

# ISSUE

THE ARTS MAGAZINE OF  
THE ART STUDIO, INC.

MAY 2009



QUIET MAN

Page 8

INSIDE:  
HERMAN HUGG  
AT BAL,  
8X10 PLAYWRITING  
FESTIVAL,  
BOOMTOWN FILM  
AND MUSIC FEST  
AND MORE





IN THESE TOUGH ECONOMIC TIMES,  
JULIE AND AUSTIN HAD A TOUGH CHOICE.  
NEW CLOTHES OR STUDIO MEMBERSHIP?  
NO CONTEST.



SEE MEMBERSHIP FORM ON PAGE 3.



## ISSUE Vol. 15, No. 7

Publisher . . . . . The Art Studio, Inc.

Editor . . . . . Andy Coughlan  
Copy Editor . . . . . Tracy Danna  
Contributing Writers . . . . . Julie Garcia,  
. . . . . Andrew Strange, Kristyn Davis

Distribution Director . . . . . Terri McKusker

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**The Art Studio, Inc.**  
**720 Franklin**  
**Beaumont, TX 77701**  
**409-838-5393**  
**www.artstudio.org**  
**artstudio@artstudio.org**

The ISSUE is a monthly publication of The Art Studio, Inc. Its mission is to publicize The Art Studio and its tenants, and to promote the growth of the arts in Southeast Texas. ISSUE is also charged with informing TASI members of projects, progress, achievements and setbacks in TASI's well-being. Further, ISSUE strives to promote and distribute the writings of local authors in its "Thoughtcrime" feature.

ISSUE is provided free of charge to members of TASI and is also available, free of charge, at more than 30 locations in Southeast Texas.

Regular features include local artists of note and reputation who are not currently exhibiting at TASI; artists currently or soon to be exhibiting at TASI; instructional articles for artists; news stories regarding the state of TASI's organization; and arts news features dealing with general philosophical issues of interest to artists.

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Cover: Nathan Jones by Andy Coughlan.

# A View From The Top

Greg Busceme, TASI Director



Hope all is well in your world. The Studio is buzzing with activities.

To start with, April has been a great month for growth and progress. We had a great member's show this year, thanks to the curatorial skills of Lamar art instructor and printmaker, Xenia Fedorchenko. It is an exciting collection.

Rocky Horror will return with the annual Arts and Anthropology "Rocky Horror Picture Show" film presentation. April 24. We are happy to accomodate the anthropology department at Lamar University, and Mike Clanahan is a good friend of The Studio, anyway. Who doesn't need a fresh hit of RHPS once in a while?

Band Nite was on the 25th. My sweet child Olivia put together yet another festive concert of local musical talent. Come watch and later you can say, "I remember when." Admission is only \$5 and you get to see some great bands.

We have an impromptu performance piece presented by D. Boone and his combo Algo Rithm on April 27. I'm just as curious as you are.

The Boomtown Film and Music Festival will be held May 15 and 16, with opening night Friday at The Studio.

The next weekend we have the 8X10 Playwright Contest festival, put on by Joanna Clark and the Take A Bow

Theatre Ensemble. Winners of the contest will have their scripts performed that evening. Each play is no longer than 10 minutes. That's right, 10 minutes! A great idea and a it promises to be a fabulous night.

Along with these festivities, we have "Transmogrify," an exhibition of paintings by Nathan Jones, winner of TASIMJAE 2008. The show opens May 2 with a reception form 7-10 p.m.

All of these activities have been generously funded by our special friends at the Southeast Texas Arts Council and the City of Beaumont. Yes, your tax dollars! Might as well make good use of them — you're spending them anyway!

Sue Bard is the new SETAC director and we are lucky to have such a good administrator on our side.

Lots of things are going on inside The Studio. Terri McKusker has generously offered to sit the studio from 11 a.m. to 2 p.m. when I come in. She is a honey to talk to and she is a wonderful addition to The Studio staff.

Terri has been working with Deborah Ragsdale and Sheila Molandes to fix up the office and make it pretty again. It

See VIEW on page 15

## UPCOMING EXHIBITIONS AT THE ART STUDIO

### MAY

Nathan Jones (TASIMJAE 2008 winner)

Opening . . . . . May 2

### JUNE

The Alternative Show

Opening . . . . . June 6

## BECOME A MEMBER OF THE ART STUDIO

Membership in The Art Studio, Inc., provides invitations to all exhibitions and one year of ISSUE, the monthly arts magazine of The Art Studio. It also gives free eligibility for members to enter the annual membership art exhibition (TASIMJAE) and participate in various exhibitions throughout the year.



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# An arts life well lived and still going strong

Story and  
photos by  
Andy  
Coughlan

*This is the first in a two-part story on veteran artist and teacher Herman Hugg. Part 2 will appear in the June ISSUE.*

HERMAN HUGG SITS in his Beaumont house surrounded by clutter. It is the clutter of a life well lived for 88 years.

Today the house is a little more cluttered than usual — but only slightly. Herman is sorting through things in anticipation of his upcoming retrospective at the Beaumont Art League. The show opens May 16 with a reception 3-6 p.m.

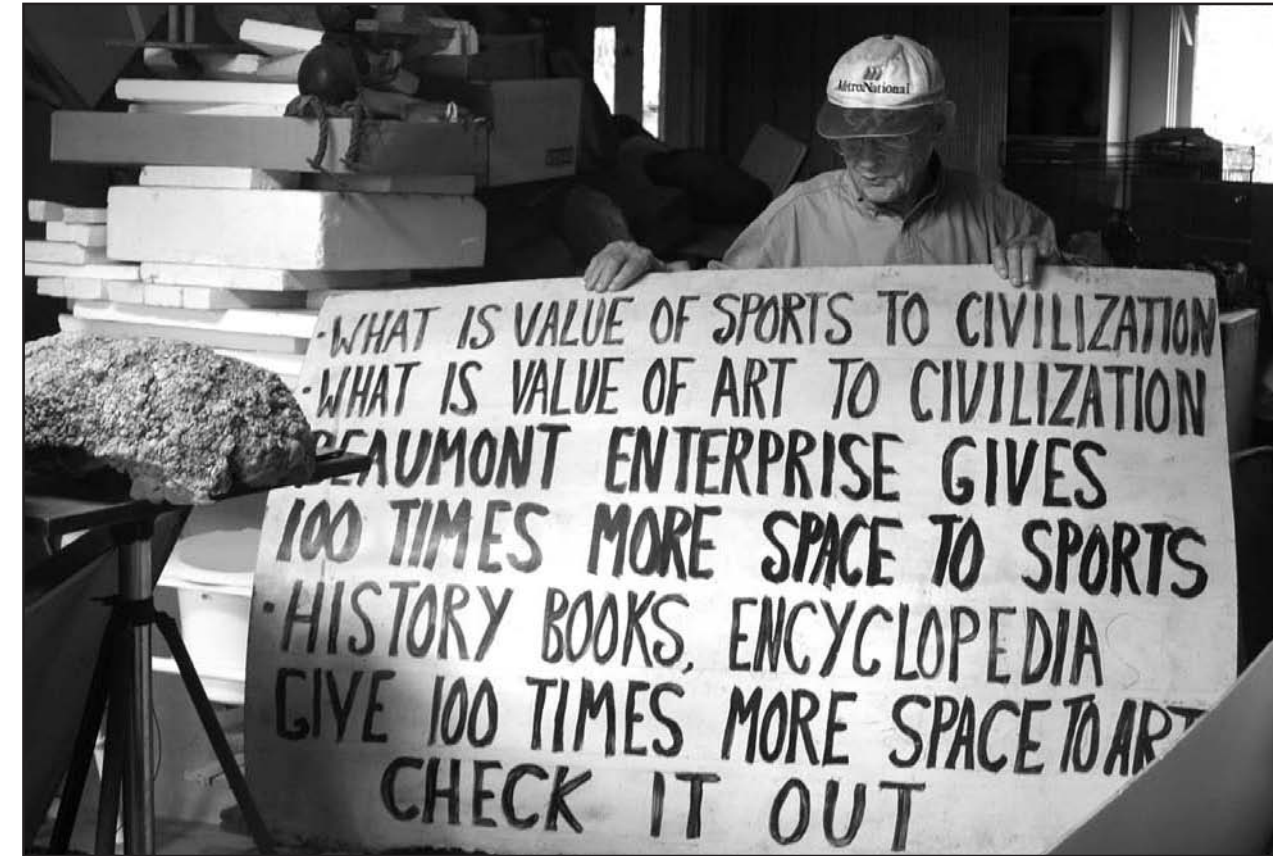
Interviewing with Herman is simple, mainly because one has to do very little work. Just turn the recorder on and relax as he moves from one story to the next.

“In the CBs, in 1943... a young man with the corps of engineers and old Herman Hugg were loading gasoline onto a ship with a fork truck,” he said. Herman enlisted in 1942 in the construction battalion, the Navy’s equivalent of the Army corps of engineers. “Well, we would catch up and have time to kill, so we’d sit around and read. And I had a little pocket copy of Omar Khayam’s verse. And this young man came over and we got to be friends.

“One weekend he invited me to go into LA with him to a dinner party. Being an old country boy, and being a bit shy, I backed off. The next week he came around and said, ‘Sure wish you’d gone with me. The guest of honor was Thomas Mann.’”

Herman laughs loudly as he recounts his missed encounter with the Nobel Prize-winning author. The key is not to turn down invitations as you never know what you’ll miss, he said.

Herman has missed few things in his life, and he remembers most of it with clarity. He also is a born storyteller and peppers his anecdotes with details that



transport the listener back to the place and time.

One central theme weaves all the stories together — his love of the arts. His house is lined with quotations, paintings, drawings, sculptures and newspaper clippings, all of which he uses to illustrate one point or another.

Herman said he has a huge love for sports, but this leads him to his ongoing crusade, one he says he has been on for 70 years, namely the disproportionate emphasis on sports at the expense of arts coverage in media.

“I tell you, I get sick to my stomach watching pro football and the announcing men up there — it takes four or five of them — they praise and talk about gods out there on the football field. It turns me off,” he said.

He tells a story about his high school football coach being presented with a car during halftime of a game at the conclusion of a successful season.

“Now I had admiration for the coach, but the other teachers meant so much in my life, especially the literature teacher who introduced me to memorizing good poetry,” he said.

Why the coach deserved a car and not the other teachers struck him as unfair. He said that literature has meant so much to him throughout his life.

“Well, I have an ongoing war with the local media — at least in my mind,” he said. “I read the newspaper every day and have done for 80 years.”

Herman’s show at the Beaumont Art League in May is more than a simple art retrospective. It is a visual and written biography. He plans to have photos, writings, scrapbooks, photographs, newspaper clippings of people he has known — it will be an eighty-eight year journey.

“There’s no such thing as a human being on Earth that doesn’t have a lot of interesting things about that person,” he said. “There’s no such thing as a hum-drum worthless little home town.”

Herman was born Jan. 21, 1921 in Strawberry, Ark. The family moved to the Texas Panhandle when he was six.

“I remember growing up in the panhandle, and me and the other boys would say, ‘If I ever get out of this blankety-blank place I’ll never come back here,’” he said, laughing at the memory of it.

Even at 88, Herman looks fit. Despite his small stature, he carries himself like the body-builder he used to be, a passion he picked up when he went to boot camp in Virginia.

“We trained with the Marines,” he said. “I was very much husky and strong then. I was really into bodybuilding, it was my passion. And I had quite a physique when I was 20 years old.

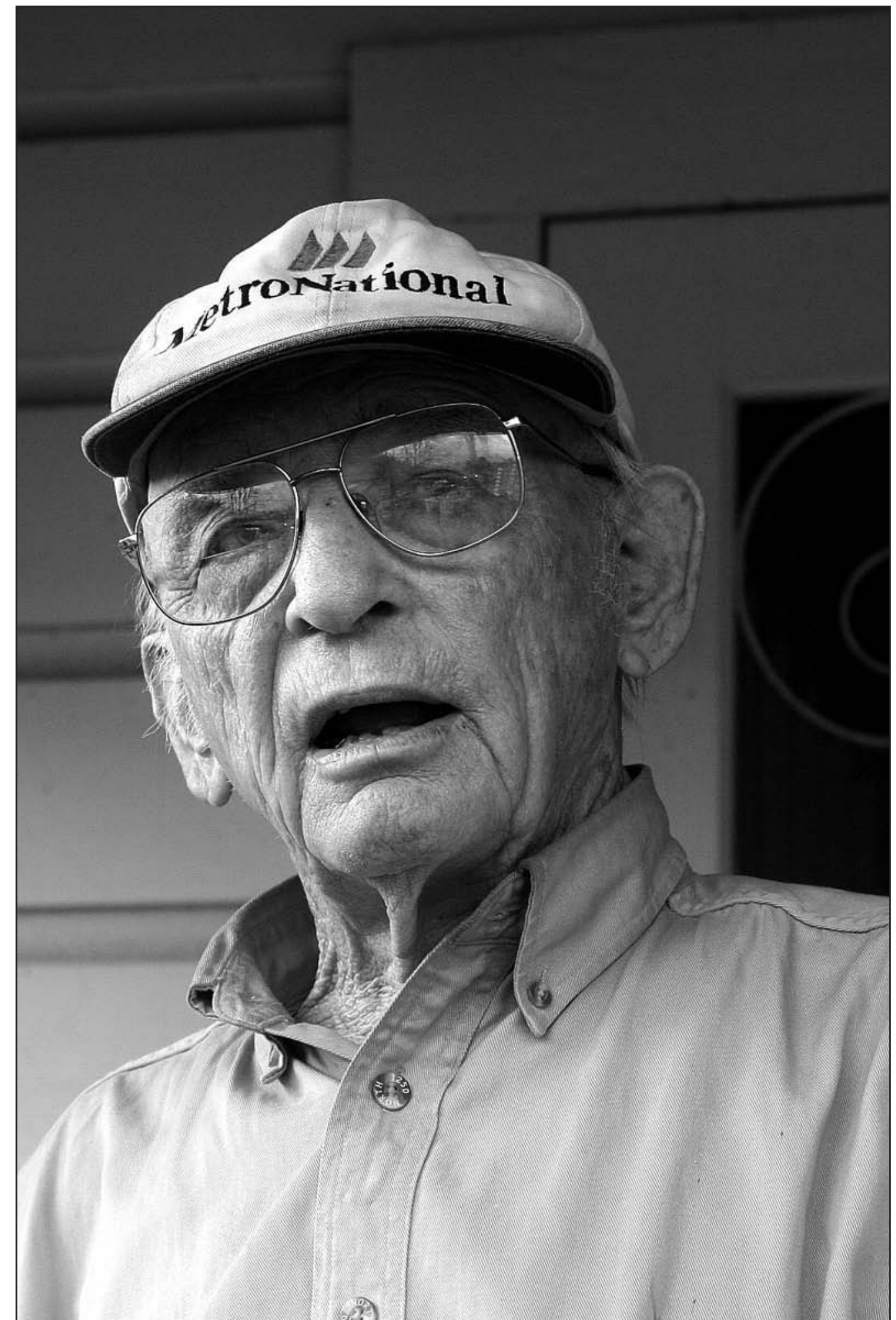
“We got a leave to go home, but you couldn’t take a troop train and get to Amarillo and back in five days, so I went to Washington, D.C. — that was the first time I went to the National Gallery and the Smithsonian. Then I went over to York, Pennsylvania, which is still famous as the home of York Barbell Club — Bob Hoffman, publisher of ‘Strength and Health’ magazine, was big into bodybuilding, before Schwarzenegger was born, probably. So I got to work out in the YMCA with some of those guys who were national champs.”

He was then stationed in California near Malibu. He said Armand and Vic Tenny had a gym there and allowed him to work out for free. Herman and Armand got to be good friends and worked out together. Armand eventually won the Mr. America contest.

“But I never got on steroids,” he said. “I don’t think they even had them back then.”

After the war, Herman returned home and went to school at West Texas

See HERMAN on page 12



Herman Hugg, the subject of a retrospective at the Beaumont Art League in May, shows off a board, top, that illustrates his 70-year campaign for more arts coverage in the media. His house is full of art, above, and newspaper clippings, many of which will be in the retrospective.



# Festival to kick off at TASI May 15

Story by  
Andrew  
Strange

Venues in downtown Beaumont are preparing to roll out the red carpet for the second annual Boomtown Film and Music Festival May 15 and 16, sponsored by The Art Studio, Inc.

Christopher Dombrosky of Nederland said with original films and performing artists, this year's event

promises to be bigger and better than last year.

"We're going to showcase nearly twenty-five different musical acts from as far away as California and screen dozens of films, four of which are feature-length movies shot right here in Southeast Texas."

Full length features by local filmmakers include "The Messenger: 360 Days of Bolivar," a docu-drama shot during Hurricane Ike by Houston filmmaker Shawn Welling, comedy "Flying Solo" from director Tiana Hailey, a drama written and directed by Paul Bloyd called "The Last Man," and horror film "Curse of Sarah Jane Road" from director Derek Womack.

Dombrosky said Lamar University will be hosting a filmmaking competition at this year's Boomtown Film and Music Festival.

"Professor O'Brien Stanley of the Lamar Communications Department's film program is organizing a unique event called the 'Reel Time 24 Hour Video Race,'" he said. "Starting on April 24, teams of students will have exactly one day to write, shoot, score and edit a three minute film. The winner will be announced two weeks later during the BoomFest awards ceremony and all entries will be screened at the Jefferson Theatre."

Dombrosky said this year's headlining musical act will be John Mueller's Winter Dance Party, performing at the Jefferson Theatre on Saturday, May 16.

"The Winter Dance Party is a nationally renowned tribute band to Buddy Holly, Ritchie Valens and Beaumont's own Big Bopper," he said. "Jay Richardson, son of the original Bopper, is the one who performs the impersonation of his father."

"We're particularly happy to be presenting this amazing tribute in 2009, exactly 50 years after



the famous crash in which the three legendary performers lost their lives."

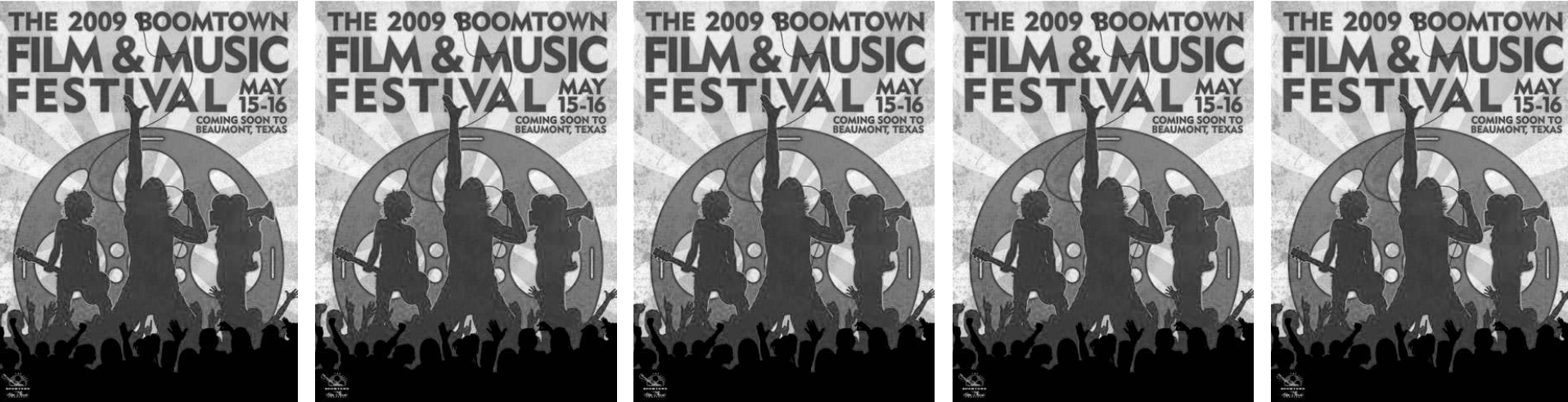
The Boomtown Film and Music Festival is an Art Studio event, made possible by generous grants from the Southeast Texas Arts Council and the Jefferson County Tourism Commission.

Tickets for the event will be \$15 and are available at the Civic Center box office and through Ticketmaster.

"Times are hard on everyone's pocketbooks

right now, so we're still keeping the price to attend the festival as low as we can," Dombrosky said. "Fifteen dollars will get you an all-access pass to attend every festival event over the entire weekend. You can go to any film screening, live music performance, panel discussion or party. The food and drinks at the parties alone are worth your admission price."

For more information go to [www.boomtown-festival.com](http://www.boomtown-festival.com).



# The (8) play's the thing

## TASI to host playwriting festival May 23

Story by  
Julie  
Garcia

Illustration  
by Andy  
Coughlan

THE FIRST "YOUR 8 x 10 Goes Here" playwriting competition was met with dozens of entries from all over the United States. Eight winners were chosen and many of them are locals, with pieces ranging from science fiction to sitcom style to a period piece.

Joanna Clark, director of Take A Bow Theater, which is affiliated with The Art Studio, said that she is thrilled with the results of the infant competition.

"We were joking at the beginning that we hope we at least get nine plays so we could have eight winners and an honorable mention," she said.

The company received many more than nine plays and the judges chose the winners through a blind process developed by Clark.

"To prevent bias, I had a completely blind judging system for the panel. As the plays came in, I took off the cover sheet and gave it a letter of the alphabet, and then I put that letter on every page of the script and then the score sheets. That's how I kept it all separate," she said.

The judges are professionals from everywhere in the country. "I tried to get people who would be detached and also those who weren't already working with anyone at the time," she said. "As we expand the project, we'll try and get more high-profile judges, because they're sort of immune."

The eight winners, in no particular order, are Christopher Busselle of Nederland, for "Seven Notes and a Gun;" Kyle Romero of Orange, for "Moose, Indiana;" Christopher James Murray of Beaumont, for "The Hat Trick;" Nathan Strelnikov of Groves, for "Robotica;" Andy Coughlan of Orange, for "A Single Drop;" Adam E. Douglas of Fayetteville, Ark., for "Stand Up;" Beth Gallaspy of Beaumont, for "Some Assembly Required;" and Gil Nelson of Sherman, for "Till All Times End."

An honorable mention goes out to Christopher Busselle for his play "Executive Pay."

After speaking with the winners, Clark found out that they range in age from a college senior to a man with more than 30 years experience in television and radio.

All eight winning plays will be presented during the 8x10 Playwriting Festival at The Art Studio on May 23.

Clark said that the lighting at The Studio is relatively simple, so that aspect is pretty much set.

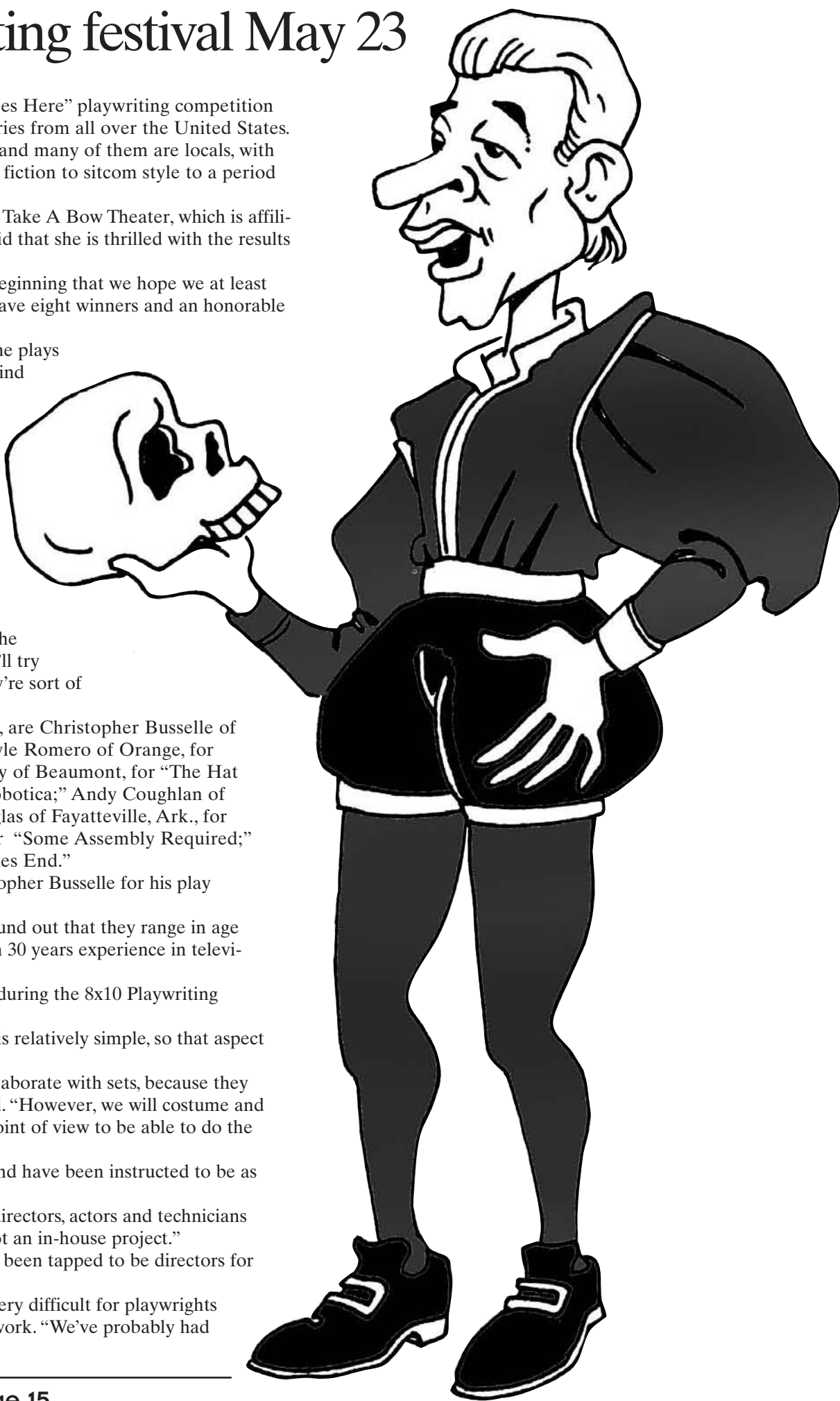
"In a 10-minute play, you don't get very elaborate with sets, because they have to come up and down very fast," she said. "However, we will costume and the sets are minimal. That's fortunate in my point of view to be able to do the shows quickly and all in one day."

The directors have already been chosen and have been instructed to be as artistic as possible, Clark said.

"This will be a professional credit for all directors, actors and technicians involved. This was a national competition – not an in-house project."

Some of the playwrights chosen have also been tapped to be directors for plays other than their own.

As an author herself, Clark said that it's very difficult for playwrights to remain objective as directors of their own work. "We've probably had

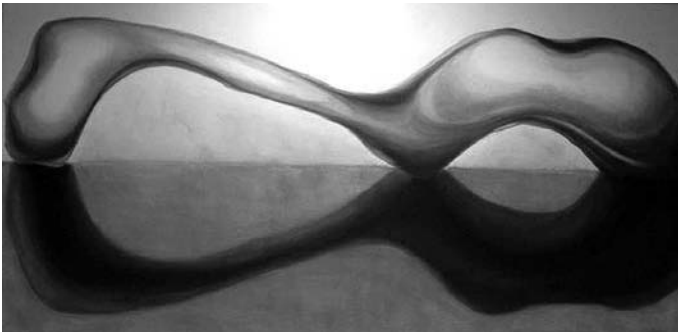


See 8X10 on page 15

# Pictures worth a thousand words



## JONES TO LET PAINTINGS SPEAK FOR HIM AT TASI IN MAY



Story and  
photos by  
Andy  
Coughlan

NATHAN JONES SITS QUIETLY in his small house. Interviews are something he endures rather than enjoys. Ebony, his black cat, curls up in his lap acting as a protective barrier from the intrusion of the digital recorder. Jones’ discomfort at his interrogation is understandable. He is a man who speaks through his paintings and having to verbalize what is essentially visual is difficult. His earth-toned, semi-abstracted forms surround him, their large scale adding to the sense that Jones would rather disappear into his work than answer questions.

But even the most cursory glance lets the viewer know that Jones has plenty to say. Jones won TASIMJAE (The Art Studio, Inc. Member Jurored Art Exhibition) in 2008. The grand prize was a one-man show and he will present “Transmogripy,” an exhibition of paintings, May 2-30 at The Studio.

Born in Dallas, he grew up in Southeast Texas and has spent a lifetime drawing and exploring his creativity. He started painting in 2001. “I had never done it before but had done drawings,” he said. “I had been drawing since I was little.” Although he has not had formal training, he has developed his style through experimentation over the years. And he is quick to study the techniques of artists he comes across. “I wasn’t really exposed to a lot of different artists growing up. One that I did find, that I keep going back to, is Salvador Dali,” he said. Jones said he didn’t think that his work really reflects Dali, but viewers with a keen eye can spot a kinship in the way his semi abstracted figures have fluidity and movement, reminiscent of the Spanish master’s anthropomorphic shapes. Jones stumbled across Dali’s work through a friend. “One of my best friends growing up was really into Dali and I didn’t really know who he was until later on when I got into high school,” Jones said. “It opened up a few doors there”

Jones is fond of the Belgian surrealist Rene Magritte, as well as being influenced by his local “local art heroes,” including Summer Lydick and George Wentz. Jones’ motivation to create is simple. “Without that, oh my gosh, I would be completely bored out of my mind,” he said. It is simply what he does. He pauses for a moment as if to let the simplicity of his philosophy sink in. “I’m not necessarily trying to do anything except have a creative outlet,” he said. “It’s one of those things that starts with a sketch and just grows from there. It’s a process. “Even if I’m not painting, I’m creating and designing something.” Ultimately, he said he paints to occupy his time — “and it’s kind of therapy, too.” He is always drawing, he said, until an idea takes shape, an idea that he feels is worth developing. “I’ll do a brainstorm page, which is basically just a whole bunch of doodles,” he said. “I’ll pick from those and revise the ones that I like and make changes. Sometimes a concept grows there and I’ll just modify it to work with what I want, things that need building.” Jones had a show at The Art Studio in 2004 and, while it was a success, he said he learned some lessons. “Basically, my last show was all over the place,” he said. “It didn’t have any real direction. With this one, I am trying to get a really good, together show. I want the works to have a commonality.” The works in “Transmogripy” share a color palette, a subtle blend of yellows and browns. “I think if you look back, it’s always earthy tones,” he said. “I don’t think I ever got too wild as far as color goes.”

Most of his work is concept-based, he said, focusing on abstracted human forms. “The title, ‘Transmogripy,’ means to change form — especially into something fantastic or bizarre,” Jones said. “That’s a very basic way to describe my work. The feeling behind it would be that we all have chances to change. “Everyday throws you new obstacles so you are offered another choice. You are constantly changing.” When he is not painting he works at a Jubi Prints, a screen-print shop to make money. He has worked there, on and off, for 15 years. “They are great people to work for,” he said. “Any time I need time off for my art or anything they are very accommodating. “I’ve had other jobs before and they were horrible, but if I had down time it enabled me to sketch and I didn’t have to think about much anything else.” Jones is keen to finish the pieces for this show so he can explore a new medium. Recently, George Wentz told Jones that his work had the look of some of Henry Moore’s sculptures. “I had no idea who he was so I Googled him. When I saw some of his sculptures, it was like, ‘Wow, some of those could be mine.’ So it inspired me to get

into sculpture,” he said. “I think the process is fascinating.” Jones said he knows nothing about metalwork, but judging from past experience, one would not bet against him quickly becoming proficient in the medium. His other cat, Prada, walks through his legs. Jones sighs as the recorder is turned off and the notepad put away. He is happy to show off his paintings. He pulls

them into clear view and stands to one side — silently, of course — while they are studied and absorbed. If you want to have a real conversation with him, look at his work. It says everything you need to know. ‘Nuff said. “Transmogripy” opens with a free reception 7-10 p.m., May 2 and runs through May 30 at The Art Studio, Inc., 720 Franklin in downtown Beaumont. For more information, call 409-838-5393.



“Yesterday,” left is one of three paintings comprising “History Repeating.”

Nathan Jones, previous page, poses in front of one of “The Twins.”

“Hollow Landscape,” far left, is one of the images Jones will display during “Transmogripy” at The Art Studio in May.

Jones and his cat Prada, below, in front of “The Twins,” a pair of companion paintings.

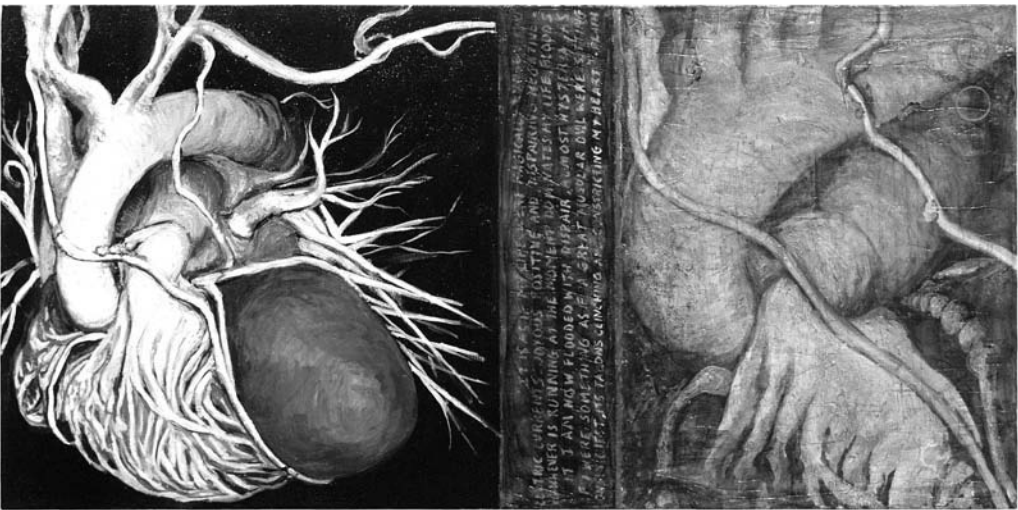


# TASIMJAE

## THE ART STUDIO, INC. MEMBERS JURORED ART EXHIBITION 2009



The 2009 Art Studio membership show turned up another eclectic mix that reflects the diverse skills of the members. Paintings, sculpture, ceramics, fabrics, found objects, photography and even a manger populated by action figures filled the gallery. Juror Xenia Fedorchenko said that the diversity of work made judging difficult. In the end, decisions were made and Jeff Forster picked up the big prize for his stoneware “Device.” Jeff will be the exhibiting artist at The Art Studio in May 2010. Second place was awarded to Lisa Reinaur for “Talons Plath.” Reema Houwari placed third with her painting, “Hurry Up And Wait.” Honorable mentions went to Heather Eager, Laura Kerr and Richie Haynes.



Clockwise from left: “Device” by Jeff Forster; “Talons Plath” by Lisa Reinaur; “Sigh” by Heather Eager; “Hurry Up And Wait” by Reema Houwari.



# Lamar professor earns HCP fellowship

Story by  
Andy  
Coughlan

Lamar University photography professor Prince V. Thomas will present “On Joy, On Sorrow,” the 2009 Houston Center of Photography Fellowship Exhibition, May 15-June 28.

The show will open with a reception 6-8 p.m., May 15. Thomas will present an artist’s talk at the gallery at 2 p.m., May 16.

“On Joy, On Sorrow” is a two-channel video installation with music scored by composer Joel Love.

“I was thrilled, humbled, and honored,” Thomas said about receiving the fellowship. “Their past fel-

lowship recipients include Fulbright Scholars, Guggenheim winners, and artists of a very high caliber. I am humbled to be a part of that mix.”

Thomas said he has had respect for HCP since he was a graduate student in photography at the University of Houston.

“They are known internationally for putting on good shows and showcasing some of the best artists from around the world,” he said. “I consider it a tremendous honor to exhibit there.

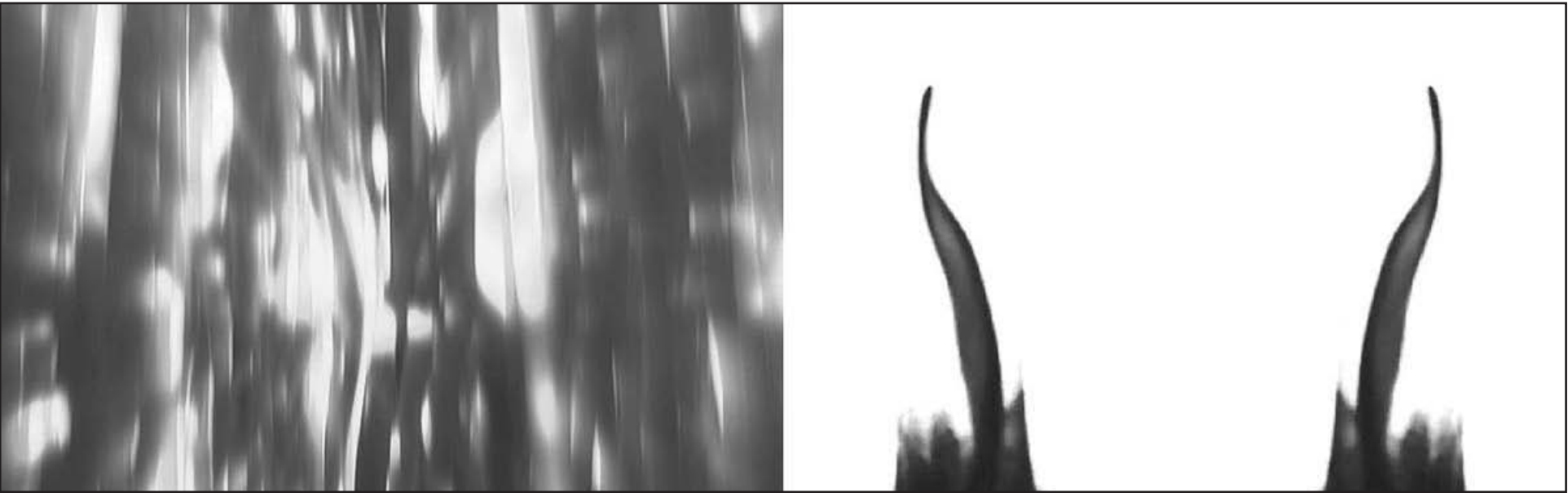
“I am also excited about my new piece. This fellowship really allowed me the ability to devote my energies to its successful completion.”

The Houston Center for Photography annually awards two Fellowships to artists from around the country.

“It’s an opportunity for HCP to support the work of artists and assist in allowing them opportunities to make new work,” the center’s Web site states. “There is a cash award and the agreement is that the artist will create new work for a one-person exhibition. The process is one of application. Hundreds of artists from all over the country apply. Every year HCP chooses a juror with a national/international reputation to select the two fellowship winners. This year it was Natasha Egan, Director/Curator from the Museum of Contemporary Photography in Chicago.”

The Houston Center for Photography is located at 1441 W. Alabama in Houston.

For more information, call 713-529-4755, or visit [www.hcponline.org](http://www.hcponline.org).



A still from the video installation “ON JOY, ON SORROW” by PRINCE V. THOMAS

# LU art students present theses

Story by  
Krysten  
Davis

Lamar University art students are showcasing their projects in the Senior Thesis Exhibition through May 14 in the Dishman Art Museum.

Students featured are Trishalana Adair, Jack Comeaux, Jillian Day, Robert Day, Katy DuBuisson, Patricia Gil de Garcia, Sarah Mannino and Anna Myers.

“The students come up with a project and work on it all semester...painting, drawing, graphic design, sculpture, it’s all there,” Lynne Lokensgard, professor of art history, said.

The exhibition is one part of the senior thesis required for students to graduate with a Bachelor of Fine Arts degree in art. They are also required to write a research paper and conduct an oral presentation and defense in front of a faculty committee, Lokensgard said.

Patricia Gil de Garcia, is creating a unique and timely display of mixed media to represent the apathy of government toward its citizens.

“The thing that is different about my work is that it is a combination of sculpture and drawing,” she said, citing artist John Woodward as one of her influences.

Panels of sculptured faces are surrounded by drawings depicting recent unsettling events; such as homelessness, school shootings, a mother drowning her children in a bathtub, and corruption in the Catholic Church.

“The faces represent authority and the indifference of the government to these problems,” she said. “They have no eyes or ears, which represents that they ‘see no evil, hear no evil.’”

Gil de Garcia said she came up with the idea after seeing disturbing headlines in the news and wondering why no one was taking initiative to change things.

She said that having children makes people

more aware of the dangers in the world.

“I am a mother – I have two sons, so I am always trying to protect them in everything they do,” she said.

The piece is black and white, “not only to emphasize the darkness of each situation,” she said, but also to point out that “these things are happening right in front of our faces.”

The project was carefully planned out down to the last detail, including the materials she used to create it.

“I am drawing on top of the paper because paper is not going to be there forever – it will disintegrate, just like these problems will go away with time,” she said. However, the blind and deaf authority is carved into stone, “and the victims are always looking.”

The Dishman Art Museum is located at the corner of MLK Pkwy. and E. Lavaca on the Lamar campus.

For more information, call 880-8959.

# Around & About

If you come across any interesting exhibitions, museums or other places on your travels, share them with us. Call 409-838-5393, or contact us through our web site at [www.artstudio.org](http://www.artstudio.org). Be sure to include the location and dates of the subject, as well as any costs.

The **BEAUMONT ART LEAGUE** will host it’s annual **ART ADVENTURES** Summer Children’s Art Camp, for four weeks beginning June 2.

Times are 10 a.m.-2 p.m. and campers will bring their own sack lunch.

Cost for members is \$65, non-members cost is \$75. The camp caters to ages 6-12

“Some exciting scheduled projects this year include mask making, weaving, painting, clay and mural work, drawing, nature crafts, wearable art and more,” Dana Dorman, BAL director, said. “Projects aim at fun, improving art skills and enhancing creativity.

“Each week brings new projects.” To register your child or for more information about Art Adventures, call BAL at 409-833-4179. Scholarships are available.

The **MUSEUM OF THE GULF COAST** hosts **A CHILD’S LIFE** through May 31.

“Have you ever heard an old timer say, “when I was a kid...we had to walk 10 miles to school and it was up hill both ways!” Well, in one way or another, all adults are guilty of such anecdotal remembrances of

their childhood,” Shannon Harris, museum director, said in a release. “Everyone has very specific memories of childhood with their own set of delights and hardships. There is no doubt that childhood is a special time that informs much of what we become as adults. Just think about when you hear a familiar song or you smell a scent that reminds you of your childhood. It’s as if it was yesterday. Whether you’re a senior citizen or a young adult, childhood is only as far away as the memories you invoke.

The Port Arthur Historical Society hopes to awaken some of those old memories as well as capture the imagination of younger audiences with a new temporary exhibition at the Museum of the Gulf Coast this spring.

“A Child’s Life” explores what it was like to grow up in the 20th century. The exhibit is drawn largely from the Museum’s permanent collection and will focus on five pivotal historic events of the 20th century: Teddy Roosevelt’s Inauguration on March 4, 1905; The Stock Market Crash on Oct. 29, 1929; The D-Day Invasion on June 6, 1944; The Moon Landing on July 20, 1969; The Fall of the Berlin Wall on Nov. 9, 1989.

The lives of children during these historically signif-



This 1945 Rocking Horse is part of the exhibit “A Child’s Life” on display the Museum of the Gulf Coast through May 31.

icant time periods will be illuminated through photographs, advertisements, and artifacts related to education, recreation and popular culture.

“A Child’s Life” marks the exhibition debut of the Museum’s new curator Ami Kamara.

The Museum is located at 700 Procter Street in downtown Port Arthur and is open daily from 9 a.m. to 5 p.m., Monday through Saturday, and 1 to 5 p.m. on Sunday.

Admission is \$4 for adults, \$3 for seniors and \$2 for children.

For information, visit [www.museumofthegulfcoast.org](http://www.museumofthegulfcoast.org).

## HERMAN from page 5

State University.

“I got interested in art in 1943, the first year we were in the (Pacific) islands,” he said. “I was in the Solomon Islands continuous for 24 months with no R&R.

“We had no art in my little high school. Like one feller said, ‘If we’d drawn a picture, we’d have got a whippin.’

“I don’t know if that’s true, but a lot of people don’t appreciate art.”

Herman’s digressions are always relevant and insightful. It’s almost a disappointment when he returns to his original point.

“Anyhow, I got to drawing little things and it seems that was the first thing that told me I might have a little talent,” he said. “I had a little Bible with me that had illustrations in the back. And I remember there was a goat standing on a cliff or something, and I thought, ‘Well hey, that’s pretty good.’ That’s where a lot of kids get started.

“We all like to think that drawing accurately is what makes a great artist. Well, yes and no. I think we’d all agree that exactitude is not truth.

“I might take a photograph of you exactly how you look, or I might paint your picture just like you are. But that human soul I just pictured there might be the lowest criminal on earth, you can’t tell. We can express and we don’t have to be exact.”

Herman constantly jumps up from his seat in the kitchen to point out a piece of art, a quotation, or to rummage through a pile of clippings. He points to one of his paintings. It features soldiers in a foxhole. The image has strong similarities to German Expressionism.

“Old Herman Hugg did himself well when he painted this,” he said. “It has substance. It may not be the greatest on earth, but there is such a thing as sub-

stance — soul.”

The question of what is soul is a recurring theme for Herman. He jabs his finger at the image of the fox-hole.

“This has soul,” he says, forcefully. “Rauschenberg’s work has soul, I suppose. Again, I don’t know what the hell I’m talking about, what soul means.”

And it’s time for another anecdote. It really is a pleasure to listen to the man talk. If you only have a minute, you can get a nugget from Herman and move on. But the key is to sit in a kitchen listening to philosophy and stories gleaned from 88 years of experience.

“At the age of six, we had moved to the Texas Panhandle and there was a little old country school-house, some boys were riding home on their horses and they got to racing,” he said. “One boy got thrown off, dragged and killed. I still remember his name was Reuben Fish. So my family goes to his funeral the next day in our horse-drawn wagon — in ’27, not a whole lot

of people had automobiles.

“And I still remember, ‘To Canaan’s fair and hectic land, I’m on my way to where the soul of man never dies.’”

It is a quintessential Herman story. As befits an artist, his stories are punctuated with details of plains and horses and rivers and people. He is in no hurry to finish a story and comfortably allows digressions to lead him away from the original idea.

But that is the point. As Herman says, everyone has an interesting story. Herman’s story unfolds like an epic novel. And along the way, he has painted, taught, learned, played and grieved — and he recognizes the value of each moment.

For more information on Herman’s retrospective, call BAL at 409-833-4179.

**Coming in June: Herman comes to Beaumont to teach art at South Park High School.**



Herman Hugg points out details in his painting “Foxhole.”

## Porter Middle School

Much as I hate, hate, hated  
Working at Porter  
With those long drives  
And halls that smelled of feet  
And a principal who made  
me feel  
this big

Much as I hated it,  
I miss it.  
Surprise.

I miss my first desk  
The one they shoved behind the book-shelves  
In the blind corner  
Where I could hide

I miss Ms. Grandinetti-Johnson  
I miss Dr. Fralin  
I miss our talks at the end  
Of the day  
When we were too tired  
To do anything but

I miss the colony of Quaker Parrots  
One of them named  
Butterbean  
I miss how the birds gave the place  
A hint of magic

How the kids would hear them  
Imitating raucous kids  
And they’d watch ‘em  
And never throw rocks.

I miss our brownie-cookie cocoa Fridays  
At a picnic table  
After lunch  
Under the trees  
Always something  
Always someone to see

I miss their hungry fingers on Mondays  
I miss their grubby eyes  
Every morning, saying:  
Here! Here is a place  
That’s safe  
That’s warm  
That’s clean  
Where they love me.

even if I yell and throw  
my books in the trash

they love me.

I miss my students most  
And I worry  
Do they love them?

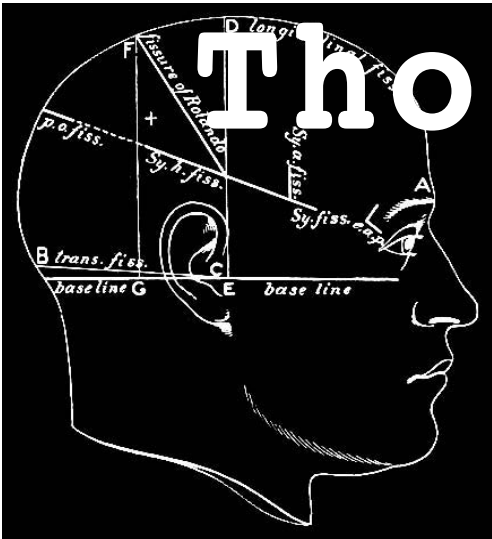
Do *they* know that on our  
Last day

We stood in the hall  
All of us  
Huddled close

And when that final bell rang  
That final bell

Do they know that  
We stood there  
That we didn’t want  
To leave?

## Celeste Hollister



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ISSUE solicits and publishes the work of local authors. Poetry, short fiction, scholarly works and opinion pieces may be submitted for review. All works must be typed or submitted on a disk (using approved word processing software), or may be sent to TASI by e-mail. All works are subject for review by our editor, and may be rejected or edited on the basis of grammar, spelling or content.

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Authors must submit a daytime telephone number along with all submissions. Pen names are acceptable, but authors must supply real names for verification. All submitted works become property of TASI, and whether rejected or accepted, are not returned to the author. ISSUE does not notify of rejection by mail or telephone.

## Ode to Dr. Seuss

First book I ever read was the great  
“Green Eggs And Ham”  
Through the simplest of his tales like “Horton Hears A Who”  
The way the morals and the values and humor so ensued  
When I remember about Horton and that Egg  
I still giggle alone and slap my own leg  
Who but Seuss could take us all from such evil to such bliss  
Then that classic tale of “How the Grinch stole that Christmas”  
My sisters and I sat under a tree and slowly ate our sweet little lunches  
That’s where we first read to each other the tale of “Hunches and Bunches”  
When he wrote his famous work of art in words  
The one called “My Book About Me”  
Did you find it autobiographical  
or someone please tell me was that just me?  
You want to read the great Doctor Seuss  
one I find few people know  
Read my personal favorite called  
“Oh The Places You’ll Go”  
Whenever I read him to some small child or simply for myself  
a certain thrill comes over me as I pull one random from the ancient book shelf  
and if I read it yesterday or today or one in a thousand tomorrows  
I’ll think first how he gave this world a small break from all her sorrows  
Thank you Dr. Seuss, though you’ll never really be gone  
or even close to leaving or even be going  
All we have to do is just pick up a copy of “Gerald McBoing Boing”  
I now curtesy to the great story teller  
our DEAR Dr, Seuss  
From a small girl to woman  
how I’ve loved you, ‘Teresa Caroline Hoose’

## Terri Hoose McKusker

### First Date

Driving between lanes on the freeway,  
weaving in and out of the glare of streetlights.  
We move and yet we are motionless,  
like some half forgotten verse by Langston Hughes  
that sits and sways on the tip of my tongue.  
Drinks are poured by our own hands first  
and then by heavy hands that are not our own.  
Music lifts us up where we belong,  
laying us down in the desert of God’s country.  
A short embrace followed by an invitation  
And a long drive home, full of smiles.

I couldn’t stop staring at your legs.

## Jeff Dixon

## Ergo Sum, Cogito

My Daddy says  
that here and there  
is where I always am.

My Momma says  
that everywhere  
is where, for her, I am.

My Brother says  
there’s trouble there  
when I am where I am.

My Sister says  
she doesn’t care  
so long as I just, “Scram!”

They like to say  
I’m not aware  
of places where I am.

But who’s to say  
I’m not a where?  
because, I think I am.

## Jesse Doiron

### Puzzle

I would hope that  
I’m not so transparent  
A little dab of mystery  
A little bit of magic  
Like the human version  
Of a Rubik’s cube  
Not like her —  
She who cannot say no  
But in the end  
I know that people  
prefer her and not me  
They want Cliff’s Notes  
Not Moby Dick  
unabridged  
They want  
uncomplicated,  
Happy, not quite there  
I just cannot be  
what they want me to be.

## L.G.

# AMSET show features trio of artists

The Art Museum of Southeast Texas is bringing a diverse trio of artists to its galleries for the spring exhibition. From April 25 through July 12, visitors will explore small line drawings telling intimate stories of tenured art professor Charlotte Cosgrove, large scale mixed media sculptures of former boat builder and New Orleans artist Jeff Jennings, and an intense investigation of religious experiences through color and texture by former AMSET curator Ray Daniel.

“Each of these exhibitions is distinctive and inspiring in their own right,” AMSET Curator of Exhibitions and Collections Sarah Hamilton, said.



“Transitory”  
by Charlotte  
Cosgrove

“A Transitory Realm” by Charlotte Cosgrove

“A Transitory Realm” features two series of drawings — a collection of narrative works and ink line drawings by Cosgrove, a Houston-based artist. The narrative drawings are stories, both real and surreal; they are mysterious, depicting situations, crises and tragic events. These images are psychologically charged and comment on life’s unpredictability, Melissa Tilley, AMSET spokesperson, said in a press release.

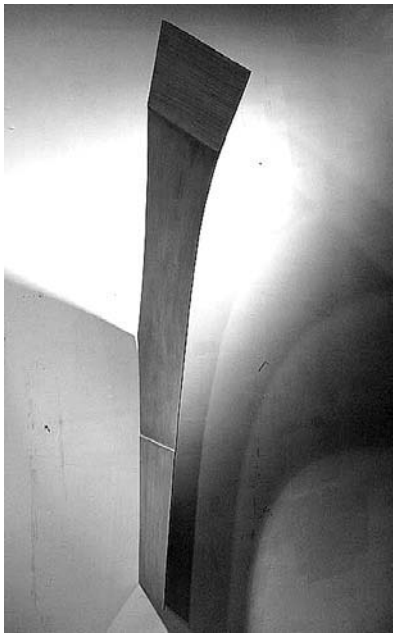
According to Cosgrove, the ink drawings began as a challenge to see how many different line configurations could be formed. She began making marks and lines spontaneously, drawing from her imagination or simple things seen on daily walks. Then she began to focus on making a new set of ink drawings with specific objectives. The images became hybrids of orchids, birds, sea life, and objects that were explored and abstracted. The tension and uncertainty cropping up in these works closely relates in spirit and subject matter to the narrative drawings.

Cosgrove has taught a variety of studio art and art history courses at the Glassell School of Art, The Museum of Fine Arts, Houston since 1967. Born in Scranton, Penn., Cosgrove studied at Pennsylvania State University and earned her Master of Fine Arts degree at the University of Pennsylvania in 1962.

“Form, Structure & Local Color” by Jeff Jennings

“Form, Structure & Local Color” represents Jeff Jennings’ most recent work, as well as pieces from his Designs on Nature, Arcs, and Painted Frames series. Jennings said he is inspired by both architecture and organic shapes that come from industrial buildings and ships. His work replicates layers of time with weathered surfaces and collages from maps and old phone books. His sculpture is reminiscent of totemic figures, but he enlivens them with playful color juxtapositions. The dichotomy between the abstract and the organic imagery is a universal theme prevalent in Jennings’ artwork, Tilley said.

Jennings was born in Belfast, Maine in 1953 and grew up on the Maine coast. He earned his Bachelor of



“Design 3”  
by Jeff  
Jennings

Fine Arts degree from the Museum Art School in Portland, Ore. In 1980, Jennings worked in Maine and Massachusetts as a wooden boat builder and cabinet-maker and a year later moved to New Orleans. He then earned a Master of Fine Arts degree from the University of New Orleans in 1990. Following Hurricane Katrina in 2005, Jennings moved to Houston, where he currently lives and works.



“The Man of  
Love” by  
Ray  
Daniel

“Twelve Ordinary Men” by Ray Daniel

“Twelve Ordinary Men” is comprised of twelve square abstract paintings. Each one presents one of the colors from the classic color-wheel and is named after one of the twelve apostles in the Bible. This exhibition also includes two large-scale color studies that represent the descension and ascension of Christ for the artist. Daniel uses color, surface, and non-objectivity in his art to explore issues of the sublime and Christianity.

Although the artist’s own Christian beliefs encompass the substantial part of shaping the appearance of these works, Daniel’s desire is that all viewers can engage in a spiritual or emotional dialogue with his art, Tilley said.

He comments, “My paintings are visual investigations of the idea that most of our religious experiences and concepts are abstract in nature, thought, and experience.”

Daniel served as curator of exhibitions and collections at AMSET from 2001 to 2008. He is currently an adjunct professor of art at the University of North Texas, Denton.

AMSET is located at 500 Main Street in downtown Beaumont.

For more inforamtion, call 409-832-3432, or visit [www.amset.org](http://www.amset.org).



## Mission Statement

Founded in 1983, The Art Studio, Inc. is devoted to: providing opportunities for interaction between the public and the Southeast Texas community of artists; furnishing affordable studio space to originating artists of every medium; promoting cultural growth and diversity of all art forms in Southeast Texas; and providing art educational opportunities to everyone, of every age, regardless of income level, race, national origin, sex or religion.

### PURPOSE

The purpose of The Art Studio, Inc. is to (1) provide educational opportunities between the general public and the community of artists and (2) to offer sustained support for the artist by operating a non-profit cooperative to provide studio space and exhibition space to working artists and crafts people, and to provide an area for group work sessions for those artists and crafts people to jointly offer their labor, ideas, and enthusiasm to each other.

### GOALS

1. To present public exhibitions
2. To provide educational opportunities
3. To provide accessible equipment for artists
4. To provide peer feedback through association with other artists and crafts people

### OBJECTIVES

1. To present 10 art exhibitions per year
2. To maintain equipment for artists in a safe working environment
3. To provide better access to artists for the public
4. To offer regularly scheduled adult and children's classes
5. To develop and maintain public activities with all sectors of the community
6. To develop and maintain equipment to aid artists in their work
7. To provide a display retail outlet for artists
8. To expand programming and activities with increased facility space

SOUTHEAST TEXAS Arts COUNCIL This project is funded in part by the Texas Commission on the Arts, Dishman Trust, Entergy, HEB, and the Vic Rogers Foundation through the Southeast Texas Arts Council

## 8X10 from page 7

our friends read it aloud for us and we already have a concept of how everything sounds, feels and looks.”

“It’s been very beneficial to me to go and see my play in competition and make decisions seeing how other people took it, interpreted it and presented it,” she said.

Clark said that it can hamper the director and actors if the playwright tries to control every aspect about the production.

In the future, Take A Bow would like to start workshopping the winning plays and in that process, the playwright has some collaboration with the director and actors.

“In a workshopping situation, you want the playwright there because they want to rewrite things as they see it developing,” she said. “Even then, there’s a point where the playwright leaves so that the rehearsals can gel and everything can get down to business.”

This competition is different from most other competitions like it in that The Studio is presenting all eight winners in a roughly 2-hour period.

“Most competitions might have a grand-prize winner who gets a production, but all of the other winners would get a plaque,” she said. “A lot of times, you’ll get a stage reading if you’re a winner, but they just sit there with music stands and read the parts.

“One of the reasons we wanted to do this project was to create another layer in the theatre community in

this region.”

After actors are chosen for plays, there will be one week of rehearsals starting on May 17.

“Actors and a director should be able to prepare a 10 minute scene in about 2 hours of rehearsal — everyone should show up to the first rehearsal with their homework done and their lines learned.”

After the festival is over, Take A Bow will act as an agent and send the finalized manuscripts to publishing companies and try to get them published, Clark said.

“Five years from now, we can do our own anthology of every 10-minute play that has won,” she joked.

Clark plans to keep the competition and festival small for the first couple of years, but eventually wants to divide it into levels: professional, amateur and student entries. This way, she said, you won’t have a 20-year-old competing with a 60-year-old who has been in the business for years.

The festival will be May 22 and 23 at the Art Studio, Inc. located at 720 Franklin St. in downtown Beaumont.

The Kickoff Party will be held May 22 at 7 p.m. The shows will be presented Saturday at 2 p.m., and again at 7 p.m. with an awards ceremony following. Playwrights will be introduced at the awards ceremony.

Tickets for all the weekend’s activities are \$20.

Reservations/advance purchases are encouraged. Tickets to see only the plays are \$10 for either the matinee or evening performances.

People can order tickets by emailing Clark at [takeabow99@aim.com](mailto:takeabow99@aim.com) or by phone at 409-291-1725. They can also message Clark at [www.myspace.com/takeabow99](http://www.myspace.com/takeabow99).

## VIEW from page 3

feels good to wash away all the hurricane junk that blew everywhere. It also feels good to have sweet and generous folks to help out with all the things that need doing.

Our good friend Andy Ledesma, the charming devil, offered to head up our educational programming. He is great with kids and our focus is on the 13- to 18-year-old young people. Andy spent many years in Los Angeles painting murals and educating young people about art and life. He is a great role model and he knows how to have fun.

I am thrilled to get back our youth outreach. It has been a while.

All of these events need bodies to make them work. If you have the time and the inclination, there is a myriad of things to be done around here. Just ask Deborah, Terri or Sheila, April, Andy, Beau, Karen and Cyndi. to name a few.

And don’t forget the Alternative Show coming in June. Entry is open to everyone — no judges, no rules. Entries are due last week in May.

See you then. G.



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- HERMAN HUGG RETROSPECTIVE AT BAL
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