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O'Keefe driven by passion

New biography discloses hot side of previously 'cool' painter

BOSTON (AP) — Passion and commitment to her art drove Georgia O'Keefe's painting, which both illuminates her appeal and adds a compassionate dimension to the O'Keefe legend, according to a recent biography.

Roxana Robinson, author of "Georgia O'Keefe: A Life," said the artist endures because she painted emotion in the 20th century.

"From the start of this century, painting in this country has been done in the masculine tradition (which) has been either cold or angry. O'Keefe's paintings are passionate, tender and full of joy. And specifically they refer to the female experience," she said in a recent interview.

The findings by Robinson, aided in her study by cooperation from O'Keefe's family, come in contrast to popular notions that O'Keefe was detached, even cool about her work and relationships.

In "Georgia O'Keefe: A Life" (Harper and Row, \$25) Robinson draws from O'Keefe's letters and interviews with her associates and

relatives to trace the artist's life from childhood on the Wisconsin prairie in the early 1900s through her tumultuous marriage to New York photographer and art impresario Alfred Stieglitz.

"She was much warmer and more vulnerable than I expected," said Robinson, a novelist and art histo-

"At that period of her deepest grief and unhappiness she turned her energies toward her art instead of her anguish."
— Roxana Robinson, Author

rian. "She was also probably colder and more difficult, too. But doing the research, I began to understand why."

O'Keefe's life as the eldest daughter of a farm family with six siblings taught her the importance of self-sufficiency; her independence was established early in life.

Her love for Stieglitz, nearly two

decades her senior, was strong. He was not only enamored with her, but as a leading artist in the New York art world he was also her greatest booster.

"If you were a woman and a painter, you were a woman painter. And that was very different from being a painter," Robinson said. "It was important that she had somebody that was at least trying to get her work perceived as equal to men. But he didn't promote her work as any better than it actually was."

Stieglitz, however, was also O'Keefe's greatest source of pain, with his appetite for other young women.

She demanded solitude to work and began spending about half the year apart from her husband, painting in New Mexico.

"At that period of her deepest grief and unhappiness she turned her energies toward her art instead of her anguish," Robinson said. "If Stieglitz chose to make her unhappy, her job was to see that she was not unhappy. It was not to change his behavior."

O'Keefe died in 1986 at the age of 98.

The sexual content of much of O'Keefe's bright, enormous flowers has long been debated, most vehemently by the artist herself.

"When you took time to really notice my flower, you hung all your own associations with flowers on my flower," O'Keefe wrote to one critic. "And you write about my flower as if I think and see what you think and see of the flower — and I don't."

Similarly, O'Keefe's later stark depictions of cattle skulls and bones she found on the desert of New Mexico were often misinterpreted to symbolize death.

"I have wanted to paint the desert and I haven't known how," she wrote in an exhibition catalog. "So I brought home the bleached bones as my symbols of the desert. To me they are as beautiful as anything I know. . . . The bones seem to cut sharply to the center of something that is keenly alive in the desert even tho' it is vast and empty and un-touchable — and knows no kindness with all its beauty."

Book: Bogie never said 'Play it again, Sam'

NEW YORK (AP) — Movie producer Sam Goldwyn has been credited as the source of lots of rib-ticking quotes — but the odds are the words were put into Goldwyn's mouth.

Among the Goldwynisms attributed to the alleged master quote is the malaprop are: "You've got to take the bull by the teeth" and "Quick as a flashlight!"

According to "They Never Said It: A Book of Fake Quotes, Misquotations, and Misleading Attributions" (Oxford University Press), those immortal words never came out of Goldwyn's mouth.

Authors Paul F. Boller Jr. and John George say the former quote is "another popular — but fake — Goldwynism" and the latter was coined by a Goldwyn publicity man who once said, "Sure, we used to make up Goldwynisms all the time in order to get publicity breaks. I remember one right now that I made up — 'Quick as a flashlight.'"

The most famous line attributed to Goldwyn is "Gentlemen, include me out!" He was supposed to have said it after disagreeing with a deci-

sion made at a meeting of the Motion Picture Producers and Distributors of America.

But, according to Boller and George, "Goldwyn always denied he had said anything like that. What he said, he insisted, was: 'Gentlemen, I'm withdrawing from the association.'"

Goldwyn is just one of the famous and not-so-famous people whose mangled words (or non-words) are included in this book.

Among the many others are: Humphrey Bogart: He did not say, "Play it again, Sam."

"The actual line in Warner Brothers' famous World War II movie, 'Casablanca' (1943) is, 'Play it, Sam. Play, "As Time Goes By." And it's uttered by Ingrid Bergman (Ise), not by Bogart (Rick) to pianist-singer Dooley Wilson (Sam). But Sam doesn't really play it; he just sings it. For Wilson couldn't play the piano, and the song's accompaniment was dubbed in."

William Congreve: In his play "The Mourning Bride" (1697), he did not say: "Music hath charms to soothe the savage beast." He actually

said: "Music hath charms to soothe a savage breast."

W.C. Fields: He's credited with, "Anybody who hates children and dogs can't be all bad." The original line was: "Anybody who hates dogs and babies can't be all bad." But "it wasn't the great comedian who said it. It was Leo Rosten, the humorous writer, who said it when introducing Fields at a dinner."

How about the oft-echoed: "Win one for the Gipper!"? Did George Gipp really make this deathbed plea? Probably not. Notre Dame football coach Knute Rockne "was in the habit of thinking up all kinds of dramatic tales to inspire his players,

and the Gipp story was almost certainly one of them."

This may seem elementary, but did Sherlock Holmes say, "Elementary, my dear Watson?"

Instead, Boller and George say: "Between 1887 and 1927, British writer A. Conan Doyle published four novels and 56 short stories about the celebrated detective Sherlock Holmes and his physician friend Dr. John H. Watson. But not even once did he have Holmes utter the well-known phrase. It was Basil Rathbone, British actor playing the ratiocinative sleuth in a series of Hollywood movies appearing in the 1930s and 1940s, who made the words famous."

Rescue dogs aid in emergency searches

RICHMOND, Va. (AP) — They squeeze into spaces barely big enough to breathe in, searching for victims of earthquakes, hurricanes or mudslides. And they do it for a dog biscuit or a pat on the head.

Search and rescue dogs, trained to pick up human scent in the air, sniff out victims before heavy rescue crews bulldoze their way through the rubble of a natural disaster.

"We can put them into an area where we have no idea who may be lost," says Mark A. Pennington, who helps coordinate the dog teams through the Virginia Department of Emergency Services, "and they'll find any human being in that area."

Actually, Pennington says the dogs are successful about 75 percent of the time. The department has coordinated 148 searches in Virginia since January.

Pennington and Ralph E. Wilfong, who heads the search and rescue division, also sent teams on earthquake missions to Mexico City in 1985, El Salvador in 1986 and Armenia last December. Teams were sent to aid in the aftermath of Hurricane Hugo in the Carolinas. They offered to help with the San Francisco earthquake rescue, but workers ultimately managed without them.

"If it's a very good dog, it can differentiate between a live and a dead victim," says Pennington's wife, Winnie, assistant program manager of the search and rescue unit.

Most dog teams adhere to standards that are being developed on the national level. Dogs used for search and rescue missions average 3 years of age and represent various breeds. They generally work until they're about 8 or 9.

"It used to be shepherds were the best breed," Pennington says. "But now they're using anything, as long as it's a working or hunting class dog. Labrador retrievers

are popular because they're very gentle dogs, particularly when dealing with children and old people."

A dog must be proficient at wilderness rescues and undergo two years of training before it's ready for disaster work.

"For disaster work, they do an extensive amount of agility training for the dogs," Winnie Pennington says. "People think a dog can automatically jump over a fence or jump through a small opening, but that's not true. They have to learn how to use their pads and their claws a certain way to be able to balance."

The animals also must learn to travel in all sorts of vehicles.

"You don't know whether you're going to be riding in the back of a pickup truck or hoisted in by helicopter," Pennington says. "All the dogs have to be operational in all modes of air transportation."

"The dogs have to be pretty self-controlled to function in that," he says.

But the animal is only half the story. No dog search team is complete without the handler, in most cases the dog's owner, who is a volunteer trained and certified in rescue missions.

Each handler provides his own food, water and shelter. "We'll provide the transportation," says Pennington.

Handlers must be able to find their way out of the woods, survive in all sorts of weather and know first aid because they often are the first people to reach a victim.

No dogs have been killed during a rescue, though one was hit by a car during a wilderness search.

But danger is ever present for dogs as well as handlers.

"They're on the rubble piles along with the dogs," Pennington says. "A lot of times they go into the buildings. In the case of an earthquake, if there's an aftershock while they're in the building, that's it."

Talking Heads' Byrne influenced by Latin rhythms on new LP

LOS ANGELES (AP) — Forsaking African rhythms, jazz arrangements and avant-garde electronics of previous Talking Heads and solo efforts, David Byrne's latest musical safari has brought him to the seductive beats of Brazil and Latin America.

"It's a little different, maybe," Byrne said from the stage of the Pantages theater to the bobbing concertgoers below.

"But maybe not," he quickly adds, springing into another conga-laced tune.

Those familiar with the hybrid tastes of Byrne, the lead singer of Talking Heads, knew just what he meant. His musical prowess is well established, from his critically-acclaimed Talking Heads work to the Oscar-winning score he composed for the movie "The Last Emperor."

Although his new album, *Rei Momo*, is infused with merengues and sambas, it's about as traditional a record as any he's made.

"I'm not trying to convert people, or educate people or do any of that kind of stuff," Byrne said in an interview while stopping in Los Angeles during a national tour this fall. "For me, it's purely something I'm getting a lot of enjoyment out of — music that I think is deep and fun. It's what I want to do. It's not as though I'm saying, 'Now, I want to tell you about this! You must sit down and listen!'"

Unlike the contemplative, occasionally downcast themes cascading through Byrne's prior work, *Rei Momo* carries both invigorating lyrics and beats. In "Don't Want to Be Part of Your World," for example, he sings of children escaping an imperfect life to a place "free from greed and hunger, free from hate and war."

"I think it is somewhat inherent in the culture — the music, the melodies and rhythms — that it can give you a kind of tinge of something uplifting, spiritual or whatever," the 37-year-old Byrne said.

In Brazil, there's a vast difference between the rich and the poor. The economy is in pretty bad shape. And yet they have these incredible cultural resources. The spirit of the people is very rich.

"Not only in Brazil but also in a lot of Latin culture, in the barrios in New York and Los Angeles and Texas . . . music is filled with the spirit of life. And you feel, 'This is what is allowing people to go on.'"

"The music seems to reflect their lives and add something to their lives, rather than being the latest record that's foisted on them."

Byrne is the latest American artist to use Latin and South American sounds in pop music in the 1980s.

Others have included Paul Simon, who has worked with Brazilian star Milton Nascimento, Quincy Jones and the Manhattan Transfer.

Madonna recorded a song, "La Isla Bonita," which had a Latin flavor, and Linda Ronstadt put out an album of Mexican favorites taught to her by her father.

Twenty-five years after Brazilian music first caught American ears with the quiet strains of bossa nova, a second Brazilian invasion is occurring. Brazilian superstars such as Djavan, Simone, Caetano Veloso and Nascimento have been signed to American labels and are touring the United States.

Latin music has likewise grown in popularity, with the arrival of crossover artists such as Miami Sound Machine and Reuben Blades.

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