

scene

MUSEUMS+GALLERIES+THEATER+DANCE+CLASSICAL

ge and exhilarating
ity make this poem-for-
ater happiness indeed,
must-see. **when** 8 p.m.
ays-Saturdays, 7:30
ndays, through Oct. 23;
Catastrophic Theatre,
Ross; **tickets** Pay what
; **info** 713-522-2723.

MY HUSBAND DOESN'T

E. Talbert's touring
chelle Williams stars
ill-to-do wife whose
d (Clifton Davis) is so
d up in his business
e seeks consolation in a
ffair with a handsome
man, played by Morris
t. But unexpected com-
ns arise when she tries
K off the fling. The press
als promise "a mesmer-
le of lust, lies and temp-
that puts a whole new
in the Fatal Attraction
when 8 p.m. tonight
3 and 8 p.m. Saturday,
30 p.m. Sunday **where**
Hall, Hobby Center, 800
tickets \$37-\$70 **info** 800-
0 or 713-315-2525.

ONDE, THE BRUNETTE THE VENGEFUL REDHEAD

San Times Seven"
es favorite Susan O.
portrays seven wildly
it characters in Robert
s one-woman play that
ally seven inter-related
s presenting varied
ctives on that fatefule
men mousy wife
went berserk at the
all." Why did it happen?
s show to find out.
30 p.m. Wednesdays-
ays, 8 p.m. Fridays-
ays, 3 p.m. Sundays
n Oct. 30; **where** Stages
ory Theatre, 3201 Allen
y; **tickets** \$19-\$52; **info**
-0123.

EXPERIENCE THE

emble launches its 35th
with Cliff Roquemore's
isn't-everything
y. A middle-aged, Los
s water department
wins \$10 million and

quickly discovers it's not the
answer to all life's problems
— especially for the changes it
creates in the hero, his family
and friends. Artistic director
Eileen Morris directs. **when** 7:30
p.m. Thursdays, 8 p.m. Fridays,
2 and 8 p.m. Saturdays, 3 p.m.
Sundays, through Oct. 23;
where The Ensemble Theatre,
3535 Main; **tickets** \$12-\$35; **info**
713-520-0055.

VAMPIRE LESBIANS OF SODOM

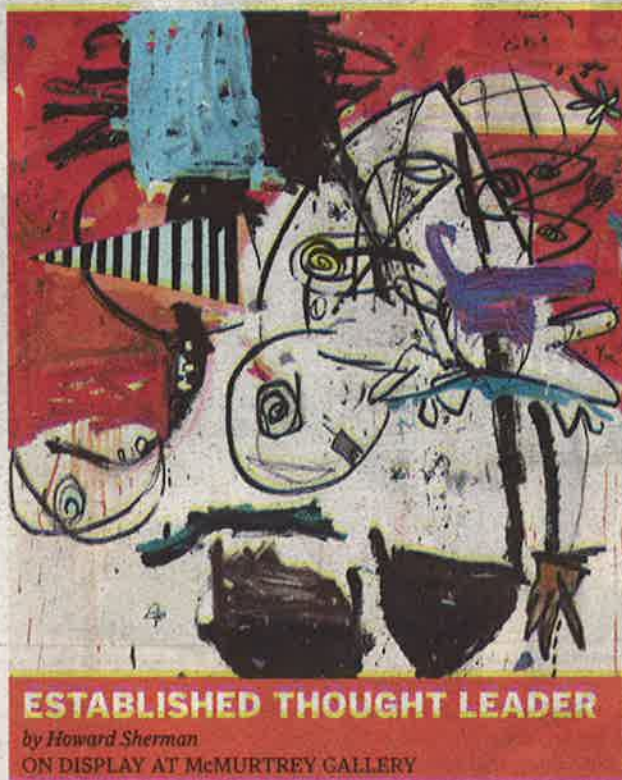
Good old-fashioned camp
reigns as Unhinged Productions
stages Charles Busch's long-
running off-Broadway comedy
hit. The outrageous saga spans
2,000 years of rivalry between
two fatally seductive vam-
pires whose exploits span
from ancient Sodom to 1920s
Hollywood to 1980s Las Vegas.
Joe Angel Babb directs, with
Courtney Lomelo as Madeline
Astarte and Chris Rivera as
Magda Legerdemain. **when** 8
p.m. Fridays, 8 and 11 p.m. Sat-
urdays, through Oct. 22 **where**
Unhinged Productions, at Fre-
netic Theatre, 5102 Navigation
tickets \$20 **info** 832-250-7786.

DEBBIE DOES DALLAS

No, we're not kidding. Theater
LaB Houston is giving the area
premiere of the musical based
on the notorious porn flick.
Before you get your knickers in
a knot (as our English friends
say), let's point out that the
musical, seen off-Broadway in
2002, includes no explicit sex or
"full" nudity. But it does retain
the movie's plot of a resource-
ful high school cheerleader and
her teammates who use un-
orthodox methods to fund their
trip to Dallas to audition for the
"Texas Cowgirl Cheerleaders."
Expect lots of campy naugh-
tiness, frank vulgarity and
outrageous gags with bananas,
candles and such. **when** 8 p.m.
Fridays-Saturdays through Oct.
29; also, 5 p.m. Oct. 23 and 30;
where Theater LaB Houston,
1706 Alamo; **tickets** \$25-\$35;
info 713-868-7516.

ANNA IN THE TROPICS

Talento Bilingue presents Nilo
Cruz's Pulitzer Prize-winning



ESTABLISHED THOUGHT LEADER

by Howard Sherman

ON DISPLAY AT McMURTREY GALLERY

play about Cuban-American
workers at a Tampa, Fla., cigar
factory in the 1920s. When the
management institutes a policy
of having a "lector" read classic
novels as the workers do their
tasks, the serialized recitation
of Tolstoy's *Anna Karenina*
gradually changes everyone's
lives. Peter Garcia directs.
when 8 p.m. Friday-Saturday,
3 p.m. Sunday **where** Talento
Bilingue, 333 S. Jensen; **tickets**
\$15-\$18; **info** 713-222-1213, ext.
227.

MUSEUMS & GALLERIES

HOWARD SHERMAN: APOCALYPTIC WALLPAPER

Houston painter Howard Sher-
man, who has long straddled
the line between abstraction
and cartoonish figuration, tilts
firmly in the latter direction
in his latest exhibit. Just three
of the show's eight paint-
ings — *Established thought
leader*, *Apocalyptic wallpaper*
and *Message over style*, *style
over message* — are what I'd
call classic Shermans, mean-
ing their explosive painterly

covers, book jackets and other
historical mass-culture arti-
facts, they've felt too nostalgic
to make much of an impact. *Ru-
minations of a Cluttered Mind*,
a mural-size suite of similar
paintings on cardboard, packs
much more of a punch, partly
because he's inserted contem-
porary references to hot-button
issues from Guantanamo Bay
to Israeli-Palestinian relations.
Also helping matters, the
modularity of the format seems
to serve his large-scale work
better than painting directly on
the wall, as he did two years
ago at DiverseWorks. Hang-
ing opposite *Ruminations* are
gorgeous related small paint-
ings executed on the insides
of wooden drawers. **when**
Through Oct. 15; **where** PG
Contemporary, 3227½ Milam;
info 713-523-7424.

ARY STILLMAN

A 20th-century journeyman,
Russian-born painter Ary Still-
man was a member of the New
York School who typified much
of his generation's background,
development and concerns, not
least in his decision to abandon
representation after the hor-
rifying news of the Holocaust.
He experimented with "auto-
matic" drawing techniques in
which the line was allowed to
roam freely without conscious
control and filled his canvases
with undulating lines whose
rhythms had a Kandinsky-
inspired musicality. Dogged by
health concerns, he left the rat
race of the New York art world
in the early 1950s, with stints in
Paris; Cuernavaca, Mexico; and
elsewhere before settling in
Houston in 1962, where he died
five years later. This exhibit,
drawn from the Stillman-Lack
Foundation's extensive hold-
ings, starts at the end of his car-
eer, when his palette reflected
the influence of his Mexican so-
journ and moves chronologi-
cally backwards all the way to his
early Impressionist-influenced
works. It adds convincingly to
a continuing reassessment of
this overlooked artist's career.
when Through Oct. 30; **where**
William Reaves Fine Art, 2313