

Dec 2 1965

Dear Stu,

Forgive my silence but now is the first time since I talked to you that I've had one of those precious moments to write. I say precious because time is so damn valuable that even a few minutes to myself seem heaven-sent.

I'll tell you Stuart that I didn't know what work really was until now. God! I'm so exhausted I literally can't see straight. My eyes never took such a beating and my brain too.

The winter days are short but ~~use~~ use them to their fullest. I'm up at first light and I paint, paint, and paint some more taking only a few minutes now and then for a break, until the last light of day and that time goes so fast that it seems I can see the hours tick off one by one. Then at night I practice my fiddle for the concert (this Friday) And about 11:00 I throw myself, an exhausted, panting, blubbing mess on the bed and sleep until the next morning. Sometimes I'm too tired to sleep - My whole body seems weighted with fatigue.

What all this is leading up to of course is that I have done some real fine work. They've come slowly, inch by square inch but they have emerged.

The violin was finished on Thanksgiving day and I gave thanks but the next day I started on Mrs. McCandell and have been working at a killing pace ever since. But Stu, it is about $\frac{2}{3}$ finished and it seems like it is going to be really good.

Now at ~~this~~ this writing I have ~~only~~ done her clothes (which have given me considerable trouble) but not her face or hands (though they are well drawn.) But Stu, I've completely finished the background and I must say that I never did a moodier one. It's very very dark - the couch disappears into the shadows as does everything else. The colors are very rich and quite strange for me. She's sitting in her rocking chair but she's not looking out the window - she's sleeping. The window is in the picture, but I took the green plant out - too corny, unnecessary. Stu, it might be a very moody, tragic picture. I want it to be because of the birthday idea. Anyway here's something that might give you an idea of what it looks like. The drawing here is a poor one but



I'll have to do, I don't have time to do a good one. You'd be amazed to see

how small the painting is, it's about the size of "the Stone". There just was no need to make it bigger. If the head comes out good and the clothes then it just might be a painting to rival dear old Eddy. But that is a big if. Painting conditions here are bad. But I think I might make something decent out of it, and soon. I'll be home in a week or two with 2 or maybe three works. As Eddy says "Time's a rollin' up" I now am about even in my schedule - not ahead - not behind. Write.

Scott.

P.S. I sent the clippings. Take care of them - Ma wants them.

Art & Artists:

Dozier Taking New Directions

By JOHN NEVILLE

Otis Dozier, long-time Dallas painter and teacher, during the past year has produced a collection of strong new work which comprises a 1-man show currently at the Mary Nye Galleries in the Whittle Music Company Building, 2733 Oak Lawn.

The most impressive thing about the paintings on display is the color. Dozier has brightened his palette 10-fold. In his studies of Mexican rain forests and South-western plants and vegetables, he has come up with great, vivid splashes of color and dazzling highlights far removed from the softer, often cloudy hues of his previous paintings. The effect is fascination.

Also, the new Doziers are more abstract than his previous ones and incorporate a greater number of curves, a definite departure as is the markedly stronger abstract direction of the work.

OTIS DOZIER, who is responsible for the training of hundreds of Dallas-area painters, has, as a consequence, frequently been imitated (as most teachers are). Doziers, quasi-Doziers, semi-Doziers and Dozier-influenced paintings are an appreciable segment of the local art output. In his new show, Dozier no longer appears to be copying himself. The style and craftsmanship are unmistakably, only the colors and

the techniques are departures, and welcome ones.

Especially striking are a large, still life dominated by a brilliant sliced watermelon—you can virtually taste it!; a fine Mexican street scene with sun-washed steps and walls; a blue butterfly; a jaguar crouched in a tree; and a pert toucan juxtaposed against ripe green foliage.

These are only a few that particularly struck this viewer, because of subject matter and/or color. Many others are equally magnetic.

This is a highly successful show—one of which the artist is obviously proud and over which he has labored long and lovingly. If you are a Dozier fancier, you owe it to yourself to see his new paintings; if you are unfamiliar with the body of his work, this exhibit will serve as an excellent introduction.

Even more important than the pleasure it may bring, the new Dozier collection proves that this is a dynamic, growing artist not satisfied to rest on his past accomplishments, but eager to try new things.

OPENING THURSDAY at Valley House with a 5 to 9 p.m. invitational preview will be a show of new work by seven artists about whom gallery director Donald Vogel is particularly high. Vogel is using this show as a sort of sampler and plans to hold 1-man shows for each of the participants later in the season.

The show, "Contrasts: The Chosen Ones," introduces new talents and shows new directions taken by the known. It will, again according to Vogel, be indicative of a new dimension for Valley House: More American work.

The artists included are Scott Gentling, a young artist whom Vogel calls "one of the finest tal-



Among the new paintings by Otis Dozier currently on view in the Mary Nye Galleries at the Whittle Music Co. Building is "Toucan," an oil in the Mexico group. The Dozier show illustrates a new direction taken by the well-known Dallas artist.

ents to come out of the Southwest" which is mislabeled "Washington" (Gentling, a 20th century realist on the base) and a few pieces of old pewterware.

'Tempest' Enters Final Week Run

"The Tempest" is in its final week of performances at the Dallas Theater Center.

The Thursday night house is sold out. However, there are seats available for the weekend performances including the 2:30 p.m. Saturday matinee. Curtain time is 8:15 p.m. nightly.

The Shakespearean classic was designed by Danish artist Bjorn Wiinblad with music composed and arranged by Denmark's Ib Glindemann. The production was directed by Paul Baker, in association with Ken Latimer and it features Broadway actor Michael O'Sullivan as Prospero.

Arthur Schnitzler's comedy-drama "La Ronde" will begin its fourth weekend of performances on the Down Center Stage Thursday night. Curtain is 8:15 p.m. nightly through Saturday and 7:30 p.m. Sunday.

I VAN HEUSEN

Thursday, November 11, 1965 The Dallas Morning News 22 A

James Bond Girl Friend Plan

Claudine Auger, the 23-year-old former Miss France who appears as James Bond's leading lady in "Thunderball," will be in Dallas Monday, Nov. 22, on a promotional tour in behalf of the fourth Ian Fleming British Agent 007 thriller.

The shapely Miss Auger won her role as Sean Connery's co-star over eight other young actresses because of her experience as a swimmer and scuba diver. She spent nearly three hours daily in the water during the seven weeks of Nassau location filming for the picture. Her role is that of the pampered continental play-girl, Domino, who assists Bond in thwarting a \$300,000,000 ransom plot against the Western powers. "Thunderball," which finds Bond

fighting an international gangster organization called SPECTRE, is scheduled for the Dallas motion picture theater.

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Stitt Will Play For Organ Club

Organist Frank Stitt will appear at the Lone Star Gas Auditorium at 7:45 p.m. Monday, sponsored by the Dallas Baldwin Organ Club. The program is open to the public.

Stitt, a native of the West Coast, majored in organ at the University of Redlands and began his professional career in the Los Angeles area. His traditional organ training began in childhood along with piano instruction. During World War II, Stitt, as a member of the Air Force, entertained American servicemen stationed in the Philippines.

After the war, Stitt became the first Baldwin staff organist, traveling throughout the United States including Alaska, Canada, giving radio performances and engagements of

SUN.
McF.

LAST TIME TONIGHT TEBALDI as TOSCA

8 p.m., State Fair Music Hall

"The Tebaldi Tosca is a triumph...one of the most remarkable operatic portraits of the generation. Miss Tebaldi looks Tosca, acts Tosca, sings Tosca to meet a perfectionist's dream."

John Rosenfield,
Dallas News

"How do you make a 'Tosca'? First you get Renata Tebaldi."

Eugene Lewis,
Dallas Times Herald

SATURDAY CABALLE as TRAVIATA

8 p.m., State Fair Music Hall (last regular performance).

"An American introduction to a re-



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Claudia Cardinale-Jean Paul Belmondo

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POPE

Dallas After Dark:

Bon Vivant Club Good Singing Trio

By FRANCIS RAFFETTO
A talented and versatile musical trio, "The Other Three," opened a Bon Vivant Room engagement in the Cabana Motor Hotel Wednesday night before a large and receptive audience.

The group had been sought for the new Playboy Club in San Francisco for the same dates—but the Bon Vivant was the winner.

Their songs ranged from ballad to pop, from a session of rock-and-roll to a clever musical patter parody on TV cigaret commercials.

Alan Berman is a San Francisco State College graduate—Jim Britt, the baritone, and Tom McMillan, second tenor, hail from the University of Washington, Seattle.

SINCE STARTING as "The Other Three," last Spring, (they were "The Cables" before McMillan joined the group) they have won success in a half-dozen Playboy Clubs, Las Vegas' Thunderbird Hotel, and top clubs elsewhere.

For their opening Thursday night, they leaned a little too heavily on rock and roll stuff for their Cabana audience, but will probably accommodate their format better once they get the feel of the place.

A particularly fine vocal treatment was their "Taste of Honey."

Next door in Nero's Nook, Johnny "Scat" Davis' fine combo is finding its usual warm and friendly reception.

"PERILS ON the Pecos" is the new show for mid-December in the Speakeasy Club, 3220 Knox. They will revive "The Drunkard," however, for New Year's Eve.

GERRY HILL'S 301 Club, Bolero Bowling Center on South Lancaster will have live turkey door prizes Saturday night for their Thanksgiving party.

"THE DIAMONDS," completing a successful date at Austin's Club Caravan, will play here at Club Village starting Jan. 11. Meanwhile, they go to Oklahoma City's Outrigger Club, then Baton Rouge and then Lake Tahoe and a date or two in Alaska.

THE ARLINGTON State College lab band, 19 pieces, will present a Fall Jazz Concert, 8 p.m. Tuesday in the school's new Theater Building. Public invited.

BUDDY GRECO has signed Ronnie Martin, Gig and Ginger, and the George Cherb Orchestra to support him in his show 8:15 p.m. Dec. 12 in State Fair Music Hall for the benefit of the Dallas chapter, American Medical Center at Denver.

Trini Lopez opens for a short stay Tuesday at Morris Lansburgh's Flamingo Hotel. With him will be comedienne Totie Fields.



"The Other Three," once known as "The Cables," had a rousing opening in the Bon Vivant Club.

HENRY MANGINI

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Artists: Valley House Scores With Show

By JOHN NEVILLE

If you have been hearing rumbles about something unusual at Donald Vogel's bosky-sited Valley House Gallery, they're all true.

Vogel, who during his career has mounted many a handsome show, has personally seldom been so high as he is about "Contrasts," the group exhibition that currently graces the walls of 6616 Spring Valley Road.

Six painters and one sculptor, who was included after the original announcements were printed, are included and, if one may use the oft-repeated phrase, there is something for everyone.

Perhaps, the most intriguing artist represented is young painter Scott Gentling, a 20th century realist who can do fantastic things with watercolors. Gentling has five pictures in the show; of these perhaps the outstanding ones are "Portrait of Eddie," an intense study of an aged Negro sharecropper in tattered overalls, and "Georgia Church," a sharply detailed delineation of a sun-washed frame rural chapel which is at once photographic and abstract. "The Bird Cage," is also intriguing both in its haunting quality and its technique. The other paintings, "The Gulley" and "The Apples," are interesting, but not so compelling.

IF YOU VISIT Valley House, ask Vogel to let you study any of these pictures with a magnifying glass—a close-up look at the detailing will convince you that Gentling has done what approaches the impossible. Incidentally, Vogel plans a 1-man Gentling show in March.

Another new name at Valley House is sculptor Mac Whitney whose creations, fashioned out of parts of horse-drawn farm equipment (and where did he find

that?) are whimsical things, characterized by ingenious design, detail and hard glossy black finish. "Kitty Hawk" and "Black-Bellied Plover," a pair of weird birds, are show stoppers.

Vogel says that when Whitney first visited Valley House he was reluctant to show his "junk" pieces in such elegant surroundings. Happily, he was persuaded that they would work there. And, they do!

Hugh Breckenridge, who was painting American abstracts back at the turn of the century (and about whom Valley House has big future plans), is represented by a number of small pieces that look as fresh and new as if they were painted yesterday and a couple of

large canvases one of which, "The Little Harbor," is the kind that simply grows on you as you look at it.

SEVERAL SPANISH canvases by Loren Mosley, particularly "A View of Salamanca" and "Shepherds and Sheep, Segovia," are marked by solid painterly qualities and the dramatic employment of the light and shadows characteristic of Iberia. Mosley is a craftsman, a painter's painter.

Somewhat more 'way out are Kelly Fearing's new creations, called "Colorplaces." These are large canvases, abstracts using tones of a single color or blended hues and designed to be meditated over so that the viewer gets out of the painting at least what

he puts into it and, hopefully, more. Also available are two Fearing fowl, hummingbirds not owls this time, done in the Oriental manner. They're delicate things.

Robert Ellis, with a series of large and small canvases which juxtapose rectangles and circles of subdued colors into oddly appealing skylines, and Hilda Levy, with a large number of "Circular Depression" and "Silence" paintings, which contain colors from hot to icy and a galaxy of symbols, round out the collection.

This is a show to be seen.

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find themselves battling nature, African beasts and each other—and this is to the better, if one may be left wondering as to this one's background or that one's goal. Action is properly foremost.

THEY COME together, in the film opening a multiple run today and Thursday, at a dusty South West Africa airport when a flight is delayed. Sparked by unexplained urgency, they charter a small private plane. Overloaded with five passengers, the plane's owner and a pilot, the plane crashes in the Kalahari desert when it runs into a cloud of locusts (with no apparent Biblical overtones).

Only the pilot is killed. The rest of the party, composed of Stuart Whitman, as a quiet, non-committal hunter; Stanley Baker, as a whiskey-broken figure; Susannah York, as the sole woman; Theodore Bikel, as a middle-aged man of letters; Harry Andrews, as an elderly German; and Nigel Davenport, as the plane's owner, begins a trek through the desert wastes toward a hill on the horizon.

A Cy Endfield-Stanley Baker production. Starring Stuart Whitman, Stanley Baker and Susannah York with Theodore Bikel, Harry Andrews and Nigel Davenport. Directed by Endfield. Screenplay by Endfield based on a novel by William Mulvihill. In Technicolor. Multiple run.



STUART WHITMAN
... hunter in 'Sands'

There, scorched and dissipated by the sun, they find a small pool, some food and a cave for shelter. There is not enough food to sustain all of them and a tribe of baboons snarls and barks at them from the hills. There seems little chance for rescue or lengthy survival.

HERE IS THE classic situation that pits man against nature and man against man. The primitive emerges first in the plane's owner who attempts to rape the woman. There is enough conscience left in him to stop though, and even to lead him to volunteer to go for help.

What veneer of civilization ever covered the hunter (Whitman) is soon gone, however;

command of a rifle gives him the power to become the leader. With this power he disposes of two of the party and insanely goes after the tribe of baboons. The ultimate confrontation is predictable, but chilling to the blood nonetheless.

Shot on location in Africa, the searing heat and tortuous country has been brought discomfortingly to the screen. While there is little character shading, Whitman is coolly effective as the murderous hunter, Miss York is appealing as the woman caught by desire for Whitman, and Baker gives substance to the alcoholic redeemed by the test of survival.

ART NOTES

Baker's Dozen Are Showing

A baker's dozen artists have works spread through two Dallas galleries in exhibitions opening during the week. Thursday Valley House Gallery is previewing a group show of the works of six artists who will be given more concentrated individual attention later, and Leone Kahl Associates is putting on display works by seven artists new to the stable.

At Valley House, "Contrasts: the Chosen Ones," will have a 5 to 9 p.m. preview Thursday. Gallery director Donald Vogel has selected several works by each of "The Chosen Ones," not only to hint at things to come, but to present an exhibition of varying style and content.

The only firm date for a one-man show in the group is a March show for Scott Gentling, the young Fort Worth artist who will be having his first one-man show anywhere that date. Gentling is a "magic realist" in the manner of Andrew Wyeth, or is related in his work to the English approach to watercolor. Vogel describes him as "the most complete talent to come from this area." There are five Gentling works in the Valley House show.

Other artists in the group include Hilda Levy, who will be having exhibitions this season at the McNay in San Antonio and at the Fort Worth Art Center; Robert Ellis, now living in Taos; gallery regular Kelly Fearing, represented by some departures from his usual style; Lorin Mozley, with a group of paintings done after a recent trip to Spain; and the late Hugh Breckenridge, represented by several items from his estate, which Vogel has recently taken over.

The group exhibition—it should be an interesting one judging from an advance peek at most of the pieces in the show—will continue for about a month.

AT KAHL Associates, paintings, sculpture, collage, stitchery and wall hangings, make up the work going on display.

Harold Hill, of Kansas City, will be represented by paintings and sculpture; Harry E. Barton, of Lubbock, will have stitchery and wall hangings showing; Craig Sheppard, head of the art department at the University of Nevada, will have paintings on display; Helen Van Buren, of San Antonio, will also be represented by paint-

ings; Mary Ural, an Oklahoma artist, will have paintings; Agnes Sims, of Taos, will be represented by paintings, collage and stitchery; and Richard Maitland, of Santa Fe, will have paintings.

This group, along with a portion of the Emil Bistram retrospective, will be showing to the opening of a one-man show for San Francisco artist Helen Dunham, Nov. 21. Miss Dunham will attend the opening.

* * *

VINCENT PRICE is due to arrive in Dallas Thursday afternoon to visit and meet with the public at the Sears Vincent Price Collection of Fine Art, showing this week in the Crystal Ballroom of the Baker Hotel. He will be at the Baker from 3 to 8 p.m. Thursday.

The Price collection contains some 900 items, ranging in style, media and price over a broad field. The works by both renown and little known artists are hung on panels throughout the room.

The exhibition and sale will continue only through Saturday. Daily hours are from 10 a.m. to 9 p.m.

—BOB PORTER

FLOUNDER



nt Ave.
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DECEMBER 2
1965



Mr. Stuart Guntling
2000 Interregional apt 1112
Austin, Texas

Letter was a
Sketch of Pullie