

For those who like to read while they eat

# The Book and Tea lets its readers digest

By Kathy Zook  
Of the Emerald

The name "Book and Tea" conjures up images of a small, cozy establishment that serves tea and cakes to scholarly English types. However, the Book and Tea Shop, at 1646 E 19th Ave., a bookstore/restaurant combination, offers its clientele much more in a definitely unstuffy atmosphere.

**In addition to the full-service restaurant, the Book and Tea Shop has about 35,000 books in stock.**

Customers may choose a continental breakfast or light dinner in the restaurant, and they can have a book on the side. There are thousands of readings in the store's book section, located toward the back of the shop, and a rack of daily newspapers by the front door.

The concept of a bookstore/restaurant combination is "definitely unique," said co-owner Catherine Higgins. "We offer a spot for people to read or linger," she said.

The restaurant section opened in late November and provided an alternative to the hectic

pace of most fast-food restaurants. The dining area is small but comfortable. Cherry cabinetry, hardwood floors and large windows create a warm atmosphere.

The restaurant, which serves breakfast, lunch and dinner, boasts good but inexpensive cuisine, and the menu offers a constantly changing selection of light gourmet dishes—all for reasonable prices.

The breakfast menu includes waffles, muffins and seasonal fruit. The lunch and dinner menu includes curried shrimp and chicken tarragon salads, pate, sandwiches, and homemade soups such as blue cheese.

The shop serves 10 varieties of tea and about 15 types of coffee and hot drinks ranging from cappuccino to Mexican hot chocolate, a spicy drink made with Ghirardelli chocolate, cinnamon and nutmeg.

In addition to the full-service restaurant, the Book and Tea Shop has about 35,000 books in

stock. It stocks numerous titles in a few subject areas such as gardening, entertainment, psychology and child care. Titles ranging from "The Mother's Almanac" to "A Field Guide to Western Bird Songs" line the shelves. The store also has a good-sized children's book section.

Higgins and her husband, Eric Gordon, bought the Book and Tea Shop four years ago. The building, a farmhouse dating back to the 1890s, was expanded and remodeled over the summer to include the restaurant.

"We tried to maintain the original look of the farmhouse by integrating the new construction with the original lines of the building," Higgins said.

When the restaurant was introduced about a month ago, Higgins worried that customer reaction would be negative. However, the bookstore/restaurant combination seems to be doing well, Higgins said.

The Book and Tea Shop is open from 8:30 a.m. to 6 p.m. Monday through Saturday and 10 a.m. to 5 p.m. Sunday. Free gift wrapping is available to customers, and students receive an additional 10 percent discount on all books.

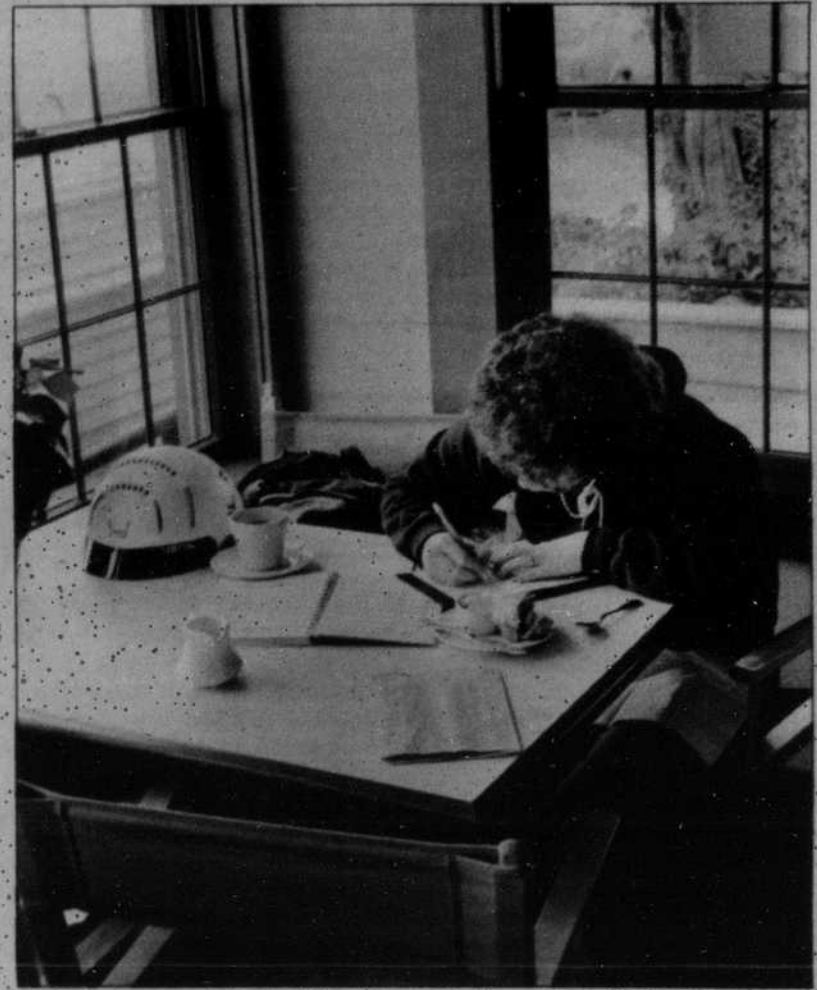


Photo by Robert Hare  
The Book and Tea Shop offers the perfect environment for college students, who can eat between the lines at their leisure.

## 'Lion in Winter' an effortlessly funny tragedy

Crack-em-up comedy and serious drama were combined in Oregon Repertory Theatre's presentation of "The Lion in Winter," which opened last Saturday in the Hult Center's Soren Theatre.

A historical atmosphere was created before showtime by the Society for Creative Anachronism, a national organization for the preservation of medieval customs and traditions. SCA displayed replicas of medieval clothing and weaponry in the lobby.

Before the lights dimmed, the atmosphere was enhanced by John Mansfield's compositions of courtly music.

David Sherman's dynamic lighting was very effective during the entire play. As the first act began, reds and blues combined with the overhead latticework to produce the necessary gloominess of a castle's interior. The stage was set sparsely, but the stone arches and columns were more than sufficient to suggest stone-walled captivity.

One of the most satisfying aspects of this play is that while it is effortlessly funny, it also maintains the dramatic tension expected from a tragedy or a historical drama.

The play revolves around King Henry II of England, a lascivious, lovable

rogue who manipulates everyone around him. However, since every character in the play—with the possible exception of Henry's mistress, Princess Alice of France—is manipulating and shifting alliances constantly, his plans go awry again and again.

The very first thing Henry does is attempt to convince Alice that she should marry his son John. "I can't be your mistress if I'm married to your son!" she protests. "Why not? He won't mind," he replies.

Occasional verbal anachronisms, where the word or phrase is obviously 20th century, strain the medieval and historical ambiance. However, these are almost all in the first act.

The dramatic tension is greatest in the head-to-head confrontations between characters. Dialogues between Henry and Queen Eleanor convincingly show a calloused old schemer whose gruff exterior comes from years of staying on top, while his equally conspiratorial wife is still in love with him.

Lines between his three very distinctive sons also earn high marks. The cynical, clever Geoffrey; the haughty, macho, but ultimately vulnerable Richard the Lionhearted; and the whin-

ing weakling, John, all play foils to their parents—and to each other.

As farce rather than historical drama, "The Lion in Winter" may not have a climax. But the scene in which Henry mourns the loss of his sons, who have each conspired against him in some way, expresses not only pathos but the cosmic desperation associated with King Lear.

It is unclear whether King Henry II could have known about the legendary Lear. If this is historically impossible, then his self-identification, to a point, with Lear constitutes the most disturbing anachronism in the play.

Bill Douglas, as Henry, has a king-sized part, and handles it with assurance. On a couple of occasions, his delivery slips out of character into a Southern drawl, as when calling King Philip of France "Boy." Eleanor (Margaret Zalud-Mackie) was probably the funniest character, but she also tempers her part appropriately for one imprisoned and under the thumb of an autocratic husband.

Janet Steiger Carr, as King Philip's sister Alice, is a truly beautiful woman who successfully combines equal parts of slinkiness and innocent vulnerability.

John (Matt Bonham) plays a properly petulant man-child. Geoffrey (Will Schindler), Henry's middle son, has the most subtlety and the least ethics of any of the characters. Richard (Mikel MacDonald) rants and threatens, but usually ends up the victim of some chicanery.

Philip (Gregg Loughridge) plays a flippant French King. We are not entirely surprised when he and Richard turn out to be lovers, or when Philip disavows their love in the interest of an expedient explanation.

In general, the direction of George Lauris showed no unevenness or dragging. The audience never had a chance to lose interest in the continuity of the play, and there were no technical glitches to mar specific scenes.

All in all, "The Lion in Winter," written by James Goldman, is a carefully staged, confidently performed comedy with a bite. If you like Shakespeare, and the TV show "Dallas," here's a chance to see their combination.

"The Lion in Winter" will continue its Soren Theatre run Wednesday through Friday. Tickets are \$8-\$14 and are available at the Hult Center box office.

By William Homans

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