SPECIAL HUMBUG ISSUE

: NO ADVERTISER HYPE
: NO BIZARRE GIFT IDEAS
: NO CHEESE-PACKS FOR AUNT MILLIE
It's already Christmas, you find yourself saying, and you haven't bought a thing for Uncle George or made a list of outrageously expensive things you yourself want. Well let us tell you something: it is NOT Christmas yet. Don't let anyone tell you otherwise — refuse to become involved.

Notice how willing we are to do our part. You don't see us selling our integrity for a few measly advertising dollars. You don't see the Nexus stuffing page after page with ads, and then trying to feebly legitimize them with weak stories of no real value. Not us, baby. Not on your...what? excuse me...oh...ok. Ahem. As I was saying: it's nearly Christmas, and you'd better hurry if you want to get some real spiffy gifts. Like some of the ones advertised here in the Nexus for instance. I'm so ashamed.
STORKE PLAZA
THE CLOSEST COMPLETE SHOPPING CENTER TO ISLA VISTA AND CAMPUS

Caesar’s Auto Supply
FOREIGN AND DOMESTIC AUTO PARTS & ACCESSORIES
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Try Our Mouth-Watering HOMEMADE SANDWICHES!
Roast Beef from $1.99 to $2.99
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Featuring your choice of Whole Wheat or White
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For

The Purple Mushroom

You're invited to visit the Purple Mushroom at 850 Embarcadero del Mar, Goleta 93117. It is the perfect place to shop for your friends, family, and to see the latest styles in men's and women's gifts. The Purple Mushroom carries a complete selection of men's and women's gifts, with something for everyone on your list.

Imagine finding that special gift for someone, or just buying something for yourself. The Purple Mushroom offers a wide variety of items for all occasions. From jewelry to home decor, you're sure to find something that will make that special someone smile.

The Purple Mushroom is open Monday through Saturday, 9-6. Stop by and see what's new today. You won't be disappointed!
The Arlington Theatre sincerely regrets any inconvenience to the patrons of SKI PEOPLE due to technical problems. They are therefore presenting a free ski movie, Warren Miller’s THE COLOR OF SKIING, at the Riviera Theatre Saturday, Dec. 6 at 2 and 4 p.m. Limited free tickets are available in advance at Copeland’s, All-American, Mountain Air, and Upper Limits.

On Monday, Dec. 8, the Fleischmann Auditorium will present YOJIMBO (1961), the funniest and most brutal samurai film of the series. In the film, masterless swordsman Toshiro Mifune decides to clean up a rotten town by turning two rival gangs on each other.

The Australian Film Series at UCSB will conclude tomorrow with DAWN! (1979), a frank biography of the Australian swimming star, Dawn Fraser. The film screens in Campbell Hall at 8 p.m.

A program representing numerous styles and periods of music, including some seasonal selections, will be presented by UCSB CHORAL GROUPS on Friday, Dec. 5 at 8 p.m. The performing groups will include the Men’s Chorus, Schubertians, University Singers, Dorians and the University Singers Chamber Solists. The concert is free.

A variety of UCSB STUDENT CHAMBER ENSEMBLES will perform in concert Dec. 6 at 8 p.m. in Lotte Lehmann Hall. Included in the programs will be works for brass, winds, strings and piano. A wide range of compositions will be presented, including those of Beethoven, Schubert, Mozart and Peter Fricker. The concert is free.
**More About Getting Vertical Than You Could Ever Hope To Care About**

There are some ugly rumors going around about how the vertical consciousness of new wave rock and roll stems from the furrow-hopping behavior of neolithic agrarian farmers. Further, the irresponsible speculators assert, the tendency for these neolithic men to be masturbated, even decorously, would suggest a preference for the sexual position known as female superior, which is divided to be the quintessence of verticalism. Pretty dumb theory, huh? But what the heck its originators are entitled to their opinion and this is apparently the best they can do.

I agree that there are historical and cultural forces at work, but I find them much more mundane. I think the answer is to be found in dance history. But first, what is all this vertical consciousness of new wave and rock and roll? A key clue is the speeded-up rhythm of new wave. Whereas most rock and roll is typically American in rhythm and danced in 4/4 time, new wave is faster and executed in 2/4 time. Too accelerated for most side-to-side dancing, this rhythm engenders a distinctly up-and-down dancing style (see diagram).

This vertical characteristic wasn't hard to recognize and rock criticism began acknowledging it as one of new wave's defining features. The popular has theory, "Get Vertical," clouted by KYUSS's Doc Rock, reflects the deliberation and self-conscious identification with the concept among new wave. The question: what does it mean? And for some, the answer is the previously mentioned furrow-hopping prehistoric Johnny Ap-pleseeds, agrarianess, matriarchy, clitoral orgasms, and blah-blah-blah. Who cares? It wouldn't even make for a plausible comic book.

On the other hand, dance historians have recorded similar periods in popular culture when qualitatively new music and dance styles appeared in connection with certain surrounding circumstances. In particular, whenever the world outlook has been unusually tense or bleak, frenetic and crude dances rapidly replaced the previous regimented conformity of disco (epitomized by the hustle), improvisation and solo work become the most expressive characteristic wasn't hard to notice (see diagram).

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by rich perlff

You're a hard-working college student. You labor under a huge pile of bullshit day in and day out, but you know you've gotta pull those grades. You sit in stuffy classrooms for hours at a time, listening to stuffy professors eloquently massaging their ego. And, at the end of a long day, Miller time. Oops. Sorry, I got carried away. Actually, I think that the sole of beer on campus would be a darn good idea, but I suppose it's hardly practical. So, what does one do when the throat is parched, and the body fluids are in desperate need of replenishment? Simple. Head for the nearest drinking fountain.

That's right. The classic, garden variety, every-corner-of-the-campus, UCSB's most plentiful (and most economical) resource. Let's face it. The cola's will rot your teeth, the coffee and tea will rot your stomach, and the on-campus prices will erode your paycheck. Now, I realize that Goleta water is not exactly God's gift to your digestive tract either, but, for the price, you can't beat it.

In order that we might designate the superior water fountain on the UCSB campus, it will first be necessary for us to arrive at a set of criteria upon which we can base our decision. So, let's take a look at the water fountains as they exist on this green and pleasant land.

I. TEMPERATURE. There are few things more repulsive on God's green earth than a drinking fountain which spews forth a sickly stream of tepid fluid. Not only is it unrefreshing, but, for some reason, higher water temperature seems to be directly proportional to the paltry of the water's taste, and with Goleta water, this species prove to be a particularly bad idea. "Y" (for Yecch). Perhaps I should explain this. I'm talking about when I cast a spell on the UCen's juice prices will do the same effect on the outdoor fountain in order to get a decent mouthful. Severe embarrassment may result from this action as well, in the form of conspicuous slurping noises, and even the unintentional belches which stem from having swallowed too much air along with the water.

2. HYGIENIC APPEARANCE OF FOUNTAIN. The basic rule of thumb to follow when searching for a really fine water fountain is - stick with those tall, metallic, floor models. Not only are their refrigeration units more efficient (see point 1 concerning temperature/taste formula), but they seem to be far easier to keep clean. The very nature of water fountains requires that one take a good look at the thing while imbiving, how it works, and the like. I tend to think that the outdoor dispensers go unnoticed, since they're just going to get mucked up again, anyway.

4. THE "SABOTAGE FACTOR." Let the drinker beware. Water fountains are among the easiest appliances in the world to foul up. A well placed piece of chewing gum can have the same effect on a drinking fountain as a thumb covering the end of a hose. We connoisseurs of the campus would be a darn good idea, but I suppose it's hardly practical. So, what does one do when the throat is parched, and the body fluids are in desperate need of replenishment? Simple. Head for the nearest drinking fountain.

The 'Splasher' is a relatively common, though dangerous phenomenon.
Jewelry, Watches, Handbags, Scarfs, Perfumes, Umbrellas, and more!

we honor all major credit cards

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fine jewelry & accessories

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**OF DOWNTOWN GOLETA STORE**

**NOW IN PROGRESS**

Super Savings Storewide

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
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<tr>
<td>SASSON JEANS</td>
<td>from $19.95</td>
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<td>CORDUROY PANTS</td>
<td>from $24.95</td>
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<tr>
<td>L.A.P.D. PANTS</td>
<td>from $14.95</td>
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<td>JUMP SUITS/</td>
<td>from $17.95</td>
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<td>TOPS/BLOUSES</td>
<td>from $5.95</td>
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<td>from $12.95</td>
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<td>DRESS PANTS</td>
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<td>VELVET BLAZERS</td>
<td>from $34.95</td>
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**OVER $2000.00** worth Free Prizes

**FREE DRAWING**

No purchase necessary. Must be 15 years or older to register. Just come in to register, winners will be notified by phone or mail.

**GRAND PRIZE:** Weekend for two at Highlands Inn in Carmel

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5718 Hollister Ave.
Downtown Goleta
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9:30 to 6:00 Daily
Closed Sunday

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SPECIAL MOVIE PRICES
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MONDAY AND TUESDAY
ADULTS $2.00
CHILDREN $1.50
AT ALL METROPOLITAN THEATERS
DON’T MISS OUT!

NEW!!!
MONDAY AND TUESDAY
ADULTS $2.00
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AT ALL METROPOLITAN THEATERS

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NEW FOR XMAS:
THE GLITTERING CONSERVATIVE

HIS WETS HIS DYES
HIS MARYLIZING
HIS PROMISANCES
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GREAT GIFT IDEAS

WHILE THEY LAST
INFLATABLE CHRISTMAS TREES

(ME-SCENT KIT EXTRA)

AVAILABLE IN:
SAPLING DELUXE GIANT SEQUOIA

TO THE PATRONS OF "SKI PEOPLE":
The Arlington Theatre sincerely regrets any inconvenience due to technical problems. We therefore announce ...

A FREE SKI MOVIE!
Warren Miller’s Classic Film

THE COLOR of SKIING

Sat. Dec. 6th 2:00 and 4:00 pm
Riviera Theatre

IMPORTANT TICKET INFORMATION: Limited Seating. Free advance tickets available at Mountain Air, Copeland’s, All-American and Upper Limits. First come, first served.

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THE EROTIC ADVENTURES OF CANDY IX
(ABSOLUTELY NO ONE UNDER 18 ADMITTED)

THE MUSIC OF
PETER TOSH • BUNNY WAILER • JACOB MILLER
BURNING SPEAR • GREGORY ISAACS • JUNIOR MURVIN
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Starring
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ONLY $3.50 A CARLOAD!!!

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ALL MOVIES START FRIDAY

BRUCE LEE
GAME OF DEATH

AIRPORT
DRIVE-IN
"THE RETURN OF THE DRAGON"

TWIN BOX 1
YOU’LL JUST EAT UP ZOMBIE

FOR THE GREATST IN DOUBLE FEATURE FILMS!
Numier Design Team: Beyond Advertising and Into Art — Maybe

by kevin jewell

A few weekends ago, the M. Shore & Son Gallery in downtown Santa Barbara held an exhibition of commercial graphic design by the local Neumier Design Team. The show was unique in two ways: it was the first formal exhibition of graphic design in the area, and more importantly, much work bordered on fine art, although they were only intended to be commercial advertisements. The show reflected the complete, yet personal approach to communication art that Marty Neumier, the team’s founder, chief designer, advertising executive and copywriter, established for his company.

Going beyond an exhibition, Marty wrote a small book expressing his design philosophy, and thus the ideals behind his team, which he has given to prospective clients. Because he cared about defining his new company’s attitudes from the very beginning, he cheerfully agreed to talk to the Nexus writer about the art world, and his place in it.

Nexus: You are heading a design “team”; is this different from a normal company?

Marty: Yes, there are some fundamental differences. First of all, we’re closer than a larger design firm. We get along exceptionally well with each other, and any arguments we have usually develop into constructive criticism. We know we have to avoid the “pyramid” structure of authority a large company has, for to function together, there can be no single person dictating what should be done, or how something must look.

I just grew up with teams — baseball and football and the like — and knowing how good they usually work, I saw no reason why a design team could not be successful. After all, if everyone does their part, a team can get more work done than single individuals.

Nexus: How do you split up the responsibilities and tasks for a certain job?

Marty: I am the original contact with a client. As soon as the client and I start talking I immediately begin forming ideas. Many times, I will discuss these design ideas with the team’s other members, Byron Glaser and Rikki Conrad. If there is much copywriting involved, I will handle all of the job, otherwise Rikki will refine the basic design and do any illustrating, while Byron will act as production manager, putting it all together by pasting-up the work, and sending it off to print. If there is much copywriting involved, I will handle all of the design ideas with the team’s other members, Byron Glaser and Rikki Conrad. If there is much copywriting involved, I will handle all of the job, otherwise Rikki will refine the basic design and do any illustrating, while Byron will act as production manager, putting it all together by pasting-up the work, and sending it off to the printer or photographer. Still, all functions in the studio are extensions of my responsibilities.

Nexus: Being a small, relatively new firm, do you find it hard to compete with larger companies?

Marty: Creatively, it is very easy. We have talent as good, if not better than big companies. Business-wise, it is highly competitive. This is because there are few clients willing to risk a new company, even though the one they are presently using isn’t helping them gain sales. Many clients are in the dark as to where their money is going. They think that if their present approach gives them some positive advertising, it is better than risking it all to change a firm.

Nexus: You say you look for “educated clients”; could you explain this?

Marty: I want clients to understand what design means, what it takes to produce successful high quality material, where their money goes, and what changes they have to make. So many times clients want immediate results that they are unwilling to see the advantage of long-term planning will have on their sales. The biggest headache I have is to get them to work with me, not against me.

I tell my clients that advertising is a game, and they and I are playing against the other agencies and their competitors, in a fight to be remembered by the public.

Nexus: You handle few accounts, but work with them for a part-time position on the DAILY NEXUS Advertising Sales Staff.

An advertising or marketing background is helpful, but not mandatory. Previous sales experience is also not required.

We offer you potential high income from commissions and bonuses, and excellent experience. Call the advertising office for an interview.

Jef - 961-3828

THURSDAY, DECEMBER 4, 1980
DAILY NEXUS PAGE 11

WE NEED YOU
IF

- You are a dynamic person.
- You are highly motivated.
- You are self-confident.
- You will be a student at UCSB for at least 1 year.
- You are any of the above.

for a part-time position on the DAILY NEXUS Advertising Sales Staff.

With convenient, economical Friday departures and Sunday returns.

Weekends this school year can be the best travel time ever with going home bargains from Greyhound. And, as always, wherever you go Greyhound, you get the comfort, convenience, and reliability we’re famous for.

Just check the schedules below for the Greyhound routes going your way. Most schedules stop at convenient suburban locations. Call your local Greyhound representative for information, and you’re as good as home.

CA is a good example of a poorly planned image change; they dropped the famous trademark of a dog listening to a grammophone for simple block lettering.
Department of Dramatic Art Events

CHOREORAMA 1980
December 4, 5 & 6 — 8 p.m. —
Main Theatre

Tonia Shimin, dance faculty member, will perform a solo from "Lyric Suite," choreographed by the internationally known Anna Sokolow, in CHOREORAMA 1980. The concert is directed by Rona Sande and presented by the Dance Division of the UCSB Department of Dramatic Art.

Student choreographer Linda Waddell has prepared "Spectators" as an ensemble work for eight dancers. Pictured are Hanya Lamp, Leah Bridgman, Alice Chovinoud.

"Momenti" is one of two works which student choreographer David Vaughn is preparing for the Dance Division's annual fall concert. Vaughn will perform the work with faculty member Delila Moseley.

Choreorama 1980 is being presented by the Dance Division of the UCSB Department of Dramatic Art tonight, tomorrow, and Saturday at 8 p.m. in the Main Theatre. The concert, which is directed by Rona Sande, features musical comedy, ballet, and modern dance.

Virginia Williams has prepared two ballet works for the program. "Gavotte," for five dancers, is performed to music by Sergei Prokofiev. The other work, "Pas De Deux," will be performed by Michelle White and William Hansen to music by Elmer Bernstein.

"Manhattan Rhythm" has been choreographed by Frank W. D. Ries. He describes the dance as a light, comic, and fast-paced dance that presents glimpses of American dance styles without being pedantically set in one period. The dance is set in the glowing nightlife of New York City in which a boy meets a girl and of course immediately falls in love. They are helped on their lightning path to romance by a group of ladies who are fond of dancing in high heels, straw hats, and canes.

Internationally known choreographer Anna Sokolow has given Tonia Shimin permission to perform a solo from "Lyric Suite." The dance is performed to music by Alban Berg.

Other works on the program include "Passages," choreographed by Jean Horrell; "Spectators," choreographed by Linda Waddell; and "Frontage Roads," choreographed by Deborah Levinson.

David Vaughn has prepared "Performance Piece for Four Women on a Stage" as a two part piece and "Momenti," a duet which he will perform with Delila Moseley.

Ticket information for Choreorama 1980 is available from the Arts and Lectures Ticket Office or by calling 961-3535.
Robin Hood Goes Reggae

Rockers, a new film about Reggae, Jamaica, Rastafarians and poor oppressed people, manages to deftly avoid the problem that plagues most films with any sort of underlying message, by including a generous sprinkling of the goofy humor a film like this cries out for.

The plot, such as it is, revolves around a drummer named Horsemouth who has an idea, gets it up for it, plays some music or stands around people who play music, and then exacts his revenge for it. (In the previous reference to Robin Hood revenge. But this isn’t really the point of Rockers—the music is. And in that respect, the film shines, since it is not only brimming with Reggae more so than the original life-in-hard-in-Jamaica movie, The Border They Came From, it is good figure, not the usual “oh God we have to fill this soundtrack quick write a song” stuff so common to any film using music as its major purpose for existing.

Horsemouth is played by Leroy Wallace, who really is about the only person in the film who knows what he is doing. He is not only a great dummer living in Kingston. "The people he hangs out with in the film are really who they say they are," a great dummer living in Kingston. "The people he hangs out with in the film, including his, er, girlfriend and their children, are really who they say they are. Only the story has been changed to create interest. And why, exactly?"

The music, the images, the performers all combine to make Rockers riveting by the way, the latest popular word for reggae music! A film that is better than it sounds like it would be. I say that because of the predominant whiteness of those reading this and the built-in impressions of such a film that those people carry. See it. Rockers is playing at the Magic Lantern Theater.
water from 7
improper bit like to refer
the resulting phenomenon as
the "spurt effect." This is particu-
larly bothersome as you absorb a
direct hit in the eye area,
or up a nostril. Along the same
lines is the erratic water
flow problem, in which a
dribble forces the drinker's
head to point-blank range,
where a sudden blast of high
pressure will have roughly
the same effect on him as the
Birmingham, Alabama Fire
Department's hoses had on
the freedom marchers in the
late '60s. This may not really
qualify as sabage (as act
of God, maybe), but again, I
suspect that our friends at
the Water Board are
responsible. Just for a laugh,
you know.

Now, I guess you're probably wondering exactly
what all of this highly-technical background data is
leading up to. Well, I'll tell
you. (On the UCLA campus
where I spent an unhealthy
amount of time at the outset
of my college career), the
quality and consistency of
the water fountain is
credible. Clear, cold, and
abundant, the fountains
have transferred to UCSB. I
realized that, in this respect at
least, I had taken a major
step down. What ensued was
a concerted effort on my
part to locate and commit to
memory the best drinking
fountains on campus, based
on the criteria which I have
set forth:

1. Girvetz Hall Second Floor — adjacent to English
Department Office: This is a far better than average wall-
mount model. It is a stone
one per week. 5
listed separately. For ticket
information, please call the
museum.

ENCHANTED IMAGES is
the title of this year's
special Christmas exhibition at the Santa
Barbara Museum of Art, Dec. 9 through Jan. 25.

Featuring some 100 of the
finest examples of
token Christmas prints,
America's earliest woodcuts, early
textbook illustrations, early
wood engravings, and fine
ink drawings, pastels
and oil paintings displayed
alongside many rare
editions of the books in
which these illustrations are
found. During the exhibition, there will be
daily storytelling sessions
where librarians, volunteers
and drama students will
read many of the classic
and beloved stories ac-
companying the
illustrations. The storytellers
will be accompanied by
sign language interpreters.

The PFC's Theater.
The winter season will open
November 24 with
Norman Panama and
Melvin Frank's LiL AB-
Neal. At Capp's comic strip
characters springing to life
in this colorful musical
crash extravaganza. The
play runs until Dec. 20.

And the winner is...the Weight Room Fountain.

6. Elliot Hall Sixth Floor
— near elevator. An elegant
beaut, making for this
gleaming metal fountain's
silvery, all around stream. I
especially enjoyed the blue
camouflage.

5. Library Eighth Floor —
two left turns out of
elevator. A fine specimen,
a good stream of cold, clear
water. However, these twen-
tone library fountains are
not as overtly pleasing as
certain others.

4. Brenda Hall First Floor —
outside near stairway
door: Don't let this fountain's condition fool you. It's all beat up on the
outside, but the water is great.

3. Robertson Gymnasium —
the right side of the
main lobby. Again, an old
fountain which, although
eroded on the outside, features some of the very
coldest water on campus.

2. Girvetz Hall First Floor —
near room 1131: Superb
fountain. The water is cold,
the stream is strong and steady, and the metal
sparkles.

And the winner is:

1. Weight Room (Bungalow
adjacent to Rob Gym): The
undisputed king of UCSB's
water fountains. The water is icy cold, the stream is
unerringly solid and cold.

The atmosphere (lots of hot,
wet, balking bodies) even
has a psychological,
thirst-enhancing effect on
the potential drinker. It's a
bit off the beaten path, sure,
but it's well worth the effort
it takes to get there. Now,
this is a wet dream!

And, the bottom three:

2. Chendle Hall Fourth Floor:
The unlimited potential of a separate spigot
for filling glasses is blasted
by a stream of water which
splashes right into the little
metal "hood" of the nozle.

2. Girvetz Hall Second Floor —
near room 2123: A
real dribbler. It would take a
real five minutes to get a
decent swallow out of this
sucker.

1. Vernon Lower Level —
adjacent to Cashier's Office:
The ultimate crummy water
fountain. Push the button,
and nothing happens. No, I
haven't taken that back into
worse than nothing. A few drops
squeeze tantalizingly out of
the nozzle, and slink away
down the drain, as though to
squeeze tantalizingly out of
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Commercial Artist as Artist

There is an old saying in this business that every designer has an unfinished painting, or anything that you consider signatures of your work. My projects with specific requirements, always keeping track of how much time I spend on them, and more importantly, how large a budget they have. Yet, so many times do I run past a project's allotted time to perfect the results. I never stop anything until I know the viewer will feel the same quality in the results as the designer feels. I never charge my client for this extra time, and consequently, I don't make the profit I should, but it is satisfying to know I have done my best.

Nexus: Do you consider communication as an art?
Marty: Only when it is well done. I hope I achieve art perhaps at this level, but really I just want to be the best persuasive communicator I can be.

I prefer to think of myself as more of an inventor than an artist. Both Edison and Picasso achieved satisfaction, even though they achieved it in different ways.

Marty: No. A long time ago, I realized the difference between fine art and commercial art, and knew I had to follow one path or the other. After all, fine art is self-expression, while commercial art is the opposite. I don't want to do many things in a mediocre fashion, but want to do something as best as I can; for me, fine art and commercial art don't mix.

Nexus: Do you consider yourself a fine artist, as well as a commercial artist?
Marty: Sometimes it is obvious just by comparing the client's sales, efficiency, and internal moral, to their competitor. Many times only research will disclose the need for a new image. A really good example of this is the Volkswagen Beetle. Many times only research will disclose the need for a new image. A really good example of this is the Volkswagen Beetle. Research showed that people who bought a Volkswagen had a different sense of humor than those who bought a Ford Pinto.
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