

# Forget air conditioning; woman keeps her cool collecting old hand fans

PLAINVIEW (AP) — The electric fan — not to mention central air conditioning — has largely replaced the hand fan as a practical means of cooling off.

But ornamental hand fans still maintain their air of romance. Eula Hayes of Plainview says many of the hand fans she has collected over 35 years have their own stories.

"My husband and I went to Georgia to visit relatives and I found some fans in a store. I bought two of them," said Hayes, recalling a 1953 trip with her late husband, Henry, that led to her collection.

"I intended to put the two small silk fans in a frame, but the frames have to be built for the fans and they are expensive," she said. "Different people began giving me fans after I began collecting them." One of Hayes' fans, made of fine black linen, belonged to her grandmother. The fan was used for the practical purpose of cooling but had a fashionable design that Hayes has enhanced by adding black lace along its fringes.

"It was given to my grandmother in 1920 by my sister," she said. "It's still in good condition."

Hayes says she can't put a price on her most valuable fan, made of ivory and purchased at a Washington, D.C. antique shop. "It was given to me in 1965," she said. "The woman who bought it was from Tulsa and she gave it to a friend of mine who gave it to me because she knew I was collecting them. I would have to see an antique dealer to estimate a price on it."

Hayes' collection has never been tagged and numbered, but the spacious walls of her apartment are filled with fans of different colors.

She has many more boxed up. There are too many to display, and some are too fragile. "I have an embroidered fan from a craft store," she said. "It's made from fine linen. It has flowers and ribbon tied on to it. I had wanted it but my daughter-in-law bought it first and had the kids give it to me."

She has a fan made of seaweed from Texas beaches. She has fans made of chicken feathers. Her fans commemorate the Battleship Texas and the Hearst Castle in San Simeon, Calif. One is a memorial to the assassinated leaders of the 1960s — John F. Kennedy, Robert Kennedy and Martin Luther King Jr.

"People send me greeting cards shaped like fans," Hayes said. "I have political fans and a collector's box of advertising fans."

"The tiniest fan I have is a little charm with a place to put a chain," Hayes said. "It came to me as a mystery. My grandson gave me a lovely solid brass fan. There was a brown envelope under the box. This little fan was in the envelope. Nobody knew where it came from."

"On my way to Georgia one time, I bought a fan made of wallpaper at Sallisaw, Okla.," she said. "I put it in the back of my car for all to see as we traveled."

Hayes has some fans made of china on display throughout her house and other fans as small as one inch in length delicately stored in jewelry boxes.

Hayes, a native of Trickham, taught school in Coleman County for three years before her marriage in 1924. She and her farmer husband lived in Swisher County, then moved to Plainview in 1943. Hayes has two living sons, eight grandchildren and three great-grandchildren.

# Previews

## Film examines civilization

By Shane Hall  
REVIEWER

On the surface, "Walkabout" appears only to be a simple story about two children lost in the Australian desert and led to safety by a young aborigine. But when examined in depth, the film is an insightful and fascinating examination of the effect civilization has on people.

"Walkabout," a 1971 film made in Australia, is photographed and directed by British director Nicolas Roeg ("Performance," "The Man Who Fell to Earth"). The film centers on two school children who, for some unknown reason, are driven into the desert by their father, who intends to kill them. Failing that, he kills himself instead. The children are left stranded in the desert.

After days of wandering in scorching heat, the children are weary and near death. But an aborigine finds them and leads them back to civilization before abruptly disappearing.

The movie opens with a rapid montage of urban scenes. We see closeup shots of traffic jams and

crowds of people. The people are not socializing or even smiling. The effect is that of a cold and impersonal environment.

However, the urban world's inhabitants are shown as removed from nature as well as from each other. The extent to which the civilized world has encroached upon the natural world is emphasized in a scene of people swimming in a pool built right next to the coast.

But despite the negative light in which the urban world is shown, the wilderness is not shown as a favorable alternative. Roeg fills the screen with panning shots of the seemingly endless desert, making the wilderness seem a desolate place.

The combination of story and master cinematography makes "Walkabout" a remarkable experience.

"Walkabout" is this week's MSC Aggie Cinema international feature. If you hate reading subtitles, you're in luck — because this movie is in English.

The film will be shown Tuesday at 7:30 p.m. in Rudder Theater. Admission is \$2.50.

## Alone in a desert wilderness, ranger works to protect land

BIG BEND NATIONAL PARK (AP) — According to most people's standards, Kenneth Grigsby lives alone. Very alone.

He considers his home one of the most populated areas in the Southwest. Grigsby counts deer, antelope, mountain lions, bobcats, foxes, jack rabbits, javelinas, mice, coyotes, badgers, hawks, quail, eagles and many other kinds of birds and his cat, Butch, as neighbors.

But he may spend days without seeing another human. "It's a bunch of wild country," Grigsby said about his home where he's the law-enforcer, the maintenance personnel and the overseer.

Grigsby is the park ranger for Big Bend National Park's recent land acquisition, the Harte Ranch, in the northwestern corner of the park, a 100-square mile piece of land that starts at Persimmon Gap, takes in the Rosillos Mountains and spreads out to the edge of Corazone Peaks.

It takes him at least 30 minutes to reach the main road from his home and another 30 minutes to the park headquarters.

The land, mostly Chihuahuan desert, adds to the park's 1,106 square miles.

Officially a part of the park since Jan. 19, the land holds five springs, including Buttrill Spring, the largest in the park.

"Water is the source of life out here," he said.

There's no camping allowed in the area yet, but Grigsby said hiking in the foothills of the Rosillos Mountains and day use of the park are open.

"It belongs to the public and it's for the public," he said.

Park Superintendent Jim Carrico said plans for the Harte Ranch are not a priority.

"We hope to come in with a small group of planners to look at the area, evaluate what's there and what can be done with it," he said.

"I can just speculate that there's not going to be much in the way of major development in the immediate future," Carrico said.

The springs on the land probably will be a major focus, Carrico said.

"That has to be a focus," he said. "The Indians used it, the early set-

lers used it and I would hope that we could come in and have visitors use it without destroying the charm of the springs."

Grigsby is anxious to get the land open for camping. The campsites will not be major and campers will have to be self-contained, he said. Back country campsites could be set up as early as this summer.

The land holds a lot of history. Grigsby said 61 archeological sites have been discovered and 15 of those have become state landmarks. But hunting for artifacts on state property is illegal.

"We're not going to have inappropriate development of that land. It might have ended up being subdivided into little ranchettes that would have cobbled up the feeling of a big, wide-open space."

— Kenneth Grigsby, Big Bend National Park ranger

Adobe ruins can be found on the land. Grigsby said they were built in 1899 by a ranching family.

He recently met a 79-year-old man who used to live in the ruins by Buttrill Springs.

"He took me through it and showed me where he slept and lived," Grigsby said. "I don't know what he expected, but there's no roof and the walls have eroded."

Paved roads don't exist in the extension, only dirt roads that are driven best in a four-wheel drive vehicle.

Cattle, which no longer graze the land, are the only animal native to the area. Grigsby said the last cattle were removed in May.

Cacti, creosote, yucca, mesquite and tasajillo fill the area with vegetation.

"Hopefully, we'll get about one very good rain, and we'll get a good bloom out this year."

Grigsby said the animals in the area aren't hard to find.

Deer often graze along the roadside and the birds are everywhere.

## Players show modern Antigone

By Cray Pixley  
ENTERTAINMENT WRITER

The Aggie Players present the A.R. Gurney Jr. play *Another Antigone* at 8 p.m. Wednesday through Sunday in Rudder Forum.

The play is based on Sophocles' myth of Antigone and is an examination of the problems between a university professor and his precocious student.

A New England classics professor, Henry Harper, is faced with a situation in which a young Jewish student, Judy Miller, wants to write a contemporary "Antigone" for her term paper instead of the assigned topic.

Miller's paper "Antigone" is based on the arms-race issue, and Harper adamantly refuses to accept the subject because he does not believe in rewriting the classics.

The play centers on a battle of wills between Miller and Harper with Harper becoming Creon to Judy's Antigone. The university grievances committee and accusations of Harper's anti-Semitism all converge in the student's determination to

present her version of "Antigone" and the professor's effort to preserve his view of academic integrity.

The Aggie Players' *Another Antigone* is an all-student production.

The director, senior theatre arts major Troy Herbolt, came across the play this past summer and decided that the subject would be well-received by a Texas A&M audience.

"The thing I like about this play is that it really hits home," Herbolt says. "The issues that the play brings up about students and professors' relationships are those that I think people on campus can identify with."

Herbolt applied for the opportunity to produce the play through a theater arts program that allows upper-level students to apply for approval to direct a studio production.

Steven A. McCauley will portray Professor Harper. Danyah Ararat is his opponent, Miller. Mary Ellen Brennan is Dean Eberhart, and J. David Roberto plays Miller's boyfriend, David.

Tickets for *Another Antigone* are on sale at the Rudder Box Office. Student and senior citizen seats are \$2 and general public seats are \$3.

## Review: 'Same Time' love story fun fantasy

By S. Hoechstetter  
REVIEWER

It would be hard to walk away feeling cheated after seeing the Aggie Players' production of "Same Time, Next Year." The play was an outstanding affair.

The play, written by Bernard Slade, is a romantic comedy about a couple who has a one-night stand and decides to continue the affair every year on the same weekend. By the end of the play, they have had more than 20 annual affairs.

Ginny Green played Doris, a middle-class high-school dropout in the 1940s who works to become a successful, educated businesswoman later in life. She is the realist who does not worry or get emotional about things not worth worrying about. She has common sense and always sees the truth in situations.

Mark Hadley played George, who was an eager but timid CPA when he first met Doris. He, too, goes through various job and attitude changes over the years. George is emotional and melodramatic — Doris' exact opposite.

During one of their weekends together (while she is eight months pregnant), Doris goes into labor. George almost faints.

Green and Hadley did an excellent job of making the audience laugh at their awkward situations, such as waking up in bed together that first morning and barely recognizing each other.

George thought Doris' name was Dorothy until she finally corrected him. They break the ice by telling one good and one bad story about their spouses. The practice becomes a tradition to make themselves feel comfortable during their first few moments together each year. They also come to know and respect each other's spouses through these stories.

The audience gets to know the couple as they grow together, sharing good and bad times. They love each other and their families at the same time.

In 1968, Doris comes to the cabin dressed like a flower child. She has bell-bottom jeans, a T-shirt and leather vest. She tells George about her experiences as a protesting student at Berkeley. George is appalled at her liberal views.

The audience feels like it has been punched its collective stomach as George begins to cry when he tells Doris that his son was killed in Vietnam. It is one of the most authentic and touching scenes in the play.

Each scene shows how the two get to know each other over the years and how the relationship matures into one of extreme trust and friendship.

The music and clothing are indicative of the changing years. The Beatles' "All You Need Is Love" is played as the fifth scene opens. George is dressed in a tie-dyed shirt and torn jeans and he babbles about the bad vibes and negative karma he senses from Doris.

"Same Time, Next Year" was a heart-warming play about love and friendship. Viewing it allowed the audience to engage in a fantasy that few people live today.

## Restored colonial seaport thrives near Wall Street

NEW YORK (AP) — Surviving at the foot of the glass and steel towers of Wall Street, the 200-year-old South Street Seaport has become one of New York City's most popular new tourist attractions.

The restored seaport, with its tall sailing ships, historic buildings and a full schedule of entertainment, attracts an estimated 12 million visitors each year.

New York's financial empire began in South Street's 18th century warehouses and counting houses, handling the wealth growing out of a burgeoning ship trade. With the opening of the Erie Canal in 1825, produce and goods from the Midwest fueled the boom, and South Street became known as the "Street of Ships." China clippers, trans-Atlantic packets, Caribbean schooners, grain barges, fishing smacks and steamboats crowded the wharves along the lower East River tip of Manhattan. The heyday lasted until about 1860, when New York out-grew the port and trade shifted to the Hudson River.

Today's Seaport thrives on tourism, its old buildings and sailing ships helping visitors relive the past. They can take harbor excursions aboard vintage ships like the century-old schooner Pioneer, or tour permanently moored ships such as

the four-masted bark Peking, the full-rigged three-masted Waverline, the lightship Ambrose or the fishing schooner Lettie G. Howard, each about 100 years old.

The Seaport also is home of the venerable Fulton Fish Market and Sloppy Louie's, a small shopfront restaurant dating from the 1930s. These have been joined by hundreds of other modern stores, restaurants and boutiques since the Seaport restoration began in the 1970s.

Bowne & Co. stationers on Water Street is typical of the old buildings in the 11-block restoration. A museum replica of an 1870s print and stationery shop, it has old hand-operated letterpresses producing cards, stationery and pamphlets for sale at the front of the store. The South Street Museum offices are in two Front Street buildings thought to be the oldest on the block, dating from at least 1797. They were once used by grocery firms, and one of the buildings still has a wooden wheel in its attic, part of an old hand-hoisting system.

Live indoor and outdoor concerts are regular Seaport events, and fireworks shows are added for holiday weekends. Memorial Day events are scheduled May 27-29; Independence Day, July 1-4; Labor Day, Sept. 2-4.

## Elvis Costello's no genius; if he were, he wouldn't be in music

ASSOCIATED PRESS

Elvis Costello has been called a musical genius by many critics in his 12-year career.

He has an answer for them. There are no geniuses in this business," he says. "If there were, they wouldn't be in this business."

An interviewer quickly discovers Costello has an opinion about everything. But that doesn't come as a surprise. Costello's albums display his acute observations of the human condition. Spike, his 12th, and first on Warner Brothers Records, is no exception.

It was No. 30 and climbing on the cashbox magazine March 25 best-selling album chart.

The record tackles such topics as food, Margaret Thatcher, coal-train robberies and capital punishment, as well as problems with personal relationships. If that weren't enough, it contains two songs written with another famous Liverpool musician, Paul McCartney.

Costello called and asked if he'd be interested in writing a few songs. Costello says, "It was lyric songwriting. You go back and forth

with each other. We'll just have to wait and see if it works."

One of the songs they co-wrote is "Veronica," the album's first single. McCartney also plays bass on the track "...This Town..."

Another song, "Baby Plays Around," was co-written by Costello and his wife, Cait O'Riordan, formerly of the Pogues, an Irish band.

"Cait wrote it while I went out to buy a paper," Costello says, emphasizing how small his contribution was. "It was all there on tape. All I did was some musical editing."

He continues: "This album took a bit more planning. I knew the players on the other records and they were familiar with the sound. In this case, we put the musicians together." Supporting players include Roger McGuinn, once of the Byrds, former Beatle McCartney, Chrissie Hynde of the Pretenders, guitarist Marc Ribot and the Dirty Dozen Brass Band from New Orleans.

"We had to get the right collection and make the right mistakes to produce this album," Costello says. It's his first album of new material since *Blood and Chocolate* in 1986.

Spike has been well-received by the critics, even better than most of

Costello's previous efforts, which also have been favorably reviewed in general. Costello is a critical success but has not been a commercial superstar. He doesn't seem unhappy

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— Elvis Costello

about the situation, but did leave Columbia Records for Warner Brothers.

"I don't want to go around bashing my former label," the singer says. "The people at CBS who didn't help me know who they are and the people who did help know who they are. The Warner people know the business and want to sell the record."

"I'm successful and enjoy what I do," he laughs. "That and selling records are two different things,

really." Spike is a typical Costello mix of musical idioms. He has always been able to scramble different musical forms together, driven by the imag-

ery of his lyrics. He finds some idioms — such as jazz — have been used too much by careless hands, saturating the public's appetite for them.

"Let Him Dangle" deals with a real British murder case. "It's a famous murder story and I grew up hearing about it," Costello says. "Now, every time someone gets murdered or something horrific happens, the tabloids scream, 'Let Him Dangle.'"

color they are. They are made up of green granite and where that's exposed to the atmosphere, they turn pink.

The main road will not require a four-wheel drive, Grigsby said, although many of the internal roads will. Vehicles will not be allowed in the fragile land near the springs.

Hunting was the land's original purpose. Three houses can be found, with a landing strip hunters used to fly in for their stay.

The land was given to the park by Ed and Houston Harte in 1984. Being a national park, the boundaries could not be amended without approval from the U.S. Congress.

The Texas Nature Conservancy acted as caretakers while in transition. Carrico was called to go before Congress to state the reasons the ranch should be added to the park.

Carrico said the reason he fought for the land was to "protect that wonderful panorama you get when you come in through Persimmon Gap."

His lyrics have created a public image of anger and suppressed violence. Costello feels that's the public's problem, not his. After he has finished a song, what people do or do not read into it is in the public domain, he feels. However, Costello has strong reactions to critical reviews.

"They don't always grasp everything," he says, leaning forward in his seat. "They're saturated with free music to the point where they can only listen to eight bars of it. The people actually putting their money down to buy the record have a different relationship with it. What bothers me about critics is their telling me I can make a better record. Well, if they think so, let them go out and make it."

"An artist takes what he has and uses it with the material at hand. It's like Bon Jovi. He sells records and doesn't pretend to be an artist. I enjoy him because he does what he does well."

Costello also wrote the highly praised lyrics of "The Comedians," which the late Roy Orbison sang on his last LP, "Mystery Girl."