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# KELLY'S CORNER

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by Jan Kelly

The grackles are teeming and squeaking like hinges until the cacophony reaches peak, then silence. Move two trees hence and start again. Columbus Day, fishermen breakfasting in the Beech Forest were quite surprised to hear that the noise was made by birds. Sounded more like an antiquated machine to them. Robins and sparrows are moving with them. Not all, many will stay and many more northern will come here for winter. We'll be seeing juncos, nuthatches and brown creepers. This is the week of Halley's Comet. A scope is better, binoculars will do and we are lucky enough to have the unelectrified, unlit dunes as an amphitheatre. A clear night is the only thing we need ask. I wonder where Halley will be watching it from?

A week after the Mexico City earthquake disaster, Charles Richter, originator of the Richter Scale which measures the intensity of earthquakes, died at the age of 85 in California. Charles Richter was born in Ohio, but the family moved to California when Charles was a child. It was soon after that when Charles Richter experienced his first earthquake and developed an interest to last his full 85 years. Richter originally studied to be an astronomer at Cal Tech but entered the schools seismology department during the Depression and never really left. Up until his death, he could be seen researching or attending lectures and of course, gave his own much-in-demand lectures though so advanced in years. He was always considered a hard worker and a many-faceted man. His reading material included Dante as well as science fiction. He was also humane. He considered instructions for the public an important part of the work and study of earthquakes. There was no measurement of earthquakes which was widespread and uniform until Richter. A Roman priest developed a method of counting seconds between rumblings and shocks. This method had to absorb human error, which could be more human and more erroneous during an earthquake, so was not exact or scientific enough. But it was a method, and though primitive, was used. It was in the 1930s when Richter started developing his scale. He used English graph paper and Chevron stripes marked the intensity of the local quake onto the paper. With complicated mathematical precision Charles Richter developed an accurate method of predicting, or reporting after the fact, the plausible damage of an earthquake. The scale is one to ten, the ten being the most destructive. Richter had each unit in units of 30. Must have been a rewarding life to have helped victims prepare for the disaster of earthquake. Cal Tech and the world were fortunate to have him.

There was a wonderful show at Dennis DeBerry's gallery Saturday night. Our own talented femme fatale



*Heather, fashion plate of the aerobics class*

Joan Pereira showed only 2 of the many sides of her personality. Donegal scenes interpreted nature in its least changed state. Views of green-checked fields, stone walls and cottage dwellings, charming in their simplicity. The other half of the show was a collection of sophisticated, brightly-colored, collage inspired paintings. The one in the photo with Joan in front is "From an entertainer's point of view." Beautiful. Joan planned these colorful paintings on paper as collages until she got the concept she wanted. Seems a simple and masterful approach, letting your talent range over the possibilities and move until you get just what pleases you. It's the talent that counts. For the Donegal landscapes Joan went out into the Irish countryside, much as she does here, to be inspired. From the inspiration, Joan reinterprets the scene from a poet's point of view. "To paint it exactly would be photographic and boring," confided Joan. The composition is always there in Ireland. Joan found the glens with their vistas marked off with stone walls that were more like mosaics of stained glass than stone. On any spot, any day, the compositions were myriad. The light ever-changing made the scene depicted ever changing. Joan travelled with Eleanor Meldahl, art teacher and art historian and they both painted furiously the trip long. Next year they will visit Portugal and paint. Each year another country. I like that method.



Joan Perreira

Besides being a painter since the age of 5 years, Joan has been a singer since the sixth grade when she was chosen as the class vocalist. She developed her singing talent to the level of coloratura soprano and has given many concerts. Joan was a pilot member of the Fine Arts Work Center and was the first woman member. She was also awarded a grant from the French government to study and paint in Ateliers set up in Seguret, Provence. The grant was awarded through Yale University, their jury deciding after a viewing of each artist's work. The purpose is for artists from many nations to meet and exchange ideas. Joan studied the ancient art of lithography because she had never done it before. Each artist left works for the archives as was stipulated. Joan also started the first art courses at Cape Cod Conservatory along with Betty Lane. She has taught at Castle Hill, Truro, for 9 years and has had one-man shows throughout the country. Joan has lived on the Lower Cape most of her adult life. Her career as an entertainer was always to support her art. It was a good break from painting and still is, but the main force of Joan's talent is for painting. She sees this area as her home and feels she hasn't "scratched the surface" of the area, the people, or her work. That's good. We'll have her a long time.

Lynne Carter was at the opening, beaming and beautifully dressed. Lynne and her husband Lacey are daily supporting the arts with appearance, encouragement and genuine interest. Lacey's love is opera. He leaves us now and then for a major city, for a night at the opera.

Lynne Carter has another angle on life now. One doesn't think of the word angle when thinking of Lynne, but they're there. Among her many talents, Lynne is now a travel agent. Lynne Carter asks you to visit her for voyage fantastique. (Even if you don't go anywhere, the visit will be that.) Lynne has traversed since the age of one month. Want to see Lapland? She studied there. Want to live in Algeria or teach in Japan? Deserts, mountains, overpopulated spots, underpopulated spots, first class, last class, classless? If you have sort of an idea of what you want to do with your next space of time, or no idea, contact Lynne at 130 Commercial Street, phone 487-1099, or holler her off that vintage bicycle. After your conference you'll feel you've travelled already; you may even have jet lag.



Rhonda

If you want to see angles, see Rhonda Venezia or Rhondala-Gondala of Venice, as I call her, in front of her perfectly worked streamlined table. These are at the Tennyson Gallery which always has something new, different and desirable. If you don't go once a week, you will miss something. Besides good art, this week Michael Horowitz played flute for the opening. How could you feel more welcome? These beautiful tables made of oak and birch are designed, cut and painted in Rhonda's unique style. They are so perfectly crafted. Rhonda has applied forty coats of veneer to get that look. The subtle colors and dramatic design demand they be one-of-a-kind. How do you like the angles from haircut, to garb, to tables?

Do you know that Bette Gonsalves White is not Elizabeth or "Betty" but *Bette* on her birth certificate? We must find out now whether her middle name is Davis or Midler.

And here is Heather, our fashion plate of the aerobics class in this "off the shoulder" frock. She is explaining how she has taken up running, too. Well, she's young; she can do it.