

Brea Carves Out Niche in World of Art

By LESLIE BERKMAN,
Times Staff Writer

A newly wrought stainless steel sculpture gleams in the sunlight at the busy intersection of Imperial Highway and Kraemer Boulevard in Brea, drawing stares from passing motorists.

The sculpture towers on the edge of a barren field in a contrasting oasis of emerald green grass and bright yellow flowers. Its nearest neighbor in that industrial section of the city is a Union Oil Co. fertilizer plant — a bulky jumble of concrete, pipes and stacks spouting puffs of steam.

It is an unusual setting, perhaps, for a \$30,000 contemporary artwork and one that is not without controversy.

Harold Pastorius, the artist who created the 30-foot-tall "impressionistic" sculpture of twisted steel entitled "Heat Exchanger," recalls that when he installed it two weeks ago "a truck driver drove by and yelled out, 'Hey, Mac, what's that piece of junk for?'"

Takes Times to Grow

Pastorius, who saw another of his sculptures removed from a public park in Laguna Beach in the wake of public protest, is keenly aware of the initial shock an original piece of art can produce. Abstract art, he philosophically observes, just takes time to grow on some people.

What is remarkable, he says, is that Brea, a small town that had its beginnings in oil, has risked potential controversy by making one of the most ambitious efforts of any city in California to put monumental art — much of it abstract — in public view.

Since the city launched its "art in public places" program in 1975 as part of a broader endeavor to foster cultural awareness, the program has bestowed upon the city 41 sculptures that, including the cost of their landscaping, are estimated to be worth \$750,000 to \$1 million.

Artworks Drawing Tourists

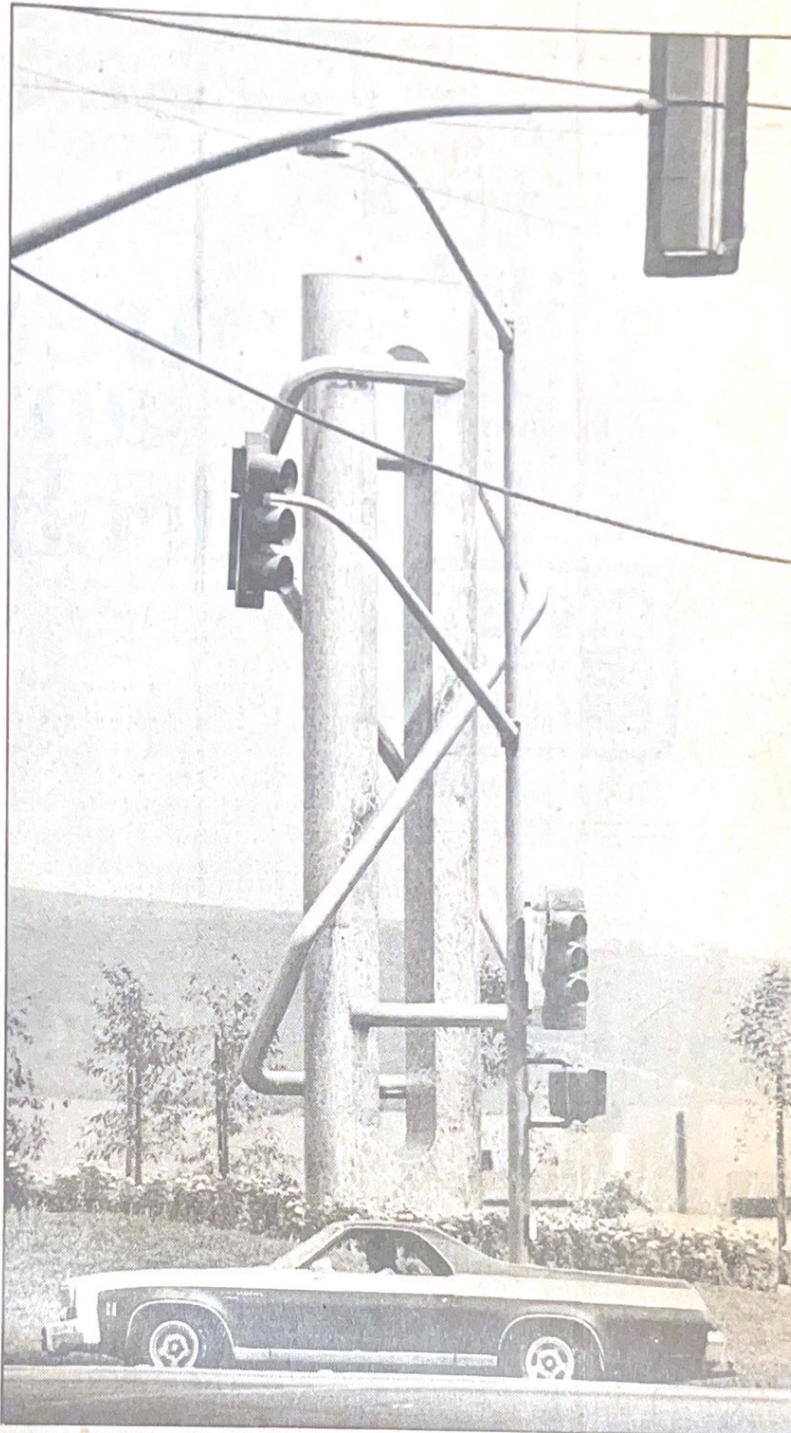
Conversation pieces in wood, steel, concrete and bronze have sprung up in shopping centers, housing complexes and industrial parks, prompting *Sunset Magazine* to refer to Brea recently as "Orange County's city of sculptures."

Brea has published a guidebook showing the scattered locations of all the sculptures for tourists who city officials said have come from all over Southern California, as well as from Mexico, Canada and Switzerland, to see the city's collection.

Except for one work called "Swinging a Child," which the city of Brea purchased for \$7,500, none of the art has cost the taxpayers of Brea a dime.

Dick Maggio, Brea's director of community and development services, explained that the city Planning Commission requires a sculpture to be placed in an area visible to the public as a condition for approving any development project. The projects that go before the commission for approval, he added, generally are of a major size or considered environmentally sensitive.

The city's sculpture requirement has received mixed reviews, ranging from praise



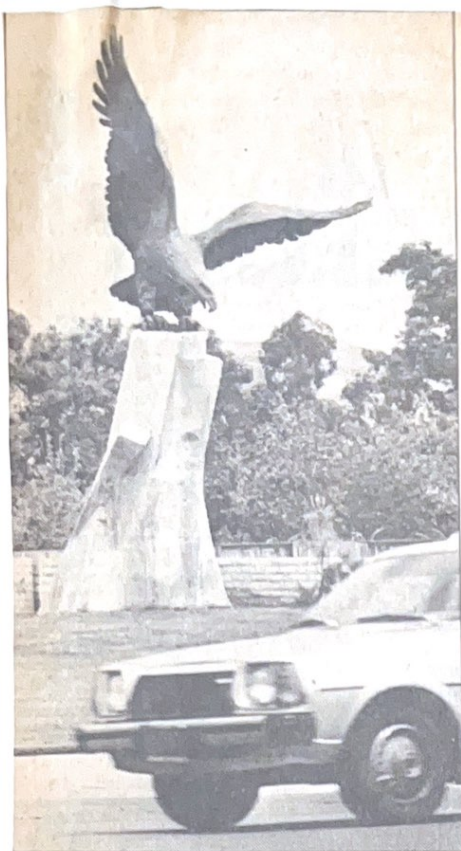
as an "enlightened" cultural innovation for the public good to criticism that it is tantamount to "blackmail."

"When a city holds a club over your head, you do what they tell you," said Bill Pontius, southern region manager for Moreland Development Co., which he figures spent a total of \$80,000 for the commissioning, in-

stallation and landscaping surrounding "Heat Exchanger."

Pontius said that when he first learned Moreland would have to provide a sculpture as a condition for obtaining city approval of plans to subdivide 350 acres of land in Brea for sale to industry, he was "shocked and dismayed. I thought it was blackmail."

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The Heat Exchanger (top) and abstract wing-like structure (below) typify Brea's approach to modern art in public places. Less controversial and most popular of the sculptures, however, is a realistic eagle at a housing tract.

Photos by DON KELSEN
Los Angeles Times

Los Angeles Times

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Pontius also contends that sculptures look out of place in industrial areas and would be better appreciated by a larger number of people if they were grouped in some kind of gallery setting rather than dispersed in developing areas throughout the city.

Robert Switzer, manager of engineering services for Union Oil Co.'s Science and Technology Division, said the division at first resisted the city's demand that it provide a sculpture, arguing that its new \$10-million headquarters building in Brea, designed by architect William Pereira, should of itself satisfy any art requirement.

However, Switzer said the division ultimately decided to bow to the city's mandate and install an art piece, although he stressed that special care will be taken to place the sculpture on the corner of the lot so it won't distract from the building's own artistic lines.

Artwork as Centerpiece

By contrast, the Lowe Development Corp. and the Hartford Insurance Group, which are co-developing an office building complex on State College Boulevard in Brea, planned an abstract wing-shaped artwork by Italian sculptor Gidon Grizetz to be the centerpiece of their project. Installed in a plaza that is visible from the street, the sculpture will create an attractive spot for office workers to relax at lunchtime, said Lowe Vice President Rob MacLeod.

MacLeod added that Lowe considers the sculpture, "Large Composition in Stainless Steel and Bronze No. 2," a good investment both because the firm as an owner of the artwork will profit from any future increase in its value and because the sculpture already has proven an asset in selling the complex to prospective tenants.

An eagle with spread wings, generally known as one of the most realistic and by far the most popular of Brea's public sculptures, serves as an identifying landmark at the entrance to the Eagle Development Co.'s housing

tract on Birch Street.

Don Ellis, Eagle's vice president of construction, said the firm has received many complimentary phone calls and letters about the sculpture. "We are very proud of it."

Brea Development Director Maggio said companies that grumble when they first learn of the city's sculpture requirement often grow so enthusiastic about it later that their upper management, frequently the president himself, takes a personal interest in selecting the art.

Artists, meanwhile, have heaped praise on the city for initiating the program. "It is super, one of the best things that has ever happened," said popular Los Angeles sculptor Natalie Kol, who sold to Brea "Swinging a Child," which doubles as a kind of jungle gym for children at a city park.

Developers Frugal

Kol said she knows of sculptors specializing in large pieces who rely on the Brea program as "their bread and butter."

Pastorius, who has created 10 of Brea's 41 public sculptures, said the program falls short of being a panacea largely because developers, who are typically frugal, decide how much they will spend on the artwork. Usually, he said, "the first thing they tell you is that we want to spend as little as possible."

To a large extent, Pastorius and Kol said, the quality of the work that is commissioned or purchased by developers depends on the standards enforced by the city.

Responsibility for final approval of all "Art in Public Places" projects falls on Maggio and Brea City Manager Wayne D. Wedin, in whose city hall office are displayed small preliminary models of upcoming sculptures.

Wedin stressed that the city consciously tries to avoid censorship of art by applying very general guidelines. He said, for instance, that he has rejected proposed sculpture that has been out of proportion with the companion development or could not be seen from the street or was obviously designed by an engineer or amateur rather than an accomplished artist.

To help him judge the proposals, Wedin said, he asks advice from art experts, including consultants whom the companies may have hired.

Wedin said he struggles to be "fair." On occasion, he said, "I have supported artwork I personally don't like."

The City Hall was built in 1928 on a 4.4-acre site the city bought from Union Oil Co. It was the home for Brea's municipal offices until November 1980, when the city moved its headquarters to the new Civic Cultural Center.

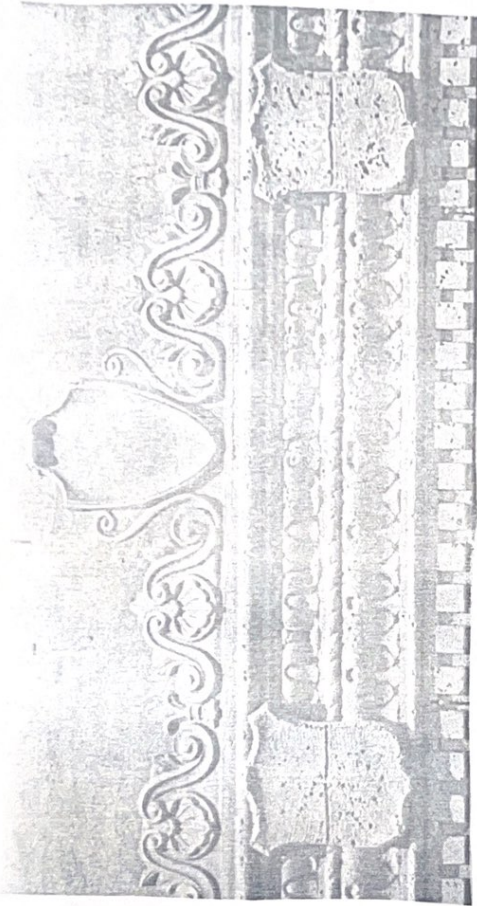
Combiths said he traced the first discussions of building a city park and government offices to a 1922 meeting of the Board of Trustees, precursor to today's City Council.

Times haven't changed much, Combiths said. In that same 1922 meeting, city officials were bemoaning the traffic congestion on Brea Boulevard (then called Pomona Avenue) because the stage coach lines were parking on the street.

The National Register of Historic Places is designed as a formal listing of properties worthy of recognition for their historic values, according to Duncan Morrow of the National Park Service.

The register now lists just under 20,000 properties, Morrow said. As a rule of thumb, the register will not consider places unless they are at least 25 years old, but there is no absolute age cutoff, he said.

The register includes George Washington's home, Mt. Vernon. It also lists the Delta Queen, a Cincinnati riverboat, and archaeological sites throughout the country.



The city tied its plans for the site to a government philosophy, he said, which is also evident in other early 20th century government buildings, especially in San Francisco.

"The idea was to foster civic pride by making public buildings beautiful," he said. "It was a response to the government corruption that had taken place at the turn of the century."

The building is typical of Spanish - Mediterranean architectural design of the period and the elaborate ornamentation on its facade is in the churrigueresque style - named after Spanish architect Jose Benito Churriguera.

By Sheldon Craig

DSP Staff Writer

BREA — On Sunday, members of the Brea Education Foundation got the chance to view something that few art aficionados seldom get the chance to see.

They had been invited by artist Judi Smith Trasport to view her newly completed gouache and watercolor painting of the Brea-Olinda High School moments after she had put the finishing touches on it, and hours before the artwork went to the printer.

The viewing took place in Trasport's Fullerton studio, amid the colorful clutter of the artist's work area. Descending a small spiral staircase into the studio, the members entered a world that would have fit just as easily in the south of France as it did in central Fullerton.

On the drawing board was Trasport's completed work, unframed, and not seeming to need such embellishments, judging from the reception the painting got from the members.

They spent a full 10 minutes studying the painting, shifting their positions in front of the board to allow each of the five visitors to get a better look.

Needless to say, approval of what Trasport had done was given heartily as the conversation led the small group back upstairs to her living room.

The Brea Education Foundation had commissioned Trasport to do the work after seeing what she had done for Fullerton and Rowland Heights High Schools along the same lines.

Trasport uses what is termed a primitive style in her work. The Brea piece is done in bright green and light earth tones with

accents of darker colors splashed throughout the work. Where the lines of the work can't be termed bold, they're definitely noticeable, and contribute to a mildly geometric overtone to the painting.

The reason the foundation commissioned Trasport to do the work is for a fund-raising campaign it plans to begin involving the sale of signed prints and posters of her painting.

The foundation itself is a non-profit organization whose purpose is to aid the high school financially in its education programs. An information sheet published by the group says the foundation was created, "for the sole purpose of supporting the Brea-Olinda Unified School District. The Brea Education Foundation believes that the schools in the city of Brea offer the finest educational opportunities in the county. However, even excellent school systems need additional financial support. The goal of the BEF is to raise additional funds through the community and return those funds to the school district for special projects and programs that would support the instructional process."

The Foundation has announced that a reception will be held on Dec. 9 in the Community Room of the Civic and Cultural Center to unveil the print, and allow those who have bought a print to meet the artist and have her sign the poster. The reception will be held from 7 to 9 p.m.

The cost for the poster is \$20, and the limited-edition prints sell for \$250. For further information, call Barbara Paxton at (714) 990-0289 or Rick Snyder at (714) 990-6501.



Judi Smith Trasport, Fullerton artist, contemplates artistic touches. Star-Progress photos by Sheldon Craig

By Sheldon Craig

DSP Staff Writer

BREA — She's not the sort of woman you'd expect to be a nationally renowned artist at first glance, but that's exactly what this Fullerton resident is.

Her work has been commissioned by cities from as far away as Florida and Pennsylvania, and in the last five years, has seen her volume of work quadruple.

Indeed, if a broad-based understanding of what art and artistry are, it should also come as no surprise that Judi Smith Trasport is also a gourmet cook and former head of a catering business which she ran with her husband, Tony.

Incidentally, for those who have had the experience of bumping into certain walls in certain houses around town thinking there's a door there, it's Tony who's no doubt responsible. An

artist in his own right, Tony has been commissioned for some of the most striking *trompe l'oeil* renderings seen anywhere.

Trasport's art career began in 1981 when she decided to join the competition for a new image-building poster for the city of Fullerton. She won the contest, and decided that she'd go further—especially when she started getting requests.

Her artistic style is what is called "primitive", but the connotation the word brings is something of a misnomer. Some of the best-known artists who used similar styles were people such as Grandma Moses, and in his later stages, so was French artist Paul Gauguin.

Trasport is currently working on a similar painting for the City of Brea that will be used in much the same way as the Fullerton work.

Art show, sale due at mall

The Brea Art Association will present an Art Show and Sale in the Brea Mall (Imperial Highway at State College Boulevard) from Aug. 3 through Aug. 6. A variety of Southern California artists will display their work, including members of the Brea Art Association.

In conjunction with the Show, there will be a Juried Art Competition. Three separate categories will be judged: (1) Oils and Acrylics, (2) Watercolor and Pastels, and (3) a miscellaneous category of all other mediums. First, second, and third awards will be presented in each category, as well as a Best of Show Award.

The Juror for the Art Competition will be Darwin Duncan, a well-known California artist, who was featured in the February 1989 issue of Antiques and Fine Arts Magazine as one of the great artists of the Golden Age of California Painting. Duncan is skilled in many mediums of art.

The Juried Art Show award winning paintings will also be on display in the Brea Mall from Aug. 3 through 6.

Scholar traces the course of American painting

By Laura J. Tuchman
The Register

When treasured bits of history slip unwittingly through the cracks of time, it's a rather sad occasion for Mary Anne Lyles. And so it should be, because Lyles, president of the Institute for Research in American Art, makes history her business.

Since 1974, Lyles has been digging up bits of history — in the form of paintings that she catalogs for the institute, a small non-profit group that works out of her Fullerton home.

The institute, which serves as a resource for students and scholars, got its start in the years prior to the 1976 US bicentennial celebration, a time when folks across the country were searching out their roots.

Lyles, who studied painting and art history at California State University, Fullerton, decided to catalog old American paintings following the guidelines established by the National Museum of American Art, a branch of the Smithsonian Institution in Washington, DC. At the time, the museum, then called

And although the bicentennial came and went 13 years ago, Lyles and Stephenson haven't stopped their searching. Their files now hold slides of about 1,600 paintings in Southern California collections. And still, the work goes on.

"I have been at this all these years and my enthusiasm hasn't diminished, so there's something to it," Lyles says. "I really do feel that we are contributing to the knowledge of American art because this way, even though the painting might be lost or destroyed, at least there's something there that people can still use and refer to."

Lyles and Stephenson have roamed Southern California from Pasadena to Laguna Beach, documenting works of art in collections that range from just a few paintings to more than 100. On one occasion they even climbed to the top floor of a condemned building just to search out some art.

The institute's files are used by historians as well as art scholars, a fact that has impressed upon Lyles the importance of her work. "Not only is it important as far as art goes, but it's important as far as history goes because we do try to get information about the family as well as about the painting. That helps to fill in all the little pieces of

the jigsaw," she says.

But one piece of the puzzle that isn't always so easy to keep in place is the whereabouts of paintings once they become part of the institute's files. "Once we have made the contact and done the work and so forth, we don't usually keep in touch" with the owners, Lyles says.

In fact, tracking down seemingly "lost" art is one of the most difficult aspects of the institute's work, Lyle adds. "It's the most frustrating because there you are hanging and you don't know where to turn simply because there is no forwarding address or anything. That's just kind of the end of that little search, so you have to try another avenue."

These days Lyles has been facing that problem full-force. She is trying to locate paintings by Manuel Valencia (1856-1936), a Northern California landscape and mission painter who is said to be the state's first native-born professional artist.

Lyles was encouraged in her Valencia research by Norman Neuberger, a professor emeritus at California State University, Dominguez Hills. "But there's very little known about him," Lyles says of the artist. "He did not live in South-

ern California or work in Southern California, and in this area it's very difficult to find anything about him. I have been writing and trying to get information, but it is slow going."

Lyles was able to obtain a list of 75 known paintings by Valencia through the Smithsonian, but tracking down their owners has been difficult since many of them have moved or are deceased. "It was just practically a fruitless search. But I'm going to continue."

And still, the institute continues its regular search for American art hidden away in Southern California collections. Lyles and Stephenson have worked steadily, despite the fact that their only major donation, an \$1,800 grant from the Fullerton City Council, came back in the bicentennial years and was used to produce a catalog for an institute-organized exhibit called "American Heritage: Orange County," which opened at the Muckenthaler Cultural Center.

The institute now raises what money it can through lecture fees, small fund-raisers and membership dues. Recently the institute also received a computer and printer as a donation from Beckman Instruments Inc. of Fullerton.

"It was kind of a tough go for a while because Pat and I were doing

it out of our own pockets," Lyles recalls. "But now we do have a little money and now I'm hoping that if we just keep even — that's all we care about."

And Lyles sees no end to the institute's work. "We have no number of places to go and it's just a matter of trying to keep up. And we really can't because all of us are volunteers and there just aren't that many hours for us to give."

One of the ways Lyles and her volunteers learn about undocumented paintings is through organized gatherings at libraries or community centers, where residents bring their paintings for inspection. The institute is now looking for historical or art groups to co-sponsor such community meetings, particularly in south Orange County.

"The hunting we do all the time," Lyles says. "We're always willing to go out, and look at paintings. It's kind of an evangelism, I guess. You keep wanting to spread the word."

Lyles will speak on "Orange County: Its Painters and Paintings, 1804-1904" at the Placentia Library District, 411 E. Chapman Ave., on May 15 at 7:30 p.m. The talk is sponsored by the Placentia Centennial Committee.

Brea studies General Plan arts amendment

By Kelly Barron
DSP Staff Writer

BREA — Breans have always taken pride in their city's commitment to the arts.

Now they want that commitment to be put in writing in the form of an amendment to Brea's General Plan.

At a meeting this week with the City Council, members of the Cultural Arts Commission proposed the amendment idea which in effect would institutionalize the city's arts.

"The complexion Brea has taken is cultural," said Emily Keller, manager of the Community Services Department. "We've reached a point now where it's time we put that in writing."

The state requires that all cities have a general plan outlining city policies and objectives ranging from housing to land use. But a cultural arts amendment is not required and is a relatively new idea. Keller said that a few other cities such as

Walnut Creek and Sunnyvale have written an arts amendment to define their cities' programs. One of the benefits of adding an art chapter to the general plan could be simply to take stock of the cultural art available in Brea.

P.J. Mansur, chairman of the Cultural Arts Commission, also said an advantage of the amendment would be to preserve programs that may otherwise fall by the wayside as time passes.

"We want to be sure that art

programs that are currently being followed will have a permanent place in the city," said Mansur.

In essence, a general plan amendment would serve as a five-year road map for cultural arts programs.

Before implementing an amendment, city staff would survey the community to determine what programs have the broadest support, how those programs could be expanded and what new projects could be de-

veloped. The amendment also would specify the city's artistic goals and objectives.

Currently, the array of arts in the city include exhibits at the Brea Gallery, Art in Public Places, the Curtis Theatre and other programs such as the author lecture series and future lecture series like the armchair traveler.

While a general plan amendment will enable the city to chart a cultural arts course, some councilmembers suggest that

Some of that cultural arts "fabric" has already been woven.

At the recent Charette,

(Continued on Page 2)

Brea studies General...

lawns to be tidy, are examples of how art has been represented in government decisions.

The council gave its tacit approval to the arts amendment and suggested that the idea be studied further and maybe be included with an amendment tracing the city's history. Community Service Director Ret

Wixted estimated that it would take city staff about a year to formalize and implement an arts chapter into the general plan.

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citizens overwhelmingly recommended that the city's downtown be infused with art in the form of unique buildings, statues, landscaping and museums.

The emphasis on cultural arts, as Wedin indicates, also can have an impact on how city officials choose to govern the community.

The city's recently approved sign ordinance that focuses on aesthetics, and the Neighborhood Preservation Act that requires



Gary Kazanjian/The Register

Jeff Morse sculpted his statue for the Tamarack Apartments in Brea.

Brea unveils 75th sculpture

City's Art in Public Places going strong since 1975

By Luis Zaragoza
The Register

BREA — Few cities have the mix of economic factors essential for the success of a public sculpture program. Emily Keller, who coordinates the city's Art in Public Places, must explain this idea up to six times a day to callers from throughout the country.

"Not every city can — nor should — have a sculpture program," Keller said. Few cities do. Among the select, she said, are Seattle and Grand Rapids, Mich.

Since 1975, Brea has required developers of any new commercial, residential or industrial project with a building valu-

ation of more than \$500,000 to include in their plans a sculpture accessible to the public. Brea last month unveiled its 75th such sculpture accepted into the Art in Public Places program. The steel and bronze sculpture of a sunburst, "Brea of Old," was created by Brea resident Jeff Morse.

Keller said Brea's location in the county and convenient access by freeway has made the city popular with developers. Because developers want to build in Brea, there is little resistance to participation in the program, she said.

"The success of our sculpture program is a direct result of the city's good economic shape," Keller said.

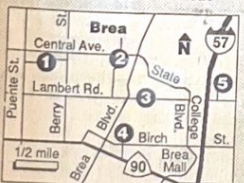
With sculptures costing between \$10,000 and \$100,000, the program can represent a sizable investment for the developer, Keller noted. Developers are told, however, that the sculptures rapidly

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High-profile art

Shown are the locations of the five latest additions to Brea's Art in Public Places program. There are 75 sculptures in the collection.

1. "Solitude," by Erwin Binder - United Chemi-Con, Inc. warehouse, 625 Columbia Street
2. "Brea of Old," by Jeff Morse - Tamarack Apartments, Tamarack Avenue and Central Avenue
3. "Sculpture Columns," by Michael Davis-Union Federal Savings and Loan, 330 E. Lambert Road
4. "Coming Home," by Irene Currier - Dykier Apartments, 225 Laurel Avenue
5. "Interface," by Bill Bedford - Olen Pointe commercial center, Lambert Road and Pointe Road



The Register

ART: Brea gets 75th sculpture for its beautification program

FROM 1

appreciate in value.

One of the first sculptures accepted into the program, Keller said, cost \$10,000 and now is valued at 10 times that. Most of the sculptures cost between \$12,000 and \$30,000 at today's prices. The Morse sculpture at Tamarack and Central avenues, for example, cost the developer \$23,000.

The city does not subsidize the cost or maintenance of any of the sculptures, Keller said.

A three-member advisory committee for the program meets about eight times a year to evaluate proposed additions to the program. The committee is composed of Santa Monica-based art expert David Lutz, Brea Planning Commission member Carl Clausen and Brea Cultural Arts Commission member Dehaina Hofacre. The committee evaluates the sculptor and materials to be used in the sculpture to assure safety, durability and low maintenance, Keller said.

Even though the city has been accepting about six sculptures into the program each year, Keller

"The success of our sculpture program is a direct result of the city's good economic shape."

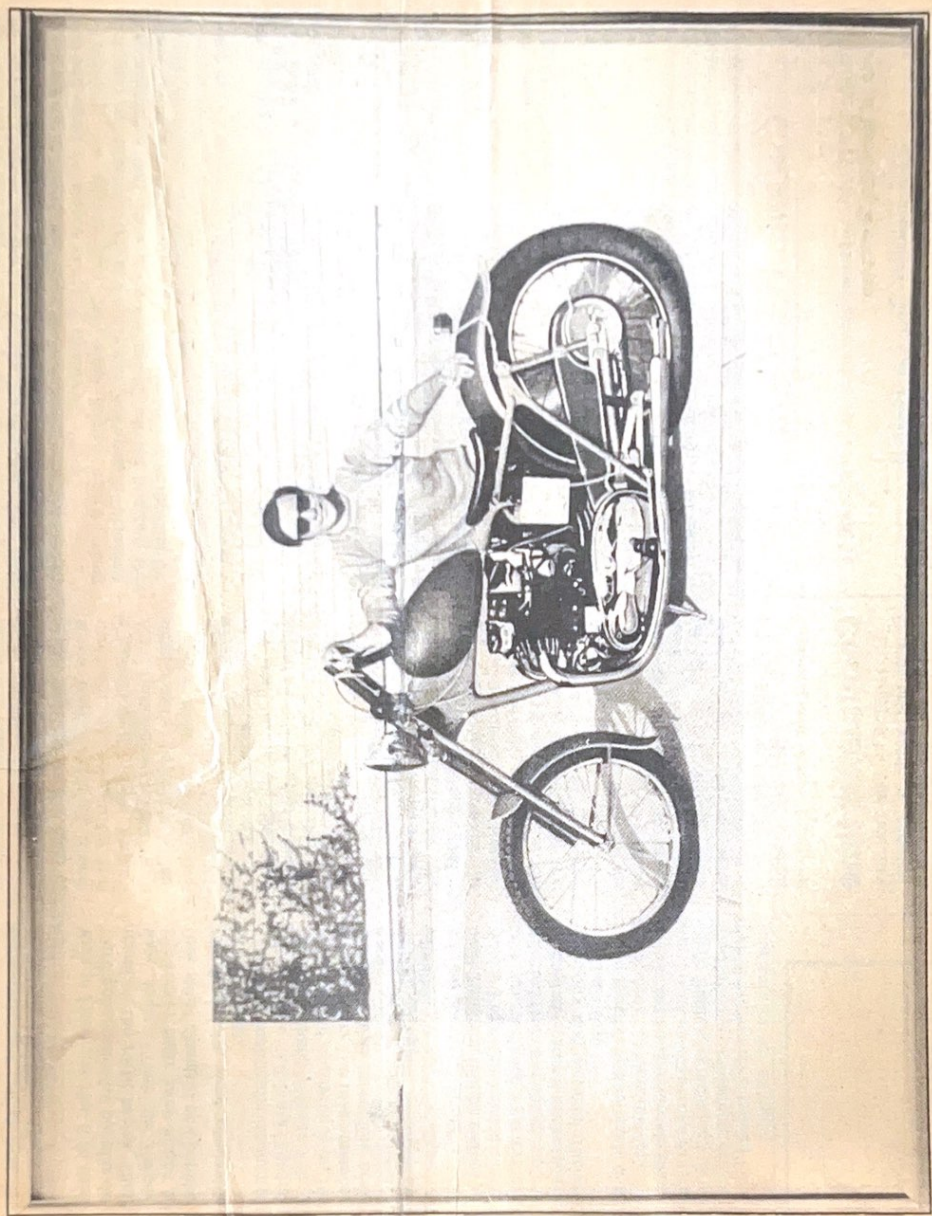
Emily Keller
coordinates Art in Public Places

said, "The program is somewhat finite in terms of growth. Growth is still rapid, but we can see an end to plots of buildable land. In a few years, the program won't be as active."

Once the influx of sculptures stops, maintaining the program's integrity will become top priority for the city. Because property ownership changes continually, new owners who aren't aware of the program will have to be educated, Keller said. New property owners are not permitted to move sculptures already in place, she added.

Morse said he is glad to be part of a program aimed at making art more accessible to people.

"Art in galleries is nice, but people have to go out of their way to see it. In this way, art is out in their world."



(Star-Progress photo by Jack Hancock)

MOTORCYCLE MANIA — A 1972 pencil drawing entitled "Nick" represents an early phase of Hendricks' artistic career.

Brea Community

The life and times of Don Hendricks remembered

Mon., Sept. 11, 1989

Daily Star-Progress 11



(Star-Progress photo by Jack Hancock)

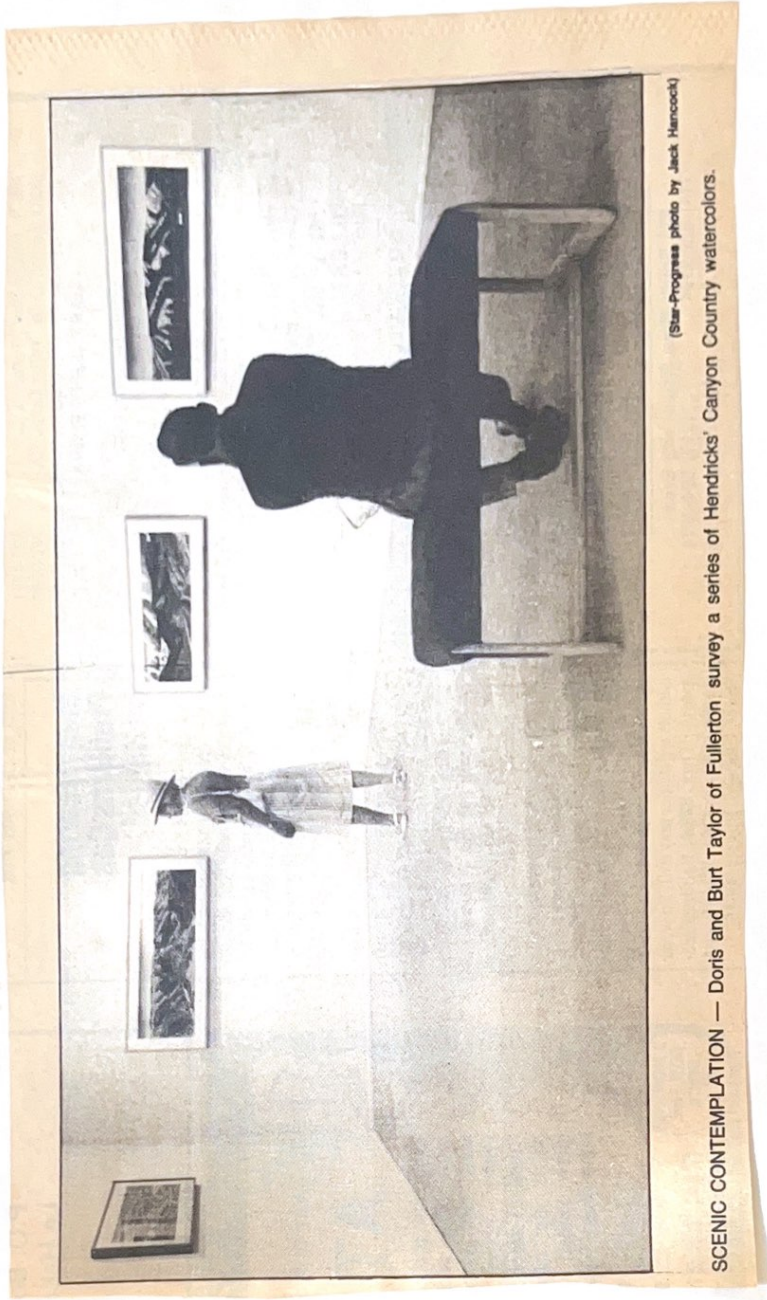
BREA'S WELCOME — Hendricks' 1985 watercolor reflects his devotion to the Brea community. Hendricks was the city's artist in residence from 1981 to 1984. A memorial retrospective of his work

has been showing since Sept. 1 in the Brea Gallery drawing hundreds of visitors to the Civic & Cultural Center. Hendricks' work will be on display until Sept. 29.



(Star-Progress photo by Jack Hancock)

SUN CHILD — Hendricks painted "Sun Children", a watercolor illustrating his love of Orange County life and its children, in 1982 during his Brea residency. Hendricks painted a total of 25 watercolors while in Brea and reached more than 7,000 people with his art.



(Star-Progress photo by Jack Hancock)

SCENIC CONTEMPLATION — Doris and Burt Taylor of Fullerton survey a series of Hendricks' Canyon Country watercolors.

Record crowd packs gallery for Hendricks tribute

By Kelly Barron
DSP Staff Writer

BREA — The line to sign the Brea Gallery's guest book stretched through the gallery doors and into the Civic & Cultural Center's courtyard Friday evening as more than a thousand friends, former students and relatives gathered to pay tribute to Don Hendricks at a reception for the memorial retrospective exhibit of the artist's work.

The exhibit and the record

number of people who so far have come to view the show which opened to the public Sept. 1 also are a remembrance of the artist's relationship to the community and his students.

Hendricks, a Brea Artist in Residence from 1981 to 1984 and an art instructor at Fullerton Community College since 1974, died at age 41 on Feb. 8 when a car struck him as he was riding his bicycle to work.

The 82 pieces in the show trace

Hendricks' evolution from early graphite pencil drawings of buxom women with bouffants to his experimentation with oils and Disneyland's religious allegories to his realistic watercolors of Orange County.

"I think he would be so happy," said Carmen Franklin, Hendricks' mother, referring to the Brea Gallery exhibit. "He loved working in the gallery's art center. When he got the grant to do it he called me immediately."

Four months ago, Hendricks' widow, Terry Hendricks, called members of Brea's Cultural Arts Commission to ask if they would be interested in putting together a memorial show. Emily Keller, Brea's Community Services Department manager, said Terry Hendricks recently had been approached by other museums but felt it would be appropriate to have a show in Brea because of Hendricks' relationship with the community.

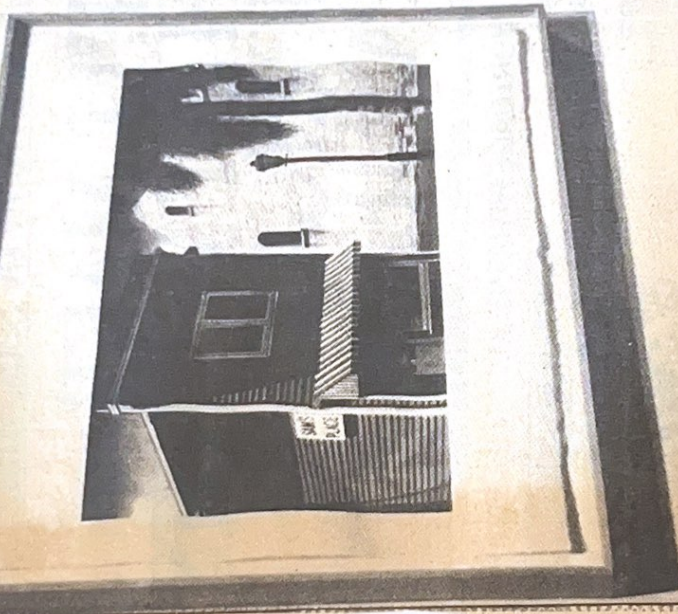
"We were surprised we hadn't thought of the idea ourselves," said Keller. "We stopped everything, changed some dates and added the show to the gallery's schedule." With the help of Hendricks' friends and his wife, the show was hung in a week.

Hendricks was Brea's first and only Artist in Residence. In 1981, through a matching grant from the California Arts Commission, Hendricks began his three-year residency that en-

tailed giving demonstrations of his techniques to school children, giving adult lectures and classes and devoting studio time to his own work.

During his residency Hendricks painted 25 watercolors focussing on the community and its beauty. Keller recalls that a conversation with Brea businessman Charles Kolbe about what area in Brea were particularly unique led Hen-

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(Star-Progress photo by Kelly Barron)

SAM'S PLACE — Teddi Garner and Barbara Janusz of Long Beach, from left to right, study one of Don Hendricks' Brea watercolors, entitled "Sam's Place," during a reception for the memorial retrospective exhibit on display at the Brea Gallery. More than a

thousand people gathered at the gallery to pay tribute to Hendricks Friday evening. The show will be on display through the end of the month.

Record crowd packs gallery...

(Continued from Page 1)

dricks to go out and investigate with a camera.

"He began to develop an affinity for Brea through his photographs," said Keller, who also is a former student of Hendricks. "He enjoyed finding romantic corners of buildings and showing luscious light filtering through homes."

Hendricks eventually transformed his photographs into vibrant watercolors that brightly reflected images of the town.

One of those images, "Charlie's Clock," a 1984 watercolor of the town's clock, became the official poster for the city which at its unveiling the artist signed and sold for about \$5.

Hendricks' Brea residency also gave him the opportunity to teach and demonstrate how he created art.

"He was a natural teacher," said Robert Miller, a friend and faculty member at Fullerton College, who added that Hendricks' classes at the college generally

were closed after the first day of registration. "He was immediately outstanding."

Hendricks once said he taught before he taught at Fullerton College, the artist had taught classes at Cal State Fullerton, Santa Ana College and the Hollywood Art School. Miller said teaching also gave Hendricks an opportunity to perform and entertain.

"He was a performer and one of the best artist demonstrators around," said Miller.

It may have been Hendricks' entertaining nature that made his love of art contagious and his presence as a teacher mesmerizing. It was not uncommon for his college students to trade their work or possessions for one of Hendricks' drawings. As a result of his lectures to elementary and junior high school students, Hendricks developed a following of children who frequently visited him in his Brea Gallery studio, said Keller.

"Back then E.T. was popular,"

said Keller. "Don would start drawing E.T. during his lectures to raffle it off to the kids and they would all scream."

Keller said Hendricks would live his lectures to children by bringing them examples of art on album covers and movie posters to show them what an artist could become.

What Hendricks became, an artistic explorer devoted to depicting the beauty in his life and surroundings, may have been determined when he decided to venture into less commercial pursuits after a successful show at the O.K. Harris Gallery in New York. While still a master's student at CSF where Hendricks obtained B.A. and M.A. degrees in drawing and painting, he had an unheard of one-man show at the Harris gallery.

"It was equivalent to a piano student playing at Carnegie Hall," said Miller.

The exhibit of Hendricks' popular culture graphite drawings of hot rods, sexy girls and motorcycles sold out and the gallery wanted Hendricks' to produce more of the same. In Miller's view, however, Hendricks' realized he was uneasy about the subject matter and decided to venture into nature.

"He was basically interested in making beautiful pictures and that wasn't fashionable to a certain extent."

Hendricks began to explore watercolor realism and painting his own experiences through familiar scenes of the Union Trains in Fullerton and the old alligator farm in Buena Park. The artist once described his watercolor transition as a

realization that his "experience was living a pleasant, almost hedonistic lifestyle" which led him to paint organic images of cactus plants and Silverado Canyon, where he grew up, as an expression of his fondness for nature.

"It's nice to see his nature artworks because of the appreciation he expressed while we were out in those settings," said Geoff Dickens, a Fullerton College student who went rock climbing with Hendricks' and his son.

The Brea Gallery exhibit will continue through the month of September.

"He's a man who is living in all of us," said Keller. "I think everyone has a Don Hendricks story to tell."

Artist program hits Brea in pocketbook

By Tony Saavedra 5-16-91
Freedom News Service

BREA — A 9-foot-long wildcat statue commissioned by Brea from Mexican artist Carlos Terres is pawing at the city's pocketbook.

Unless donations start pouring in Brea could get tagged for up to \$24,310 in extra costs for the statue and for Terres' year-long visit to the city. The artist arrived in January to sculpt the bronze wildcat mascot for Brea Olinda High School and to produce a mural and other pieces of art that could be sold later.

Developer fees earmarked for the city's artist-in-residence program were supposed to cover the costs. But miscalculations in the budget for Terres' visit are threatening to eat up the art fund and force the city to cover the short-fall with tax dollars.

Among the problems:

- The city applied for the wrong type of immigration permit for Terres and rang up about \$3,485 in unbudgeted legal costs to fix the problem.

- Without consulting the artist, the city planned to have 200 miniature wildcats made from terracotta. Terres later requested bronze to capture the fine detail, boosting the cost to \$22,000 from \$4,800. Originally priced at \$110 apiece, the "little cats" now are selling for \$250. So far, 50 have been reserved through advance sales.

- The cost to bronze the larger wildcat statue and another privately commissioned piece zoomed to \$39,000 from \$24,000, partly because the mascot was enlarged by 3 feet.

The city initially planned to spend \$66,825 on Terres' visit

from Brea's sister city of Lagos de Moreno, Mexico, and on his art supplies. The costs have soared to \$103,200. All but \$24,310 can be recovered through the developer-funded art account and sales of some of the artwork.

Ret Wixted, the city's community services director, admits that the wildcat program got away from budget planners who failed to consult with the artist. But she is confident that enough donations will be rounded up to tame the financial beast.

"Mr. Terres is usually commissioned for \$50,000 or \$100,000. If you can't come up with \$24,000, shame on you," said Wixted, who oversees the art program.

The unfinished wildcat statue has sparked debate because of

the eagle feathers carved into the fur — a Mexican symbol of power that has raised the hackles of purists who complain the beast looks nothing like the sleek mascot they've come to love.

Hampered by mixed reviews, the city's cultural exchange committee must forage for the dollars to pay for the artwork.

To trim costs, the city may ask a \$10,000 mural Terres was supposed to paint at the high school, Wixted said.

She blamed part of the dollar doldrums on the city's failure to ask Terres in advance what materials he wanted to use.

"When you're operating on uncharted ground, there's always a risk," Wixted said. "Next time we might know to ask the questions."



Staff photo by Michael Loren

Twenty-year celebration: Fern Doll (left) and Ann Brown of the Brea Art Association, demonstrate what the Brea organization has been providing the community for two decades.

Association draws on picturesque past

By Brian Hall
Staff Writer

An ever-evolving group, the Brea Art Association is never tempted to paint itself into a corner.

The BAA celebrated its 20th anniversary with a dinner meeting Oct. 9 at Pioneer Hall.

The nonprofit organization began at the urging of the city, the Brea Junior Women's Club, now simply the Women's Club, and Wayne Wedin, who was then city manager and now sits as mayor.

Women's club members were honored guests at the anniversary party, which included a 15-minute cameo demonstration by artist members.

Association president Virginia Montagna presented techniques for painting stormy watercolor skies. Elsa Van Leuzen, recently a featured artist at the Muckenthaler Cultural Center, showed how to paint roses in oil. And treasurer Charlie Harrington demonstrated one of his specialties, drawing faces.

The group's goal is to encourage and promote local artists.

Except for July and August, the association meets for workshops and programs 7:30 p.m., the second Wednesday of the month in Pioneer Hall, 500 S. Sievers Ave. Each get-together spotlights a well-known California pastel artist, oil painter or watercolorist.

Past highlights were Robert E. Wood, Gerald Brommer, Tina Kontrell, Bob Eucker and Kolan Peterson.

"It's like a free lesson," said exhibit chairman Jean Cortland.

There is always an internal competition in which the guest artists judge the paintings of members displayed on tables at the front of the hall, and winners receive first, second and third place ribbons. The association also takes a popular vote for the best of show.

"We're building a base here in Brea that's getting bigger. We're starting to compete with the Laguna Beach-type crowd and the artist colony down there," said President Montagna.

Artists attend from all over north county.

The association exhibits paintings at area banks and savings and loans. The Brea financial institutions hanging works include Founders Bank, Mechanics National Bank, Mid City Bank, the Bank of Southern California and the newest addition, Sumitomo of California. Paintings are replaced as customers buy them, and all pieces are rotated on a two-month cycle. In exchange, the association's artists receive a 10 percent donation, an arrangement that Harrington said is usually honored.

An annual Brea Mall exhibit, which benefits individual artists and gave the association 80 to 90 percent of its operating income, wasn't seen for the first time this year because of a decision made by the corporate conglomerate that owns the mall, Harrington said.

The BAA has booths at the city's Fourth of July Country Fair and sponsors the annual Art in the Park event.

For information, call Montagna at 990-6693 or Cortland at 990-1465.



Art for all

The Rise of Icarus by Gidon Graetz could be one of the art pieces seen on any of the new monthly Art in Public Places bus tour. Hosted by the city of Brea, the tours have become a regular event following three highly successful tour dates. The next tour will be Feb. 17. Tickets at \$2 senior citizens, \$3 general are available at the Civic Center, No. 1 Civic Center Circle.

Brea presents 'Night of Music'

The City of Brea rings in a new decade of service to the community with the Brea Foundation's annual presentation of "A Night of Music," at 8 p.m., Jan. 27, in Brea's Curtis Theater.

The evening will headline one of America's leading entertainers, Mr. Frankie Avalon. He is reaching the milestone of his 24th year as a star. His career spans three generations of music, television and motion pictures, due to the loyalty and trust of his audience.

The Brea Foundation is a non-profit organization which benefits the community through its various programs and grants. Established by the Brea City Council in 1982, the foundation was created to support the demands of an expanding cultural, recreational and human services needs of a rapidly growing community.

Wade A. Manser, executive director of the foundation, reports that over

the past five years the foundation has contributed over \$950,000 to grant recipients and the City of Brea Cost Centers.

Foundation chairman Jack Rider stated, "with the hometown event a sellout, Brea will enjoy an outstanding musical presentation while knowing their patrons and sponsors have assured additional funds for grants that will benefit all Breans in 1990. This is a great kickoff for our progressive goals for the year."

The other directors involved in the project are Wayne Maris, M. Gregory Davies, Carol D. Weddle and Rod Parsons.

In the past seven years The Brea Foundation has presented many programs of interest to the community. They have included "An Evening With Dr. Henry Kissinger" in 1986; a reunion concert in 1987 featuring The Letterman; and a seminar on oceanography, among others.

Grants awarded through the foundation have helped benefit the Brea Theater League, the Boys and Girls Club, the Cultural Arts Commission and the Parks, Recreation and Human Services Departments.

The Brea Civic Cultural Center represents the Brea Foundation's commitment to the support and growth of the cultural arts. The center houses the 199-seat Curtis Theater, an art gallery and library.

It also contains an elaborate audio/visual department complete with a television taping studio which is available to residents and businesses for commercial video taping.

The foundation has awarded a grant to the Brea Theater League to make live theater programs available to senior citizens as well as inform the community of the opportunity to participate in and enjoy live theater productions.

The Wildcat
Brea Civic & Cultural Center
Number One Civic Center Circle
Brea, California 92621

*E*nclosed is \$150 as a deposit on a numbered limited edition Wildcat (approx. size 9" x 12"). The balance of \$100 (plus tax) will be paid upon receipt of the sculpture. Total cost is \$250 (plus tax).

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

PHONE NO. (day, eve.) _____

*N*umbered sculptures will be sold in the order of purchase. Sorry, no refunds. Please make checks payable to the City of Brea.

*F*or more information, please call 990-7747.



*The
Wildcat*

◆ LIMITED EDITION ◆



990/7747



The Wildcat

• LIMITED EDITION •

This is your chance to be one of only 200 people to own an expertly crafted miniature rendition of *The Wildcat*, an original bronze sculpture by internationally known artist Carlos Terres.

As part of

Brea's 1991 Artist in Residence Program, Carlos has fashioned a beautiful interpretation of *The Wildcat*, Brea Olinda's High School Mascot. The sculpture will be prominently displayed in the High School Quad for generations to enjoy.

A Collector's edition of 200 statues cast in bronze is being made available



to the public. Each sculpture is approximately 9" by 12" and is numbered and signed, increasing its investment potential. The Wildcat can be yours to enjoy, complementing either your home or office. But hurry—*The Wildcat* is a limited edition. No more than 200 will be cast. Order yours today! The price is \$250 plus tax.



BREA'S 1991 ARTIST IN RESIDENCE

Brea's 1991 Artist in Residence program strives to involve the community in the artistic process in a most personal and meaningful way. By placing working artists in accessible locations, people are able to not only watch an artist at work, but also to get to know the person and his unique artistic process.



ABOUT THE ARTIST

Carlos Terres is a native of Brea's Sister City, Lagos de Moreno, Jalisco, Mexico. It was there his mother introduced him to painting and thus began his life-long passion for art. Throughout his formal education Carlos pursued the arts, and in 1984 he received a Fine Arts degree in Painting from

the University of Guadalajara. He has also studied painting, sculpture and wood carving with the greatest Mexican masters. Carlos says his work has been influenced by several prominent Mexican painters including Rivera, Tamayo, Sigüeros, Orozco, Saturnino and Dr. Atl. He has served as a professor of sculpture and painting for eight years at the Government's School of Fine Arts for the State of Jalisco, Mexico.

Carlos has exhibited his drawings, paintings, and sculptures extensively in the Guadalajara area as well as in Spain, Florida, and California. His work has been commissioned for public and private collections throughout Mexico and internationally in Spain, Peru, Japan, Canada, Switzerland and the United States. Brea's Art in Public Places collection currently boasts four works by Carlos Terres.

Carlos has been very active in the Sister City relationship between Brea and Lagos de Moreno. He says he is very appreciative of all of the things Brea's people and organizations have done for the people of Lagos. "I am happy to have the opportunity to give something back to Brea. I look forward to sharing my art with people of all ages. My family and I are overwhelmed with this wonderful opportunity."

Carlos Terres is a special blend of talent, dedication and modesty. His Brea residence will be a rewarding and unique experience for the entire community.



fold 3 here

Thank You

Brea's Cultural Arts Commission

Joe Falco, Chair
Jeanne Lerner, Vice-Chair
Teresa Hampson
Delaina Hofacre
Harold Ivy

Brea's Arts Master Plan Committee

Teresa Hampson, Chair
Roy Moore, Vice-Chair
Bob Beach
Kay Gunterman
Leticia Johnson
Jeanne Lerner
Enida Luton
Robin Repp

Please tape or staple here.

Brea Arts Survey

Brea's Cultural Arts Commission recently appointed a Subcommittee to assist with the preparation of a new Cultural Arts Master Plan for the City of Brea. This Arts Plan will serve as a "blueprint" for the future direction of Brea's art activities and arts education throughout our community. Please assist in this project by expressing your views and opinions regarding the arts in Brea.

Please choose the items which best reflect your views on Brea's art offerings. We encourage any written comments you may wish to add. This is a confidential survey.

A. Do you live in Brea? ☐ Yes ☐ No

B. Do you work in Brea? ☐ Yes ☐ No

1. Please indicate your awareness of the following activities:

Please number as follows (1) aware of (2) have attended (3) have not heard of

<input type="checkbox"/> Concerts in the Park	<input type="checkbox"/> Brea City Orchestra	<input type="checkbox"/> Curtis Theatre
<input type="checkbox"/> Art in Public Places	<input type="checkbox"/> Art Classes	<input type="checkbox"/> Children's Theatre
<input type="checkbox"/> Sculpture Bus Tours	<input type="checkbox"/> City of Brea Gallery	<input type="checkbox"/> Brea Fest

2. What types of arts activities/facilities are most needed in Brea? (Please ☒ all that apply)

<input type="checkbox"/> Historic Programs	<input type="checkbox"/> Cultural Excursions	<input type="checkbox"/> Contemporary Art Exhibits
<input type="checkbox"/> Outdoor Concerts	<input type="checkbox"/> Museums	<input type="checkbox"/> Musical Theatre Presentations
<input type="checkbox"/> Literary Programs	<input type="checkbox"/> Community Theatre	<input type="checkbox"/> Dramatic Theatre
<input type="checkbox"/> School Art Programs	<input type="checkbox"/> Children's Exhibits	<input type="checkbox"/> Comedy Theatre
<input type="checkbox"/> Adult Art Classes	<input type="checkbox"/> Festivals/Fairs	<input type="checkbox"/> Children's Theatre
<input type="checkbox"/> Children's Art Classes	<input type="checkbox"/> Dancing (square,ballet,etc)	<input type="checkbox"/> Musical Concerts
<input type="checkbox"/> Traditional Art Exhibits	<input type="checkbox"/> Children's Art Tours	<input type="checkbox"/> Multi-Cultural Art Programs

3. Please rate Brea's reputation for cultural arts offerings: (among local residents)

☐ Excellent ☐ Good ☐ Fair ☐ Poor ☐ No Opinion

Please rate Brea's reputation for cultural arts offerings: (among neighboring cities and visitors)

☐ Excellent ☐ Good ☐ Fair ☐ Poor ☐ No Opinion

4. How do you hear about Brea's cultural offerings?

<input type="checkbox"/> Brea Line (City Newsletter)	<input type="checkbox"/> Video Brea Line	<input type="checkbox"/> L.A. Times O.C. Section
<input type="checkbox"/> Daily Star Progress	<input type="checkbox"/> L.A. Times Calendar	<input type="checkbox"/> Word of Mouth
<input type="checkbox"/> Brea Communique	<input type="checkbox"/> O.C. Register	<input type="checkbox"/> Fliers
<input type="checkbox"/> (Chamber Newsletter)	<input type="checkbox"/> Theatre Mailers	<input type="checkbox"/> Other _____
<input type="checkbox"/> Water Bill Fliers	<input type="checkbox"/> Gallery Announcements	

5. How important are Brea's art and culture programs? ☐ Very ☐ Moderately ☐ Not at all

6. What one word would you use to describe cultural arts in Brea? _____

7. How do you feel about the amount of visual and performing art activities offered to children in Brea?

☐ Need More ☐ Adequate ☐ Too Much Offered

8. How much of your leisure time is spent in Brea? ☐ Most ☐ Some ☐ None

9. What cultural activities do you visit in other communities that you would like to have available in Brea?

10. What is your age range?

☐ 1-17 ☐ 18-29 ☐ 30-49 ☐ 50-64 ☐ 65+

Additional Comments: _____

-----fold 1 here-----

Optional:

If you'd like to be on the Cultural Arts mailing list, just fill out the information below or contact 990-7735.

Name: _____

Address: _____

City/Zip: _____

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COMMUNITY SERVICES
NUMBER ONE CIVIC CENTER CIRCLE
BREA, CA 92621-9919





▲ Logos de Moreno, Jalisco, Mexico



Bronze *Roughnecks* by Carlos Terres is a favorite piece in Brea's Art in Public Places collection.

Carlos Terres at the
Brea Civic & Cultural Center
One Civic Center Circle
and at Brea Olinda High School
789 Wildcat Way
Brea, CA 92621
Information: (714) 990-7776

CITY OF BREA'S



1991 ARTIST IN RESIDENCE

CARLOS TERRES
Sculptor/painter



▲ BREA'S 1991 ARTIST IN RESIDENCE

Brea's 1991 Artist in Residence program strives to involve the community in the artistic process in a most personal and meaningful way. By placing working artists in accessible locations, people are able to not only watch an artist at work, but also to get to know the person and his unique creative process.

The Artist in Residence program objectives are:

- ▲ Providing an opportunity for students and the community to observe and interact with an accomplished sculptor and painter each step of the way as he creates his art.
- ▲ Creating two sculptures for Brea's Art in Public Places collection, including a bronze "Wildcat" for Brea Olinda High School.
- ▲ Painting a large community mural with the help of volunteers, thus offering a hands-on artistic experience which will result in a lasting tribute to this residency.
- ▲ Offering drawings, paintings and limited edition bronze sculptures, created especially for the people of Brea, for sale to private collectors. The sale of these works will help support the residency, while giving individuals a chance to own a Carlos Terres original.

Enhancing the spirit of brotherhood between the people of Logos de Moreno, Jalisco, Mexico and the people of Brea, California, U.S.A.

During his year-long residency Carlos will work both at Brea Olinda High School and at the Brea Civic & Cultural Center. The community is invited to stop by and watch his work progress. Special opportunities for students to observe his work will also be arranged.

To obtain the artist's current work schedule, for further information about purchasing his works, or for more details about the residency program, please call 714-990-7776.



ABOUT THE ARTIST

Carlos Terres is a native of Brea's Sister City, Logos de Moreno, Jalisco, Mexico. It was there his mother introduced him to painting and thus began his life-long passion for art. Throughout his formal education Carlos pursued the arts, and in 1984 he received a Fine Arts degree in Painting from the University of Guadalajara. He has also studied painting, sculpture and wood carving with the greatest Mexican masters. Carlos says his work has been influenced by several prominent Mexican painters including Rivera, Tamayo, Sigüeros, Orozco, Saturnino and Dr. Atl. He has served as a professor of sculpture and painting for eight years at the Government's School of Fine Arts for the State of Jalisco, Mexico.

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CARLOS TERRES...

...painting at Brea Olinda High School.

...with Early California Family at the corner of Brea Boulevard and Lambert Road.



Carlos has been very active in the Sister City relationship between Brea and Logos de Moreno. He says he is very appreciative of all the things Brea's people and organizations have done for the people of Logos. "I am happy to have the opportunity to give something back to Brea. I look forward to sharing my art with people of all ages. My family and I are overwhelmed with this wonderful opportunity."

Carlos Terres is a special blend of talent, dedication and modesty. His Brea residency will be a rewarding and unique experience for the entire community. ▲



▲ Logos de Moreno, Jalisco, Mexico



Bronze Roughnecks by Carlos Terres is a favorite piece in Brea's Art in Public Places collection.

Carlos Terres at the
Brea Civic & Cultural Center
One Civic Center Circle
and at Brea Olinda High School
789 Wildcat Way
Brea, CA 92621
Information: (714) 990-7776

CITY OF BREA'S



1991 ARTIST IN RESIDENCE

CARLOS TERRES
Sculptor/painter





Northern Lights

Inland North Orange County Arts, Entertainment & Lifestyles



THE PIED PIPER OF NORTH COUNTY

THEATER PREVIEW

That's Janice Kraus, who attracts hundreds of kids to perform in Stagetight Productions' Curtis Theatre shows

By Jeanne Lerner
Northern Lights

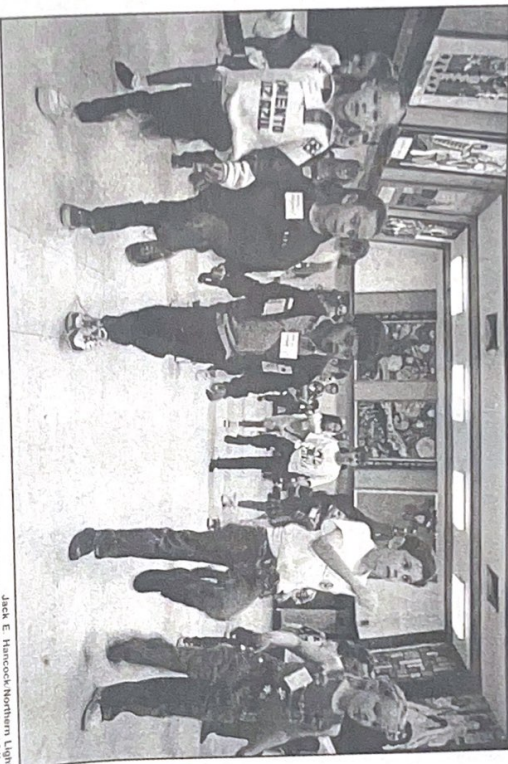
Like the Pied Piper of olden times, Janice Kraus attracts children of Brea and surrounding areas to join her in theatrical adventures twice a year. As president of Stagetight Family Productions, she has contracted with the City of Brea to produce the shows since opening "Oliver" in 1991. Besides Brea, Stagetight has brought the family theater concept to Riverside, Newport Beach, Northern California and Arizona. But it is at Curtis Theatre in Brea that this group has found continuous success.

Each show — using 100 to 200 children — is an ambitious project for Kraus. Only the director, musical director and choreographer get paid, including supervision of children, is done by volunteer parents. Still, a budget of as much as \$30,000 is required to mount a show.

Stagetight, a nonprofit educational group, is led by a board of directors with Kraus serving as founder and president and including four other directors.

Registration for shows is handled through the City of Brea. A maximum of 200 cast members are accepted. If cast size exceeds 150, the show is double-cast with half of the performers in each cast. If demand exceeds 200 participants, Brea residents receive priority.

Leading roles are auditioned from the registered group of children. Parents are encour-



Maghan McKeehan (second from left, foreground), Andy Cristiani and Zachary Hazard do the steps for Alice in Wonderland' dance routine in rehearsal at Brea's Curtis Theatre.

aged to take the adult roles, where age is a decisive factor. Stagetight avoids having strangers in shows to protect children.

Stagetight works with Placentia Unified School District to bring theater into schools. Since 1993, Stagetight has produced shows at Travis Ranch, Tuftree Middle School and recently added Glen Knoll Elementary. At each school, the PTA sponsors shows and turns a profit from ticket sales.

"Alice in Wonderland," the next show at Curtis Theatre, had auditions June 4-6 with performances set July 29-Aug. 15. Tickets are \$9.50 for adults and \$7.50 for ages 12 and under. "We offer kids a professional

as an opportunity to have fun," said Kraus. "The next show will definitely be double-cast."

Although three former Stagetight child performers have been admitted to the prestigious Fish Music Program at New York University, Kraus said the main thing about her program is, "Children leave our shows feeling better about themselves. This carries over into schoolwork. That's more important than who went on to become a professional performer."

Kraus said she understands concerns of parents of child performers. In fact, that's how Stagetight was born. Fourteen

came active in a Long Beach-based theater group similar to Stagetight. Kraus worked closely as a volunteer parent and eventually became administrative manager for six years.

Then, she went on her own and founded Stagetight. One parent per child is asked to participate in Stagetight.

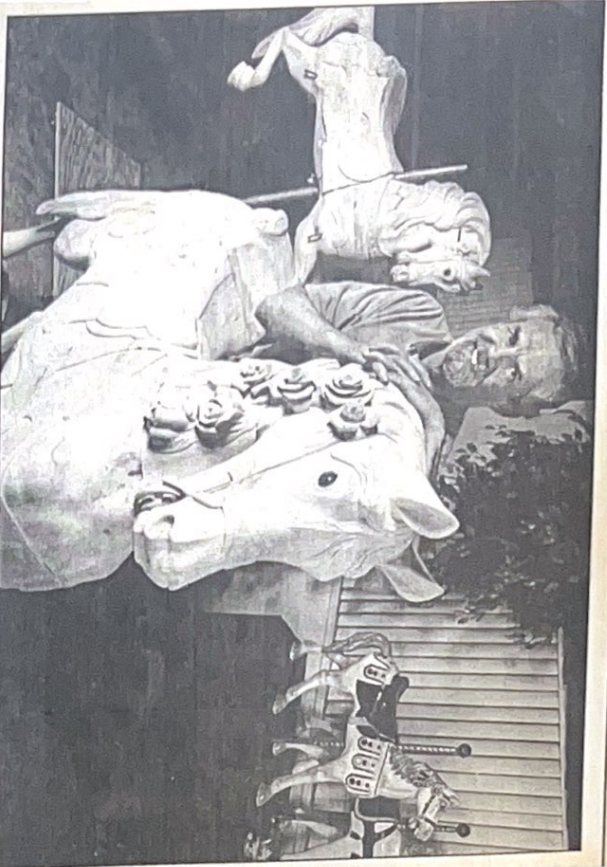
Parents are members of the parent committee, and 10 parents get involved in backstage supervision at all times with six to eight more supervising scenery. Other parents design costumes and plan opening-night celebrations and cast parties. Children are transported to opening-night celebrations in a

limousine from the parking lot across the street from the theater. They walk up the steps on a red carpet and beneath triumphal arches and a photographer snaps their pictures. There is food for everyone and a silent auction to benefit the group.

While some north county theater groups have been taking Stagetight inspiration for the past three years, Kraus said, "We've contributed to talented casts, beautiful scenery, shows appealing to all ages and the large number of children in shows."

Stagetight uses a scenery storage area near Lambert and Berry in Brea and the group is renting the shop next door for retail costume rental, a natural outgrowth of the large number of costumes in the group's inventory. The shop, scheduled to open by Halloween, will also sell stage makeup. Rental costs are expected to be lower than at other costume shops in the area. Volunteers, who will run the shop, are scouting out thrift shops for additional costumes.

What: Stagetight Productions youth theater production of Alice in Wonderland
When: 7:30 p.m. Thurs. Sat., 2 p.m. Sat.-Sun., July 29-Aug. 15
Where: Brea Curtis Theatre, 1 Civic Center Circle, Brea
Tickets: \$9.50, adults; \$7.50, ages 12 and under; tickets available by calling box office, 11 a.m.-2 p.m., Tues.-Sat.
Reservations: recommended
Info: (714) 990-7722



Glenn Gray hand-carves carousel horses from bass wood. Here he shows off a Dentzel replica (foreground) that he hand-made and presented to his wife.

CAROUSEL OF CREATIVITY

It's to be found in the work of Glenn Gray, who carves carousel horses at his Brea business

By Labonna Nicholson
Brea Progress

For some people, artistic beauty is found by sliding paint onto a canvas. For others, it is in the molding of raw clay into a pool.

For local artist Glenn Gray, it is in lovingly taking a piece of wood and coaxing a graceful animal from its confines.

Gray works an unusual medium. He carves carousel horses, having chosen them because of a lifelong love for them.

His Brea business, Gray Horse Carving, is dedicated to

STAY ON THE CAROUSEL:

Glenn Gray at work.

the mastery of carving the custom-made horses and other animals found on the carousel ring.

He took courses with two master carvers, Ed Roth and W. P. Wilcox. Roth runs his own business out of Long Beach, while some of Wilcox's work can be seen at Knott's Berry Farm.

Each of Gray's designs is a labor of love.

He begins by going over a book of photographs with his customers to determine what they are seeking.

"The animals are not carved in a set pattern," Gray said. "Carousel horses traditionally do not look like normal horses, but are instead impressionistic in their features."

They can have what Gray terms a sweet face, with the

something more elaborate, like the armored horse or a large roaring lion, can cost upwards of \$10,000.

horse smiling and its eyes lit up in joy.

Or, they can represent the fierce armored horses of battle with flailed nostrils and wild manes.

And, the horses are not inexpensive.

A child's horse standing approximately 30 inches tall starts at around \$900. An outside standard horse like many may remember riding as children can have a beginning cost of \$4,500. Something more elaborate, like the armored horse or a large roaring lion, can cost up-

Please see CAROUSELS

CAROUSEL

FROM 1

wards of \$10,000.

Gray does not carve toy-size or miniature horses, though he notes that there are some carvers who will.

The cost of each horse can also go up depending on how elaborate detail customers want and the types of paint they are seeking.

Poles for "juniper" horses go at additional cost for those who are looking for pieces that appear to have just jumped off the rides themselves.

Gray gets a great deal of joy from his craft.

"Carving with wood is an instant response. You see it take shape before your eyes," he said, the pride of his talent evident in his voice.

The horses are not meant for someone desiring a last-minute gift. A small horse can take 1½ months to carve, the standard is four months and a highly detailed Crusader horse can take

up to a year.

Currently, Gray is working with Roth on several projects as well as carving just to carve.

His favorite project remains the one his wife kept, detailed with large roses and a flowing mane.

"She decided she liked it enough to keep it," he said with a fond chuckle.

Gray's business takes up all his free time.

He enjoys what he does and loves watching what he creates. Interested buyers of pieces are encouraged to call him at (714) 993-1265 or e-mail him at WDHorse@aol.com.

A man with patient hands and an even more patient imagination, Glenn Gray is an artist with a gift.

He can look at a block of wood and detail its possibilities. Whether it be the Stargazer horse with its head raised upwards or the bottle brush-maned zebra, in Gray's hands these pieces are with a craftsman who can bring a carousel of vision into reality.



Glenn Gray's work is shown in progress in photo at left; Gray's hand-carved Dentzel replica carousel horse is shown above.



Glenn Gray hand-carves carousel horses from local wood. Here he shows off a Dettmer replica (foreground) that he hand made and presented to his wife.

CAROUSEL OF CREATIVITY

It's to be found in the work of Glenn Gray, who carves carousel horses at his Brea business

By Barbara Nicholson
Brea Progress

For some people, artistic creativity is noted by adding paint to a canvas. For

■ STAY ON THE CAROUSEL

Glenn Gray at work.

the mastery of carving the carousel horse and other animals found on the carousel.

He took course with two master carvers, Ed Roth and W. F. Wilson. Roth runs his own business out of Long Beach, while Wilson's work can be seen at Knott's Berry Farm.

Each of Gray's designs is a

Something more elaborate, like the armored horse or a large

roaring lion, can cost upwards of \$10,000.

Or, they can represent the fierce armored horses of battle with fluted nostrils and wild manes.

CAROUSEL

FROM 1

wards of \$10,000.

Gray does not carve toy-size or miniature horses, though he notes that there are some carvers who will.

The cost of each horse can also go up depending on how elaborate detail customers want and the types of paint they are seeking.

Poles for "jumper" horses go at additional cost for those who are looking for pieces that appear to have just jumped off the rides themselves.

Gray gets a great deal of joy from his craft.

"Carving with wood is an instant response. You see it take shape before your eyes," he said, the pride of his talent evident in his voice.

The horses are not meant for someone desiring a last-minute gift. A small horse can take 1½ months to carve; the standard is four months and a highly detailed Crusader horse can take

up to a year.

Currently, Gray is working with Roth on several projects as well as carving just to carve.

His favorite project remains the one his wife kept, detailed with large roses and a flowing mane.

"She decided she liked it enough to keep it," he said with a fond chuckle.

Gray's business takes up all his free time.

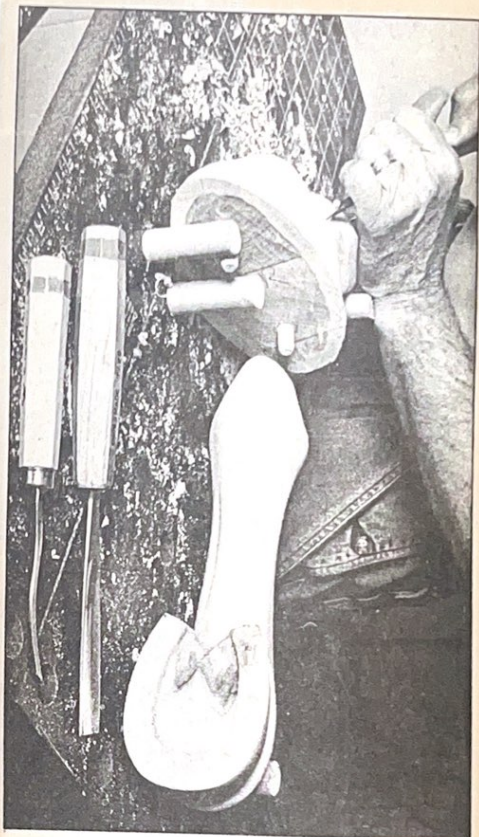
He enjoys what he does and loves watching what he creates.

Interested buyers of pieces are encouraged to call him at (714) 993-1265 or e-mail him at WDNHorse@aol.com.

A man with patient imagination, Glenn Gray is an artist with a gift.

He can look at a block of wood and detail its possibilities. Whether it be the Starazer horse with its head raised upwards or the bottle-brushed zebra, in Gray's hands these pieces are with a craftsman who can bring a carousel of vision into reality.

May 6, 1999



Jack E. Harbeck, Brea Progress
Glenn Gray's work is shown in progress in photo at left. Gray's hand-
carved Dentzel replica carousel horse is shown above.

Artist left an indelible impression

Memorial exhibit in Brea honors Don Hendricks

By Barbara O'Dair
The Register

When Don Hendricks completed his three-year-plus stint as Brea's artist-in-residence in 1984, the Brea City Council commended him for how he "touched our community with a truly magical art experience."

So when Hendricks' widow of a few months inquired last spring about the possibility of pulling her husband's drawings and paintings into a memorial exhibition, her query gave the City Council a chance to put its good words to work.

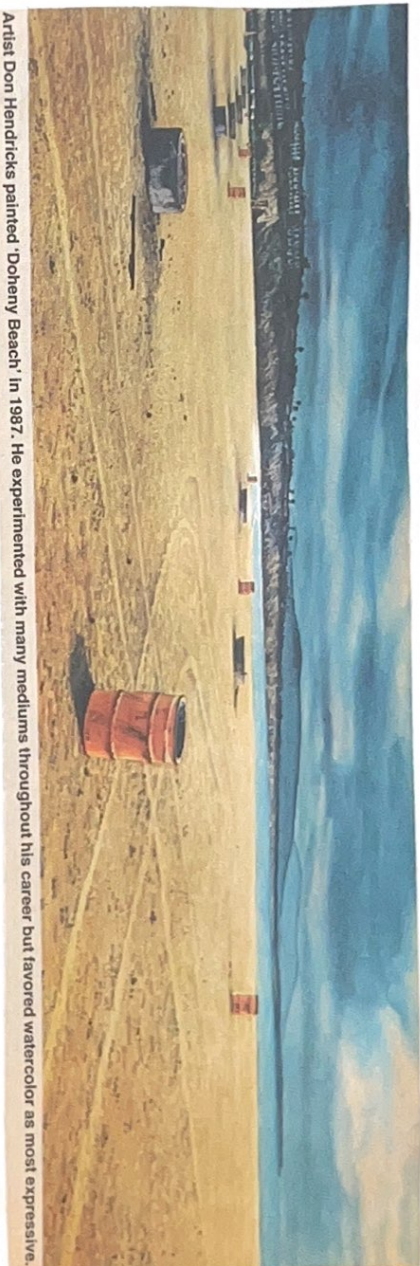
The council members jumped

at the chance. The artist's widow, Terry Hendricks, was pleased.

"I feel it's significant that the exhibit be in Brea as his residency meant a lot to him and he meant a lot to the people of Brea," she said.

Local painter Don Hendricks died Feb. 8 at age 41, after he was hit by a car while riding his bicycle to teach an early morning class at Fullerton College — a 10-minute ride that he took every day to the school, where he'd been teaching since 1974.

Shortly thereafter, Terry Hendricks and Kathie Conroy, administrative assistant for Brea, where Hendricks had been artist-in-residence from 1981 to 1984, put their heads together over Hendricks' work. As a result, this born-and-bred Orange County artist, whose subject matter and life interests rarely strayed from his home turf, is being celebrated in a memorial exhibition mounted at the Brea Civic and Cultural Center Gallery, beginning Sept. 1 and running through the month.



Artist Don Hendricks painted 'Doheny Beach' in 1987. He experimented with many mediums throughout his career but favored watercolor as most expressive.

"Don had a place in the art world, and it was important to him," Terry Hendricks said, "and now it's nice to see his work recognized, and an overview of it assembled all in the same place."

The 82 pieces in the show reflect the span of Hendricks' career, from the earliest pencil drawings through his numerous treatments of the icons of popular culture in pencil, oil and watercolor, to fleshily realistic portraiture, to his last studies of nature, which include hints of interest in natural decay and death in the bird skeletons and weathered skulls he painted.

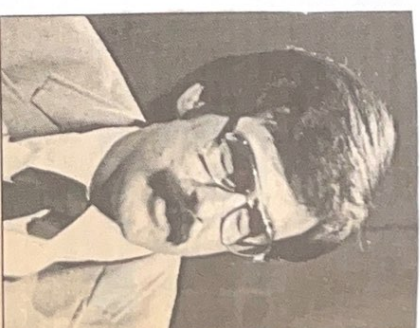
His was "a romantic vision of the land coupled with an almost cynical palette — abrupt colors. There was a sense of despair over what was happening to nature," Norman Lloyd, curator at the Muckenthaler Cul-

tural Center in Fullerton, which exhibited a retrospective of Hendricks' work in 1985-86, said, following Hendricks' death.

An abundance of Orange County content informs almost all of Hendricks' work. Fullerton's Union Train yards, Buena Park's old alligator farm, the Spanish-style stone architecture of Brea... rendered in the precise photorealistic style for which he came to be best-known.

Hendricks characterized himself by saying: "When I paint, I can only be sincere about my own experience, and my expertise is one of the good life in Orange County. 'I like the Spanish tile, the orange trees, the rural aspect of the beaches and mountains and the beautiful sense of light we have here.'"

As a young man, Hendricks perfected graphic pencil drawings while completing



This photo helps demonstrate the artist's loyalty to realism.



This 1982 self-portrait shows Don Hendricks through the medium of the artist's brush.

“I feel it's significant that the exhibit be in Brea as his residency meant a lot to him and he meant a lot to the people of Brea. . . . Don had a place in the art world, and it was important to him, and now it's nice to see his work recognized, and an overview of it assembled all in the same place.”

Terry Hendricks
artist's widow

many religious allegories.” In “Martyred Mouse,” Mickey lies flat on an artist's desk, an X-ACTO knife's blade driven into the surface as Donald Duck strides away.

Hendricks' “intimate landscapes” (close-ups of rocks, streams and plants) and the last set of landscapes rendered from a further perspective, often displayed a stamp of civilization — a signpost, a freeway off-ramp.

Michael McManus, who was Laguna Art Museum's curator when the museum showed Hendricks' work last year, said at the time of Hendricks' death that “he was an early central figure in the development of West Coast photorealism.”

He was embraced as the quintessential Orange County artist, whose “influence on young artists and the OC arts community,” Professor Robert Miller, his friend and colleague at Fullerton College, said, “will be felt more strongly in 10 years than it is right now.”

But Hendricks was also revered as a friend and mentor by many. Miller and Hendricks met when Miller began teaching at the college a little over 10 years ago. They were close in age, and attended museums and galleries together, took a 40-student group for a week's worth of art-viewing in New York and once team-taught a class.

“Don's interests were more traditional than mine, and mine were more expressive,” Miller recalled. “We enjoyed debating our differences. In the end, we were really very similar.”

“Over the years we would go out and, independently, buy the same shirt, or the same shoes. It was really funny. Don once said maybe we were the same person, two variations . . .”

As a high school student, Norman Lloyd had studied watercolor with Hendricks. “Don was an amazing man,” Lloyd said. “He was the kind of guy who would take everybody under his wing. He was not just a mentor. He was my father figure.”

Before Hendricks offered his watercolor and basic-design classes at Fullerton College, he taught at California State University Fullerton, Rancho Santiago College and Parkview Elementary School in Huntington Beach.

During his time as artist-in-residence at the city of Brea from October 1981 to June 1984, he taught watercolor classes and gave the city its first official poster.

Conrey said, “When Terry approached us, I couldn't believe we hadn't thought of (a memorial exhibition) ourselves. She said she'd like to be closely involved with the show. The Cultural Arts Commission was delighted by the idea, and we juggled the calendar a little to get it in this year.”

Many of Hendricks' pieces in the Brea Center show were borrowed from private collections from individuals close to Hendricks and his wife and four children, including other artists, his dentist, his doctor and his mother's doctor, with whom, in most instances, he traded art for other art or services.



Christopher Wagner Brea Progress

Lorena Kolb looks for the winning ticket-holder at Scout Center art auction held Saturday night.

SCOUTING OUT AN AUCTION

Sales of artworks benefit renovation of Old City Hall for a center for Scouts

By Ladoona Nicholson
Brea Progress

A gentle sipping of wine began as Brea Lions and LaHabra/Brea Soroptimists held an art auction last Saturday to benefit renovation of Old City Hall for the Brea Lions Club Scout Center.

The project has witnessed its ups and downs, but with sustained community interest it should be completed in the foreseeable future.

Brea Lion Lyle Sutton has been involved with the project since renovation efforts

began two years ago — and some have gone so far as to call it "Lyle's baby." His interest in Scouting and Brea Lions Club brought the project into full focus for him 10 years ago when the Lions began seeking a Boy Scout site.

Following much hard work, Old City Hall was tapped to become the new Scout Center.

One interesting fact is that this will be the first site in the U. S. to serve as a meeting house for both Girl and Boy Scouts. The project has involved retrofitting the interior to make it earthquake-safe, including installing new steel-reinforcing walls and work with architects and historians to restore the building's front to a 1928-era look.

The building is on the National Historic Register and in order to stay there, its

exterior must continue to resemble its original look as closely as possible.

Last week's auction not only provided an opportunity for renovation funds to be raised, it also brought together two of the city's most formidable service clubs. The Brea Lions hold the banner as the city's oldest service club, having been established in the early 1920's, while the Soroptimists are a female power-house with nearly legendary fund-raising force. Together, they put on the auction aptly titled "Hang It Up."

Hang Ups Gallery in Orange provided more than 150 pieces of art for the auction, while Brea Bistro donated meat that was turned into lovely platters of finger food by Soroptimists.

Please see AUCTION/4



Christopher Wagner Brea Progress

Auctioneer Cheryll Marker looks for a bidder on artwork at auction for Brea Scout Center last Saturday.

AUCTION

FROM 1

Brea Bistro furnished lemonade, ice tea and utensils and Soroptimist representative Lorena Kolb said entertainment came from Liner Notes courtesy of Olympic Packaging.

"Each person who came in said they thought the renovators should keep the brick exposed," she said, referring to the original brick walls visible in the interior of the main room.

Kolb was pleased with the night's proceeds: Final tabulations were being completed at press time, but she estimated the take at \$6,500. Sutton said the Scout Center project must raise about \$150,000 before it can be completed.

Sipping wine, nibbling on treats, viewing art while immersed in good conversation. A lovely night for a wonderful cause and, once again, Breans step up to help on a project that, when complete, will be enjoyed for many years to come.

BREA PROGRESS

A weekly newspaper with personality

PUBLISHED BY THE ORANGE COUNTY REGISTER ON THURSDAY AUGUST 6, 1998

STEELING THE SCENE

In just minutes, Chase Merritt creates his hand-bent steel art featured in more than 35 countries

By Vanessa Jedin
Brea Progress

At first glance, the walls look like they're covered with a variety of black and brown paintings ranging from portrayals of coffee cups and wine bottles to outlines of states including Nevada and Texas.

As you get closer, a 3-D steel horse set in a steel-roded background makes you realize that these are not paintings at all.

Walking around to touch each one, you feel smooth steel that is the artistry of Chase Merritt.

Merritt's new store on Imperial Highway, "The Badlands Steel Co.," features his unusual steel artwork that, on average, takes him a half-hour to create.

"Each piece is hand-bent, cut and welded. I don't know of anyone else who takes it to the extent that I take it," Merritt explained. "Larger pieces take up to two hours and smaller pieces take from five to 10 minutes."

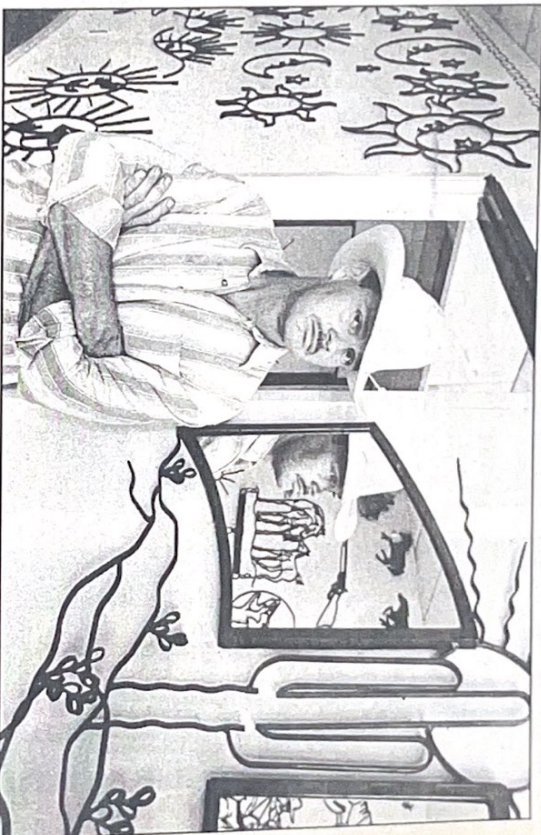
For Merritt, producing his pieces wasn't always so easy.

Starting out five years ago from his garage, he would start putting steel pieces together, all hand-bent.

At the time, it would take two days to make the vanity mirror that marks the entrance to his store. Today, his artwork has been featured in more than 35 countries.

"It's a very difficult process to learn," Merritt said. "It's taken me five years to perfect."

His works include anything imaginable. Personalized police



Artist Chase Merritt reveals his flair for steel in design and furniture at his Brea business.

badges, cacti, suns, three-foot outlines of couples dressed in '50's attire, and animals are just a few items that decorate his walls.

"I can think of it, I'll try it," Merritt said. "Everything is done free-hand. I look at a picture or take something from (memory)."

Before Merritt fell into creating steel artwork, he was a freelance designer. Some of his early designs included free-weight equipment — and the first video jukebox.

After years of selling his steel artwork, wholesale, Merritt finally saw his resolute efforts rewarded when his first retail store opened this week on East Imperial Highway.

Customers can purchase his creations that hang on the

His works include anything imaginable. Personalized police

badges, cacti, suns, three-foot outlines of couples dressed in '50's attire, and animals ...

walls, or request custom-made items. Smaller pieces — such as suns and cowboy hats — range from \$15 to \$30, while mid-size pieces such as wine bottles set with grapes range from \$70 to \$150 each.

Merritt's work also includes furniture pieces such as end tables, coffee tables, and dining-room and full-bedroom sets.

Jack E. Hancock/Brea Progress

Black, brown and rust-brown tones are the finishing colors to his pieces. "I'm the only (artist) who uses the rust finish," Merritt uses the rust finish.

Merritt uses a chemical mix that took me a long time to perfect."

All of his work is done on site, out of a shop attached to the back of his store.

Customers may request that pieces be painted or opt to do it themselves, which is more common, Merritt said.

The Badlands Steel Co. is located at 2804 E. Imperial Highway. Business hours are 10 a.m. to 7 p.m. Tuesday through Friday, and 11 a.m. to 6 p.m. Saturday and Sunday.

For further information, call (714) 996-1823.

Aug. 6, 1998

the Brea Line

Carrey Nelson, Mayor
Clarice Blamer, Mayor Pro Tem
Sam Cooper, Councilman
Norma Arias-Hicks, Councilwoman
John Sutton, Councilman

SEPTEMBER 1984 ISSUE

TO:

POSTAL CUSTOMER
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An "Open Line of Communication" to

Brea Says Good-bye To Artist In Residence Don Hendricks



A farewell reception for Brea's Artist in Residence, Don Hendricks, will be held in the Brea Gallery on Thursday evening, September 13 at 7:00 p.m. Don has just completed a most successful three year residency for our City which was co-sponsored by the California Arts Council. His residency included demonstrations at all Brea schools, workshops for adults and children, lectures, demonstrations for adult groups, open studio time and a videotaped watercolor course seen on Century Cable TV. Don's artistic skills, contagious enthusiasm and talent for communicating with all ages, have made a significant impact on the cultural vitality of this community.

The City is pleased to invite the public to join us in sharing our esteem for Don Hendricks, and our appreciation for his contribution to Brea.

As a special added treat, there will be an unveiling of Don Hendricks' poster commemorating his Brea residency. The image on the poster is a "Breascap," and painted with Don's command of light, shadows, lush colors and striking designs. The posters are for sale beginning September 13, and Don will be available to sign them at the reception.

For further details on this farewell reception or the poster, please call 990-7731.

If you've ever been able to stand the difficult information, many will need help in. In response, begun a Volun- ing for people English," stat- tion, "To date Spanish, Free India)." Through the finds a person is in need of assistance. The link, commun- Translators ing questions. More volun- language, ar- speak a lang- reached by p- tions Division

Brea Festival Of The Arts Saturday, September 22

Almost a year ago the Cultural Arts Commission, with the leadership of P.J. Mansur, began dreaming of a multi-media celebration of the arts and artists in Brea. That dream has been carefully nurtured and developed and will become a reality this month. The BREA FESTIVAL OF THE ARTS will showcase a vast array of accomplished local talent including musicians, singers, dancers, dramatic actors, poets, classic films and visual artists.

The Festival, which is free to the public, will take place at the Brea Civic Cultural Center on Saturday, September 22, from 3:00 p.m. to 7:00 p.m. This event will celebrate the vitality of the arts in the Brea community, while providing an opportunity for friends and neighbors to share a special afternoon. The impressive list of Brea talent schedule to perform include:

Instrumental: Debra Stewart, Pianist; Heather Lucas, Pianist
Singers: St. Angela Catholic Choir; Loretta Pearce, Soprano; Ed Harrington, Tenor; Cheryl Lowry, Soprano; Stephanie Block, Soprano
Poets: Kap Ju Whang, Thomas John Willis, Margie Aquinne, Rochelle Blummel
Visual Artists: Dorothy Mahan, Marie Smith, Marge Schwinn, Gay Gunterman, P.J. Mansur, Karen Wilson, Helen Wilson, Harold Leff

Dancers: Ann Litvin's Folkdancers; Squaredancers Jo Anne and Arden Thoreum; Ballroom Dancers, Dr. and Mrs. Sandy Medina; Dede Patrick, Madrigal's Dance Spot Students: Tim Engwall, Andrea Crim, Tabettha Edge, Melita Edge, Crista Buonaro, Krista Dietz, Desiree Hitchcock, Mary House, Robyn Hart, Shannon Thrall, Kara Clizbe, Shanna Curry, Robyn Gray, Tamara Swindle, Jennifer Schoen, Jennifer Del Caspio, Stacy Scott, Kristin Troller, Tristen Ulciney, Creshia Hackney, Jennifer La Rue

Gymnasts: Tamara Swindle and Heidi Padgett from Eric Will's Gymnastics

Dramatic Arts: Brea Junior High School students performing **The Fallen Saved**

A special series of classic comedy films will be shown including the timeless antics of Laurel and Hardy, the Keystone Kops, the Marx Brothers, Abbott and Costello, the Little Rascals, Charlie Chaplin and W.C. Fields.

The Brea Festival of the Arts promise to delight and entertain the entire family, so be sure to mark Saturday, September 22 on your calendar now. For further information, please call 990-7731.

Officer Guy and her daughter Translator speak Telugu

The BREA HEARING

Brea Festival of Arts fulfills dreams of cultural event organizer P.J. Mansur

By Paula Lynn Parks
Staff Writer

BREA — When P.J. Mansur, chair of the Cultural Arts Commission, went to "A Night in Fullerton," she wondered why "we can't do something like that in Brea, but limit (the activity) to the civic center."

At the time, four to five years ago, her husband Wade was on the commission and the group didn't respond to the suggestion.

So when the former teacher was appointed to the board two years ago, she spearheaded her dream for a multimedia, free community art festival.

Sitting in the gallery office draped in a smock and painting signs for Saturday's event, Brea Festival of Arts, she said, "It's coming along just like I visualized it."

The festival is a continuous offering of music, literature, dance, art, poetry and classic films on the third and fourth levels of the civic center from 3 to 7 p.m.

The 18-year Brea resident said the response from local artists has been enthusiastic.

Twelve authors will read from their works, seven groups will perform a variety of dances from folk to break dancing, 20 musi-

cians will entertain, 19 artists will display and sell their paintings and films will be shown including Laurel and Hardy to the Keystone Kops.

In addition, the Friends of the Library will hold a book sale from 10 a.m. to 4 p.m. Refreshments will be sold by the Brea Theatre League and baked goods will be sold by the Brea Art Association.

Emily Keller, director of the Cultural Arts Division, said that the event has given artists without a forum, like authors and poets, an opportunity to share their talent.

"I was surprised at the number of talented people in the city," she added, with a laugh.

Her administrative assistant Kathie Conrey said the artists range from junior high school students to adults.

There is even ethnic diversity.

One poet, Kap Ju Wang from Korea, speaks with so heavy an accent that his poetry will be read by fellow poet Rochelle Blumel.

Published authors include husband and wife George Leonard, "The Ice Cathedral," and Carol Dooley, "One Last Kiss." The couple will also answer questions on publishing.

Heading off the list of musical performers is Betsy Lee Bailey, a graduate of Brigham Young University. The mother of three has performed in "Bye Bye Birdie," "The Sound of Music," and "My Fair Lady" at the Musical

Theatre. She will sing "My Heart is Like a Singing Bird," "Reverie," "The Vain Sult," and "Il Bacio."

Dancers include those from Dance Etc., Ichabod's, The Dance Spot, the Brea International Dancers.

Artwork for sale and on display includes that of organizer P.J. Mansur, who considers herself a Renaissance Woman. In addition to oil painting, she has completed three as-yet-unpublished novels and performs with the local theatre league.



Dancers from Dance Etc. will clog at the Brea Festival of Arts on Saturday.

DEC.
21
1990

Greetings from Brea

By Barbara A. Williams
DSP Correspondent

BREA — Delicate papers, satin ribbons and silk fringe capture the elegance of bygone years in the antique Christmas card collection now on display at the Brea Civic & Cultural Center.

The collection, housed in the Brea Historical Society exhibit case at the entrance to the Brea Branch of the Orange County Library, reaches back to 1890 with a cupid and roses holiday greeting inscribed, "With love from your little friend, Edith Hastings." Calendar cards from the 1930s and an ink-blotter advising "Vance Roofing Co. covers the county" recall the greeting-card trends that predated more recent card styles, such as the embossed silhouettes from the 1950s.

In the midst of the red and green messages are the red, white and blue greetings of the 1940s, when Santa Claus stepped aside for the American flag and Statue of Liberty during World War II. For Catherine Seiler, the Brea Historical Society vice president who organized the exhibit, the wartime messages are reminders of the saddest and happiest Christmas of her life.

It was December 1944 when the young bride of Sgt. Richard Seiler heard on the radio that the Battle of the Bulge was in full swing and that her husband's "observer" unit was in the midst of the action.

"It was the saddest Christmas of my life. It was two weeks before I found out if he was alive or

not," she recalled.

Although a fellow sergeant had been shot, Seiler's husband had survived, making Christmas 1944, belatedly, the happiest Christmas of her life as well, she said.

For Seiler, Christmas memories from other years are also family-oriented, beginning with her childhood days as Catherine Moore, who moved from Washington state to Brea in 1925.

Seiler recalled a Washington Christmas when she was about 6 years old, and her mother had told her to lie down on a couch to wait for Santa Claus.

"I heard all this jingling, all this noise, then Santa Claus rushed in and left gifts under the tree," Seiler remembered. "I was so excited I never noticed that Santa didn't have a red suit on. Later I realized that it was my father in a black jacket. But I was happy anyway."

Seiler also has many cherished memories from her days as mother to the four-part Seiler brood, who were growing up on Flower Street in a 1920 two-story home that she and her husband had moved to Brea from Pico Rivera.

She laughingly recalled how her youngest, Michael, at age 9 "loved to pass out presents to the family" wearing a Santa hat and furry beard and stuffing a pillow up his shirt to create the desired profile.

The Seiler children have moved away from home now. "Santa" Michael lives near Oakland and Martha Seiler Radjinski is in Missouri, but son David still

lives in Brea and daughter Mary Seiler Schultz lives nearby in Fullerton.

Catherine's husband died in 1987, but she still lives in their Flower Street home, tending the rental properties he established and staying active in community affairs. Besides her work with the Historical Society, Seiler is co-chairwoman of the Brea Senior Center Participant Council and is an active member of the Brea United Methodist Church.

While being in charge of the Historical Society displays at the library can be a time-consuming task — Seiler selects a theme, then gathers the display items from fellow society members and friends — she believes that history is worth the effort.

"When we came to Brea, it was all barley fields, beans and sheep. The land was bare. Trees were only in town, not even on the hills like the peppers and oaks are now," Seiler said.

"But look at Brea now, and look at what it will be. (Yet) we are the same people, facing the same types of problems...cooking, living, coping. People are still people, even though our surroundings change."

"History is people, not just dates," Seiler asserted. "When I was in school, I wasn't interested in history. I think it takes a bit of age to become aware of how interesting it is to compare this life now to what it was before."

"Some day the young people, too, will want to know what it was like, who started it and who these people were."



ANTIQUE TREASURE — Catherine Seiler, who assembled a Christmas card display for the entrance to the Brea Library, holds an antique pop-up rendition, "Christmas Time in Action." The greeting is interspersed

FREE

A North County Guide to

Contemporary Living

brea

M A G A Z I N E

AUGUST 1989

A Day at the DMV

Spend a day with us at Fullerton's Department of Motor Vehicles

Brea Art Tour Part II

The 2nd Part in a series on Brea's Art in Public Places Program

Movies and Music

The Latest from Rob Reiner and the B-52's

Nancy Tye / p.s.

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BREA ART TOUR
The second in a three part series of Brea's "Art In Public Places" program.

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ONE LAST THING 23



ABOUT THE COVER
"Rainbow Cactus" by Nancy Phelps is one of many watercolors on display at the Art-a-Fair in Laguna Beach. Nancy's paintings and limited editions will be shown at selected galleries through the end of August.

Publisher: Sandy Crowder **Editor:** Erik Wedin
Art Director: Brad Crowder **Design Director:** Jim Hudak
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Contributing Photographers: Erik Wedin & Jim Hudak

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From the Staff

Just when we thought we were done with the last magazine, here we are again.

Because this little venture into the American free press hasn't quite made us all into young Hearst's financially speaking, we're forced to get creative when looking for staff meeting locations.

When you have to juggle three busy college student schedules, it's tough to find a suitable time to meet during the daylight hours. We are forced to meet after the clock strikes twelve when every other high-paid, respectable magazine editor is tucked away snuggled in his bed.

We tried Carl's Jr., but they closed the door on us at midnight. And until we become rich and famous, with a glass office building with a football field-sized board room, it's our never-ending quest to search out and locate an alternative meeting locale.

Which brings us to the point of this article - we need a new 24-hour restaurant around here.

We were just as devastated as anyone else when Hershel's sold out to Spoon's, forcing us into Denny's - and it's not that we don't like Denny's - well actually we don't like Denny's. Their late night selection isn't too hot and their employees are a little on the grouchy side.

So if there are any young, fledgling capitalists out there thinking about opening a 24-hour joint, DO IT. Our board of directors will be there.

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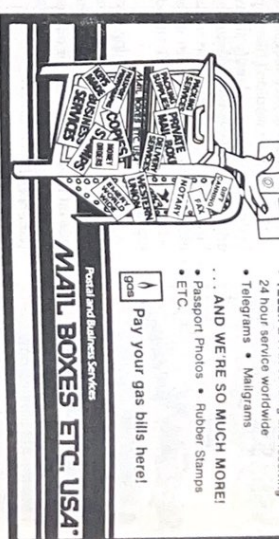
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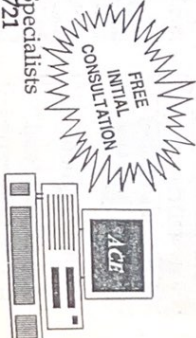
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Letters
BREA MAGAZINE
417 Associated Road Suite A-303
Brea, CA 92621



Dear Sandy,
I just got thru reading your new Brea Magazine. I get the impression that you guys are from the Laguna Hills area, and are probably entrepreneurial types, starting these city rags in a number of places. Good idea. By going rag, you can do it cheap and put it in all the stores around free. Advertisers can get lots of exposure because you'll be in many OC cities. I got this impression, because all of the restaurants under TASTES are in South County.
None in North OC. Since Brea is new for you, you just used existing copy and ads to fill around the local into you gathered. Mail Boxes were one of the few locals because you're renting a box from them because you needed a Brea address for some credibility. You're not going to make it. Sorry.

Dear Sorry,
First, we would like to thank you for the encouraging words and, of course, for reading Brea Magazine.

Normally we wouldn't like to publish and answer a letter from someone without the guts to identify themselves, but this is too hard to pass up. It gives us an excellent opportunity to explain where we are coming from. You'll be glad to know that virtually every member of our staff has been living in the city of Brea for at least 8 years, with three Brea Olinda High School grads and two still attending. We are hardly the "entrepreneurial types" as you suggest.

Anyone knowing anything about the publishing business would realize that a home-grown magazine doesn't just happen overnight. However, our sister publication in the Saddleback Valley area was gracious enough to pass on their experiences for our use.

By the way, sending a typewritten anonymous 3x5 postcard certainly is safe, isn't it?
Keep in touch!

Dear Mr. Weidin,

I picked up a copy of Brea Magazine recently and found the information on events and commentary interesting. The contents on Wednesday and the Thursday Summer Excursions are added pluses for the community. Finding a printer, a postal box, or a company to do graphics, in Brea, was also good information. I am distressed, however, that not one of the 19

restaurants listed in the July 1989 edition of Brea Magazine was in Brea.

Brea has a very diverse and outstanding reputable group of restaurants within its boundaries. Of the 19 restaurants featured only 5 had advertised with Brea Magazine. I believe a lot less time and effort would have been needed to scout facilities locally, rather than to go to the southern end of

Orange County to find restaurants to feature.
The cover says "Brea, a north county guide to contemporary living, Dining, Entertainment, People". The restaurants that were listed were all south county establishments. Please consider the area you represent!
Thank you for your time and in advance, for your reevaluation of the area you promote and service.

Thank You,
Kathleen A. Cristino
General Manager
Reuben's Plankhouse

Dear Kathleen,
We sincerely appreciate your concern and the fact that you took the time out to address your opinions.

We agree that Brea has a "very diverse and outstanding reputable group of restaurants", and we have the every intention of giving them the local recognition that they deserve. But since we are just starting out and learning the ropes of producing a community magazine, we will continue to seek the guidance of our sister publication in the Saddleback Valley area.

Never fear. Brea Magazine is about Brea and for Brea residents and businesses. As we become more established and rely less on our Saddleback Valley counterpart, you can rest assured that we will represent the area we promote. Thanks!



"LETTERS TO THE EDITOR"
Please include your name, address and telephone number with your letter and address it to:
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"The endless lines, lengthy waits, the prevailing smell of body odor, whatever the reason, odds are you hate the DMV."

A Day at the DMV

as experienced by Jim Hudak and Erik Wedin

If you had to name the places where you hated to go, what would you say? Maybe the dentist or even the bank, but definitely the DMV. Everybody hates that place. The endless lines, lengthy waits, the prevailing smell of body odor, whatever the reason, odds are you hate the DMV.

Why do people hate to go to the DMV so much? This conversation between the lady at the information desk and a woman who wanted to get her license renewed might provide some insight:

"I need to renew my driver's license. Can I do it by mail?"
"Yes, but you might just want to wait in that line right there. It's short now."
"I haven't got two hours."
"Well, that line is short. It's usually out the door."
"So it'll just be a few minutes, then?"
"No, but it won't be two hours."

Knowing you are going to wait in line for two hours could possibly kill all anxious anticipation of a day at the DMV. And waiting in line at the DMV is quite different than waiting in line at Disneyland. There is usually something good at the end of a Disneyland line, but the end of the DMV line, on the other hand, either gives the patient line-stander more heart-ache or takes away all his money.

And the DMV has lines for everyone. There is a line for automobile registration. There is a line for driver's licenses. You can wait in line in your car for a driving test. And there's even line to tell you what line to get in.



And each of these lines has little sub-lines, and I'm sure that a few of those sub-lines have supersub-lines. Anyway, we had business to take care of that day: we wanted to get a personalized license plate (which are called "environmental license plates" by the DMV). The lady at the info desk hears our question, smiles sweetly, gives us an application to fill out, points to the right and says: "STATION X"

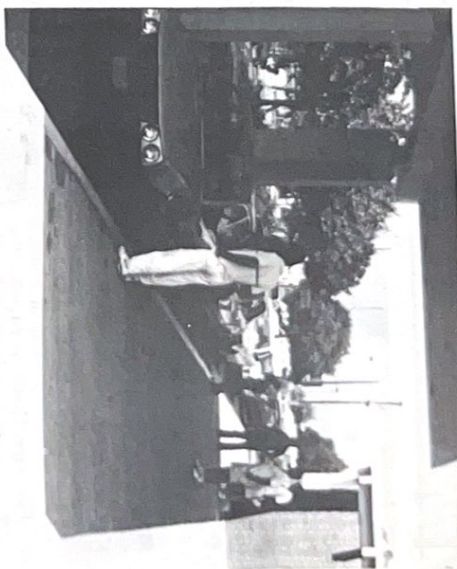
The words echo as we follow her finger to find at least 50 mad-looking people waiting in the center of the room. We wanted to take a picture of this group, but they all looked so mad that we were afraid that they'd beat the pulp out of us.

So we signed in at "STATION X" and walked over to a counter to fill out the application. We soon found out that there wasn't a pen that worked in the entire building. There must have been eight different tables to fill out forms and each table had eight pens (which were securely attached to the table), and none of them worked. If it was a video arcade, maybe they could get by with just one pen. But the DMV, a place where filling out forms is standard procedure, should make sure their pens work.

After we managed to scrounge up a writing utensil and fill out the application, we settled down for a good long wait. Over on the left side of the room, people are standing at counters and taking the written driving test and cheating like crazy! (wonder what they're writing with?) Nobody really seemed to care.

Then, over at the eye chart, they make you close one eye, read three letters, and that's that! You'd have to have no eye's whatsoever to fail.

Over in the corner they take pictures for your license. Some guy waits for you to make the goofiest expression humanly possible then takes the picture that you get to look at for the next three or four years.



After Angelina processed our environmental license plate, we managed to escape from the DMV with an elapsed time of 35 minutes - not bad.

We never saw a smile. We didn't hear any laughs or chuckles. Nobody was happy.

Except us! There were a lot of things that we saw that day that brought smiles to our faces. We walked out front to where nervous sixteen-year-olds were awaiting that fateful ten minutes at the wheel.

"Left blinker... Ok... right blinker... Ok... emergency lights... EMERGENCY LIGHTS!... Ok... start the engine." The test guy jumped in the car with the girl and they were off. We could feel her heartbeat.

And would you believe that the parking lot of the DMV, host to hundreds of first-time drivers, didn't have any parking space lines painted on the ground. None! We had trouble figuring out where to park, and we've been driving for years!

The one piece of advice we have for you is to sign in at "STATION X" as soon as you get there, it's like



a common holding pen for all business dealing with registration or license plates. And if you're there to take driving tests, bring shoes comfortable to stand in and a book to read.

Also, if you're really upset at everything the DMV does for (or TO) you, why don't you do something for them and fill out one of those yellow customer service cards they have with all of the other applications? We were going to get one to put in the magazine, but the line was too long to get one.

The Bicycling Experience

By Christine Gustafson

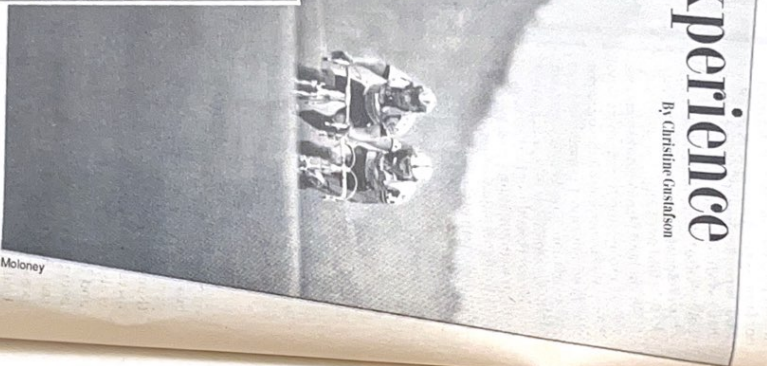
The dark, pre-dawn stillness engulfs Saddleback Valley as Joe Stevens sleepily searches for his bike shorts, gloves and helmet. It's the weekend and he could have slept in. But, the kid inside this 34 year old man has been longing to pedal, glide, jump and "fly" down the local off-road trails on his mountain bike.

Across town, 55 year old Tomi Thomas finishes packing her "power" lunch. She neatly fits it into the front bag on her 15 speed road bike and pedals off to join a 150 member cycling group. They will spend the day touring Central Orange County on bicycles.

Fran Martin, a San Clemente resident, pedals effortlessly through the hilly, ocean view roads. The quiet morning hours allow her to wake slowly as she bicycles to her waitress job in town. Though Fran, 29, owns a car, she prefers the freedom she experiences on her bike. The wind on her face, the smell of blooming flowers and the sound of singing birds - all make her feel grateful to be alive.



Lang



Moloney

Some believe "bicycles are for kids." Those who have an affection for these increasingly popular "toys" might be quick to agree. As long as one doesn't equally howl the "kids" are! Mountain bikes, road bikes, cruisers, BMX bikes and tandem bikes are rapidly growing in popularity - without

In 1790, Frenchman Comte de Sivrac invented the first bicycle. Today, nearly 200 years later, cycling has become America's fastest growing sport.

respect to the rider's age.

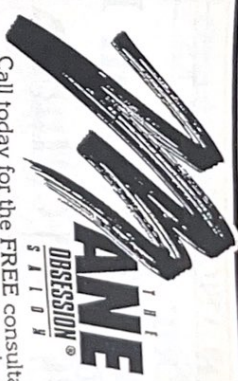
Nearly 200 years ago, a Frenchman named Comte de Sivrac invented the first bicycle. His motive was not profit nor fame. He was simply looking for a good time. Though the bicycle has changed dramatically from his 1790 "hobbyhorse," the appeal of these two-wheeled vehicles is the same. They bring out the child in us all.

Throughout history, the bicycle has played a role in the American society. Before the invention of the automobile, it was the most popular form of transportation. The Wright brothers, John Dunslop of the rubber tire fame, and Henry Ford all began their famous careers with the riding, building and selling of these two-wheeled wonders. Each man had a dream, a child's imagination and a love for bicycles.

History and memories alike are built atop these free wheeling machines. Bill Markas, of Corona del Mar, recalls his bicycling experiences in the 1940's. "I was a Big Band drummer in Hollywood - working with talented and awe inspiring folks like Bob Hope and Judy Garland. I'd bike to work nightly in a tuxedo, returning home in the wee hours of the morning - balancing a carton of ice cream for my then pregnant wife."

As the bicycle evolved, so did the number of its uses and benefits. Today, bikes not only provide fun and transportation, but they are used in sports (Remember the 1984 Olympic bicycle races held in Mission Viejo?). Pedaling is also an excellent way to get exercise and lose weight. Happy hour is now being spent on a bicycle instead of a bar seat. And psychologists tell us that it is possible to "ride" our way into mental health.

"In our quest to 'look good' and present an air of sophistication," explains Ted Chun, a 38 year old bank president, "we have lost the art of play." He believes that the bicycle will help us recapture this "inner child" - the child that comes alive as we explore our limits and our world from the seat of a bike.



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Photography by Peter

IF LICKS

When Harry Met

by Brad Crowder

"When Harry Met Sally..." is a delightful, domestic look at relationships between friends and lovers. The inebriated Billy Crystal and Meg Ryan star in this comedy by Rob Reiner. Carrie Fisher and Bruno Kirby co-star as the friends of Harry (Crystal) and Sally (Ryan).

Harry quickly learns that they are complete opposites when they share a ride from Chicago to New York. Harry has a dark, pessimistic outlook on life, while Sally's last name (Albright) is symbolic to her nature. After arriving in New York, the two say good-bye, only to meet again and again throughout an approximate ten year span. The two gradually learn more about each other, and eventually build a platonic friendship.

Their best friends are Marie and Les, who meet through Harry and Sally, and ultimately get married. Carrie Fisher dons a new look, making it hard to believe that she was ever Princess Leia. Bruno Kirby from "Good Morning Vietnam" also has a new look with hair and glasses, but his voice is unmistakable.

The point-of-view of these characters create many humorous insights into the adventures of romance and dating. However, the women-centered jokes are generally more effective than those about the men. Specifically, one scene has Harry and Sally eating and talking in a restaurant, when Sally attempts to prove to Harry that women fake orgasms, at least once or

twice. Her demonstration naturally attracts the attention of the other diners and when the waiter approaches a nearby table, a lady says, "I'll have what she's having," judging from the theater audience, this scene went over big, however the females enjoyed it a bit more.

From the beginning, Harry suggests that males and females can never be friends, and in this case, he proves himself true when the platonic relationship turns sour after the two go to bed for the first time. Obviously, they find it hard to be the friends that they once were.

Some of the charm and style of

Video

The Boost

"The Boost" is a strong, but depressing look at life in the fast lane. James Woods and Sean Young are a happy couple with dreams for the future. They dream of the glamorous life - fast cars, big houses, and plenty of money - and when Lenny's (Woods) fast-talking salesmanship lands a multi-million dollar real estate deal, it seems they have everything they could have ever wanted. However, Lenny's company takes a big fall and in order to keep the wheels of success spinning, Lenny and Linda find an irresistible "boost," the deadly lure of cocaine.

"The Boost" definitely has an

Sally...

this witty film ought to be credited to Woody Allen. "When Harry Met Sally..." borrows alot of the inventiveness that Allen is famous for. The interjection of brief documentary-style comments from elderly couples depicting their romance history seems a variation on the on the device Allen used in "Take the Money and Run." These interjections seem out of place, but create effective intermissions between time lapses in the story.

Basically, if you prefer a light hearted comedy or would just like to have a good time, you'll enjoy this film.

oppressive impact, and may be too strong for some viewers. It's a classic California tragedy that will leave you in a state of depression.

Dangerous Liaisons

"Dangerous Liaisons," with its lavish, exotic costumes and sets, immediately takes you into the decadence of 18th-century France. It's a masterpiece, attributed to its sophistication, wit, and character manipulation. Glenn Close and John Malkovich are vain and dangerously corrupt aristocrats who live to manipulate their conquests in the bedroom. Their vicious competition eventually puts Michelle Pfeiffer, the virtuous victim, in the middle of their malicious games. However, the immoral villains don't count on falling in love themselves, and

when they do, it's a deadly destruction that takes both to the knife-edge of their own abusive games. "Dangerous Liaisons" becomes a seductive story that will grip your eyes and emotions.

* * *

coming soon

Rain Man

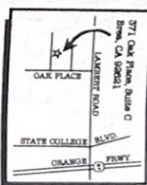
Of course everyone knows about this brilliant movie, especially after winning Oscars for Best Picture, Director and Actor, and deservedly so. Dustin Hoffman and Tom Cruise play terrifically together as brothers, one an autistic scholar and the other a young hustler. If you didn't see it in the theaters, you have to see it on video.

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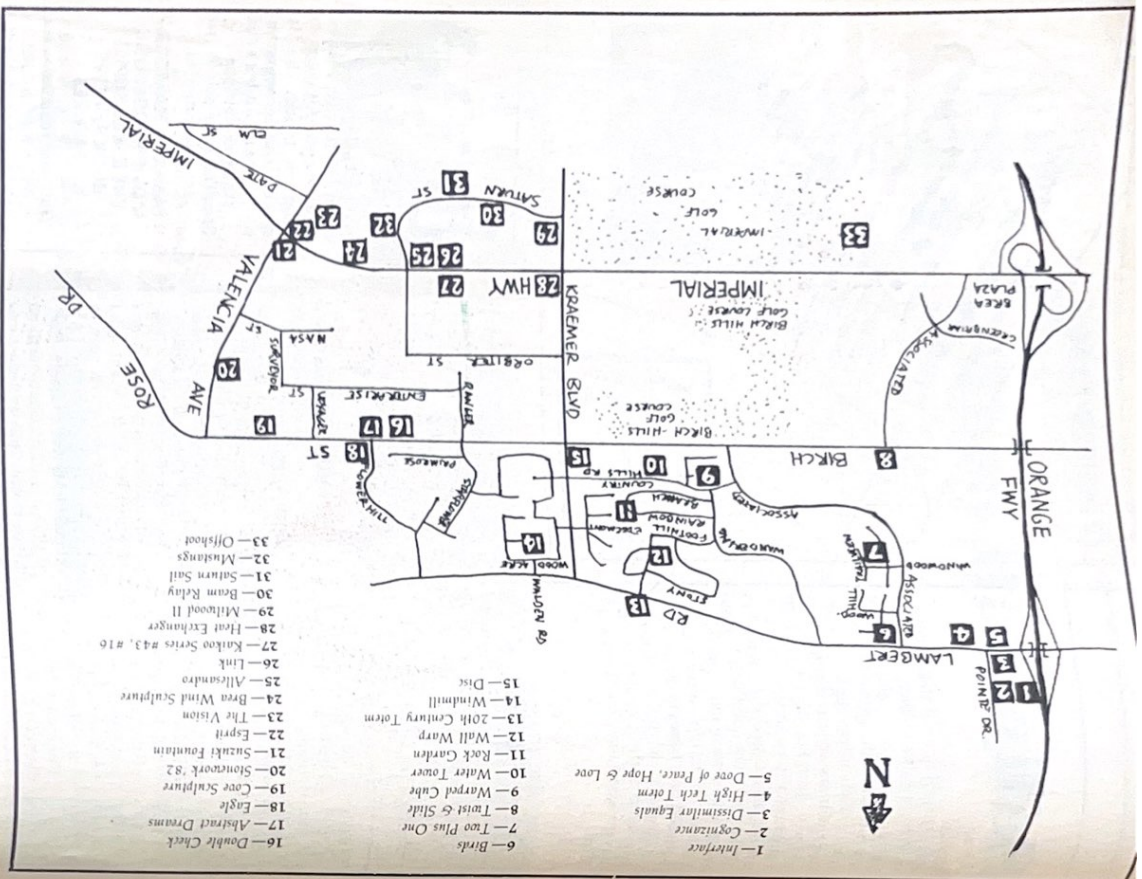
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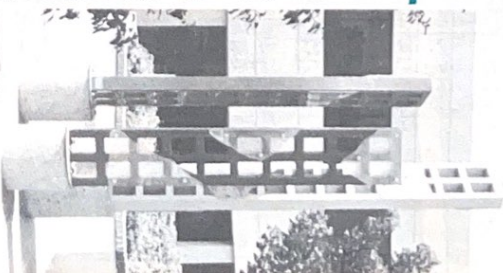
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ART IN A Self-Guided Tour Through the PUBLIC City of Brea PLACES

In the second part of Brea Magazine's series on the "Art in Public Places" program, we will travel east of the 57 freeway to examine over 30 of the city's sculptures. Pictured above is "Mustangs", a sculpture by Ray Persinger. This very detailed bronze sculpture sits before an open field and effectively captures the wild mustangs' natural setting. The new Olen Pointe Business Complex, on the corner of Lambert and Pointe Drive is host to three of Bill Bedford's pieces: "Inate", "Interface", and "Dissimilar Equals". The latter, which is pictured on page 14, depicts the artist's interpretation of the balance and mystery of life forces. It's beauty and meaning are more beautifully demonstrated when seen in person.

The "High Tech Totem", pictured right, was created by Jorg Dubin and Darrel Moore. It sits across from Olen Pointe on Lambert between Pointe and Associated. Built with glass and steel, it represents the building ingredients of today's common architecture and reflects Brea's sound business economy. Next door resides "Dove of Peace, Hope & Love" at the Nazarene Federal Credit Union. It too is pictured on page 14.



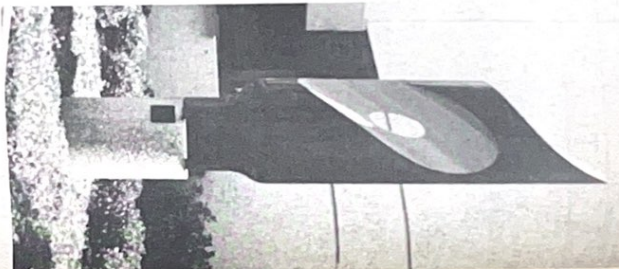
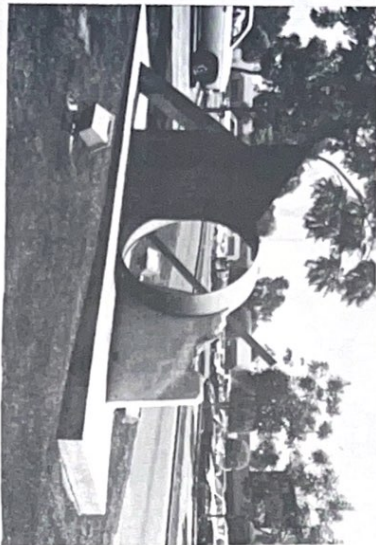
High Tech Totem

The "Saturn Sail" is a very colorful cotton steel work by Harold Pastorius (unfortunately the picture is in black and white). Its vibrant red and blue finish give it lots of energy, and you couldn't drive down Saturn Street without having it grab your attention. It's pictured at bottom right.

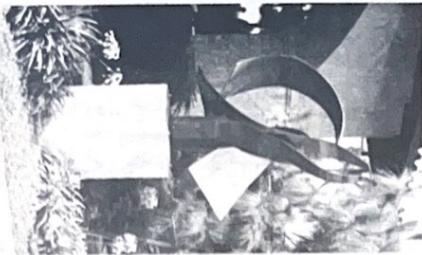
Lastly, "Millwood II" by Guy Dill, uses vastly different materials (steel, Texas shell stone, aluminum, and wood) to create a striking contrast of shapes and textures.

Next month we'll go west of Brea Blvd. to examine 30 more of Brea's sculptures.

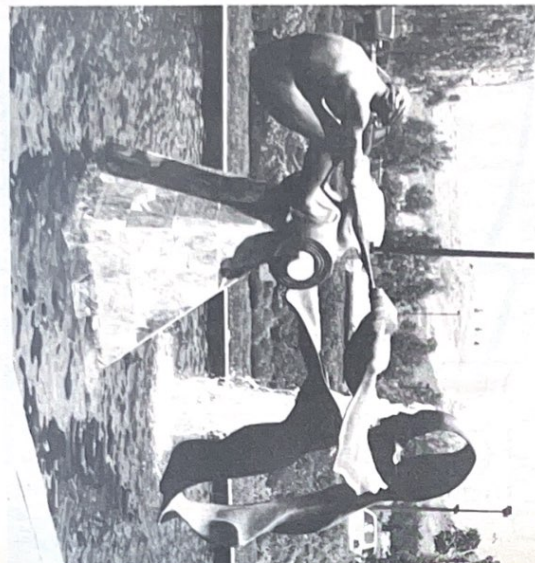
Millwood II ▼ Saturn Sail ▶



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COMING SOON!

North Orange County Restaurant Guide

When it comes to dining out in Orange County, you have a lot of choices to choose from. OC has hundreds of fine restaurants, diverse in their menus and style.

We will provide information on North Orange County's finest restaurants, including prices, decor, dress codes, and menu highlights. Watch future issues for the North County's Restaurant Guide!

For restaurant listing information or advertising rates, call

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AROUND TOWN

Orange County Celebrates 100 Years with Time Capsule Dedicated to OC Residents of 2089

Orange County's yearlong Centennial Celebration came to an end with the dedication of the Centennial Time Capsule and an announcement that the Orange County Centennial Scholarship Foundation (OCCSF) had received \$480,000 from the Centennial.

OCCSF will serve as a legacy of the Centennial and will begin awarding scholarships to graduating high school seniors attending college in the Fall of 1990.

More than 100 items depicting life in Orange County in 1989, were placed in a hermetically sealed Time Capsule and dedicated to the citizens of 2089. The "key" to the Capsule, presented during the ceremony, will be passed from Chair to Chair until the opening in 2089.

Brea Hosts Japanese Exchange Students

On July 27th, 18 students and school administrators from Hanno, Japan, a suburb of Tokyo and Brea's sister city, were greeted by Mayor Gene Leyton before spending a week with several Brea host families.

Before they returned to Japan, the students were able to visit such famous southern California attractions as Disneyland, Universal Studio Tours, the Queen Mary, Spruce Goose, Huntington Beach, and an Angel game.

The students also got a look at Brea with tours of the new high school, a fire station, the Civic Cultural Center, and the Albertson's Distribution Center.

The weeks festivities concluded with a sayonara party at the Municipal Plunge.

16 Brea Magazine

"CELEBRATE THE BOULEVARD" A Half-mile Long Block Party for the New South Brea Boulevard

Finally, the construction on South Brea Blvd. is done.

For those South Brea Blvd. residents who have lived for months with tractors, bulldozers, red pylons and bumpy, curvy roads, it's a happy relief to drive down our newly renovated Brea Blvd. It has a completely new, fantastic look.

To celebrate this long awaited occasion, the City of Brea and local businesses have planned "Celebrate the Boulevard", a half-mile long block party to show off the boulevard's new look.

The festivities will begin on Wednesday, August 16th with an official ribbon-cutting ceremony at the Chamber of Commerce mixer, to be hosted by Brea Travel, 633 South Brea Blvd. On Thursday and Friday, the Chamber will coordinate activities to improve business-to-business contacts with South Brea Blvd. merchants. The block party will take place

on Saturday, August 19 from noon till 6:00pm. Activities include free swimming at the Brea Municipal Plunge (two sessions: 1:00-3:00pm & 3:15-5:15pm), a visit from the Fire Department's new state-of-the-art pumper/paramedic engine, live entertainment, special values, celebrities, prizes, displays, and demonstrations. Local service groups will sponsor booths offering everything from food to car washes.

The merchants have also gotten together to sponsor a special "passport raffle". To enter, visitors need to get their "merchant passport" validated at a certain number of businesses along the boulevard. Winners will be chosen from those entries with the required number of validation stamps. Included in the many prizes to be given away is an all-expense-paid trip for two to Hawaii. Come on down and help "Celebrate the Boulevard!"

MORE ART FOR BREa

Brea's Art in Public Places Program has recently received two new sculptures, "Faceted Crowd" and "Dolphins".

"Faceted Crowd", the abstract bronze statue of three intertwined figures, is displayed at 895 Columbia Street by Jeff Louis of the Louis Co.

"Dolphins" resides on the corner of Palm and Moonstone Streets in front of the Investment Building Group's industrial development. The life-like concrete structure was created by Upland's award winning artist John E. Svenson, who has received numerous awards for his sculptures.

Both pieces will be highlighted in Part 3 of Brea Magazine's Art in Public Places series.

BOOKS

DEAD LINES Bantam Books

BY JAMES HARDING

Just what I need to read at the end of the month. A book called *Dead Lines*.

The authors of this collection of short stories, John Skipp and Craig Spector, had no sympathy for my current predicament when they filed their book. It's sitting right here in front of me, the raised red lettering a constant reminder of the headache about to bring through our heads in a few short hours. And what's worse, the series all take place in New York City. Well pass the Pace River and get me my cattle prod, this ranch hand is gonna read about New York City.

I found myself at Red Rocks Amphitheater in Boulder Colorado a couple years ago, and it made sense because the Grateful Dead were playing there and I was following them on their Rocky Mountain Tour. The band was headed from here for a short East Coast Tour, and I still had a little money left and was thinking about trailing along. But as I talked to this one squiggly looking Dead Head in round spectacles about the idea, he said something that turned me around, something that rang true, and something that has kept me in California since. He said, "the father away you get from New York, the better off you are."

So here within my comparatively cushy life, I read a horror novel about New York City, a city that according to John Paul Rowan, *Dead Lines'* protagonist, "is a city that never awakens from its long, strange dream of power."

John Paul Rowan is a writer.

He commits suicide in the first chapter. He hangs himself in his New York loft apartment. And the reader feels the, "white heat and pain, incredible pain, incomprehensible pain, rendering him oblivious to the whirling motion, oblivious to his body's swinging back into the ladder."

But the writer lives. Two girls move into his loft, and in a box marked "do not open until doomsday" Meryl finds the writer's collection of short stories. Here with *Nightmare*, New York City begins one of the best speculative short story collections since Ray Bradbury's *Illustrated Man*.

John Skipp and Craig Spector

Skipp and Spector leave the worst, the sophisticated, of their Spatterpunk roots behind. This book is fully matured, no denatonically possessed rockers here. The plot intertwining the short stories together is so successful that the reader senses synchronous parallels between the short story. Meryl and Katie, and this ghostly presence of the ex-writer. It all fits together like creepy lines in a complex jigsaw puzzle.

In the book's best short story, *Not with a Whimper*, a messenger serviceman named Jack Fitzpatrick finds he can 'squeeze' back through time. So he goes off on a 10,000 life adventure trying to save the world, only to find that no matter what he does, what path he takes, the world always goes kaplowee somewhere up the road about fifty years. Until at least, he tries. . . well I can't tell you that, I'd be running it for you, wouldn't I.

Then we find out that John Paul Rowan not only left his spirit in the loft, but that his ex-girlfriend, Katie, is now living here. Oh, too much for this poor deceased soul to bear. So John Paul Rowan, the writer, pushes back to life, through the body of Meryl. What a merge-a-trois that creates.

With horror being such a limited market these days. What have we got — Stephen King, Peter Straub, Dean Koontz — and not much else that's easy to get a hold of in just any store. So I hope one day soon, because they deserve it, John Skipp and Craig Spector find their names on those cardboard advertisements in front of bookstores.

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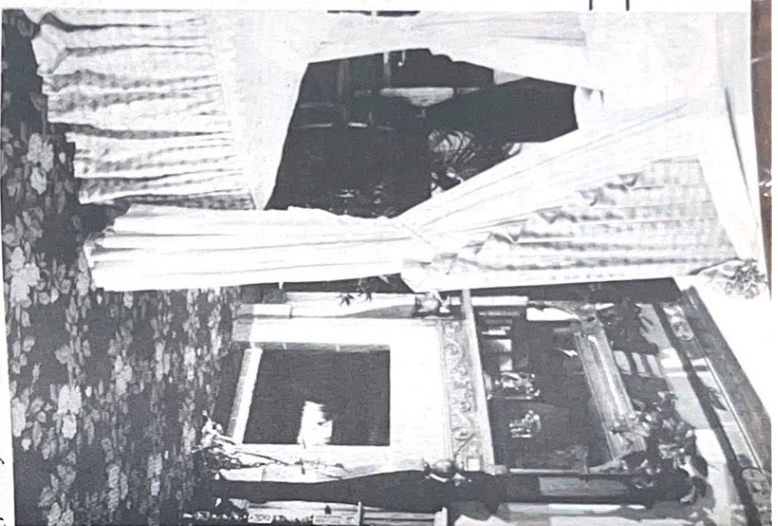
SCAPES

Doryman's Inn A Classic Victorian Week end in Newport Beach

By Mark Harrison

Only a few minutes drive from the comfortable suburban sameness of our own Saddleback Valley, you'll discover a heterogeneous strata of culture converging on Newport Beach's burgeoning streets — all of which seem to wind like capillaries back to the throbbing heart of this historic city — the Newport Pier.

Now as much as I personally appreciate the predictable nature of our own upper-middle class preserve, the arterial maze of our neighborhood streets seem to exude no heart throb whatsoever — and lead nowhere at all — except from home, to work... and to our chagrin, only back home again. And you're wondering what happened to that active, upwardly mobile person that you used to love and know so well, prior of course, to that severe case



Doryman's Inn takes you a world away from the streets of Orange County.

of blandness you contracted... incurable, short of a personality transplant. Well, the good news is, you have nothing that a weekend away from home won't cure. And for the bad news? You should have gone last week. So we're prescribing an exciting weekend for you and your s — one that's guaranteed to get some of that sluggish blood pumping through those veins — a weekend in the very heart of Newport Beach.

The Doryman's Inn Bed & Breakfast is located across from the Newport Pier, overlooking the crowded beach where burn-outs, bikinis, surfers and bums eke out their respective places in sun. This stately queen of Victorian architecture emanates a romantic ele-


ment to leave until the grave responsibilities of Monday morning greet you. Private dining for up to eight people can be arranged in the Doryman's luxuriously appointed parlor, on the roof top sun deck or in the privacy of your own elaborately decorated room. Complimentary breakfast is served for all registered guests of the Inn which includes fresh baked pastries, brown eggs, assorted cheeses, sliced seasonal fruits, yogurts, international coffees, teas and champagnes.

Each of the ten individually decorated rooms feature elegant antiques from one end of Europe to the other, a gas fireplace, matching floral draperies and quilted bedspreads, gilt-edged beveled mirrors and etched French glass fixtures. We recommend one of the six view rooms of the Pacific Ocean. The private bathrooms are spacious and offer the guests luxuries fitting for kings and queens: fern-filled skylights adding highlights to the gargantuan Italian marble bath tubs, telephones, plush robes and towels and high quality personal care products.

The Doryman's Inn is truly an inspired expression of classic Victorian luxury, creating a romantically inviting atmosphere of hospitality and harmony. And besides all the flowery rhetoric, you probably just need to "Get out-o-town," with minimum effort and expense, and maximum pleasure and relaxation.

The rooms range from \$135.00 to \$275.00 per night and the former includes a spectacular ocean view. You can check in as early as 4:00 pm Friday evening and check out as late as noon on Monday. The Newport area offers some of California's finest restaurants and entertainment establishments. The front desk will be glad to assist with your dinner reservations and all arrangements to make your perfect weekend a reality.

For information or reservations please contact The Doryman's Inn Bed & Breakfast at 675-7300. The Inn is located at 12102 W. Ocean Front, Newport Beach (please see map).



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Young Brea

Dedicated to
the Younger Generation of Brea

Brea's Curtis Theatre Presents... "Alice in Wonderland"

Brea's Youth Theater will present the fully staged production of "Alice in Wonderland" in the Curtis Theater located in the Brea Civic and Cultural Center. Performance dates are August 3, 4, 5, & 10, 11, 12 at 7:30pm with matinees on August 5 & 12 at 2:00pm. Ticket prices are \$7 for adults and \$6 for seniors and children under 12.

The "Alice in Wonderland" cast includes young talented actors and actresses ranging in ages eight to 16 from cities throughout Orange County. The production is sponsored by the City of Brea and offers an enriching Performing Arts Program to the youths of Orange County. Such a program encourages youth and parent participation in the arts. Brea's Youth Theater is one of the many Orange County Theater Programs aimed at developing young talents. Other such programs include the La Habra Children's Theater, Fullerton Repertory Theater, Standing Room Only Conservatory and the Company of Young Artists.

For more information on the production of "Alice in Wonderland", call the Curtis Theater Box Office (714)990-7722.

CAST

ROLE	NAME	AGE	CITY
Alice	Katie Alexander	12	Chino Hills
March Hare	Natalie Carter	15	Brea
Humpty Dumpty	Adam De La Pena	14	Brea
Queen of Hearts	Nina McEntee	13	Garden Grove
Mad Hatter	Roger Ross	13	Fullerton
Tweedle Dum	Nadia Yakoub	15	Piacencia
Tweedle Dee	Pandora Zannian	10	Brea
White Rabbit	Torte Zuckerman	14	

Fall TINY TOT Class Registration Developmental Fun for Tiny Tots

Summer is rapidly coming to an end, and now is the time to begin organizing your Fall schedule. Let us help you plan an exciting fun-filled time for your pre-school aged child. The City of Brea Tiny Tots program, which is co-sponsored by the Brea Foundation, offers your child the opportunity to begin learning about the world around him or her. Teachers conduct appropriate developmental activities such as alphabet and number concepts, art, crafts, music, social skills and indoor and outdoor play.

Registration for the fall session of Tiny Tots will be conducted for Brea residents only on Saturday, August 19, 1989 at 8:30 a.m. in the

Seaside Safari on Catalina Island

The traditional annual Catalina Campout is back better than ever. Special events such as a luau and a "Lion Hunt" have been scheduled to make this "Seaside Safari" a real summer adventure.

Other activities like crafts, sports, hiking, water fun and campfires will teach outdoor skills, develop interpersonal skills, and provide a valuable experience for youths between 8 and 12.

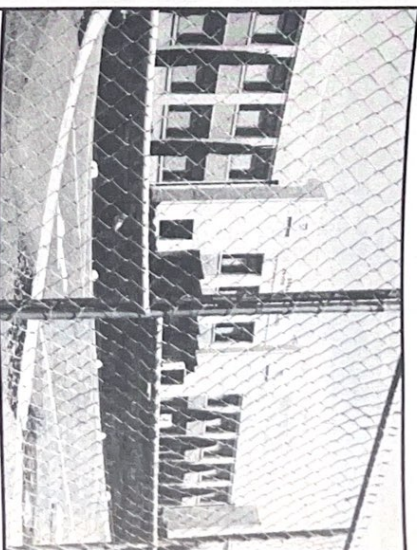
The campout is scheduled from August 29 - September 1. The cost, which includes transportation, meals and 24 hour supervision is \$180 for Brea residents and \$185 for non-residents. But hurry, enrollment is limited to 42 participants.

For information and registration, contact Lorraine Clark, Community Services Coordinator, Community Services Department - (714)990-4428.

Community Room C Civic & Cultural Center, Number One Civic Center Circle, Brea.
Junior Tiny Tots must be three by December 2, 1989; Senior Tiny Tots must be four by December 2, 1989. Birth certificates are required for all new students. Proof of Brea residency will also be required. Non-residents may register August 21-25 in the Community Services Department, Third Level, at the Brea Civic & Cultural Center. A parent or guardian must be present at registration and may register only their own children. Classes begin September 11 and run through Friday December 8, a total of 12 weeks.
All classes will be held on the Arovista School campus. For additional information, please contact the City of Brea Community Services Department at 990-7737.

TINY TOTS CLASS SCHEDULES

Mon/Wed/Fri or Tue/Thurs/Fri Morning
9:30 a.m. - 12 noon \$160
Tues/Thurs p.m. Tiny Tots Combination Class 12 noon - 2:30 p.m. \$105
Mon/Wed p.m. Mom's Time Off 12 noon - 2:15 p.m. \$95
Mon/Wed/Fri a.m. plus Mom's Time Off 9:30 a.m. - 2:15 p.m. \$255
Mon/Wed a.m. plus Mon/Wed p.m. - 9:30 a.m. - 2:15 p.m. \$200



Have you driven past 803 Birch St. lately?

If you have, you've undoubtedly seen the newest addition to the old BOHS: a chain link fence. That probably would have been a high-schooler's dream come true, to come to school and find no way to get in. But never fear, the new school is ready for use. Watch for the September issue of Brea Magazine to get the low-down on the new high school.



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TUNES

B-52's cosmic thing

by Erik Wedin

Just when you thought you'd seen your last Rock Lobster, that group that sent you to Planet Claire, the B-52's are back on the music scene with their latest release, **COSMIC THING**. Their second album since the death of guitarist Rick Wilson, the album is produced by Nile Rodgers and Don Was and coincides with a North American Tour currently in progress. Cosmic Thing is a nice change of pace from all of the trendy metal and rap music pervading the Top 40 these days.

The B-52's southern roots (the bandmembers hail from Athens, Georgia) shows through on several of the tracks, creating a rhythm and blues/country sound with a synthesized edge. That backroads sound comes out on cuts like "Loveshack", "Dry Country" and "Deadbeat Club".

However, it would not be the B-52's without a few songs dealing with faraway planets and alien beings (after all, the album is dedicated to "friends we haven't met from outer space") and those can be found in the title track, a great song with a fast-paced dancebeat, "Bushfire" and "Junebug".

Other strong tracks include "Channel Z", a song exuding the band's optimism about the future, and "Follow Your Bliss", a predominantly instrumental song featuring the talented lead guitarist of Keith Strickland and the echoing bass guitar of guest artist Sara Lee (no relation-I think).

But in actuality, there isn't a weak song on the entire album. Strickland is joined by Fred Schneider, Kate Pierson and Cindy Wilson, whose vocals are as good if

not better than any of their previous albums. The band is also backed by a talented group of musicians, including Lee, drummers Charlie Drayton, Leroy Cloudeen and Sonny Emory, as well as the Updown Horns.

Cosmic Thing effectively blends all of the key ingredients of the B-52's—a good dance beat, a style out of the mainstream, lyrics you don't always understand, and yes—those far-out hairstyles worn by Pierson and Wilson.



ONE LAST THING

The "Lack of" Service Stations

by Erik Wedin

Has everyone seen those commercials which show a service station, circa the 1950s? This old Studebaker pulls up to the pump and all of these clean-cut attendants jump out and start filling your tank, washing your windows, checking the oil and tires—all for pennies per gallon.

Two weeks ago a friend of mine pulled into a gas station in Yorba Linda (notice I didn't call it a "service" station) with a nail in his tire. After later that afternoon when the "tire guy" would be in. The guy?

Judging from those commercials (which I'm assuming are factually accurate and not the figment of some writer's imagination), service station owners and gas companies seemed to care about their customers, ensuring that they received excellent service. What do the big oil companies like Exxon, Chevron and Arco, among others care about now? M-O-N-E-Y.

Today, if you want full service, you get gouged to the tune of \$1.60 per gallon (and I realize the companies can't take complete responsibility for that). Maybe they'll clean your windows and check your oil (if you ask them to), but add air to you tires? Pump's over there buddy, do it yourself. I've even seen stations that have the gall to charge

for air. Does it cost me to breathe while I'm here too? I don't mind paying a high price for service, but the service given is an absolute joke. But then I suppose I shouldn't complain too loudly, or some other alcoholic oil-tanker captain bent on vengeance might ground his tanker off the Southern California coast and give us the same kind of "service" Alaska received.

"I don't mind paying a high price for service, but the service given is an absolute joke."

Let me present a refreshing contrast. I recently did some shopping at the Brass Rail in Nordstrom. I was assisted by a salesperson named Susan who helped me find what I was looking for in the right colors and sizes. I planned to pick up my purchases later that day so she gave me a subtotal and held the items for me.

When I returned, she was having problems finding my things and learned my selections were accidentally sent to the stockroom. She apologized profusely and sincerely for the delay and personally walked downstairs with me, retrieved the lost clothes and rang them up on a cash register downstairs so I wouldn't have to go back upstairs. She was pleasant and professional and didn't pass me off to someone else. Susan obviously cares about customer satisfaction and Nordstrom is lucky to have her.

Maybe a few "service" station owners should hang around Brass Rail and see what "service" really is.

Life May Begin At Forty, But Heart Disease Can Begin At Four.

Contrary to popular opinion, heart disease doesn't happen only to people over 65. 175,000 people under 65 die from it each year. And in the last few years, evidence points to the fact that heart disease may even begin in early childhood.

A study of more than 8,000 children lasting 15 years suggests that it's prudent to encourage kids in the right eating habits.

The fact is, a diet low in saturated fat and cholesterol can lower a major risk for heart disease in adults, and may very well affect children in the same way. And that kind of diet is as easy to live with in the short run as it is in the long.

To find out more, just call or write your local American Heart Association.

We'll send you a free booklet that will show you how to help your child grow into a good-hearted adult.

Your Life Is In Your Hands.



Photographed by Bodi

American Heart Association



Brea

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INSIDE TODAY

This Week: Town / A8

Real estate / B1 Auto / C1

Bets / A13 Crime / A2

Sports / A14 Classified / A16

CHIEF

Use of force

A police chief discusses
the use of force on the
streets.

/ A4

ARTIST

Working on campus

Brea's artist in residence
goes back to school to do
some work.

/ A10

IT'S A FACT

In 1939, Bill
Griffith, 14,
became a



Staff photo by Michael Loren

Art in the park

P.J. Mansur, president of the Brea Art Association, David Ward Jr., 3, Victoria Buffington, 4, and Jeffrey Buffington, 5, prepare for the Art in the Park event for children ages 3 to 12, 10 a.m. to noon Saturday, May 4 at the City Hall Park, 431 S. Brea Blvd., Brea. The event will feature free arts and crafts projects, refreshments, popcorn, soft drinks and balloons. For information, call 990-7731.



Mr. and Mrs. Arthur A. Gibson of Placentia (he's president of the Fullerton College Patrons of the Arts) meets Denise Vallin of Fullerton and Adrian Jamie of Anaheim



Behind the scene's directors were Terry Blackley, Gary Krinke, Todd V, Glenn



The Robert Hamelin's, son R.J., ticket taker Ted Vasquez



Members of the Fullerton College Patrons of the Arts are P.J. Mansur of Brea, Elsie Reed of Anaheim, Marjorie Wolf of Fullerton, project chairperson Marjorie, Freda of La Habra and Faye Mullins of Yorba Linda



Elizabeth Biggs and Robert Vaughn Porter hamming it up for Elizabeth's mother, Betty; Donna and Jim Stokke and Dr. Richard Biggs



from left:

Gene Lyster

Richard Collender

Carol Weale

Wade A. Mansur

KEYING INTO BREA — A new Wurlitzer piano is admitted at the Civic Cultural Center in Brea. A gift from the Brea Foundation on a recent request from the city's Cultural Arts Commission, the piano will be used at gallery receptions, musical performances in the theater, city and local group functions in the Community Room and other events.

1985

MANSUR

AUG 11
1989

all ages, with a \$3 ticket, may enjoy a one-hour, narrated tour of the city's sculptures.

More art shows and membership involvement are on the agenda for Brea Art Association as Mansur attempts to elevate the club's visibility. When the 1990 Fourth of July celebration arrives, she plans to display paintings of Old Brea.

"I just loved those old houses that were recently razed along Imperial Highway," she said. "I'll try to recreate them on the easel in a rural setting for the Fourth celebration."

Meanwhile, Mansur keeps busy recreating older homes in a new approach to genealogy. Based on photographs and research, the local artist paints childhood homes of friends and family.

Last summer, Mansur painted an old Virginia mill based on her father's recollections. To capture the rustic beauty of the antique building, she opted to replace a winter "memory" draped in icicles with a summertime tribute.

A love of art, she recalled, began in an Omaha elementary school when little Peggy Jane Hayes' artwork was selected to hang in the local Jocelyn Memorial Museum.

The privately owned museum held a fascination for Peggy Jane and her girlfriends, who visited the artifacts and cultural displays every Saturday.

But it wasn't until 10 years ago that Mansur's creative talents were resurrected in an Anaheim Senior Center art class, under the instruction of Joan Langfeldt. Since her first adult lesson

in oils, Mansur has set aside at least one day a week to work on selected subjects. Indeed, the foyer in her home serves as a working studio where she enjoys exploring a genealogical approach to art.

Mansur's theatrical aspirations were formed in high school when the winsome blonde took charge of stage makeup in the drama department. In a special class, she restocked the Max Factor greasepaint, attached beads with spirit gum and catergorized costumes.

While attending Omaha University, Peggy met her future husband, Wade, while the two appeared in the comedic farce, "Two Crooks and a Lady." In 1966, the couple moved to Brea, bringing their talents to local organizations.

Wade designed a Brea logo, "Brea is beautiful: let's keep it so" while P.J. instilled her own brand of cultural awareness by instituting the Brea House of the Month honor 12 years ago.

For their civic contributions, the Mansurs were awarded the People Make a Difference honor, formulated by Mayor Gene Leyton.

"The busier you are, the more you can fit things in," declared Mansur. "But the first priority has always been the family. They've always been willing to help and pitch in."

The Mansur clan includes daughter Nora, her husband and five children; son Terry, wife and three children; and daughter Phoebe who attends UC Santa Barbara.

Mention grandchildren and a gentle smile creeps across Mansur's face. Grandma P.J., she informed, is a pretty good touch for hide-and-seek, croquet and Win, Lose or Draw.

Mention "burning issues," however, and the smile turns to concern. Mansur's opinions on the Supreme Court American flag controversy and landfills problems near Olanda are voiced without reservation.

As surely as the fountain continues to bubble, the sunlight streams through the bay window and Brea grows, P.J. Mansur will stay involved in a fast-moving world.

ARTIST: Hendricks' widow takes first step in getting memorial exhibition

AUG. 30, 1989

②

his master's at California State University, Fullerton. Before attaining his degree, he was recognized with a one-man show at New York's O.K. Harris gallery.

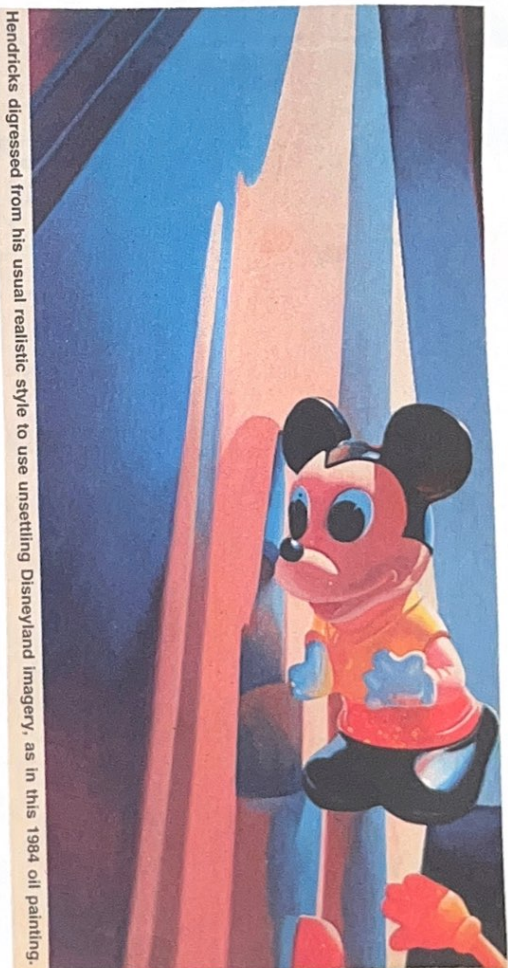
Later, O.K. Harris would attempt to represent Hendricks and his graphic drawings concerned with hopped-up cars, motorcycles and the tall hairdos of teenage girls.

But Hendricks had finished with that medium and declined to join the gallery in a nearly unheard-of decision for an aspiring artist. "Don simply wanted to diverge from that style," Lloyd commented.

Hendricks then moved to colored pencil drawings of pop icons that he called "California Landscapes." Influenced by the work of Edward Hopper, James Rosenquist and Mel Ramos, he eventually settled with the watercolor medium, which, Conrey said, he felt gave him more freedom to express his feelings.

The artist then began to pursue experiments with light in his painting. Influenced in turn by John Singer Sargent and Winslow Homer, nature and architecture became primary subjects in his California bungalow studies and the portraits, which brought together his photo realist training with another new interest — oils.

A digression from realistic imagery into the symbolic culminated in a series of richly comic but unsettling paintings using Disney characters in studies that Hendricks said came from his realization that "Disneyland is a strange kind of heaven on Earth... with



Hendricks digressed from his usual realistic style to use unsettling Disneyland imagery, as in this 1984 oil painting.