

CECILLE CROW COLLECTION

2. CLIPPINGS

ng house causes damage

other site and planned restoration to its gaslight era elegance. And before the move was over Thursday, the creaking wooden structure—66 feet long and 39 feet wide—knocked down a power line, bent a couple of light fixtures and caused massive pile-ups of motorists during two rush hours.

to make men, other women! FILLMENT,



ED FOR MARRIED COUPLES

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**FULFILLMENT,
SOMETHING
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REMEMBERING**

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SAN PEDRO OUTDOOR

Four female artists get show at Trinity

For the month of October, Trinity University's Ruth Taylor Theater art galleries are housing a four-woman exhibit of paintings, drawings and collages.

The collection opened Thursday and will continue through October 30. On Sunday, there will be a reception in the theater galleries for the public.

The artists, Cecile Crow, Rita Lawrence, Beryl Baird and Beverly Weiss, have each worked nine months in preparation for this showing.

FORMERLY a fashion illustrator and free-lance artist, Mrs. Crow has studied painting with Assistant Professor Robert Tiemann of the Trinity University art department; at the San Antonio Art Institute; and with Xavier Gonzales, Hugo Pohn and John Wilson. She also has studied ceramics under Harding Black, John Swiss Porter and Bernard Leach.

During the past five years, her work has been exhibited in the Texas State Watercolor Show; San Antonio Artist's Exhibition; Texas Fine Arts Association State and Regional shows (citation award winner, 1969 Regional Exhibition, Region 13); Rio Grande Art Fiesta (honorable mention); and the Texas Lutheran College Federal Grant Visual Arts Series.

MRS. LAWRENCE received the Bachelor of Science degree, in 1961 from Mount Mary College, Milwaukee, Wis.; Master of Education, 1970, Our Lady of the Lake College, San Antonio; and has studied painting, life drawing and portrait painting

at the San Antonio Art Institute for the past four years.

Her work has been exhibited in the San Antonio Artist's Exhibition; Texas Fine Arts Association State and Region 13 shows; and in group shows at the McNay Art Museum. Awards include a citation and circuit award in the 1969 Texas Fine Arts Association Region 13 show.

A STUDENT OF Assistant Professor Robert Tiemann in the Trinity University art department, Mrs. Baird also has studied at the San Antonio Art Institute.

Her work is included in a number of private collections in London, Los Angeles and San Antonio. She has participated recently in the San Antonio Artist's Exhibition and the Texas Fine Arts Regional Show, Region 13.

MRS. WEISS, a commercial artist for 16 years, has studied at the Traphagen School of Design, New York; the Dallas Museum of Fine Arts; Austin College, Sherman, Texas; and at the San Antonio Art Institute, where she currently is studying.

HER WORK HAS been exhibited twice in the Texas Painting and Sculpture Show at the Dallas Museum of Fine Arts; Annual State Citation Show, Laguna Gloria Art Museum, Austin; Texas Fine Arts Association Invitational; and in the 17th, 20th and 21st annual Texas Watercolor Exhibit at the Witte Museum, San Antonio. She also has participated in group shows at the McNay Museum and the San Antonio Art Institute.

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'Catch-22' fails to capture Heller's masterful novel

By JOHN NAIRN

I left the theater after seeing "Catch-22" with feelings bordering on depression. This was partly because of the blackness of the movie and even more because of disappointment with the movie.

Certainly this disappointment was caused to a large extent by the traditional cry of, "it was nothing like the book." Joseph Heller's work has been one of my favorites.

Mike Nichols seems to have spared little effort in trying to follow the book. Except for isolated instances, which are negated by the failure of the movie as a whole, Nichols seems to have captured the book's weaknesses, while missing its strengths.

The book is disjointed, switching time and place frequently. It is, however, outdone in this category by the movie. In the book, these changes are confusing. The movie is near incomprehensible and often meaningless.

Heller's book was screamingly funny. If it sometimes seemingly yields to despair, it never loses its sense of humor and of hope.

The movie simply is not funny, except perhaps for a nervous titter or two. Nor does its despair serve as anything but a temporary depressant.

This makes Yossarian's attempted escape seem doomed to failure and Orr's successful escape highly implausible.

There are simply no people in the movie. This is where I think it fails. The actors who move through the scenery in the movie are at best caricatures, at worst they are non-existent.

This was perhaps the only thing that distinguishes the book from an almanac. The characterization in Heller's book is so magnificent that it makes everything else in the book work. In the movie, nothing works.

Thus, while in the book Snowden's death is the central tragedy,

in the movie it becomes an endless repeat taking place in an overexposed, damaged airplane fuselage.

The death of the man on the raft is meaningless, even so graphically portrayed, because we know nothing of the man who died, or of the man who kills him and then crashes into a mountainside. The man on the raft is no more alive than the dummy used to film the scene.

The movie's inability to establish its central character, Yossarian, as anything more than a wise-cracking, crude rebel, completes its errors. The movie never shows or implies why he acts as he does. With this last and most important failure in characterization the failure of the movie is complete.

Perhaps it was asking too much to try to make a movie out of Heller's intricately crafted, immense novel. After M*A*S*H however, I doubt that this is true. The opportunity was simply missed.



YOSSARIAN COMFORTS SNOWDEN in the blown-up airplane fuselage in a scene from "Catch-22", currently showing at Cinema I Theater in North Star Mall.

Four local artists display works in Ruth Taylor Music Center

Throughout October abstract paintings will be exhibited by four local artists in the Ruth Taylor Theater Galleries.

The four exhibiting artists are Beryl Baird, Beverly Weiss, Cecile Crow and Rita Lawrence. Mrs. Baird, a Trinity student, has also studied at the San Antonio Art Institute.

Her work includes a number of private collections in London, Los Angeles and San Antonio. She has participated recently in the San Antonio Artist's Exhibition and the Texas Fine Arts Regional Show, Region 13.

Mrs. Weiss was a commercial artist for 16 years and is studying at the San Antonio Art Institute.

Her work has been exhibited throughout Texas in many shows.

She has won awards in exhibitions of the Texas Fine Arts Association for the past four years; in the 1970 Texas Watercolor Society Exhibition; the Rio Grande Art Fiesta in Laredo and in the 36th Annual Local Artist's Exhibition at the Witte Museum.

Mrs. Crow, formerly a fashion illustrator and free-lance artist, has studied painting with assistant professor Robert Tiemann of the Trinity art department and at the San Antonio Art Institute. She also has studied ceramics.

Her work has been exhibited during the past five years in the Texas State Watercolor Show; San Antonio Artist's Exhibition; Texas

Fine Arts Association, State and Regional shows (citation award winner, 1969 Regional Exhibition, Region 13); Rio Grande Art Fiesta (honorable mention) and the Texas Lutheran College Federal Grant Visual Arts Series.

Mrs. Lawrence received the bachelor of science degree, 1961, Mount Mary College, Milwaukee, Wisconsin; Master of Education, 1970, Our Lady of the Lake College and has studied painting, life drawing and portrait painting at the San Antonio Art Institute for the past four years.

Her work has been exhibited in the San Antonio Artist's Exhibition; Texas Fine Arts Association, State and Region 13 shows; and in group shows at the McNay Art Museum. Awards include a citation and circuit award in the 1969 Texas Fine Arts Association, Region 13 show.

St. Mary's presents mime

"An Evening of Mime; or Protect Your Head" will be presented by the Shoestring Players of St. Mary's University tonight and tomorrow night.

The program will feature mime and pantomime skits. Guest director is Ric Slocum, theater director for Our Lady of the Lake College.

Performances will be held in the Shoestring Cellar in Reinbolt Hall on the St. Mary's campus. The program will start at 8:15 nightly. General admission is \$2, student tickets are \$1. For more information call 433-3211, ext. 240.

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IWC presents classic movies

An eight part film series will be presented by the Incarnate Word College Film Classics Society.

Two films will be shown approximately every month.

The second part of the series is scheduled for Nov. 4 at 7:30 p.m. in the Incarnate Word Auditorium. The first part was shown last week.

Starring W.C. Fields, "Six of a Kind" will be shown first. The supporting cast includes Burns and Allen. The story centers on Burns and Allen traveling cross-country and meeting up with Fields, who portrays a sheriff.

The second film for that evening is "The War Game," a British film that shows what would happen to Great Britain in the event of a nuclear attack.

Other film series will be held Dec. 3, with "Dead of the Night" (English) and "How to Raise a Good Child" (Czechoslovakian) showing; Jan. 27, with "Yojimbo" (Japanese) and "Neighbors" (Canadian) showing; Feb. 3, with "The Cabinet of Dr. Caligari" (German) and "Nanook of the North" showing; March 3, with "The Three Sisters" and "Free Fall" (Canadian) showing; April 7, with "Closely Watched Trains" (Czechoslovakian) and "Summerhill" (Canadian) showing and May 5, with "Antonio Das Mortes" (Brazilian) and "The Railroad" (Canadian) showing.

Tickets for the series may be purchased for \$3.50 for students and faculty. Individual tickets cost 75 cents.

For further information call 826-3292, ext. 57.

Students plan action against expressway

The proposed North Expressway which, if built, will pass within 100 yards of B dorm, is at the center of attention for the Environmental Actions Now group on campus.

Approximately 25 students in the group have been working against the expressway since September. They are studying the probable effects of the expressway on the campus.

Petitions will be submitted to students beginning Monday night. A majority of Trinity's 2,600 students are needed to sign the petition to have it recognized by the Board of Trustees.

Students will be available in the SUB next week to answer questions about the expressway. Petitions will be available there and will also be sent through the dorms.

The Conservation Society's suit with the proposed expressway will begin judicial action Oct. 28.

Students interested in working against the proposed expressway should attend the next meeting Monday night at 6:30 in the SUB. Petitions will be distributed then and students will take them through the dorms that night.

Irish critic to lecture

Grattan Freyer, Irish critic and journalist, will lecture at Incarnate Word College Oct. 29.

He will speak on "Ireland's History and Ireland's Problems" at 8 p.m. in the IWC Auditorium. At 1 p.m. he will speak on "James Joyce: The Irish Rebel." That lecture will be held in the Science Hall Auditorium.

Freyer is the 1970 Danforth Visiting Lecturer.

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By JOSEPH A. CAIN Chairman, Department of Art Del Mar College

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Two art shows emerge equal

By ROBERT TIEMANN

Two art societies are exhibiting similar work in San Antonio.

The Texas Watercolor Society is having its 28th Annual Exhibition through Sunday at the UT Health Sciences Center. The Contemporary Art Group is exhibiting at Sol del Rio Gallery through March 23.

In terms of quality, these two shows are about equal, with the Contemporary Art Group having a slight edge.

The Watercolor Society seems to be suffering from an identity crisis. When acrylic, water-base paint came on the market in the '60s, the color field painters such as Helen Frankenthaler, Morris Louis, Paul Jenkins, Friedel Dzubas and others took from watercolor its characteristic trait of transparency and its methods of splashing,

Review

dripping and soaking, and put their large scale canvases into the mainstream of modern painting.

The small scale of the high quality paintings.

This problem is evident in noting the variety of media that are now being accepted as watercolors. The only apparent commonalities are that the works be on paper and not in oils. I wonder why the use of canvas has been excluded.

Very few artists in the watercolor show are working in the tradition of transparent watercolor. Those who are have produced the weakest work with the notable exception of Marge Shepherd Brishler's "Finnale." Her backstage in a cabaret is more creative and ambitious than the average piece in the show, while still preserving the transparency of watercolor.

Cecille Crow exhibits three very strong acrylic collage-paintings which are the most interesting works in the show; but what have they got to do with watercolor?

Weak art

The Contemporary Art Group Show is weak and in need of a transfusion. With all the new, young artists in town, I wonder why they have not found their way into this show.

By far the strongest work in the show is by Judy Urrutia, whose minimal paintings and drawings seem starkly out of place.

Also on exhibition locally is a student draw-

ing show from the University of Texas at Austin, featured at the Koehler house near the campus of San Antonio College.

This is the San Antonio College art faculty's annual invitational show and seems a very safe, conservative choice in relation to what they have chosen in the past. The show will continue through March 18.

Soprano in recital

Soprano Natalie Beller will present "A Recital of American Song" at 8 p.m. Thursday in the McNay Art Institute, 6000 N. New Braunfels Ave.

Works by John Duke, Charles Ives, Aaron Copland and John Corigliano Jr. will be featured in the free recital.

Pianist Ruth Friedberg will accompany the soprano during the recital which will be held in the Emily Wells Brown Wing of the art institute.



Strikes a flirtatious pose during a sketch.

Big Bird and friends with Holiday on Ice

Big Bird and his Sesame Street friends will bring up their Ice Thursday through in the Convention for Holiday On Ice dances.

ing the Sesame just will be sever-

ice performers who make up the 1977 Edition of Holiday On Ice.

Following the theme "Music Makes It Happen" the show presents a combination of acrobatics and comedy which traces American music from ragtime to rock and roll.

The selections in the show vary from large production numbers including several performers to solo spots featuring

top skaters from the United States and Canada.

Tickets for Holiday On Ice are being sold for \$4, \$5 and \$6 at Joske's and Jam and Jelly General Store at 4226 N. New Braunfels Ave.

Performances will be given at 8 p.m. Thursday through Saturday and a 2 p.m. matinee will be presented Saturday and Sunday.

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Results Of Fine Arts Exhibit Announced

Region XIII Texas Fine Arts Association Citation Exhibition was juried Sunday, Sept. 4, at the Hill Country Fine Arts Pavilion at Ingram. The show opened Sunday, Sept. 11, when awards and citations were presented to the winners by Col. Herb Long and Miss Eleanore Collier, both of Hunt.

Cecille Crow of San Antonio won the \$250 Purchase Prize donated by Riverhill Club and Estates for her acrylic collage entitled "A Time For Every Season."

Mildred Cocke of San Antonio won the \$200 Purchase Prize donated by Margaret B. Pace for her acrylic painting entitled "Number 7."

Nellie Buel of Boerne won a \$200 cash prize for her untitled lithograph.

Robert Martin of Ingram won a \$150 cash prize for his untitled sculpture.

Sharon Farnsworth of San Antonio won a \$100 cash prize for an acrylic painting entitled

"Passion Flowers."

Elizabeth Van Pelt of Kerrville won a \$50 cash prize for an acrylic on canvas entitled "Troll-Retreat."

Receiving Honorable Mentions for their work were Irene Cotcher, "Landscape"; Ken Holloway, "Korean Wash Day"; Mildred Cocke, "Space II"; Helen Van Buren, two mentions for "At the Flower Fair" and "Out of Darkness"; and Ro Nixon Dillard, "Forbidden Fruit".

Nellie Buel, Cecille Crow, Mildred Cooke, Robert Martin and Sharon Farnsworth also won citations. Citations are awarded on a ratio of one citation for every 15 entries. Winners of citations are entitled to enter their works in the Texas Fine Arts Association Show in Austin at Laguna Gloria Art Museum.

Artists were eligible for entering the show by being residents of Region XIII, an 11-county area centered on Bexar County. Any media—paintings,

graphics or sculpture—could be entered for a fee of \$4 per entry. Artists entered from one to four entries each.

Award money was donated by Riverhill Club and Estates, Mrs. Margaret B. Pace of San Antonio, T.J. Moore Lumber Yard and Home Furnishings of Ingram and Kerrville, First National Bank of Kerrville, the Schreiner Company, Charles Schreiner Bank, Eddie Sears' Grocery and Market of Ingram, Miss Eleanore W. Collier and Col. H.S. Long Jr.



HCAF AWARD WINNERS are (from left) Cecille Crow, Mildred Cocke, Nellie Buel, Irene Cotcher, Sharon Farnsworth, Elizabeth Van Pelt, and Robert Martin. These people were recognized at the Region XIII Texas Fine Arts Association Citation Exhibition held Sunday, Sept. 4, at the Hill Country Arts Foundation pavilion. The awards were presented by Miss Eleanore Collier and Col. Herb Long, both of Hunt. The TFAA exhibit will continue through Sunday Sept. 25. The public is encouraged to see the exhibit.

THE TALK OF TEXAS



By JACK MAGUIRE

FOOTNOTE TO HISTORY — Spring training camps for professional baseball teams had their origin in Texas 71 years ago.

In 1908, John J. McGraw, unhappy because his New York Giants had finished the two previous seasons in second place, decided that the team needed to shed some surplus pounds and resharpen their reflexes. He ordered them to report a month before the opening game, then shipped them by train to Marlin, a health resort in Falls County, Texas.

The pre-season therapy worked and the Giants became the team to beat in baseball. Soon other managers copied McGraw's idea and spring training camps became the rule in both the American and National Leagues.

For the next six years, the Giants came to Marlin each spring. In 1916, after Waxahachie, in Ellis County, opened a new hotel, the Detroit Tigers picked that community for its training camp. They returned in 1917, then picked a site outside of Texas for future camps.

Waxahachie, however, continued to be a training site. In 1919, the Cincinnati Reds came. In 1920 the facilities were rented by the Chicago White Sox. By then, however, new and better training facilities had been built in Florida, California and Arizona and most teams opted for those climates.

In 1924, the New York Giants quit Marlin and the golden era of major league spring training in Texas came to a close.

THEY USED TO BELIEVE — That once a baby was given a name, deciding to change it to another would bring bad luck to the child.

The 49th Annual San Antonio Artists Exhibition will be on display today through April 22 at the McNay Art Institute. The annual competition, sponsored by the San Antonio Art League, is open to all artists residing within a 60-mile radius of San Antonio. All media are accepted.

Vincent Mariani, distinguished painter and colorist of the University of Texas at Austin was the juror.

The Julian Onderdonk Memorial Purchase Prize of \$600 was won by Jim Stoker for his painting "Watermelon, Cushman Squash and Friends." Second prize of \$400 was awarded to Roland Garza for his painting entitled "Evening."

Other prizes were the Fiesta Association Award of \$300 to Martha de Leon for "Cactaura," the Zonta Club award of \$300 to Martha Strickland for "Fujima Cove — '67."

Awards of \$200 went to Clay McGaughy for his watercolor "Patch Up" and to Stevie Kes-

ner Mavak for "Ice Man Cometh."

The Louise Clermont Memorial Award of \$150 for portraiture went to Edith Masky for "Quiet Thoughts" and the Ethel Tunstall Drought Memorial Award of \$150 to Ruby F. Rizzo for "Shadows." Marie Nishimura won a ceramic award of \$150 for "Space Odyssey."

Other awards were transparent water color \$100 to Hal Sims for "Texas Fantasy," the Coppini Academy Award of \$100 to Joe Tye for "Texas Sunday," photography award of \$100 to John McConkey; Lyn Belisle

Title Role

HOLLYWOOD (UPI) — George De La Pena will star in the title role of "Nijinsky," a Herbert Ross movie for Paramount Pictures, on locations in London. Alan Bates will co-star in the role of Diaghilev, the legendary impresario who introduced Russian ballet to the western world.



Art Exhibit Opens at McNay

\$75 for "Renaissance Express," \$75 to David W. Gunn for "Morning Dust on the Pecos" and \$50 photography award to Melissa Miller.

The San Antonio Sav-

ings Association Purchase Prize of \$300 went to Cecile Crow for "Primal Earth No. 2" and the Joe and Dorothy Lawrie Purchase Prize of \$200 to

Barry Scott for "Nathaniel Lion left Welton Creek."

The awards will be presented today at 3 p.m. at the McNay Art Institute.

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Art Views and Reviews

The North San Antonio Times
Thursday, July 19, 1979

No lull in local summer art

By John Palmer Leeper Jr.

Certainly the best place in San Antonio to see regularly the broad variety of work being produced by our artists is at the Sol del Rio Gallery, where Dorothy Katz assembles paintings, drawings, prints and sculpture by well-known, and still relatively unknown artists. Her criterion is what she likes, and by and large her aim is good. There are all manner of other things: ceramics, jewelry, textiles, and among them one can dig out many pleasing items.

Several of the beautiful watercolor collages of Ceçile Crow are to be seen, and one would welcome a comprehensive exhibition, already long overdue of one of the city's most able artists.

Arthur Williams, a sculptor resident in West Texas, has a considerable number of impressive stone and marble carvings and bronzes. Again, one would like to see a more generous, isolated installation of an obviously gifted and accomplished artist.

I liked the small colored drawings

of Robert Cox of Austin, rich and intimate; he is also represented by several witty figure paintings executed with economy and taste.

Larry Graeber is a sound talent, seen to good advantage in his colorful, nervous "Good Harvest." Another colorist of interest is Steven Jones, whose sequence of pastels is rewarding, as are those of Leah Goren of Dallas.

A commanding oil by Bill Bristow, "Survivor," one in muted tones, reveals the serious artist who is too often seen in his more purely decorative and facile work. He will open the season next Sept. 9 at Sol del Rio with a one-man show.

A number of San Antonio artists, such as Caroline Shelton and Tom Pressley have characteristic work available, and Mrs. Katz can also show you handsome lithographs and serigraphs by such big-leaguers as Tobey, Appel, Vasarely and scores of others. The gallery offers a lavish buffet, but one doesn't have to fill his entire plate.

S. G. Mathews Gallery, a few

blocks away, is concluding an exhibition of paintings by Jim Sullivan. Eight of them, primarily dealing with aquatic subjects, are spaciouly installed, and the effect at first is that of being in a particularly elegant, soundless aquarium. Large fish twist and swim expressionlessly among glowing corals, or among large seaweeds, all before dark backgrounds.

One is drawn to a large canvas, "Strawberry Plants." Those in the foreground are lighted, as though by footlights, and as they recede in the distance they move into theatrical darkness. This, like the painting "Waterlilies - My Pad or Yours" are of plants seen at night by artificial light.

Sullivan is a well-trained artist, having studied at the Rhode Island School of Design; he received a grant from the Guggenheim Foundation in 1972, and an award in painting from the American Academy in 1973. He has been widely exhibited and collected in this country and abroad. His first New York exhibition was hailed

as "the glowing debut of a gifted and energetic painter," and his experimental techniques and "mysteriously satisfying orchestrations" were mentioned.

However interesting a talent he has been in the past, I see no evidence that it has matured; his colors are rather harsh, his touch is insensitive and his orchestrations are more murky than mysterious.

He rather reminds me of Lowell Nesbitt in his isolation of certain forms, enlarging them, and then, hopefully, endowing them with an additional significance which escaped me.

The Mathews Gallery also has a splendid selection of graphic work, and I glimpsed a fine color lithograph by Ann McCoy, a major talent, and another by George Segal.

The point is, summer brings no particular lull to San Antonio: there is a great variety to be seen and enjoyed, and there can be fewer more pleasant ways to spend a July-August afternoon than visiting these important galleries.

Exhibition spotlights artists' works

IN 1930 the San Antonio Art League thought it was high time to show off its members' talents. So the league scheduled its first exhibition.

The league put on what it called a "tea and musicale" to raise prize money for the exhibition. The event raised a grand total of \$25.

Now, it's 50 years later

and the art league is celebrating its 50th anniversary with its annual Artists' Exhibition.

The prize money has grown to an attractive \$7,000.

This year's exhibition will take place at the McNay Art Museum, 6000 N. New Braunfels Ave., from April 6 through April 27.

The entries in the exhibition have been judged by John Palmer Leeper Jr., director of the McNay Art Institute.

In judging an exhibition, Leeper says, he first selects the obviously outstanding works of arts and studies the remainder to see how they compare with the works he likes chose.

Likes and dislikes in art should not influence the judging in a competition, Leeper adds.

"You can look for competence in what people are doing," he says. "You

can sense the mept in looking at their work. Normally 50 percent of the pictures in a show will not be accepted by a juror.

"It could actually go higher. With 50 to 80 percent of the pictures the artist is not sufficiently skilled, and doesn't know what he is about."

ELOQUENCE AND majesty are the two qualities Leeper searches for in an art work.

The exhibition's Best of Show Ondronk Purchase Prize of \$1,000 has been awarded to Bill Rely for his abstract, "Blue Harlequin."

Other winners are: Ivan McDougal, \$800 Margaret Bosshardt Pace Purchase Prize;

Anita Diebel, \$300 Alamo Savings Association Purchase Prize; Dorothy Lawrie, \$300 Charles Orsinger Buick Co. Purchase Prize; Terry Macsparren, \$600 Frost Bros. Purchase Prize; Zelime Mathews, David E. Pace Purchase Prize; and Marya Kae Rodriguez, \$300 Bexar County National Bank Purchase Prize.

Other winners include: Nellie Buel, \$300 Mr. and Mrs. Seth Temple Award; Cecille Crow, \$300 River Art Group Award; Martha Fenstermaker, \$300 Drawing Award; Rolando Garza, Coppini Academy of Fine Arts Award; Richard Harrell Rogers, \$300 Award; Kenneth Holloway, \$300 Photography Award; Derek Lorimer, \$300 Sculpture Award; Tom Pressly, \$300 San Antonio Watercolor Group John Pike Memorial Award; and Douglas Spradlin, \$150 Ethel Tunstall Drought Memorial Award.



John Palmer Leeper, director of the Marion Koogler McNay Art Institute (right), and S.L. Thompson, president of the San Antonio River Art Group, survey an entry in the annual Artists' Exhibition.

EVANS

drink ginger ale, you're going to be in it," she said.

Continued from Page 7-G was happiest not working, too.

"As I understand it, he only agreed to let Ursula try out for a film part because it starred an unknown actor named Sean Connery. He didn't think it would come to anything," Evans said.

In Evans' case, she was already well on her career's way when she married John Derek. She fell into acting by accident. As a teen-ager, she was told to take drama to cure her shyness. She tried it, but didn't like it. After high school, Evans accompanied a friend who was auditioning for a television commercial, and got picked for the part while she waited in the reception room.

"A producer came out and asked me if I could act in the commercial. I said I wasn't sure. So he said, 'Well, if you can

asked how long she wants to stay in films, Evans said, 'I'd like to stay in the business as long as I'm able. As long as I can get parts.'"

"Tom Horn" is showing at the South Park, Ingram and Cine Cinco theatres.

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"Coal Miner's Daughter" is an achievement in American cinema. Sissy Spacek gives an absolutely stunning performance... it is breathtaking. I say: Sissy Spacek for Best Actress of 1980."

Richard Greener, *Cincinnati Enquirer*

"A total joy from beginning to end... spirited, honest and life affirming. Sissy Spacek and Tommy Lee Jones are mesmerizing."

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going to make an even bigger profit from it."

The river authority should represent the exact amount of land needed to the landowner and, if any is left over, the surplus

said.

"We haven't made a study of the area and I don't know that we will," he said. "But if we do a study, we will look at the whole thing, including sewerage and water rights."

THE YOU WHI O



ART SHOW OPENS

Artists Agnes Eyster, left, Cecille Crow and Ivan McDougal pause at Sol del Rio Art Gallery during the hanging of the Contemporary Artists Group show, which opens with a cocktail preview from 5-8 p.m. today. Thirty-one artists participated in the opening show of the fall season at the gallery, 1020 Townsend.

AROUND THE PLAZA

LEAGUE TO HONOR ARTIST OF YEAR AT KOEHLER TODAY

The Artist of the Year for the San Antonio Art League will be honored at a reception from 2-5 p.m. today at the Koehler Cultural Center, 310 W. Ashby.

Work of the honoree, Cecille Crow, will hang at the center through Oct. 23.

Margaret Pace Willson, chairman of the committee to select the Artist of the Year, said Crow was elected unanimously by the seven committee members.

Crow has worked for The Light, Frost Bros., Joske's and Town and Country on a free-lance basis. When she opted for fine art, she studied at Trinity University, Incarnate Word College and the San Antonio Art Institute.



Cecille Crow is the Art League's Artist of the Year.

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Dr. Hermann

Party celebrates book publication

Two receptions — one for the publication of a book of Civil War letters and the other for the reopening of a downtown building — filled an evening for a number of history buffs.

The party for the book "Journey to Pleasant Hill," by Capt. Elijah P. Petty, drew 500 people to the Institute of Texan Cultures.

John Groth, the artist, was autographing books constantly and so was the editor, Norman D. Brown.

Besides being a member of the history faculty at the University of Texas at Austin, Brown is book review editor for the Southwestern Historical Quarterly.

Congratulations were bestowed on Mr. and Mrs. O. Scott Petty, owners of the letters who helped compile the book.

Dr. Tuffy Ellis, director of the Texas State Historical Association, and Dr. Thomas Cutrer, associate director who formerly worked at

Artist, editor autograph editions

the institute, were among those attending from Austin.

Book designer Fred Whitehead was with his wife, Barbara, and their daughter, Elizabeth. They brought the entire limited edition, 500 books, to the reception from Austin.

Dave Garrison was responsible for placing the original illustrations from the book on the walls of the institute.

Hub Mason, with his wife, Rigmor, brought a sketch Groth had drawn 25 years ago. The artist had neglected to sign it, but complied at the reception.

Groth, who was a friend of Ernest Hemingway, told Mason he used to draw 100 sketches every day to maintain his talent and agility.

John and Stutsie Olsson chatted with Lillian and Glen Winship about a hunting trip at the Winships' El Indio Ranch. John didn't get a deer, but he found a bicycle in the brush

which had been stolen from the ranch house.

Maitland Rutledge was startled to see displayed on the wall a huge quotation from the book that stated: "This is an awful Arkansas." The quote was the chapter heading for a series of letters written from July 12, 1862, to April 19, 1863.

Rutledge, who was born in Pine Bluff, Ark., quipped that he and his wife, Marian, were "going to get Mr. Petty to write a retraction."

Helen and Ferd Vollmer are looking forward to a visit with their daughter and son-in-law, Cynthia and Larry Campbell in Baton Rouge. Former San Antonians, the Campbells have returned from a one-month trip to Europe.

Sarah Weiner, coordinator of volunteers for the institute, was aided with the reception name tags by Peggy Piper and Joan Wunderlich.

Franklin and Virginia Law spoke of their 25-day trip to China with a group of San Antonians.

Emerson and Rose Marie Banack, Lane and Frank Vaughan, Maggie Saunders, and Laura and Harry Brusenhan were others attending.

• Retired Maj. Gen. Billy Harris



Eve Lynn Sawyer

and Barbara Mansell were at the institute party after first stopping by the South Texas Building reopening, where 400 turned out for the reception.

Guests toured the building, which was constructed in 1919 as the Central Trust Co. and called the "million-dollar bank." It was the tallest, most modern and most costly building in town at the time.

An exhibit of contemporary art of Mexico was offered in a silent auction. A portion of the proceeds are earmarked for the Missions Restoration Fund of the San Antonio Conservation Society.

Ramiz Barquet and his mother, Tani Assad, were the owners of the art. Tani was with Dr. Meredith "Ace" Mallory, whose home will be the San Antonio Symphony Society's Showhouse '83, he said.

Mallory and his daughter, Laura, are living in the home now, but will



PHOTO BY PETER HALPERN

JOHN GROTH, LEFT, WITH MR. AND MRS. O. SCOTT PETTY
... celebrating publication of 'Journey to Pleasant Hill'

vacate so the rooms can be remodeled by various designers. Eventually, Laura and the other three Mallory children will settle on the large estate.

Louis D. Spaw Jr., president of Spaw-Glass, contractors of the South Texas Building's restoration work, and Truett Latimer, vice president of public relations and marketing, were present from Houston.

Latimer is a member of the National Register and lived in Austin before joining the firm a year ago.

Hosts for the party were Sandstone Venture, T.F. Glass Jr., Pacer Development Co. and Dean H. Maddox.

Tanita Brundage took her house guest, Norma Sanchez of Monterey, to the reception.

Music was provided on three different floors by harpist Laurie Buchanan, San Antonio Guitar Quartet and San Antonio Baroque Trio.

Refreshments featuring roast suckling pig, shrimp Mediterranean and gazpacho soup were catered by Jim Zaccaria of Courand House.

• Receipts for the San Antonio Symphony continue to pour in from the J.R. Mooney Galleries' paintings by Jose Vives-Atsara.

To date, the symphony has \$12,000 of this "found money" in its coffers. Sale of the art, which has been moved to the Mooney Galleries in

North Star Mall, will continue to benefit the symphony through Saturday.

• The San Antonio Art League featured a demonstration of decorating for Christmas given by E.B. Castro, who was assisted by Manny Luna of the Rose Shop.

The floral arrangement artists skillfully used fresh carnations and silk ones so it was impossible to tell which was which without smelling the fragrance or touching the flower.

Cecile Crow, 1982 Artist of the Year, received congratulations from those who had not seen her since her selection.

Caroline Shelton was announced as the Artist of the Year for 1983. Her illustrations are used on the cover and inside the Conservation Society's new cookbook.

Francine Rowden, book editor and chairman, received praise for the culinary volume, which is filled with recipes from some of San Antonio's finest cooks.

Among those attending the luncheon meeting held in the Koehler Cultural Center were Gay Smith, Virginia Brown, Patty Curphy, Virginia Temple, Sophia Lambros and Lucy Grimes.

Margie Rust is president of the Art League.

20-years of tradition on Christmas Eve

The inviting, art-filled home of Caroline Shelton has attracted a group of friends on Christmas Eve for at least 20 years. Over the weekend, the tradition became more firmly established.

Cal Williams, a perennial attendee, Ginny Lindskog, Margaret Graham, Leona Hughes of Sarasota, Fla., and her hostess, Florence Hughes, were among the early arrivals.

Beverly and Jim Deering and their son and daughter, Barbara and David, added a musical note on entering and on leaving. They paused at the buffet table for a little sustenance between songs.

Betty and Frank Eager, who declared they have been coming to the party "for centuries," chatted with David Cox and Pam Nethery, David, who is a double for the Colonel Sanders of fried chicken fame, brought an avocado dip with secret ingredients he refused to disclose.

Bebe and Sherwood Inkley were happy to bring with them their daughter and son-in-law, Kim and Don Richards. The Richards moved back to

San Antonio after a training course that took them to Chicago and Milwaukee.

A three-generation family group consisted of Emmitt and Mae Tuggle, their son, Tom, a law student at UT-Austin; their daughter, Dana Waldman and her son, Benjamin, who attends Alamo Heights Junior School.

Frances Carty, counselor at Stafford and Cenizo Park Schools in the Edgewood District, and her husband, Jack, who lives in Mexico City, admired the Christmas tree from Guatemala.

Judith and David Jones became acquainted with Dru and retired Brig. Gen. William Walton Dunn. The Duns have been living in a house in the King William area since they came here a year ago from Redondo Beach, Calif. They will move to Hill Country Village when the home they are building is completed.

Cecille Crow, the San Antonio Art League's 1982 Artist of the Year, congratulated Caroline Shelton, the incoming Artist of the Year.

Brooks and Pinkie Martin said they would carry-out a tradition of their own the next day. The Martins hold an "Orphan's Christmas"



PHOTO BY STEVE KRAUSS

LEONA HUGHES (L), MARGARET GRAHAM EYE CRECHE
... among group attending Shelton holiday party

Eve Lynn Sawyer



PHOTO BY STEVE KRAUSS

CECILLE CROW AND CAL WILLIAMS
... friends of Caroline Shelton



CELEBRATING ITS 25TH ANNIVERSARY with an exhibition opening Sunday at the Sol del Rio Gallery is the Contemporary Artists' Group, with members including, from left, Mary Hetherington, Cecile Crow, Margaret Putnam, Amy Freeman Lee, Helen Van Buren, John Squire Adams, Caroline Shelton, Alden H. Waite, Drusilla Pfannstiel, Barbara Condos, Barry Scott, Thomas Pressly, Tinka Tarver, Bill Kolbe, Alvi Rohde, Finis Collins and Mary Lou Lewis.

McNay Founder's Day

The Marion Koogler McNay Art Institute, 6000 N. New Braunfels, announces Founder's Day Activities today. Highlight of the event will be reception opening the 27th Annual Texas Watercolor Society Exhibition.

In charge of the reception Sunday (the award ceremony begins at 3 p.m.) are Mrs. Edgar Tobin, Mrs. Amy Freeman Lee, Mrs. John K. Matthews, Mrs. William B. Kieffer, Mrs. E. H. DuBose, Mrs. Otto Koehler, Mrs. Jack Frost and Mrs. David Pace.

Awards and purchase prizes for the 27th Annual Texas Watercolor Society exhibition are:

Stevie Kesner Manak, Boerne, "David's Friend," \$500 Best of Show Award; Judy Bush, Houston, "Sheltered Space," \$300 Special Merit Award; Barbara Seale Condos, San Antonio, "Old Bart, Young Samson," \$200 Strathmore Paper Company Award; Barry B. Scott, San Antonio, "View of a Totem Through a Bright Blue Sky," \$200 San Antonio Art League Julian Onderdonk Memorial Award;

Helen Van Buren, San Antonio, "Roadside Bouquet," \$200 National Bank of Fort Sam Houston Award; Thomas A. Pressly Jr., San Antonio, "Hall," \$100 Broadway National Bank Award; Charles Baugh, McAllen, "End of the Day," \$100 Harris Davenport Memorial Award; Margaret Putnam, San Antonio, "Incantation," \$100 Frost National Bank Award; Marcia G. King, San Antonio, "Ecological Bouquet," \$100 James Kirby Naylor Memorial Award; Eugenia Harris Campbell, Galveston, "Of Wind and Time," \$100 Mr. and Mrs. Charles F. Urschel Jr.

Award; Cecile Crow, San Antonio, "Sun-Drenched Earth," \$100 M. Grumbacher Artists' Material Company Award and Certificate of Merit; Nellie Buel, Boerne, "Moon Tide," \$100 Anonymous Award; Susanna Shields, San Antonio, "Still Life with Fruit," Rosengren Book Award;

Alfred Lee, Houston, "This Side of My Fence," \$300 Mr. and Mrs. John Catto Jr. Purchase Prize; Suzanne Sandifer, Austin, "Ochre Vision," \$250 Mr. and Mrs. O. George Pinca Purchase Prize; Margaret Leibold, Dallas, "Cool Garden," \$200 Art Supply Purchase Prize; Lynwood Kreneck, Lubbock, "Mystic Place," \$200 Emma Freeman Memorial Purchase Prize; Jerry V. Seagle, Corpus Christi, "The End of the Year," \$200 Specia Builders Inc. Purchase Prize;

Joseph A. Cain, Corpus Christi, "Ariadne," \$200 Gordon George Purchase Prize; Jean Baker Sandidge, Kerrville, "Micro," \$200 Frost Bros. Purchase Prize; Elva Levy, Waco, "Near St. Paul DeVence," \$200 Mr. and Mrs. Dale Dorn Purchase Prize;

Mary Hill, Dallas, "Yard Birds," \$200 Russell Hill Rogers Purchase Prize; Diana T. Fleming, Big Spring, "Still Life," \$200 Pace Foods Purchase Prize; David McCandless Jr., Austin, "Face in the Forest," \$200 John Herweck Inc. Purchase Prize; Hanna Baugh, McAllen, "Pueblo," \$200 Anonymous Purchase Prize, and Amy Freeman Lee, San Antonio, "The Private Life of Plants II," \$200 Mr. and Mrs. Alexander J. Oppenheimer Purchase Prize.



RECEPTION SUNDAY honored the winners at the regional Texas Fine Arts Association exhibit at the Hill Country Arts Foundation. Shown above are some of those honored: Irene Cotcher, honorable mention; Dick Dressler, third

award; Sue Branne, honorable mention; Robert Lehrmitt, best of show; Cecille Crowe, first award, and Beverly M. Stroller, honorable mention. Not shown were Eleanore Collier, second award, and Gretchen Lorenz, honorable mention.

—photo by Eloise Roe



MURRAY BERKOWITZ, president of Frost Bros., presents Cecille Crow with an honorable mention award for her painting, "Shape of Earth Divine," at the preview opening of the Frost and Trevira-sponsored Art-in-Fashion exhibition of paintings by the San Antonio Contemporary Artists Group. The paintings will be on view and for purchase through March 31 at Frost's Fashion Square with part of the sales proceeds going to benefit the Pan American League Clinic for needy children.

AT THE GALLERY

WATERCOLOR SOCIETY SHOW, PHOTOGRAPHER EISENSTAEDT HEADLINE WEEK'S CALENDAR

By CAROLYN ELLIOTT
Staff Writer

The opening of the Texas Watercolor Society's 34th annual exhibit and the presence of famed photojournalist Alfred Eisenstaedt are on the worth seeing list this week.



Awards in the Texas Watercolor Society's statewide competition will be presented at the Brown Gallery of the McNay Art Institute, 6000 N. New Braunfels, at 3 p.m. Sunday. The show was juried by Lawrence Calcagno, who has studios in New York, Taos and Hawaii and has been published in periodicals including Time, Art in America, Art News, Art Digest and the Art Journal.

Jesse Almazan will receive the Best of Show Award of \$1,500 for his *Llano Moreno en Abstraccion*. The \$1,000 award for watercolor goes to Neal Wilson of Austin and the \$800 prize to Anstis Lundy of Bellaire. There are six other cash awards, three merchandise awards and eight purchases prizes.

Among the San Antonio artists winning awards are, in addition to Almazan, Cecille

Crow, Barry B. Scott, Ivan McDougal, Kuo Yen Ng, Nickalos Jaros and Kenneth R. Jewesson.

Alfred Eisenstaedt, often called "the father of modern photojournalism," will be in San Antonio to open a showing of his works and works by local photojournalists, including those at The Light, at the Artists Alliance Gallery, 104 Losoya, at 7 p.m. Monday. He will also show his works in a slide presentation at the Southwest Craft Center beginning at 7:30 p.m. Tuesday. There is a \$5 admission for the Tuesday event.

Work from the 53rd annual Artists Exhibit of the San Antonio Art League goes on view Sunday through April 23 at the Koehler Art Center, 310 W. Ashby. The work was juried by M. Stephen Doherty, editor of American Artist Magazine. Approximately \$6,000 in purchase prizes and awards were given to entrants in the all media show.

If you're in the market for a bargain, test your eye for art by visiting the Starving Artist Art Show, continuing from 10 a.m. to 6 p.m. Sunday. Remember that discoveries have been made, since some past exhibitors in the 21st annual show have turned out to be biggies. Top price is \$35.

The show benefits the sponsoring Little Church of La Villita, which is trying to retire its restoration debt as well as raise funds to continue its work with the poor.



You'll find the more than 1,000 artists and craftsmen spread though La Villita and into HemisFair Plaza and on both sides of the river from the library to the Hilton Hotel.

The \$1,000 award in the Texas Watercolor Society's 34th annual exhibit goes to Neal Wilson for "The Magician's Trap."

Food and drink will be donated for sale by the San Antonio Conservation Society, 1776 Inc. and the Four Seasons Hotel, also to benefit the Little Church.

SAN ANTONIO LIGHT WANT ADS
226-1231

Just this once — a summary of worthwhile events

Picture a columnist behind a desk piled high with invitations and announcements of forthcoming events — each a worthwhile benefit or cultural opportunity.

Picture the same columnist faced with well-meaning volunteers or others involved in each event asking for a well deserved mention to the event.

Therein lies the problem.

The obvious solution — a first for this column and, perhaps the last — is a compendium in a clip-and-save listing. You will benefit. And the guilt of the columnist is assuaged — for the nonce. But consider this, if you will, a "just once."

For further information on any of the listings, please call the organization, not the columnist.

•••

• **Thursday.** The Big Brothers and Sisters will hold its fall auction benefit at 7:30 p.m. at the Gazebo, Los Patios. Bert Reyes will perform his masterful gavel act and Mario Bosquez will put his professional *inprimatur* on the master of ceremonies position. More than 40 entrancing, travel-related offerings will be up for the highest bid.

• From 6 to 8 p.m. the same evening, the San Antonio Art Institute will open its "New Images" exhibition, a collection of works by three contemporary artists: Ron Wyffels, Roland Rodriguez and Warren Hagel Crain.

• "Celebrating a Perfect 10" is the theme of the annual gala commemorating the 10th anniversary of the Mexican American Cultural Center. The dinner-dance, to benefit the Archbishop Patrick Flores Scholarship Fund, will feature Mex-

Blair
Corning
Behind
the Scene



ico's award-winning singer and his group, Gualbert Castro y Su Grupo. Start-up time is 6:30 p.m. at the Marriott Hotel on the river.

• **Friday.** The Charlton Art Gallery, 308 N. Presa, will open its exhibit at a reception honoring Michael D. Bigger and his sculpture and Tom Pressly and his paintings.

• At 7 p.m. that evening, the fourth annual "Reunion of Champions," sponsored by the Trinity University Tennis Foundation, begins with a silent auction of tennis items and the auctioning of top Trinity players. Action starts at the San Antonio Country Club. It moves to the Trinity tennis courts Saturday. Then back to the club Saturday evening. And back to the courts Sunday. The weekend event benefits the Trinity Tennis Foundation.

• **Saturday.** The Harp and Shamrock Society of Texas will hold its annual dinner dance — they'll install officers as well — at 6:30 p.m. at the Bright Shawl Music will be provided by the popular Sweet Water Band.

• The San Antonio Symphony will feature pianist Alicia de Larrocha at 8:30 p.m. that same evening at the Theater for the Performing Arts, at a concert sponsored by area physicians. Donations totaling \$54,725 were given by members of the medical community to underwrite this performance, 53 percent represent-

ing new symphony contributions. A reception given by the symphony honoring those donors will follow at the Marriott Hotel ballroom.

• **Sunday.** The Hidalgo Ballroom at the Four Seasons Hotel will be the site for Telethon Navideno 1982's gala mariachi concert and "celebrity style show." The gala dinner will benefit the needy of San Antonio through the telethon, begun in 1976 by Most Rev. Patrick F. Flores, archbishop of San Antonio, and Emilio Nicolas, general manager of KWEX-TV.

• **Wednesday, Sept. 29.** The National Jewish Hospital/National Asthma Center will honor Robert H. Seal, chairman of the board of the National Bank of Commerce, with its National Humanitarian Award at 7 p.m. at the Hyatt Regency ballroom. Roane Harwood is dinner chairman for the event which was begun here in 1972. Past recipients of the award are Walter McAllister Sr., Harry Jersig, Margaret B. Tobin, John Steen, Jim Hasslocher, William Ochse, Helen G. Jacobson, Pat Legan, Edith McAllister and Charles Katz. Although located in Denver, Colo., the center treated 33 Texas residents from 22 different communities in 1980 and '81.

• **Saturday, Oct. 2.** The Almanzar Gallery of Fine Art will open in the Banco de San Antonio with a reception from 3 to 10 p.m. The gallery will donate 10 percent of all art sales for the first three months to four local charities: the Cancer Therapy and Research Board, the Opera Guild, the San Antonio Symphony Youth Orchestra and the Sembrares de Amistad Scholarship Fund.

• **Sunday, Oct. 3** will be a multi-dip sundae with a variety of flavors — all enticing.

• The Borodin Piano Trio will open the San Antonio Chamber Music Society's 40th season. After the 3:15 p.m. concert at Incarnate Word College Auditorium, a celebratory 40th anniversary dinner will be held at the Marriott Inn North, honoring past presidents and honorary members of the society.

• The Business Committee for the Arts will celebrate "Back to School" with a 3 to 5 p.m. reception at Cappy's. Tablemats created by San Antonio luminaries will be auctioned off with proceeds going to BCA.

• The sixth annual house tour sponsored by the Monte Vista Historical Association from 4 to 6 p.m. will feature four of the district's most beautiful homes, and one "yet-to-be-restored" house. Open this year are the homes of the Dennis E. Neills, 101 E. Gramercy; the Richard Moores, 401 E. Rosewood; Valda Cox, 215 W. Kings Highway; and Jose Centeno and Jesusa Lopez de Centeno, 225 W. Kings Highway. The Thomas H. Franklin house at 105 E. French Place, currently owned by the San Antonio Academy, also will be open. Tour tickets will be available at each home.

• The San Antonio Art League has named Cecille Crow its Artist of the Year. She will be honored at a reception from 2 to 5 p.m. at the Koehler Cultural Center, 310 W. Ashby, where her works will be on exhibit until Oct. 23.

• Last but by no means least, the fourth annual Austrian Wine Fest, to benefit KLRN-TV, will be held from

6 to 10 p.m. at the Mehren House. Tickets, at \$10 each, are available at Joske's and at the television station.

• **Wednesday, Oct. 6.** Trinity University will initiate its National Alumni Campaign with a reception and dinner at the Hyatt Regency. Chairman of the event is Monte D. Tomerlin, regional chairman for alumni participation in the university's \$48.5 million capital campaign. "The Second Century: A Commitment to Distinction." Richard M. Kleberg III is national alumni chairman.

• **Thursday, Oct. 7.** Mission Road Development Center, a residential

center for the developmentally disabled, will benefit from a Western fling at the Blue Bonnet Palace. The event, to be held from 7 to 11 p.m., will feature bull riding, an auction of more than 20 enticing offerings, a Don Strange-catered extravaganza, plus music for dancing by the Two-Way Street. Co-hosts are the Walter Dunlaps and the Gerald C. Letches Jr.

•••

No one can say you weren't advised of the eclectic offerings for the next 15 days. Keep this clip-and-save and support one or more of these events, all of which benefit all of us.



Boldness marks exhibit

By John Palmer Leeper

The Texas Watercolor Society, with the American Watercolor Society and that of California, is one of the three most notable organizations of the kind. Speaking of the current Texas show juror Ethel Magafan writes, "The best paintings in this exhibition would hold up in any national water media exhibition. The work is strong, diverse and vital." I don't think she goes

far enough, for to my mind the present show is as fine a juried exhibition of the material to which it is devoted as could be mounted in the United States.

Miss Magafan's discriminating performance was exemplary; she also awarded a whopping \$8,100 in awards and purchase prizes.

Margaret Putnam's large "Guardian" was named best of show; she has produced an imposing figure, clad not so much in armor as in the deep reds and blues of stained glass, menacing like a giant idiot. Val Alexander has turned out another tour de force in "Interior for Terry," an elaborate composition painted with firm control. The effect he achieves is astonishing, but his touch is not as refined as it might be.

Time was when watercolor meant only alla prima transparent watercolor painting in the tradition of Homer and Sargent. The introduction of opaque acrylics changed all that, to the anguish of the old guard. Many innovations of 20th century art, especially collage, also dismayed the purists. But gradually they have been accepted among the canons of the medium, and the result is that occasionally it is even difficult to identify a watercolor as such.

Elva Levy, for example, in her charming "Night Landscape" leaves a first impression of pastel as does Jean Rogers in "Lichen Covered Boulder." Barry Scott could, with equal effect, have painted his large compositions in another medium, although there is an immediacy which could otherwise be missing.

Judging from the exhibition, a veritable academy has developed in San Antonio. In this work crumpled tissues and other papers create interesting textures, and

there are portions of torn watercolors used in a collage effect; their paint is alternately transparent or opaque, and blotting and other tricks are used; the colors are rich and imaginative. The general conception is abstract, and even astral. Cecille Crow, Margaret Wray, Mildred Cocke, Norma Cox Miller and Jerry V. Seagle work with great success in this vein, and together they comprise the largest and most homogenous body of work.

Traditional watercolor painting is not so well represented as one would expect, although there are excellent examples by Ed Willmann and Mike Frary. Surprisingly, such notable talents as Clay McGaughey, Ivan McDougal and Gordon West are not to be seen.

Two artists who caught my eye were, first, Richard Conn with two firmly painted, somber landscapes of New Mexico, and, second, Amy Freeman Lee. In two large and bold abstract paintings Mrs. Lee has abandoned her wirey, tight line, and chosen instead to paint more broadly, more freely, and with a moist quality that contrasts with the arid, disciplined style to which we are accustomed.

Beautiful, unostentatious painting is to be seen in two figure studies by Helen Rogers, and in the abstractions of Barbara Gerry, and by Jane Olmstead. Other outstanding paintings were submitted by such dependable artists as Elizabeth Van Pelt, Nellie Buel, Ro Dillard and William Hoey. Mary G. Bush's "Rocky Mountain High" is a particularly effective job.

The effect of the entire exhibition is one of handsome boldness, and it is gratifying that so many of the strongest talents are from our midst. The exhibition will be at the McNay until 14 June.