



The domino effect

When the bicycle on the right fell, it pushed down three other bicycles parked next to it near the main entrance of Heldenfels.

staff photo by Sumanesh Agrawal

Nasal spray find could kill colds

United Press International
LONDON — Scientists at the Medical Research Council's Common Cold Unit are reasonably confident they can prevent about 50 percent of the colds which have been afflicting humanity since the beginning of time.

They are placing their hopes on a nasal spray containing the natural anti-viral substance, interferon.

The results mark the first time in 36 years of intensive research that scientists at the government-funded establishment 84 miles outside of London have begun to believe they may be winning a battle against one of the most ancient and persistent health hazards.

But they are not underestimating an enemy which has at least 100 subtypes and may be able to change its form as the influenza virus does. More ex-

periments lie ahead, first with individual volunteers, then with an entire factory and, eventually, with the general public.

The first news of progress from Dr. John Wallace, administrator of the project, was greeted by Britons with coughs and sneezes of delight.

But, he said, they have yet to determine whether self-medication, the best method of mass prevention, will work. And another big question is whether the present tests can lead to the cure of a cold already contracted.

The interferon is being used against colds induced by infected nose drops given the volunteers and Dr. Wallace says it must be established whether it will work the same way with natural colds. And will mass use of interferon will encourage resistant strains to emerge?

Leather and silk tools of the trade for tapestry-maker

United Press International
LUBBOCK — Designer Romeo Reyna symbolizes the quintessential success story — a Cinderella tale of obscurity turned to fame.

Growing up a migrant laborer, Reyna worked in fields from West Texas to Idaho with his parents and six brothers and sisters. But his artistic skills were evident and he gained entrance to the Chicago Art Institute as a special student at age 15.

From there his talent blossomed into an international reputation.

Reyna's cloth, silk and leather tapestries, many of them constructed in mammoth proportions, hang in banks, hotels and public buildings in Columbia, Spain, Canada, Germany, Singapore, Mexico and cities throughout the United States.

One tapestry, commissioned by the Black Angus Restaurant in Seattle, Wash., is 275 feet long — one section of the tapestry is four stories high. The entire work weighs about 6,000 pounds.

Today, the demand for Reyna's work has grown so much that the construction of his tapestries has become a family affair. He directs his brothers, sisters and cousins as they string and weave cloth, leather and silk, often working on specially designed metal scaffolds that rise from Reyna's studio floor.

He said he has commissioned 100 works already this year and will probably end up constructing 20 to 25.

Reyna began weaving tapestries in 1958, but his background in art was not originally in textiles. During studies at the Chicago Art Institute, the Art Center and the Otis Art Institute in Los Angeles, he painted, sculpted, made ceramics and earned costume and set design.

For Reyna, art is a way of life, and that life began in the fifth grade when he won a \$10 prize in a watercolor contest with 700 other students competing against him. He said he knew even before then he wanted to be an artist.

Born in the Rio Grande Valley, Reyna's parents and seven brothers and sisters traveled throughout Idaho, Minnesota, Oregon and other western states, "planting in the spring and coming back to harvest in the fall," he said.

As a child, he sewed potato bags and wove odds and ends from any material he could find.

Reyna's work reflects several influences, including his Mexican-American heritage and the often stark, flat landscape of West Texas.

"In Mexico, our ancestors were potters and weavers — fabulous art was left (to us) as an example," he said.

"Much of my art reflects the landscape. I want to convey the beauty of the area," he said.

Lubbock is also home to Reyna because most of his family is there. And the cooperation between them has grown as much as the artist's success.

Reyna's sister, Lala, owns a small restaurant in downtown Lubbock and on most any day, Reyna can be found working in the kitchen during the busy lunch hour.

"You had to learn to be a cook in my family," he said. "If you weren't there (at dinner) on time, you had to prepare your own thing."

With all his success, Reyna admits he has not missed any meals in a long time. But he also said money doesn't mean anything to him.

"I have no interest in money," he said. "It just provides the luxury of buying great materials, like raw silk and leather, to create more art."

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