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*The KING
and I*

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The Director wishes to express his personal appreciation to Mr. Beverly S. Sheffield, Director of Parks and Recreation, and the entire staff of this department for their help and cooperation, also Mr. Fred Scantlin and the City Electrical Maintenance Crew as well as Sgt. C. B. Beatey and Albert Shaw of the Police Dept. Photo Lab. Special thanks go to Davis Electric Company, Paul Wells and George Carmona of the PARD Maintenance Division, and to Dorothy Nan McLean and Sharon Watkins of the PARD staff.



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MASTERS OF THE MUSICAL THEATRE...

Richard Rodgers and Oscar Hammerstein, 2nd

The list of all-time great musicals in the American theatre is surely enhanced by the titles of shows from that most gifted duo of collaborators, Richard Rodgers and the late Oscar Hammerstein, 2nd.

Oscar Hammerstein, the lyricist, was born in New York City in 1895. He studied law at Columbia University before turning to songwriting. He wrote all or part of about 45 musical dramas for the stage, films, or television between 1920 and 1959. He has written with such musical greats as Otto Harbach, George Gershwin, Vincent Youmans, Jerome Kern, and Sigmund Romberg. Some of his best known works with these men include "Rose Marie" (1924), "Sunny" (1925), "Desert Song" (1926), and "Show Boat" (1927). He died in 1960.

Richard Rodgers, the "music" half of the duo, was born in New York City in 1902. He studied music at Columbia University and the Institute of Musical Art. It was during his studies that he met Lorenz Hart, with whom he was teamed to write musicals until Hart's death in 1943. Their first show was "Fly with Me" (1919), although only on an amateur basis. Some of their best known shows include "The Girl Friend" (1926), "The Connecticut Yankee" (1927), "Jumbo" (1935), and "Pal Joey" (1940).

After 1943's "Oklahoma" (last year's Zilker Hillside Theatre Summer Musical), the pair worked exclusively together. Their shows have done much to develop musical comedy into an integrated dramatic form instead of the conventionalized "boy-meets-girl" revue. Rodgers and Hammerstein also produced other people's shows on the Great White Way. A list of their own shows is included on the opposite page's notes on "The King and I."

Since Hammerstein's death, Richard Rodgers has continued to be one of Broadway and Hollywood's top producers and has discovered some of our country's biggest talents. His musical successes include such masterpieces as "Victory at Sea" and "Slaughter on Tenth Avenue" as well as the musical "No Strings."

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NOTES ON "THE KING AND I"

"The King and I" is based on the play "Anna and the King of Siam" by Margaret Landon. The original motion picture version starred Rex Harrison and Lili Palmer, back in 1947. Richard Rodgers and Oscar Hammerstein, II added the music and a new book to the show as their fifth group effort, with "Oklahoma," "Carousel," "State Fair," and "South Pacific" already behind them.

This play, set in Bangkok in the 1860's, tells the appealing story of Anna, the English widow hired to teach the knowledge and customs of the western world to the wives and children of the King of Siam. During the action of the story the children are completely won over by Anna, the king himself learns a great deal about human values, and Anna, too, finds that she has been taught a very precious lesson in humility. The loves, court scenes, vibrant character of the king, and the antics of the children all figure in a truly wonderful story, treated with songs that have lived through the years as "standards" in our music culture.

"The King and I" opened on Broadway at the St. James Theatre on March 29, 1951. It played 1,246 performances, putting it in the top 20 longest-running Broadway shows. It starred Yul Brynner as the King and Gertrude Lawrence as Anna.

In 1956 the motion picture version of "The King and I" was made. Yul Brynner, re-created his role, with Deborah Kerr playing Anna. The movie received nine Academy Award nominations and won four "Oscars," including the "Best Actor" Award for Yul Brynner.

Other Rodgers and Hammerstein shows that followed "The King and I" are "Me and Juliet," "Pipe Dream," "Cinderella," "Flower Drum Song," and "The Sound of Music."

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THE MAGIC OF AMATEUR THEATRE



What is the magic that makes busy people spend their talent, their experience, and so many hours of their time on the production of an amateur musical?

The physical endurance that goes before a show—the weeks of repetitious rehearsals and drills and memorization, planning and designing and budgeting, the carpentry and painting and sewing—is tedious work that's never seen by an audience. What makes it all worthwhile?

There are the many subtle satisfactions known to anyone who's ever dabbled in greasepaint or seen the front side of the footlights. The special *camaraderie* shared by a theatrical troupe, the glamour and glitter of spotlights, the mounting excitement as curtain time nears, and the matchless exhilaration of an audience's applause—these are payment enough for most amateur performers.

(Continued on next page)

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But probably the underlying force which sees each performer through to his final curtain call is a nebulous quality called talent—the old and basic delight which talented people feel in creation and self-expression.

Whatever their motives, producers and performers of amateur drama may take real pride in the ancestry of their kind, which dates back to the very dawn of history. It was more than 1,000 years ago that medieval priests first began “taking parts” from the Bible and reading them dramatically. Today we can scarcely imagine the importance of such amateur productions as the miracle plays and later the Passion Plays in the lives of European peasants.

It was this great and widespread folk art which set the stage—centuries later—for the arrival of the first great professional dramatists who, as Milton Smith has observed, “could not have existed but by virtue of the thousands of amateur playwrights, actors, and producers from whom they learned their art.”

And so it remains today. From the stages of Little Theaters and college theaters and outdoor theaters across the country come today's best professional talent; it is largely from amateur experiences that the professionals learn their art. And it is the prevalence of good amateur productions which can cultivate a nation of theater-loving audiences to keep the professional art alive.

In recognition of these basic values, the Austin Parks and Recreation Department joins with thousands of other sponsors throughout the nation in presenting good amateur theater for increasing audiences each summer. *The King and I* will be PARD'S eighth major musical production, and its company of actors, singers, dancers, musicians, directors and technical crews number more than 100 volunteers—some of whom we will hear about later from Broadway or Hollywood or other theatrical seats.

For tonight, we will see a fusion of their many talents, many experiences, and many man-hours of work, magically welded together in one of the oldest and grandest traditions of all the arts—the amateur theater production.

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"SMALL HOUSE OF UNCLE THOMAS" BALLET

Characters in order of appearance:

Uncle Thomas	BILL SANDERS
Little Eva	SAUNDRA EICHORN
Topsy	ELIZABETH GUINN
Eliza	TYRA MENZIES
Rainstorm	NANCY HAMILTON, SHERRY CLELLAND, MARY KAY VON BIEBERSTEIN
Mountain	BILL SANDERS, BLAIR ADDY, CHARLES MARCHANT
Forest	SHELIA CHRISTIAN, ELIZABETH GUINN, SAUNDRA EICHORN, NANCY HAMILTON, MARY KAY VON BIEBERSTEIN
Simon of Legree	HECTOR DOMINGUEZ
Slaves	BLAIR ADDY, CHARLES MARCHANT, BILL SANDERS
Dogs	NANCY HAMILTON, SHELIA CHRISTIAN
Guard	SHERRY CLELLAND
Buddah	CHARLES MARCHANT
Angel	MARY KAY VON BIEBERSTEIN
Snowflakes	ELIZABETH GUINN, SAUNDRA EICHORN
Lover George	BLAIR ADDY



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MUSICAL NUMBERS

ACT I

<i>Overture</i>	Orchestra
<i>I Whistle A Happy Tune</i>	Anna, Wives, and Children
<i>My Lord and Master</i>	Tuptim
<i>Hello Young Lovers</i>	Anna
<i>March of the Siamese Children</i>	Orchestra
<i>A Puzzlement</i>	King
<i>School Song</i>	Wives and Children
<i>Getting to Know You</i>	Anna, Wives, and Children
<i>We Kiss in a Shadow</i>	Tuptim and Lun Tha
<i>A Puzzlement</i>	Louis and Prince
<i>Shall I Tell You What I Think of You?</i>	Anna
<i>Something Wonderful</i>	Lady Thiang
<i>Finale, Act I</i>	Whole Company

ACT II

<i>Entr'act</i>	Orchestra
<i>Western People Funny</i>	Lady Thiang and Wives
<i>Dance of Anna and Sir Edward</i>	
<i>I Have Dreamed</i>	Lun Tha and Tuptim
<i>Hello Young Lovers—Reprise</i>	Anna
<i>Small House of Uncle Thomas</i>	Tuptim, Dance Corps, and Wives
<i>Song of the King</i>	King and Anna
<i>Shall We Dance?</i>	Anna and King
<i>Processional</i>	Orchestra
<i>Finale</i>	Orchestra

*Austin Parks and Recreation Department
Presents*

ANNUAL SUMMER MUSICAL

ZILKER HILLSIDE THEATRE

THE KING AND I

Music by Richard Rodgers Book and Lyrics by Oscar Hammerstein, 2nd.

Based on Margaret Landon's "Anna and the King of Siam"

August 23-27, 1966

Director Richard C. Johnson
Musical Directors-Conductor Michael Stoune
Choreographer Patricia Lyon
Costume Designer Virginia Kosek
Set Designer and Stage Manager Bob Burns
Lighting Designer Mimi Emory
Public Relations Hank Moore
Assistant to the Director Bill Mead

"The Small House of Uncle Thomas" Ballet Costumes and
Properties Designed by Bobby Horn.

Property Head Jo Soto
Light Crew Head Linda Jackson
Program Cover and Poster Design Bobby Horn
Program Artwork Fritz von Osthoff
 Claude Thompson
Program Assistants Bob Kaspar, Patricia Carroll,
 Sue Roberts, Pehr Johansson,
 Adrian Acevedo, Pat Cuney
Program Photographer Alan MacDougall

AUSTIN PARKS AND RECREATION DEPARTMENT

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Warren C. Leddick, Assistant Director
Roy G. Guerrero, Supt. of Recreation
C. O. Smith, Jr., Supt. of Parks
Dorothy Nan McLean, Sup. of Special Activities*

CAST

(In Order of Appearance)

Captain Orton BILL MEAD
Louis Leonowens JERRY SOCKWELL
Anna Leonowens BARBARA CORBIN
The Interpreter BOBBY FISHBECK
The Kralahome DON BRASWELL
The King BOBBY MARTINS
Lun Tha T. N. RETIF
Tuptim SHAARON MELCHER
Lady Thiang PEGGY GREGORY BRUNNER
Prince Chululongkorn CHARLES MARCHANT
Sir Edward Ramsay WILLIAM H. CRAIN

Wives:

SALLY BAKER
SANDY CAFFEY
MOLLIE HEJL
BETH HERRING
GWEN MICKEL

JUDY MORENO
MARY REGIER
MARTHA SMITH
SONAE SONG
MARGARET STEBER

Children:

DAVID AKERY
LYNN BRUNNER
GREGORY ROBINSON
JEFFERY ROBINSON

MIKE ROBINSON
VALERIE SCHUSTER
BARTON SONG
CLIFTON SMITH

DEBORAH SMITH
TIMMY SMITH
MARK WETZEL
WENDY WETZEL

Dance Corps:

WILLIAM BLAIR ADDY
NANCY HAMILTON
ELIZABETH GUINN
MARY KAY VON BIEBERSTEIN
BILL SANDERS

SAUNDRA EICHORN
SHEILA CHRISTIAN
SHERRIE CLELLAND
HECTOR DOMINGUEZ
TYRA MENZIES

The action of the play takes place on the deck of Captain Orton's ship, the King's palace in Bangkok, Siam, and a brick residence adjoining the palace in the early eighteen sixties.



BARBARA CORBIN, Anna

Barbara Corbin, of College Station, brings a repertoire of experience and talent to her role of Anna Leonowens in "The Kings And I." She received her bachelor of music degree in 1964 from The University of Texas where she was active in the Madrigal Singers. To complement her formal education, she participated for five summers in musical comedies staged at Texas A&M in College Station where she played the leading role of Laurie in "Oklahoma!" and secondary leads in "Anything Goes," "Sweethearts," "Trial by Jury," and "Can Can." At present she is teaching music in the Austin Public Schools, and is active in the Austin Chorale.



BOBBY MARTINS, The King

Portraying the King of Siam is Bobby Martins, who played Jud in the Zilker Hillside production of "Oklahoma!" last year. He studied music and drama at Ranger Junior College and served in the Air Force, where he established and directed a Little Theatre group in Laurel, Mississippi. An Austin resident and alumnus of Stephen F. Austin High School's Red Dragon Players, Mr. Martins has also worked with the Austin Civic Theatre where he played a chorus role in "110 In The Shade." Mr. Martins is currently working as a television engineer with KHFI-TV.



PEGGY GREGORY BRUNNER, Lady Thaing

Peggy Gregory Brunner plays Lady Thaing. A 1959 U.T. Music Education graduate, she has an impressive record of performances with The University of Texas Opera Workshop where she played roles in R. Vaughn Williams' "Rider To The Sea," Puccini's "Gianni Schicchi," and "Suor Angelica." In addition to teaching voice, piano, and theory of music at Huston-Tillotson College, she has continued her studies at The University of Texas where she will complete her master's degree in voice this year. She is past president of the Austin Alumnae Chapter of Sigma Alpha Iota, and is a member of Phi Kappa Lambda.



SHAARON MELCHER, Tuptim

Appearing as Tuptim is Shaaron Melcher whom Austinites will remember as Laurie in last summer's Zilker Musical "Oklahoma!" Miss Melcher has been associated with the Opera Workshop since entering The University of Texas in 1961. She sang Gretel in "Hansel and Gretel" and did Susanna in the Workshop presentation of "The Marriage of Figaro." Now working on her graduate degree at The University of Texas, she has received music honors including membership in Sigma Alpha Iota music honorary; two regional titles in the National Association of Teachers of Singing competition 1960 and 1964; and membership in the Madrigal Singers, a performing group of 13 hand-picked singers from the University.



T. N. RETIF, Lun Tha

T. N. Retif of Baton Rouge, Louisiana, is featured in the role of Lun Tha. While an undergraduate student at LSU, Mr. Retif had leading roles in "Falstaff," "Marriage of Figaro," "La Traviata," "The Rape of Lucretia," and "Die Fledermaus." He is currently working on his master's degree in music at The University of Texas where he secured leading roles in "Rigoletto," "Marriage of Figaro," and "The Magic Flute." He has worked as an apprentice artist with the Santa Fe Opera Company and was featured in the LSU Student Union production of "Kiss Me Kate" and the Baton Rouge Parks and Recreation Department production of "Oklahoma!"

CAST NOTES

Twenty-two-year-old *Don Braswell*, graduate student in Drama at The University of Texas will be featured as the Kralahome, Prime Minister to the King of Siam. Mr. Braswell's talents are not restricted to acting, for he has written and produced four of his own plays: "Duel," "The Corpse In The Dressing Room of Illonka The Magnificent Backstage At The Gaiety Variety Theatre," qualifying shows in The University of Texas Drama Department, and "The Gargoyle Play" and "Draw We Now The Deadly Nightshade" as Curtain Club productions. Now a graduate student working toward a master's degree in Fine Arts in playwriting at the University, Mr. Braswell has appeared in numerous productions not only with The University of Texas, but also the UT Curtain Club, Ben Bard Drama of Austin, Austin Civic Theatre, and various church groups.

Featured as Chululongkorn, the Crown Prince of Siam, is *Charles H. Marchant*. The 20-year-old University of Texas drama student began his acting career at South Houston High School where he appeared in "The Glass Menagerie," "Romanoff and Juliet," and "Brigadoon" and with the Theatre, Inc. in Houston, where he was featured in "Music Man," and "Amahl And The Night Visitors." While attending San Jacinto College, he secured roles in "Antigone" and "A Midsummer Night's Dream." Here at The University of Texas, he was in "Julius Caesar" and "You Can't Take It With You."

Louis, the typically English son of Anna, is played by *Jerry Sockwell*, a former Lon Morris College student who is currently in his second year at The University of Texas. Jerry has played Henry II in "Beckett," Baby John in "West Side Story," Tommy in "Take Me Along," and Lucius in "Julius Caesar," which speaks for the versatility of this young man. In addition to his performances, Jerry also directed "Aria Da Capo" for the First English Lutheran Church here in Austin.

Appearing in the role of Sir Edward Ramsay is *William H. Crain* who played Charley in "Death of A Salesman" earlier this summer at Zilker Hillside Theatre. Mr. Crain received his bachelor's degree in English at UT in 1940 and his master's in 1943. He earned a BFA and an MFA in Drama there in 1947 and a Ph.D. in 1965 with major emphasis on playwriting. He has served on the Board of Governors of the UT Curtain Club and the Austin Civic Theatre, and as a resident playwright for the Artillery Lane Playhouse of St. Augustine, Florida. He is currently a Research Associate in the Humanities Research Center at UT.

William Ralph Mead couples acting and directing abilities in this production. In addition to his on-stage appearances as Captain Orton, the 20-year-old drama major from The University of Texas serves as assistant to the director. Mr. Mead has had parts in the Houston Annual Press Club Show, and was featured as Tiny Tim in the dramatization of "A Christmas Carol" by Ralph Mead and as Danny in "The Night Must Fall" by Emlyn Williams.

ORCHESTRA FOR "THE KING AND I"



Michael Stoune is shown here conducting a rehearsal session with the orchestra. They have practiced in ensembles and with groups of the actors in order to achieve the correct blending of Rodgers and Hammerstein's score with their own interpretations and actions.

ORCHESTRA PERSONNEL

Musical Director-Conductor: Michael C. Stoune
Assistant Musical Director: Hoyle M. Osborne, Jr.
Rehearsal Pianist: Susan Funderburg

Violin

Margaret Frey—Concertmistress
Janie Applin
Jay Autrey
Carol Baxter
Nancy Baxter
Earl Cornwell
Dedee Denn
Tina Denn

Viola

Joe Don Peacock

Cello

Dan Baxter

Flute

Tommye Adams
Karla Pfennig

Clarinet

Susan Morris
Jean Ann Williams
Christell Oberdorf

Oboe

Sally Kloss

Bassoon

Darlene Peterson

French Horn

Deanna Stoune
Wade Wilson

Trumpet

Fred Bernhardt
Jimmy Gibson

Trombone

Wally Smith
Steve Walker

Tuba

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LEADERS IN OUR PRODUCTION



Pictured here are the technical leaders in our production, shown in the two major phases of their work. At left, RICHARD JOHNSON (Director), BOBBY HORN (Costumer), MIMI EMORY (Lighting Designer), VIRGINIA KOSEK (Costumer), and BOB BURNS (Scenic Designer-Stage Manager) are shown backstage during a play rehearsal. At right, HANK MOORE (Public Relations Coordinator), PATRICIA LYON (Choreographer), MICHAEL STOUNE (Musical Conductor-Director), and BILL MEAD (Assistant to the Director) are pictured planning for their respective roles in the show.

RICHARD C. JOHNSON, Director

The man at the helm of tonight's largest production in the history of Zilker Hillside Theater is Richard C. Johnson, who has built the Parks and Recreation Department's annual Summer Musical into one of Austin's biggest audience-gathering attractions of the year.

The beginning of Mr. Johnson's career goes back to his days as a member and president of the Red Dragon Players at Stephen F. Austin High School. He was named "Best Red Dragon" for two years before entering The University of Texas, where he received the bachelor's degree in drama. For a year and a half, he directed and designed shows at the Frankfurt American Theatre in Frankfurt, Am/main Germany, and after returning to the United States taught in high schools at Angleton and Houston, Texas. In 1963 he assumed his present position at Drama Supervisor for the Austin Parks and Recreation Department, and has since directed "Finian's Rainbow" (1963), "Brigadoon" (1964), "Oklahoma!" (1965), and "The King and I" as Zilker Summer Musicals, and directed Arthur Miller's "Death of a Salesman" at Zilker earlier this year. He has also designed, staged, and managed Austin Aqua Festival shows for the past three years.

MICHAEL C. STOUNE, Musical Director-Conductor

Mr. Stoune received his master's degree in Music at The University of Texas in 1965. He has been an instructor in music at Southwest State Teacher's College for five years and is Assistant Band Director. He serves as personnel manager and librarian for the Austin Symphony Orchestra, of which he has been a member for six years. Mr. Stoune, program director for the Zilker Hillside Theatre, is a member of Phi Mu Alpha and Pi Kappa Lambda, professional music fraternities. He was conductor for "Brigadoon" (1964), "Oklahoma!" (1965), and assistant conductor for the 1964 Christmas production of "Amahl and the Night Visitors."

(Continued on next page)

PATRICIA LYON, Choreographer

Dancing is Pat Lyon's first love; it has occupied an important position in her life since her first lessons at the age of six.

She gained experience by dancing in various shows throughout her youth and for such groups as the National Dancing Association, to which she belonged in her college years. Mrs. Lyon was crowned Miss Arizona of 1959 and won the fourth runner-up title in the 1960 Miss America Pageant. Since then she has majored in art at the University of Arizona and the University of Houston, and has appeared in such summer stock productions as "The Stephen Foster Story." She presently teaches in Columbia, Missouri, and has come back to Austin to direct the choreography for this Summer Musical, as she has for the last four years.

VIRGINIA KOSEK and BOBBY HORN, Costumers

"The King and I" is the second major Zilker Hillside Theatre production this summer for designer Virginia Kosek. She designed the costumes for "Death of A Salesman" earlier this summer. Virginia, a native of Houston, is a junior majoring in costume design at the UT Department of Drama. She worked with the drama group at Rice University during her high school days, designing such shows as "J. B." Virginia wants to obtain her master's degree in drama and plans to set up her own costuming business in Houston after finishing her education.

Bobby Horn, designer for "The Small House of Uncle Thomas Ballet," hails from Longview. He attended Kilgore College, where he designed a production of "Carousel," and is now a senior majoring in costume design at UT. He has worked on many Drama Department productions.

HANK MOORE, Public Relations

Hank Moore has handled a most important phase of this production—the printed program, for which he has sold ads, written copy, designed page layouts. He has also aided in advertising the show through the various Austin news media.

Mr. Moore did the same job for last year's "Oklahoma!" production and this year's "Death of a Salesman." An Austin High alumnus, he is majoring in advertising and public relations at The University of Texas. He is a veteran of many jobs for Austin radio and newspapers, and is counselor with the Brown Schools here. He is public relations director for the UT Students Association and has produced the UT Student Body's radio series and newspaper column this year. He has written for the London Times and has been cited for his public relations work by three national magazines.

(Continued on next page)

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