The Rice Student Association traditionally invites a representative of the Rice faculty to address the freshman class. Continuation of this tradition, the Thresher revisits the comments of Dr. Richard Stoll, professor of political science and this year’s speaker, in their entirety.

"Well, I was first asked to give this speech six years ago, some time ago, trying to figure out what it was I was supposed to say. Quite frankly, I got very little help. The faculty and administrators I talked to said, "Well, it's whatever you want to tell the students, whatever knowledge you want to impart to them," which I thought was just an excuse, because they didn't know either, and most of the undergraduates I talked to somehow managed to miss this event during their freshman year. Probably something very important somewhere, no doubt.

So, what I decided to do is give you some reasonably practical advice, at least from my standpoint, about getting through your freshman year. Now, I've never been an undergraduate here, and hope never I will be, because I want to tell the students, whatever knowledge you want to impart to them," which I thought was just an excuse, because they didn't know either, and most of the undergraduates I talked to somehow managed to miss this event during their freshman year. Probably something very important somewhere, no doubt.

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A free press isn't cheap

A new academic year has begun, with a new Thresher editor, a new typesetting machine and a new editorial staff. Nevertheless, little of support has changed. Former Editor Tom Morgan quotes Camus in last year's first issue: "A free press can of course be good or bad, but, most certainly, without freedom it will never be anything but bad. The Thresher this year will remain free.

As a wholly student-run paper, the quality of the Thresher is a reflection of the effort you, the student body, put into it. The Thresher is always looking for staffers. Next Sunday, September 4, at 8 p.m. the Thresher will hold an open house for anyone interested in working on the paper this year.

The Thresher will continue the policy of printing any signed letter from any member of the Rice community on the editorial page. Letters will not be edited unless space restrictions force us to do so.

The misclassified section on the back page will also remain an open forum for expression. Sometimes the forms of expression on the back page are less than polite - the administration is eager to remind me of this fact. The back page reflects the Rice community's opinion, not the Rice administration's submission. The ultimate disposition of any misclassified submission is the province of the back page editor.

The Thresher's editorial policy will remain eclectic and open. Those who violently disagree with my personal political perspective will be comforted to know that Tom Morgan and Mark Mitchell will share a column. The Thresher has the freedom to publish a newspaper of high quality. It needs your help.

Thank you, Dr. Akers

It is rare to find the Thresher staff happy, let alone moderately contented, with the Rice Administration. Consequently, this year I have decided to be thankful. Ouch! Manor, one of the Manna, has appeared: the new typesetter has been delivered.

Not that the machinery situated on the second floor of the RMC is "new" in any conceivable technological sense of the word. The design of our "new" system is fifteen years old. What is new is the fact that the typesetter actually works...consistently.

Along with Vice President for Administration William Akers, Dr. Fred Wierum (acting proctor during E. C. Holt's sickness) was of invaluable assistance in finding the money to pay for the Thresher's continued existence. Dr. Wierum guided the Thresher's funding proposal to the Rice Pub Control Board (yes, your beer pay for this paper) and ensured that it would be successful.

Once the Thresher had a promise of some money from the Pub, Dr. Akers's assistant Neil Binford provided generous assistance in arranging for a matching loan. The funding for this loan was "found" by President Hackerman and his assistant, Carl MacDowell.

The Thresher can be very critical at times about administration decisions. Before the tirades begin, however, it is important to note that, by and large, the people "up there" do care and are doing a great job.

...and Thresher staff

I would like to take this opportunity to thank everyone who worked on the two summer issues. In particular, Jay Grob was of invaluable assistance on the first one. Jeanne Cooper on the second. Paul Havlak and Dave Collins showed up and remained glued to a terminal for two days. John Krueger returned from retirement. Only space limits this incestuous back patting.

Christopher Ekren
Professor George M. Fredrickson of Northwestern University, described by Rice history professor Thomas Haskell as “one of the most distinguished historians of his generation,” will visit Rice and teach a special twocredit undergraduate course at the beginning of the fall semester.

Lasting only four weeks and meeting twice weekly, the course is titled “Ideas and Institutions in Post-Civil War America.” The aim of the course is to examine the principal themes of the period (such as the impact of the Civil War, the growth of corporate capitalism, and the evolution of race relations in America) in a comparative perspective, juxtaposing U.S. events against comparable developments in Europe, Russia and elsewhere.

“This is a rare opportunity for Rice students,” stated Haskell. “Fredrickson taught U.S. history in the Soviet Union last year, and his prize-winning book White Supremacy is a comparative study of race relations in this country and South Africa. Students taking this course will work closely with one of the most stimulating and wide-ranging intellectuals in this country.”

Fredrickson, also the author of important books on the reaction of American intellectuals to the Civil War and the development of racial thought in America during the 19th century. In 1982 he was awarded the Merle Curti Prize by the Organization of American Historians.

Fondren shifts books

by Dave Collins

Fondren Library has initiated a policy that will enable it to hold more volumes for public use. Based on a library science concept developed in 1902, the policy calls for creating high density shelf space in remote corners of the building for books receiving little or no use.

Consisting mostly of serials discontinued before 1979, a group of over 100,000 volumes has taken up new residence in the computer room in the basement of Fondren and the alley leading from the mail room to the freight elevator. Books can be removed temporarily from the remote storage area through the submission of a request form to the circulation or reference desk during normal business hours.

According to Ferne B. Hyman, assistant university librarian for collection management, the library space already in use can barely accommodate the million volumes it holds. With more volumes arriving every day, books on shelves become cramped together. This produces a strain on bindings and paper in each book.

The system of storage was first devised in 1982 by Harvard President Charles William Eliot. When Harvard’s main library became cramped, Eliot decided to create a division between “books in use” and “books not in use.” The latter group could be placed in a low-access compact storage area.

According to a library memo, closed storage has become a “fact of library life” at universities and institutions all over America. A steady squadron of Rice students and staff members spent May and June carting the books and the alley leading from the mail room to the freight elevator. Books can be removed temporarily from the remote storage area through the submission of a request form to the circulation or reference desk during normal business hours.

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There's always someone who will study more than you
It's perfectly okay to change what you think you'll do in life

continued from page 4

good shot of going to medical school, you gotta do it through that course. All right. So the moral of the story is, you don't necessarily have to offer a course to get something out of it. Some people here have the impression, 'I'm not enjoying myself, I should get out of a course.' Well, you know you ought to enjoy some of your courses, and we hope you will; but there are some of them where you really have to learn the stuff, and it may not be simple, may take a lot of time, and you just get to do it if you want to go on and do what you want to do. Hopefully that won't be too many -- hopefully you all love organic chemistry. I find that hard to believe, but, hopefully...

Also remember, it's perfectly okay to change what you think you're going to do in life. I would advise you that most of you are not in a position to change your major.

Most of you are not in a position of this person whom I'm going to tell you a story about, who wasn't a Rice undergrad. A friend of mine was a college counselor, and this foreign student came in to him and said, "I want to be pre-med." And the counselor said, "Well, you know, you don't have good grades. And then all of a sudden you say, 'Oh, everything's wonderful,' or they don't believe anything they ever hear, and either extreme is bad. Hopefully, you'll learn as you go on to do a bit of both. And you'll probably be better people for that and make your parents proud and all that kind of neat junk.

Basicallly, that's about it, folks. There isn't much wisdom to be learned here, I guess. My bet is that most of you will undergo most of the things I talked about in one form or the other, hopefully not a major difficulty. So what do I hope you take away from this? Well, I know that there's a certain percentage, and I'm not going to embarrass myself by saying how high it is, that won't remember much of what I said, and that's okay too, because a lot of these problems you only learn about by kind of stumbling a bit, okay; you have to experience them yourself.

And also, even if you do remember. I mean, I don't see anybody taking notes or anything -- that doesn't necessarily help you when you go through these problems. If you decide in the middle of your sophomore year that you really don't like the courses you're taking, and what does this mean, and what should I do? Is the rest of my life -- that can be a pretty painful experience and it doesn't matter if you remember every word I say. That probably won't help too much.

Just remember that there are a lot of people around here to help you. You've got your adviser, your student advisers, your faculty advisers, we got people all over the place, and 99.9 percent of the people want to help you if you go to them. Okay, so we're all here to help you. You will find though that most of the time, at least after the first little bit, that you can get yourself out of problems almost as easily as you can get into them. I guess that's called maturing or growing up or something like that. Skill, don't be afraid to rely on someone else's resources.

Now, let me just leave you with one final point. I do want you to remember this one. And the point is this: that there is absolutely nothing you can do in your freshman year to ruin your life. You can make yourself miserable, you can get in debt up to your ears, you can do all sorts of things, but you cannot ruin your life. So try to keep that in mind when your first test comes back and you get the first noun of your life, or whatever, you can't fool up that badly. We won't let you do it, and you're too bright to let it happen to yourselves.

I thank you very much.

WELCOME FROM THE RICE CAMPUS STORE

Our Fall Record Sale will begin on September 12th, this year. Watch for our ads.

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COME BROWSE!
Food and Housing invests in summer repairs

by Paul Havlak

Rice's Office of Food and Housing has invested almost a half million dollars in physical plant repairs and improvements over the summer months, stated director of Food and Housing Marion O. Hicks Tuesday. Showers, roofs, floors, air conditioners, lights, bathroom cabinets, carpets and parking lots were upgraded or replaced during the off-season. Some of the repairs are still continuing.

The bulk of the repairs were devoted to bringing Rice College into shape for coed habitation in the fall. Painting was another large expense, with $100,000 spent on painting freshman rooms, hallways, stairways and other areas. The Office of Food and Housing insists on painting over "non-standard" (non-white) colors in rooms before allowing freshmen to inhabit them.

In order to end the incessant elevator problems of some colleges, Rice has changed elevator companies again, and "is spending more money to bring the elevators into better shape," said Hicks.

Outside the residential college buildings, X lot behing Lovett is being paved. Hicks also described plans to install additional staff and commuter parking spaces between Sid Richardson and Hanszen colleges.

Food and Housing is renting three floors of a Texas Women's University dorm for graduate student housing. Hicks stated the acquisition of the floors marks the first time that Rice has provided housing for graduate students. The 74 rooms are filled, but Hicks is trying to locate additional rooms for people on the waiting list.

Flooding threatens Mudd, RMC

continued from page 1

store two days behind schedule in getting new books onto shelves. The few new books that received water damage were in salvageable condition and can be sold as used books.

Rice's band hall, also in the basement of the Memorial Center, prepared for the worst upon hearing that Alicia was approaching. In a repeat of the Hurricane Allen scare performed by Paul Havlak

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Braque made significant contributions to Cubism in the early 1900's but in 1917 withdrew from the Paris art world to develop his art independently. Still heavily influenced by Cubism, his still lifes remain the dominant focus of his art, a theme that would continue for the remainder of his career.

His still lifes during the 1920's are marked by subtlety and restraint, emphasizing interaction between color and surface. In the 1930's he shifted towards linear and very colorful still lifes. It was an illness during the 1940's that forced long periods of inactivity, causing Braque to re-evaluate his artistic career and, ironically, to return to the spirit of Cubism.

In Large Interior with Palette, an oil on canvas work from 1942, Braque segments objects into colors without losing coherence, creating jigsaw puzzles with unity and depth. The piece loses manipulation of depth in his later works is most evident in his Studio series. Studio I is a study in contrast in which the large white vase at top is given more depth than the more elaborately painted vase below it, simply by setting it against a black background. Two more paintings employ this concept of contrasting dark and light to produce depth of field, but do it with even simpler composition. The Black Fish pits black against bright colors, while Black Birds contrasts black and black, where bright boundaries define contour.

This simplicity stands in stark contrast to the later Studio II and Studio IX paintings, in which there is a dense layering of objects, some clearly defined, others more vague, yet nothing gets lost. The less clearly defined objects in the background do not lack depth, because Braque employs his contrast technique with the simple contour, while the objects in the foreground are given depth through stronger definition. Thus, this mixture of technique produces a strong coherence in such a complicated composition.

Typical of his landscapes during this period is The Shower, a very expressionistic work reminiscent of many of Van Gogh’s landscapes. The painting is rich in color—some natural, some unnatural—and employs simple lines to produce a vibrant image. In fact, the simplicity of the lines caused me to overlook the bicycle leaning against a tree in the foreground; it's not obscure, just reduced to the bare elements that suggest a bike. Possibly I was also distracted by the pink and blue smudges on the tree trunk. Those are head-scrathers.

The exhibition contains 46 paintings in all, drawn from museums and private collections in both Europe and the U.S. As Herschel B. Chipp, Professor of Art History at the University of California at Berkeley, states in the exhibition catalogue, "It seems appropriate that in George Braque's centenary year we should consider the little-known paintings of his late years. These are the years when his long devotion to the spirit of Cubism, and the continuous transformations he made in its formal inventions, culminated in two great series of monumental paintings. No other artist in his generation was so temperamentally inclined toward monumentalizing the common objects lying about the studio or the living room as Braque."

— Ian Herse

**Artist pair form TABU of personal spirituality**

Jean Crotti and Suzanne Duchamp: DADA-TABU

Museum of Fine Arts

Through October 16

Mechanics and spirituality fuse provocatively in the little-known "DADA-TABU" works of the painting couple Jean Crotti and Suzanne Duchamp. Now on exhibit in the MFA's Masterson Gallery, the paintings and collages of Crotti and Duchamp provide good examples of both the "anti-art" DADA movement, in which they participated, and of the TABU counter-movement, which they founded.

Rice art history Professor William Camfield organized this fascinating view into the art world of the first part of the 20th century, in conjunction with curator Jean-Hubert Martin of the Bern Kunsthalle, where the exhibition originated. Together they have highlighted the symbolic spiritualism amidst the poetic absurdity of the Swiss-French couple's compositions.

In Crotti's DADA period, the artist mocks science and reason with humorous representations of their images and bizarre configurations. Crotti's pop's fun at the application of scientific principles to spiritual matters in his oil and glass Les Forces mecaniques de l'amour en mouvement, in which five glass tubes thrust into a welter of shapes. The gouache on paper study of the tree trunk. Those are head-scrathers. The painting is rich in color--some natural, some unnatural--and employs simple lines to produce a vibrant image. In fact, the simplicity of the lines caused me to overlook the bicycle leaning against a tree in the foreground; it's not obscure, just reduced to the bare elements that suggest a bike. Possibly I was also distracted by the pink and blue smudges on the tree trunk. Those are head-scrathers.

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**Braque's later renderings reveal return to Cubist roots**

George Braque: The Late Paintings 1940-1963

Museum of Fine Arts

Through September 1

Although recognized primarily for his innovative still lifes of the 1930's, George Braque demon-
Reviewers find flaws among the fun in three flicks

Return of the Jedi
Lucasfilms Ltd Production

Vision goes sour; dreams darken; and responsibilities, while giving the positive power of the universe a route to existence, burden the bearer. This is the crux of George Lucas' final film for the middle trilogy of his saga concerning the family Skywalker.

The first flick, Star Wars, visually bright in terms of setting on Luke's planet of Tatooine and of lighting and containing of rebel space scenes, presents the Empire in a surrounding of sterile technological terrors. Much as Luke is, the movie is basically naive and one-dimensional. The Empire Strikes Back is more complex, even as Luke's understandings of his destiny and responsibilities grow and change.

Return of the Jedi follows the track of reflecting cinematically the mental attitude and condition of Luke, but it diverges greatly from the first two films in tone.

Whereas Star Wars and The Empire Strikes Back spend their opening moments in the infernal darkness of space, a desert, and a world of ice, Jedi begins in a fortress that is not much more than a pit of filth, over-indulgence, and darkness. The living heroes from the first two installments have all been drawn into the domain of Jabba the Hutt in order to rescue Leia, and the given world of Jedi cinematically is quite simply a world without light, with little hope.

The color symbolism of the first films too alters a bit, or rather the understanding of it must change, as its applications differ. Black serves as the color of Vader, symbolizing that which has been seduced by the dark side of the force. Jedi begins with Luke dressed in black; it is a color of Luke's solemnity and seems to drive home the notion that Luke is on the brink of seduction.

The color red grows from being the color of Vader's light saber to serving as the color for the rebel forces on the moon of Endor (no comment about the choice of that name.)

The film, however, reduces them significantly, and it is difficult for anyone not to see in the last few minutes of the film. The final Ewok scene seems to be a cop-out, fearing that the darkness of the film might undermine its financial success (haha). It is reminiscent of those horrible Hollywood films set in South America or Africa, in which the natives' singing sounds like the prototype for Mazak.

Another weakness is in the scene in which Luke explains to Leia her identity, the pace equals that of the "motorcycle" chase sequence earlier in the film. On the other hand, the scene is almost saved by one of the film's major assets -- John Williams' score. Williams effects a musical pattern underscored with musical patterns that equals the imagery on film. The final battle between Luke and Vader is particularly powerful, as it is piece of garbage known as the Ewoks' Celebration Scene.

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Risky Business
Warner Bros

Since polls have shown that the largest segment of the movie-going public falls in the 18- to 24-year-old age group, the movie industry has been bending over backwards to churn out films that appeal to this previously overlooked young, hip and horny crowd. Hence, the plethora of "coming of age" (or "age of coming") films -- Porky's, Homework, The Last American Virgin, and so on. You know what these films are about: a bunch of sex-starved high school kids out to "get laid." This is a few hypocrisy and a hint of pubic hair and you've got a blockbuster.

So you'd think that a film called Risky Business dealing with a high school boy's scheme-to-get-laid-done-qv-
gone-haywire would be more of the same stuff with the wrapping changed, right? Well, almost, but not quite. The film is snatched from total silliness by a strong performance from lead character Tom Cruise, a surprisingly humorous satire on life in upper-middle-class Suburbia.

Basically, the plot is pretty simple. Parents go away on vacation, leaving son in charge of large home and his Porky-like

Cruise's convincing performance

Mr. Mom
Directed by Stan Dragoti

I can't say I really want to say about Mr. Mom without giving away the ending. So if you're one of those people who hate to read reviews that tell how the film ends, you've been warned. Not that it really matters -- I and everyone else in the audience, I imagine, was more concerned with how Mr. Mom would end. One I hoped might not end that way. Aaaah and alack!

So how does it end? A little background first: Hubby Jack (Michael Keaton) is fired from his engineering job. To help out in the financial jam, Carol (Teri Garr) uses her degree and previous experience to land a job with an advertising agency.

Both have problems adjusting to this new arrangement. Jack finds being everyone more difficult than he had imagined, especially for someone who can't operate the washing machine or the vacuum cleaner. Carolyn, too, finds that the working world has disadvantages; she has to struggle against her co-workers' disapproval of her boss's amorous advances. And so life goes on. Carolyn

CONTINUED ON PAGE 9
Mysteries of TABU open to examination at MFA

continued from page 7

was ambiguous: "possession"). In Edison, a gouache, watercolor and pencil composition, numbers, laced lines, music notes and other figures combine brashly, for an overall effect suggestive of Art Deco. Crotti's symbolism is not overdone, however; the images remain distinct and impressive.

Crotti's glass shadow boxes also demonstrate the quirky stances of Dadaism. Wrong solution of

MST discounts tickets

Main Street Theater, actually located in the Village, will continue its long-standing tie with Rice by offering a student discount for the 1983-84 season. Students may purchase a six-show subscription for Thursday night or Sunday afternoon performances at $56, or purchase a Friday or Saturday evening subscription for $30. Regular prices for the subscriptions, already a substantial discount off full ticket prices, are $24 and $32, respectively.

The attendance of 100 Rice freshmen helped sell out MST's Thursday night performance of Mademoiselle Colombe, a bitterweet comedy and romance set in turn-of-the-century Paris. Directed by Rice alumna Rebecca Greene Udden and featuring 1983-84 season, slated to begin soon.

The theater is located on 2540 Times Boulevard. Students should call 524-6706 for ticket and subscription information.

Jeanne Cooper

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gain the respect of his co-workers (and the increased ardor of her hook) by telling an important client on his idea for the company. Jack, going through various stages of depression and development, gets fat, becomes addicted to soap operas, then eventually realizes his erring ways. He shapes up and becomes pretty good at being Mr. Mom; he begins to take pride in his househusbandry just as he once took pride in his engineering work. Things seem to be going quite well for this househusband lifestyle.

And then the end. Carolyn quits her job after her boss goes too far on a business trip. Almost simultaneously, Jack gets his old job back. And everyone converges to just as it was in the beginning. Which leads to the question of why did they bother to make this movie at all?

But don't let me put a complete damper on this silly little film. There are quite a few cute, entertaining moments as well as some really adorable kids. Both Teri Garr and Michael Keaton give dynamic, convincing performances. I was, however, so disappointed by the contrived ending that I almost forgot the enjoyable parts.

The following dialogue perhaps captures the essence of my disappointment with the movie. Complaining about the level at which his brain must operate in daily dealings with the children, Jack yells, "My brain is oatmeal!" "I know," says Carolyn, "I've been at this for eight years."

The final message from this film turns out to be that it's okay for Carolyn to return to having an oatmeal brain and that the only valid way to resolve this situation is for her to end as she does — with her return home and his return to work. Too bad.

—G. E. Richard

guest curator Camfield will give a special lecture on the DADA-

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This Week/ by Ion Hersey

Film

Hollywood Out-Takes. The River Oaks features this collection of rare footage from Hollywood through September 1. The film is a mixture of rare shorts and bloopers featuring big stars from bygone eras, such as Humphrey Bogart, James Cagney, Bette Davis, Marilyn Monroe, and Ronald Reagan. Although hearing stars like Carole Lombard and others (most of whom are unidentifiable to modern audiences) curse after flubbing a line does tend to drag after a while, the film does contain some uproariously funny moments, particularly a gushingly cute Shirley Temple appeal for the Red Cross and a segment entitled "At Home With Joan Crawford," which hardly needs explanation. Tickets are a mere $4.

Museums

Paris-Rome-Athens: Travels in Greece by French Architects in the 19th and 20th Centuries. The Museum of Fine Arts presents through September 4 this exhibition of large-scale architectural drawings by winners of the Prix de Rome. The 155 works on display were created between 1828 and 1937 by 28 winners of this prestigious award and were on permanent display at the Ecole des Beaux-Arts in Paris, the official French school for the training of Architects in the 19th and 20th Centuries. Benoit Loviot's Cross-section of the Parthenon, restored. 1882.

Print of cino tree in Baja California by Eliot Porter, 1966. The Rice Museum presents through October 2 at the Museum of Fine Arts. These photographs, taken between 1950 and 1977, include scenes from Maine to Florida, across the Southwest to California, and areas as diverse as Iceland and the Galapagos. He devoted himself to color photography of the land, capturing images of iridescent pools of icy water, early morning light on tender spring leaves, the blending colors of autumn in the Northeast, and the subtle shades of the sandstone hills of the Southwest. The central theme of his photographs is the very act of contemplation and the mood sustained by the precise control of color relationships.

Eliot Porter: Intimate Landscapes, 1950-1977. This 55-piece color portfolio of Porter's landscape photography is on exhibit through October 2 at the Museum of Fine Arts. His paintings, done in the 1920's, are included and a segment entitled "At Home With Joan Crawford," which hardly needs explanation. Tickets are a mere $4.

Music

Three Historical Recitals. Edgar E. Martin begins two series of piano recitals, Program 1 of which takes place August 28 and 31 in Cullen Hall at 8 p.m. The evenings will feature baroque and classical music. Tickets must be purchased for an entire series. Students must make a minimum $10 donation. Call 522-7911, ext. 240 for reservations.

The Contemporary Arts Museum presents through September 18 this exhibition of 44 paintings by Houston artist Frank Freed. The exhibit includes works dating from 1948 to Freed's final work dated 1975, painted shortly before his death. During his career, he produced a distinctive body of work enlivened by his idiosyncratic approach and unique vision. His paintings chronicle the breadth of his experiences and observations: the isolation of the individual in the urban world and timeless images of people and places filtered through his eyes after extensive travels in France, Mexico, Spain, Italy and throughout the United States. This exhibition captures the essence of what he saw at home and abroad.

Southern Fictions: The Contemporary Arts Museum surveys 28 artists whose diverse painting, sculpture, and photography are influenced by the South and its culture. Including 64 works, the show focuses upon shared characteristics in the work of this diverse group. The exhibition runs through September 4.

Dance

The Houston Ballet presents Ben Stevenson's Cinderella in Miller Theatre August 27 (that's tonight) at 8:30 p.m. Stevenson's imaginative choreography recreates the enchanted world of Cinderella and includes a dazzling waltz scene choreographed for 12 couples at the Ball. Free reserved tickets are available at the Miller Theatre box office in Hermann Park from 11:30 a.m. to 1 p.m. the day of the performance, or call 227-ARTS.

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