I wrote her an email suggesting that she might want to buy a small item that we could use at the house. I never received a response to that email, and I thought that perhaps the email had gone astray (it happens).

But the last time I saw her, she mentioned that it was still "at the top of her mind." Now a half-year later, we had already made that purchase, and I told her so.

I know that she, her husband, children, mother, father and aunt enjoy their time at the beach, and when we can't use the house, it seems silly to have it go unoccupied. But at the same time, I feel like I have been very generous without any sign of reciprocity.

Suggestions? Or should one just realize that generosity is its own reward, and if that is not enough, stop offering?

Gentle Reader:

That generosity should be its own total reward, to the extent that it is defiled by the expectation even of any acknowledgment, is an argument with which Miss Manners is only too familiar.

But she generally hears



JUDITH MARTIN

it from youngsters who are indignant that their selfish grandmothers expect

them to say they received presents she sent. Instead of troubling them, why not just look to see if the checks are being cashed?

This is not an argument that charms Miss Manners, even when it is bolstered by recitals of how many other demands there are on teenagers' valuable time. She does not have far to go to find greater examples of selfishness than that of hoping to hear that one's attempts to please have been successful.

In your case, you can presume that these people like the beach house, because they keep coming back. What is lacking is any sign that they actually like you for providing it. Surely if they did, they would invite you to visit them, or otherwise exhibit gratitude (in more than a five-second email) for this enormous annual favor.

Personally, Miss Manners would be thinking warmly about strangers who pay those rather high rents. Call her selfish, but she thinks of it as saving those friends from the selfishness into which they have sunk.

Dear Miss Manners:

What is the best response to people I know casually and to strangers that tell me to smile?

Gentle Reader:

"Say something witty that I've never heard before."

Visit Miss Manners at missmanners.com, where you can send her your questions.

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PUZZLES ANSWERS

JOKES ON US

Personal ads from a Florida retirement community newspaper:
Foxy lady: Sexy, fashion-conscious, blue-haired beauty, 80s, slim, 5'4" (used to be 5'6"),

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has just buried fourth husband, looking for someone to round out a six-unit plot. Dizziness, fainting, shortness of breath not a problem.

Mint condition: Male,

1932 model, high mileage, good condition, some hair, many new parts including hip, knee, cornea, valves. Isn't in running condition, but walks well.

Mike Kees, Seabrook

KAKURO ANSWER

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7/19

CROSSWORD ANSWER

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JUMBLE ANSWER

JUMBLE
Answer:
HERMIT OBLONG PLEDGE
INFAMY BLAZER UNDUPLY
The twins' stock market investments made it possible for them to —
DOUBLE THEIR MONEY

KENKEN ANSWER

5-	1	4	2	16x	3	5	10+
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SUDOKU ANSWER

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9	2	4	8	7	3	1	6	5
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4	1	3	9	5	8	7	2	6
8	7	9	2	6	1	3	5	4

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ZEST

FILMS

'Great Wall' may bridge U.S.-China gap

By Julie Makinen
LOS ANGELES TIMES

BEIJING — More than four years ago, just as China's movie market was starting to boom, the producer behind blockbusters "The Dark Knight," "The Hangover" and "Man of Steel" was casting about for a concept that might particularly suit Chinese audiences — and travel globally.

Thomas Tull's fanboy imagination wandered to the Great Wall. What if, he wondered, the iconic edifice was built not to keep out hordes of Mongolians and other human invaders but to defend against fantastic monsters?

At the time, China's annual box-office receipts were a mere \$1.5 billion, a quarter of what they are today. Even with the market growing at a rapid clip, the notion of shooting a big-budget, English-language film set hundreds of years ago in mainland China — and based on an original American script with no built-in fan base — seemed like a fanciful business proposition.

But that is exactly what Tull's Legendary Entertainment is now in the midst of doing.

Tull recruited China's most famous director, Zhang Yimou, to helm the \$150 million project and enlisted powerful investors including state-run China Film Group and LeVision Pictures. Matt Damon and Hong Kong legend Andy Lau are anchoring a cast peppered with Chinese heartthrobs who appeal to young



Associated Press

Matt Damon, left, stars in director Zhang Yimou's "The Great Wall," which is set for a November 2016 release.

Chinese women. "The Great Wall" will soon move into post-production with intensive visual-effects work in preparation for a November 2016 stateside release. It is one of the highest-budget films ever in China after months of shooting on 28 sets in Beijing and on an elaborate faux wall constructed in the eastern city of Qingdao, and will go down as the biggest U.S.-China co-production to date.

If "The Great Wall" proves to be a global blockbuster, it could serve as a model of cross-Pacific collaboration for years to come — and position Legendary as a powerful player in what is soon to be the world's largest movie market. But if it flops, it may be a dispiriting signal that the long-sought goal of bringing Hollywood and Chinese talents together is beyond the grasp of even one of

the most astute operators in the industry.

Anticipation is running high in China. Zhang, Damon and Lau — along with other cast members including Pedro Pascal (Oberyn Martell on HBO's "Game of Thrones") and Chinese actress Jing Tian — this month sat for the first of what are sure to be numerous media events to stoke interest in the film.

Zhan Haicheng of China Film Group said the movie brought together the "best of China and U.S." and was a "real co-production." He called it a "very American film."

Whether "Great Wall" may be too American and fantastic for Chinese audiences, yet too Chinese for international viewers, remains a question on both sides of the Pacific.

Stan Rosen, a professor at the University of Southern California and expert in Chinese movies, expects "The Great Wall" to

perform strongly in China thanks to its brand-name Chinese stars and director and Hollywood-grade special effects. But he believes the tougher part may be attracting interest in the West, particularly during a crowded 2016 holiday movie season.

"I think they're not so worried about the market in China; the big concern is the market in the U.S.," Rosen said.

Yet several people who work for Chinese entities involved in the production said they expect the movie to make much more money outside China. "It's a very American story; this is an American film. I'm not sure Chinese can accept it," said one, who asked not to be named so as not to damage business relationships.

Peter Loehr, chief executive of Legendary's Asia arm, said producers "aren't banking on this market or that market to

take a disproportionate share" of ticket sales.

"If everyone else in the world does more (box office) than China, it's great. If China does more, great, that's even better," he said. "The outlook from the beginning was (that) this is an international, English-language movie with Matt Damon and monsters, and it speaks to a specific demographic, and it happens to have Chinese themes."

But even if "The Great Wall" does prove to be a worldwide hit, Rosen says it doesn't necessarily mean there are many other films that can follow in its footsteps.

Many details of "The Great Wall's" plot — to say nothing of the attributes of its mythical monsters — remain under wraps. But this much is clear: Damon will play William Garin, a mercenary from Europe who comes to China with Pero Tovar (Pascal), a swordsman with the flair of a bullfighter.

When "otherworldly creatures hellbent on devouring humanity" launch an attack, producers say, these journeymen partner with an army of Chinese warriors and "transform the Great Wall into a weapon" to defend humankind.

Actor Willem Dafoe plays a supporting role as a shadowy foreign outsider who has been imprisoned in a Chinese

fortress for years and plots to steal the Chinese army's greatest weapon. Lau, known for his roles in films such as "Infernal Affairs" and "House of Flying Daggers," portrays Strategist Wang, an alchemist, intellectual and technological innovator who must devise schemes and weaponry to defeat the assault.

Zhang Yimou, known for his strong stylized visuals in films such as "Hero" and "House of Flying Daggers," oversaw the lavish staging of the opening ceremonies of Beijing's 2008 Summer Olympics. But he has never directed a movie with this degree of special effects, nor has he ever helmed a film in English.

But Zhang is being backed by a bevy of Hollywood heavy hitters: Industrial Light & Magic and Weta Workshop are doing visual-effects work on "The Great Wall." Two-time Oscar winner John Myhre ("Chicago," "Memoirs of a Geisha") is the production designer, and Mayes Rubeo, who designed the costumes for "Avatar," is also aboard.

"This is the biggest movie I've ever been involved with," said Damon, who added that traveling to the real Great Wall was a highlight of his months in China. But when audiences see the film's version of the wall, he added, they'll be in for some "fun surprises."

DEAR ABBY

Renter hesitates to act on violence next door

Dear Abby:

I am currently renting a room in the house of the mother of a friend of mine. The house is also shared with my friend's younger sister, who is in a relationship



with another woman. Their relationship is pretty violent. The other night I was in my room, which is located next to the sister's room, and could hear her beating up on her girlfriend.

The mother is aware of the situation and has threatened to call the police if she doesn't stop, but she never does. I'm afraid if I say or do something, I'll be asked to leave since it isn't my house, even though I pay rent. What should I do?

Renter in Laredo

Dear Renter: If you have a written lease for the room you're renting, you cannot be evicted without cause. Talk to the mother and tell her that if she doesn't call the police when her daughter starts beating up on her girlfriend, you will. And if it happens again, follow through. If you do, the daughter may get the help she so obviously needs, and her victim will have a chance to get some help through domestic violence counseling.

Dear Abby:

Dear Abby, P.O. Box 69440 Los Angeles, CA 90069 Universal Press Syndicate

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<p>CINEMARK MEMORIAL CITY Memorial City Mall</p> <p>ANT-MAN - REALD 3D [PG13] 1020 1230 135 450 700 805 1015 1120 INSIDE OUT - REALD 3D [PG] 1015 355 935 JURASSIC WORLD - REALD 3D [PG13] 1005 425 1045 MINIONS - REALD 3D [PG] 1030 1150 110 230 350 510 630 750 910 1030 TERMINATOR GENISYS - REALD 3D [PG13] 1015 435 1055 ANT-MAN [PG13] 1125 240 345 555 910 BAAHUBALI [NR] 1100 245 630 1020 INSIDE OUT [PG] 105 645</p> <p>THE GALLOWS [R] 1000 1230 300 530 805 1040 JURASSIC WORLD [PG13] 115 735 MAGIC MIKE XXL [R] 1100PM MAX [PG] 1100AM MINIONS [PG] 1110 1230 150 310 430 550 710 830 950 1110 MR. HOLMES - CINEARTS [PG] 1045 135 425 715 1005 SELF/LESS [PG13] 1005 405 1005 TCM PRESENTS DOUBLE INDEMNITY [UNKNOWN] 200 700 TED 2 [R] 105 705 TERMINATOR GENISYS [PG13] 125 745 TRAINWRECK [R] 1000 110 420 730 1050</p>	<p>TINSELTOWN 290 Hwy 290 Between Pinemont & Hollister</p> <p>ANT-MAN - REALD 3D XD [PG13] 1000 1255 350 730 1025</p> <p>ANT-MAN - REALD 3D [PG13] 1030 115 415 945 INSIDE OUT - REALD 3D [PG] 145 730 JURASSIC WORLD - REALD 3D [PG13] 1025 510 1115 MINIONS - REALD 3D [PG] 1130 1200 220 235 510 545 820 845 1050 1110 TERMINATOR GENISYS - REALD 3D [PG13] 1200 300 600 900 ANT-MAN [PG13] 1100 145 430 700 800 1055 THE GALLOWS [R] 1040 1255 315 530 755 1020 INSIDE OUT [PG] 1045 430 1015</p> <p>JURASSIC WORLD [PG13] 155 810 MAGIC MIKE XXL [R] 1015 110 405 710 1010 MAX [PG] 1125 210 455 740 1045 MINIONS [PG] 1030 1200 115 300 400 510 715 745 1000 1020 SELF/LESS [PG13] 1115 205 505 805 1105 TERMINATOR GENISYS [PG13] 1050 200 500 800 1100 TRAINWRECK [R] 1010 110 415 715 1020</p>	<p>CINEMARK KATY I - 10 @ Grand Parkway</p> <p>ANT-MAN - REALD 3D XD [PG13] 1020 120 420 720 1020</p> <p>ANT-MAN - REALD 3D [PG13] 1220 320 620 920 INSIDE OUT - REALD 3D [PG] 130 1000 JURASSIC WORLD - REALD 3D [PG13] 130 1055 MINIONS - REALD 3D [PG] 1020 1220 100 300 340 540 620 820 900 1100 TERMINATOR GENISYS - REALD 3D [PG13] 1140 245 610 915 AMY [R] 1250 410 715 1025 ANT-MAN [PG13] 1120 220 520 820 1120 THE GALLOWS [R] 1235 300 525 750 1015 INSIDE OUT [PG] 1040 420 710 355 935 1035</p> <p>JURASSIC WORLD [PG13] 1020 440 750 MAGIC MIKE XXL [R] 1030 130 430 730 1030 MAX [PG] 1045 140 435 740 1035 MINIONS [PG] 1100 1140 140 220 420 500 700 740 940 1020 SELF/LESS [PG13] 1015 120 425 730 1035 SPY [R] 420PM TCM PRESENTS DOUBLE INDEMNITY [UNKNOWN] 200 700 TED 2 [R] 1100 945 TERMINATOR GENISYS [PG13] 1005 110 415 720 1025 TRAINWRECK [R] 1120 1250 225 355 530 700 835 1055</p>
<p>CINEMARK WEBSTER 45 - S. @ Nasa Pkwy</p> <p>ANT-MAN - REALD 3D XD [PG13] 1125 210 505 755 1050</p> <p>ANT-MAN - REALD 3D [PG13] 935 305 605 850 INSIDE OUT - REALD 3D [PG] 1205 515 745 JURASSIC WORLD - REALD 3D [PG13] 955 410 1020 MINIONS - REALD 3D [PG] 930 1115 1150 135 210 355 430 615 650 835 910 TERMINATOR GENISYS - REALD 3D [PG13] 1025 430 1030 ANT-MAN [PG13] 1030 1220 115 405 700 945 THE GALLOWS [R] 1015 1240 300 510 720 945 JURASSIC WORLD [PG13] 100 715</p> <p>INSIDE OUT [PG] 930 240 1015 405 705 1000 MAGIC MIKE XXL [R] 1020 115 405 705 1000 MAX [PG] 945 1245 325 645 MINIONS [PG] 1005 1040 1225 100 245 320 505 540 725 800 1045 SAN ANDREAS [PG13] 930PM SELF/LESS [PG13] 1000 1250 335 710 1010 SPY [R] 1240 335 640 935 TCM PRESENTS DOUBLE INDEMNITY [UNKNOWN] 200 700 TED 2 [R] 1015 945 TERMINATOR GENISYS [PG13] 130 730 TRAINWRECK [R] 1015 1145 115 305 435 605 740 910 1045</p>	<p>CINEMARK PEARLAND 3311 Silverlake Village Dr.</p> <p>ANT-MAN - REALD 3D XD [PG13] 1030 130 430 730 1030</p> <p>ANT-MAN - REALD 3D [PG13] 1130 230 530 INSIDE OUT - REALD 3D [PG] 320 855 JURASSIC WORLD - REALD 3D [PG13] 335 950 MINIONS - REALD 3D [PG] 1205 235 415 500 735 915 1005 TERMINATOR GENISYS - REALD 3D [PG13] 350 1035 ANT-MAN [PG13] 1235 330 630 835 930 THE GALLOWS [R] 100 315 535 755 1015</p> <p>INSIDE OUT [PG] 1230 610 JURASSIC WORLD [PG13] 1240 650 MAGIC MIKE XXL [R] 325 655 955 MAX [PG] 1215PM MINIONS [PG] 1025 1115 1255 145 325 600 645 830 SELF/LESS [PG13] 1035 125 425 720 1020 TERMINATOR GENISYS [PG13] 1200 720 TRAINWRECK [R] 105 400 705 1010</p>	<p>CINEMARK ROSENBERG 59 S. W. Freeway @ Reading Road</p> <p>ANT-MAN - REALD 3D [PG13] 1025 1145 230 515 800 1045 INSIDE OUT - REALD 3D [PG] 115 615 JURASSIC WORLD - REALD 3D [PG13] 150 740 MINIONS - REALD 3D [PG] 1150 130 210 350 435 655 830 915 TERMINATOR GENISYS - REALD 3D [PG13] 1055 445 1035 ANT-MAN [PG13] 110 355 640 925 MAX [PG] 1130 220 505</p> <p>THE GALLOWS [R] 1050 100 310 520 730 940 INSIDE OUT [PG] 1045 345 845 JURASSIC WORLD [PG13] 1040 430 1020 MAGIC MIKE XXL [R] 745 1040 MINIONS [PG] 1035 1110 1255 315 535 610 755 1015 SELF/LESS [PG13] 1055 140 425 710 955 TERMINATOR GENISYS [PG13] 135 725 TRAINWRECK [R] 1030 125 420 715 1010</p>
<p>TINSELTOWN JACINTO CITY 1 - 10 @ Holland Road</p> <p>ANT-MAN - REALD 3D [PG13] 1000 1030 100 115 400 430 715 1000 1050 INSIDE OUT - REALD 3D [PG] 1215 535 JURASSIC WORLD - REALD 3D [PG13] 245 815 MINIONS - REALD 3D [PG] 1015 1050 1240 130 300 415 530 645 800 915 1025 TERMINATOR GENISYS - REALD 3D [PG13] 1220 310 605 855 ANT-MAN [PG13] 1100 200 500 700 745 1030 THE GALLOWS [R] 1010 1230 250 515 730 950</p> <p>INSIDE OUT [PG] 1035 105 440 750 1020 JURASSIC WORLD [PG13] 1025 120 435 725 1015 MAGIC MIKE XXL [R] 1055 135 425 720 1010 MAX [PG] 1040 420 1005 MINIONS [PG] 1130 1200 150 230 410 450 710 740 930 1045 SELF/LESS [PG13] 1020 110 405 650 945 TED 2 [R] 125 705 TERMINATOR GENISYS [PG13] 1005 1255 345 655 955 TRAINWRECK [R] 1045 140 445 735 1035</p>	<p>MOVIES 12 TEXAS CITY Mall of Mainland</p> <p>ANT-MAN - REALD 3D [PG13] 1100 1255 155 450 745 1040 INSIDE OUT - REALD 3D [PG] 1020 350 JURASSIC WORLD - REALD 3D [PG13] 315 930 MINIONS - REALD 3D [PG] 1015 100 340 420 615 845 920 TERMINATOR GENISYS - REALD 3D [PG13] 1145 620 645 940 ANT-MAN [PG13] 1000 350 645 940 THE GALLOWS [R] 1005 1230 300 530 800 1020</p> <p>INSIDE OUT [PG] 110 630 910 JURASSIC WORLD [PG13] 1030 430 735 MAGIC MIKE XXL [R] 725 1015 MAX [PG] 1040 130 425 MINIONS [PG] 1110 1200 145 230 500 650 730 1000 SELF/LESS [PG13] 1100 1030 1305 TERMINATOR GENISYS [PG13] 130 1035 TRAINWRECK [R] 1025 125 430 730 1035</p>	<p>HOLLYWOOD 20 PASADENA E. Bltway @ Pasadena Blvd.</p> <p>ANT-MAN - REALD 3D [PG13] 1000 1200 100 300 400 600 700 900 1000 INSIDE OUT - REALD 3D [PG] 1005 410 1025 JURASSIC WORLD - REALD 3D [PG13] 1255 715 MINIONS - REALD 3D [PG] 1045 1145 120 220 250 355 455 630 730 800 905 955 1055 TERMINATOR GENISYS - REALD 3D [PG13] 1100 205 500 755 1050 ANT-MAN [PG13] 1100 200 500 800 1055 BAJRANJI BHAIJAAN [NR] 1025 230 615 950 CARTEL LAND [R] 1030 110 345 720 1010</p> <p>THE GALLOWS [R] 1020 1240 305 530 805 1035 INSIDE OUT [PG] 100 715 JURASSIC WORLD [PG13] 1005 410 1025 MAGIC MIKE XXL [R] 1055 155 450 755 1045 MAX [PG] 1015 105 405 735 1040 MINIONS [PG] 1015 1115 1215 1250 150 320 425 525 555 700 830 935 1035 SELF/LESS [PG13] 1020 125 425 735 1040 TED 2 [R] 710 1005 TERMINATOR GENISYS [PG13] 1000 1255 350 645 940 TRAINWRECK [R] 1010 1155 115 300 420 605 725 910 1030</p>

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