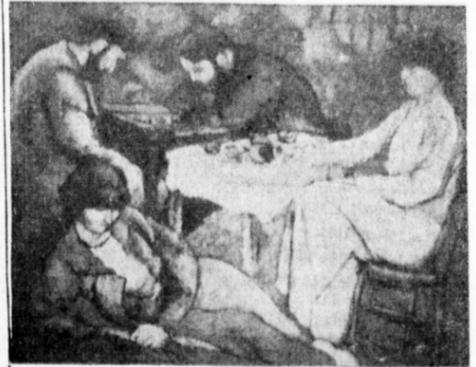


8 inch size, regular 69c
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 PIE 59^c ea.**



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 Our Own Pound Cake ea. 49c
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 Butterflake Dinner Rolls doz. 59c



ON DISPLAY . . . "Chess Players," one of Marcel Duchamp's notable paintings, is on display at Pasadena Art Museum. El Camino art instructor Larry Macaray describes Duchamp's collection which will be at the museum until Nov. 3 in his "Let's Go" column today.

... Let's Go

By LARRY MACARAY

Almost everyone who has an interest (even the slightest) in art has heard of "The Nude Descending a Staircase." Marcel Duchamp, now 76, painted it in 1912 and until Nov. 3, it can be seen at the Pasadena Art Museum.

It's another feather in the cap of Thomas Leavitt, museum director, who initiated this retrospective exhibition of Duchamp's work. The magnitude of the show has already brought national and international attention to the southland.

In my various travels through art galleries and museums both here and abroad, I don't actually remember seeing an original Duchamp. I have seen and studied many of his works in art books, but it's never the same. That's primarily the reason I wanted to see this exhibition so much.

MOST OF HIS works are in private collections and are not available to the general public. Paintings came to Pasadena for this showing from such distant points as Philadelphia and New York. The six rooms devoted to the exhibit contain examples from his Expressionist period to Analytic Cubism, to Futurism, to readymades and spinning rotorelief discs.

The enigma of Duchamp's productivity certainly has helped, in no small measure, to bring him fame and notoriety—and so difficult to believe that he hasn't done much for the last 40 years except play chess.

Two of the most important paintings in the exhibit are: "The Nude Descending a Staircase" and "The Bride." The "Nude" (made up of geometric forms) is in the collection of Walter Arensberg of Hollywood and "The Bride" (resembles a machine) was lent by the Philadelphia Museum. They were both done in the 1911-1912 period of Futurism, and are probably two of the finest examples of the "art of the future."

FUTURISM WAS conceived and organized as a movement by the Italian poet, Filippo Tommaso Marinetti in 1909. In 1910 Umberto Boccioni composed a manifesto declaring that "a growing need for truth can no longer be satisfied by form and color as they have been understood in the past: all things move and run, change rapidly, and this universal dynamism is what the artist should strive to represent. Space no longer exists, or only as an atmosphere within which bodies move and interpenetrate."

Impressionist painters placed an emphasis on the dynamic qualities of life but never solved the problem of representing motion in the static forms of painting and sculpture.

THE FUTURISTS said, "a galloping horse has not four feet, but twenty, and their motion is triangular." They therefore painted horses . . . or dogs . . . or human beings, with multiple limbs in a serial or radial arrangement.

The Futurist movement was short-lived. Its contribution to modern painting was of great importance. In their attempts to portray motion, they developed symbols for motion rather than actually representing motion. Of greater impact is the realization that we must develop a new sensibility for machines of our age and our preoccupation for speed.

OF GREATER interest to me were scattered bits of creativity such as the spinning rotorelief discs on which Duchamp collaborated with Man Ray. The feeling of real motion is cleverly achieved on flat discs that are hooked up to a motor. Some of them could be hypnotic . . . at least I caught myself gradually being drawn into the span of motion.

The gleaming white urinal—set on a pedestal—and titled "The Fountain" is a rather shocking item for the average museum-goer to see (I mean on display in a museum). But the 1916 Dada rebellion against Art—expressing disdain at the state of the world—and stating an avowed intention of being shocking, places the urinal in its proper perspective in relation to Duchamp's association with this wild group.

FROM HIS Expressionist period, I enjoy the portrait of his father, done in 1910. The "Nude with Black Stockings," also painted in 1910 is probably the best example from this period. Another appealing painting (and probably his largest) is the "Chess Players," done mostly in greens, purples, and lavenders.

I recommend that you see this exhibition, if it is at all possible. Pasadena Art Museum, 46 North Los Robles Ave. Open 2-5 Sunday, 10-5 Wednesday through Saturday, 10-9 Tuesday and closed on Monday.

**Seals Available
 Now to Public**

Tuberculosis Christmas Seals are now available for persons planning early mailing of holiday packages and letters to overseas destinations. Dr. Roscoe B. Bigler, president of the Tuberculosis and Health Assn. of Los Angeles County, has reported.

Seals may be obtained by writing the Tuberculosis and Health Assn., 1670 Beverly Blvd., Los Angeles 26, or by telephoning the agency at 483-3220.

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Good, lean, fresh ground beef. The best choice to serve a crowd when the money's low!

FRESH GROUND BEEF 35^c lb.

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Tender, meaty ribs from Eastern grain-fed porkers for tasty, homespun family meals!

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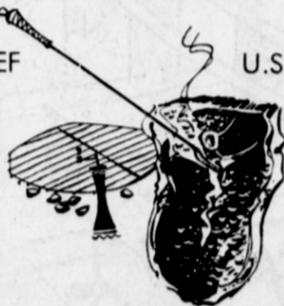
Patman's Tender, flavorful choice for an old-fashioned New England boiled dinner!

CORNERED BEEF ROUND 69^c lb.

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**STANDING
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The real McCoy for distinctive breakfast menus!
 McCoy's Beef Sausage lb. 29c
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Choose McCoy's for tempting buffet spreads!
 Smoked Beef Tongue lb. 69c
 Tasty for short order sandwiches! 2 oz. pkg. frozen 10c
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Lightly breaded. Ready to fry. 1 lb. pkg. frozen
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TREE TOP
**APPLE
 CIDER 39^c**
 half gallon

LUNCH MEAT
**HORMEL'S
 SPAM 39^c**
 12 oz. tin

For clinging for delicious desserts! large 2 1/2 can
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 Halves or Colossal. Dramatic garnish for salads! tall can
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HONEY
 clover, orange or sage
**SUEC
 SALAD
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CRISP NORTHERN
**NATHAN
 APPLES 25^c**
 3 lbs.

SWEET
**RED VELVET
 YAMS 10^c lb.**

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**MAGIC
 CHEF**



SWEET
 IMPER
 GRAPE
 10^c