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this week in texas

Vol.1, No. 42 — January 17-23, 1976



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good
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number
one



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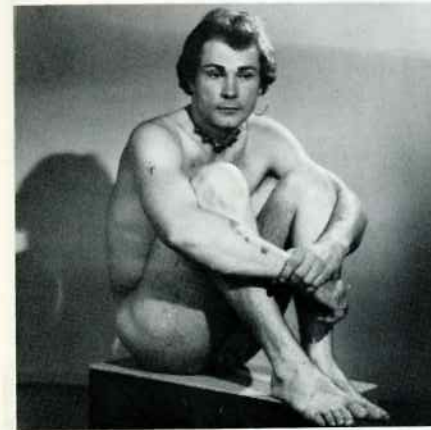
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On Thursdays: Dance to the best Disco in Town, No Cover.
On Fridays & Saturdays: After Hours Disco Dancing
On Sundays: Beer Bust from 7 til 12 plus Showtime in the Plantation Room 10pm.

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Cover model this issue is Ja Ja Steen, at the Locker, Houston. Photo by Algren.

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AROUND THE STATE THIS WEEK

A Selective Guide to Entertainment and Events of Unusual Interest

Saturday, January 17, Houston

Rap session and social, 7:30pm, Metropolitan Community Church.

Sunday, January 18, Houston

Worship service, Christ's Communion Church, 11am. . . . Worship Service, 1pm and 7:30pm, Metropolitan Community Church.



Monday, January 19, Houston

Richard's vacation celebration, Detour. Well drinks 50¢, beer 50¢, 5-10pm. . . . Lambda A.A., 8pm, Metropolitan Community Church.

Wednesday, January 21, Houston

Gay Political Caucus meeting, 7:30pm, Inside Outside, upstairs. . . . Bible study and Holy Communion, 7:30pm, Metropolitan Community Church.




Thursday, January 22, Dallas

Scheduled opening of the Old Plantation Dallas.

Thursday, January 22, Houston

Integrity/Houston rap topic is "Building Self-Respect." It meets at (but is not affiliated with) First Unitarian Church, corner Fannin and Southmore, 7:15-8:45pm. . . . Lambda A.A. and Al-Anon, 1:30pm, Metropolitan Community Church.

A black and white photograph of a young, muscular man with dark hair, smiling. He is standing and wearing a towel draped over his left shoulder. He is barefoot and appears to be in a gym or fitness setting.

**CLUB
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THE CLUB  BATH CHAIN

Sampling Texas

Texas is currently basking in the afterglow left by **Bette Midler's** swing through the state — and what a WOW it was! Much more than just a show, it was one of those things that those in attendance will never forget. Never. . . . Locally, on the entertainment scene, **Babs and Baldy** are still tearin' em up at the **Venture-N** in Houston. Likewise, **Rhonda Lacy** is the toast of **Dirty Sally's**. . . . **Jennifer George** is now at the **Farmhouse** on Sundays. By the way, the old FH is now having, of all things, tricycle races. They're held on the dance floor as the competitors vie for the \$25 cash prize. . . . In the **New Faces** and **Facelifts** category, the **Old Plantation** in Dallas is slated to open this week (Jan. 22), while the **Habitat** in San Antonio is in the process of completing its facelift effort. And last, but CERTAINLY not least, you are holding in your hand, at this very minute, one of the finest facelift jobs to come along in

. . . Businesses are branching out to areas other than bars, baths and book stores . . .

a long time. US!! Yep, as you will note by scanning these gorgeous 24 pages, *This Week In Texas* has a new look. We hope you will find our new layout and style most enjoyable. Who says you can't improve on perfection? . . . Late word from **Club Houston** is that they have discontinued their Sunday buffet in preference to lower prices. From now on, entrance into the club from 8 a.m. to 4 p.m. on Sundays is only \$2. That's a 50% price slash. And with the \$2 you save, you can eat anywhere you want

to. Great goin', C.H. . . . In case you haven't noticed lately, there are a lot of entrepreneurs engaged in capitalistic endeavors with the legitimized arena of activity previously accorded exclusivity by mass acceptance only within the heterosexual mold with reference to clientele. In other words — businesses are branching out to areas other than bars, baths and book stores to attract the gay dollars. And if you think otherwise, you're just not playing with a full deck. Take heed, my children, and listen to the tale of the Prince of Shreveport. . . . "Once upon a time, the Prince of Shreveport (that's in Louisiana) was just sitting around reading a copy of *This Week In Texas* (that's in good taste) when he got this big urge to move to Houston (that's my boy!). No sooner had he hit the boundry of the Houston kingdom than he was wisked into a wonderful new castle, under the guidance of **L.M. Realty Corp.**, of course. Of course! And with the low price of his new abode, he danced off to the **Clothes Circuit** for some stunning attire, where he was not disappointed. In fact, he look so good when he got back to his new castle that all his neighbors thought he must be "real pissy." So they gave him a party in hopes that it would rub off. And what a party it was! Elegant gifts from **Bert Hollister's**, fancy dancing, and even some loveable pets from **A&A Pet Shop** (that's the kind of gift that keeps on giving, ya know). The Prince of Shreveport was so thrilled he thought he would just bust a gut. But he didn't. He thought he would blow his

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UNION JACK
CLEARANCE
SALE

continued from preceding page
fuse. Which he did. (But fear not, Mayfield Electric and J-Mac were there to help.) Oh yes, there was one more thing. The prince fell in love with one of Houston's finest knights. (His name was Wilma, the Conqueror.) They decided to get hitched at the M.C.C. (or was it Christ's Communion?). Wilma, the Conqueror, bought a grand jewel for our prince from the merchant of All That Glitters (or Carva-Riviera). While photographer Algren's camera looked on the ceremony began. (Shreveport entered from the kitchen, while Wilma and his father came in from the front porch.) Music was provided by a number of Kate Smith recordings (remember that?). After the ceremony the charming couple whisked off to a gala reception at Tooter's, where they were guests of honor. Also present were some overwhelming floral arrangements from Ron Oruc. A lovely time was had by all. But oh, what a mess, afterwards! Shreveport had to call Bradley Janitorial Services to clean the place up. But no matter, all had the fond memory of a great evening and a souvenir wedding invitation thanks to the delightful work of Moneysavers Typesetters. Who could ask for anything more? Who, indeed? And Shreveport and Wilma lived happily ever after, especially knowing that all their future financial troubles could be solved by Credit Systems of Houston. (Don't ya just feel all tingley inside?) And that's the truthhhhhh! Tell everybody in town. Pass it on." . . . And finally, we've been besieged with people asking how they can get on the cover of *This Week In Texas*. It's very easy. Just send us a picture. We WILL take appropriate action. Either at the printing press or the dart board. . . . That's it for now. GO GET 'EM, COWBOYS!!!

THE OLD PLANTATION



DALLAS

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The Screen Shop

LUCKY LADY reviewed by Christopher Savitch

Lucky Lady was a bad experience for a lot of people. It's been "bad-mouthed" by just about every one, including the stars who appeared in the film. Liza Minnelli has said she was cheated out of an Oscar nomination; Burt Reynolds has called it a piece of trash; easy-going Gene Hackman just refuses to talk about it at all. The director, Stanley Donan, could have trouble finding work during the next few years. That's pretty strange talk, but then *Lucky Lady* was a series of very strange events.

Originally, *Lucky Lady* could have been divided into three pretty even pieces. The story tells of three misfit individuals who seek fun and profit by illegally running rum into the United States from Mexico in the 1930s. As originally written, the first third of the film placed emphasis on humor and folly, the second third centered around the intrigue-suspense angle, while the final third would be heavy on drama and tragedy. It was that third part that caused all the trouble.

In the original screenplay, the characters played by Reynolds and Hackman were to have been killed, allowing Minnelli to play one of the most intense scenes of sorrow and lonely terror ever written. And that's the way the movie was shot. But then, at the last minute, director Donan decided he did not want to have a sad ending in the movie and a whole new ending was written. The three stars, who had long since gone on to other pro-

jects, were called back for some emergency re-shooting. Needless to say, the trio was not happy. They had finished the film and they liked it the way it



was. But Donan was the boss and they were legally bound to reassemble.

Morale was understandably low. Liza's dramatic scene at the end of the original movie was thrown away (the scene she felt might win her an Oscar). In their own words, Reynolds and Hackman were "pissed." *Lucky Lady* was in deep, deep trouble.

The first two-thirds of the movie was left pretty much intact, but it was "start from scratch" time for the ill-fated final third part. Donan decided to keep all the original footage, right up to the point where Reynolds and Hackman were killed. Then, for the ending, we would see the characters as they are today, 40 years later. The trio was made up to look as they were each 70 years old, and they were to reminisce about the "good days." The sequence was written and filmed. But even Donan

continued on next page

continued from preceding page admitted it looked terrible. "I looked like Gracie Allen in male drag," said Burt Reynolds. So the second ending, like the first, was thrown away. *Lucky Lady* was going down the tubes.

Finally, Donan decided to put a James Bond type dressing on the cake. The ending would be a sea battle, pitting the ships of the bad guys against the scraggly fleet of the good guys, with the good guys winning, of course. And that's the ending that appears on the film now, and for all time. All the stars are alive at the end of the film, although it's pretty obvious that the stars, in real life, are pretty much fed up with the whole mess in the final, and oft-repeated, reel.

The film editors must have been pretty sick of the whole affair, too. For months, they had two-thirds of a film, but had to sit frustrated while going through the agony of putting one, then another, then another final ending sequence together. And it must have gotten to them. For as you see it on the screen in final form, you watch the first

... going through the agony of putting one, then another, then another final ending sequence together. . . .

two-thirds of the film and then the movie screen just fades to black. Then, all of a sudden, the final third begins, like a separate film. And indeed, it is like a different film. The stars we see in the first two-thirds, the original film, are not the same people we see in the ending. This is partly because of the script. In all the original footage, Hackman and Reynolds are playing the scenes as a tragic prelude to their

deaths. It was the undertone that was to have given the whole film strength. But those characterizations were destroyed and worthless when the new ending called for their survival. But even more than the script, all three stars had given up hope for salvaging the film by the time the final ending was shot. They just didn't give a damn how the movie looked by that time. And who could blame them.

With all this in mind, going to see *Lucky Lady* is like getting two movies for the price of one; the first two-thirds is the real movie, the original; the last third is the last-ditch, tacked-on part. And strangely enough, when you accept its patchwork nature, it's really not all that bad.

The original footage is much like *Cabaret* in tenor and mood, which is pretty much what you would expect in Liza Minnelli's first cinematic vehicle since doing her stint as Sally Bowles. It's Liza's show all the way. The paste-up ending features Burt Reynolds as the center of attention, and will be a big favorite of those who enjoyed the likes of *The Longest Yard*.

Lucky Lady was a big disappointment. It never approached the goals it had set for itself, or the promised expectations made to an awaiting public. But, in its defense, it's more enjoyable to watch than most of the Christmas releases now making the rounds. Flawed, weak, broken, and a joke within the industry, it still, as sheer entertainment, surpasses many of the "snob" films who's goals are neither high nor low, but plain unintelligible. *Lucky Lady* is like *Six Flags* or *Astroworld*; it may not compare to *Disney World*, but it's not an all-bad way to blow off an afternoon. Reluctantly recommended.

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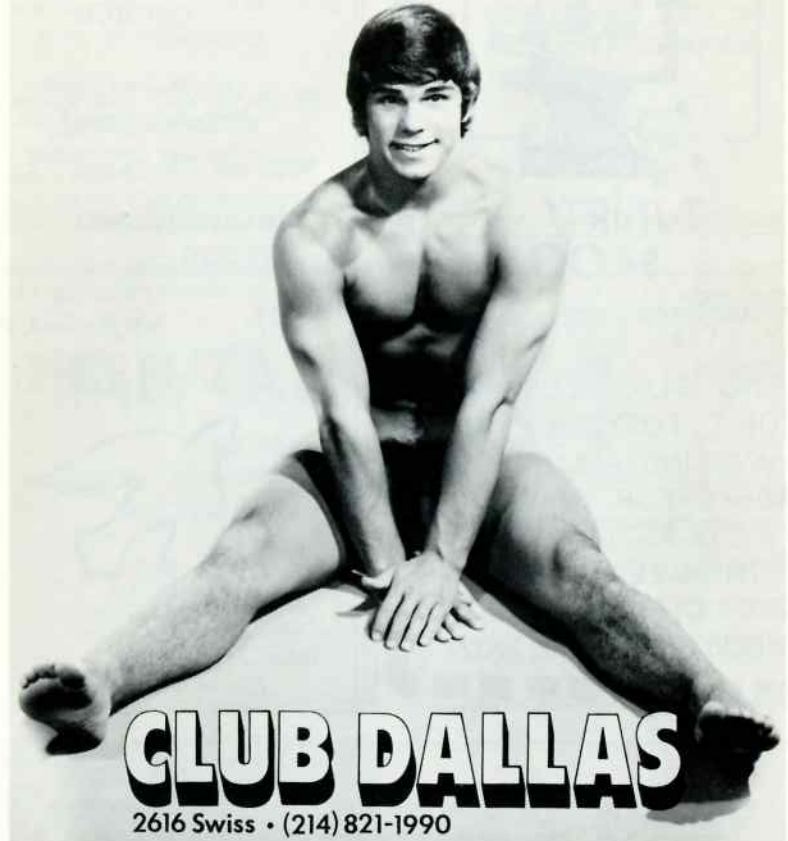


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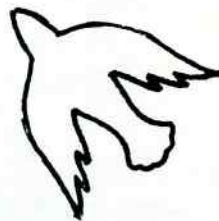
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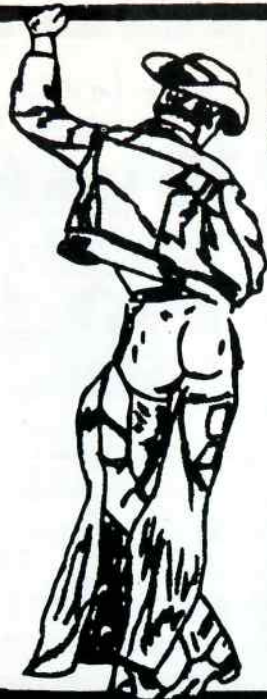
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 M.C.C.R. - 1214 Joe Annie - 526-8233

Clothiers:

Clothes Circuit - 900 Lovett - 527-0553

Gifts:

Bert Hollister's - 1343 S. Voss - 789-1074

Credit:

Credit Systems - 4120 S.W. Fwy. - 627-3840

Pet Shop:

A & A - 1638 Westheimer - 527-0067

Remodeling:

J-Mac - 780-8173 (phone evenings)

Custom Jewelry:

All That Glitters - 1207 Westheimer - 522-6967
 Carva-Riviera - The Galleria - 626-1300

Restaurant:

Tooter's - 2203 Westheimer - 524-9327

Photo Studio:

Algren Photography - 2711 Boston Street

Theater:

Mini Park - 2907 Main Street - 528-5881

HOUSTON Electrician:

Mayfield - 864-6336 days, 869-1869 eves

Book Stores:

Action News - 4613 Mt. Vernon - 522-5609
 Adonis News - 4009 Hollister - 462-8171
 Main Street - 4418 South Main - 528-9693
 Studz - 1132 West Alabama - 528-9948

Typesetting & Graphics:

Moneysavers - 2110 Lexington - 527-8961

Real Estate:

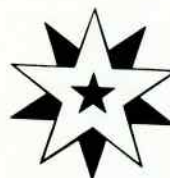
L.M. Realty - 6101 Hillcroft - 777-5511

Florist:

Ron Oruc - 900 Lovett, suite 102 - 526-0525

Janitor Service:

Bradley Services - 713 Pacific - 528-8900



LAREDO Lounge:

El Vaquero - 1802 Sta. Ursula - 722-8971

LUBBOCK Lounge:

David's Wherehouse - 2403 Marshall - 762-9165

McALLEN Lounge:

Duffy's - 5 South 16th Street - 686-9144

ODESSA Lounge:

Skylite - 415 North Jackson - 337-9575

SAN ANTONIO Lounges:

El Jardin - 106 Navarro - 223-7177
 Habitat - 309 West Market - 223-0866
 Rhapsody - 115 West Rhapsody Drive
 The Sundown Saloon - 648-9991

WACO Lounge:

Other End - 2810 North 19th - 753-9195

WICHITA FALLS Lounges:

Carousel - 703 Travis Street - 322-0832
 Le Pisoire' - 608 8th Street - 322-0020

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