

THE EMPTY NEST NEWSLETTER

VOLUME VII NO5/6 JUNE '89

"And this bequest of wings
was but a book. What liberty
a loosened spirit brings."
--Emily Dickinson



STEPHEN DANIEL HERE!

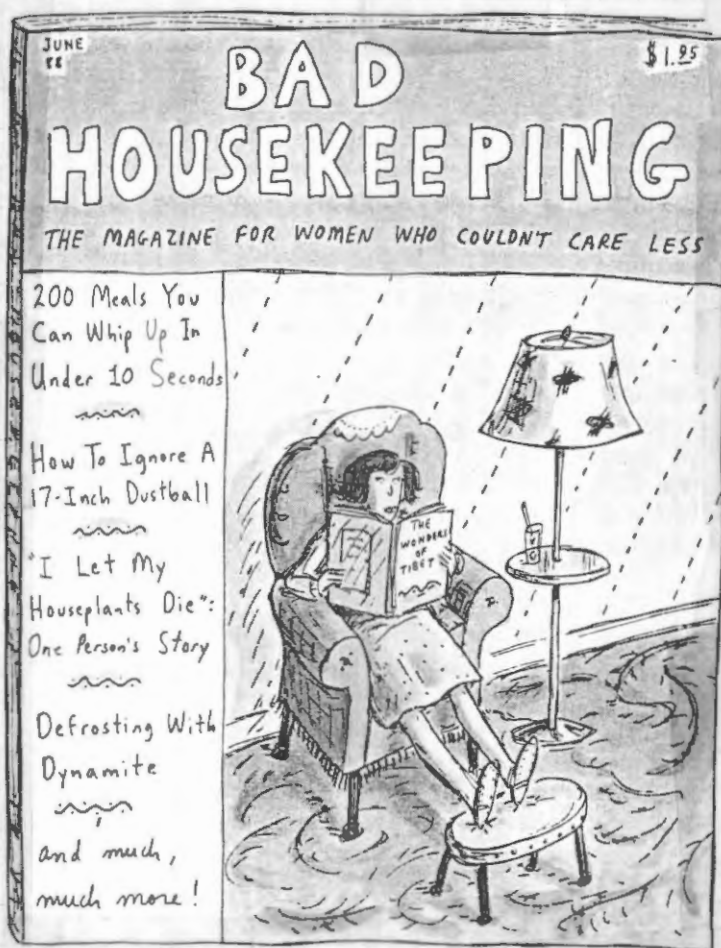
ANOTHER GREAT GRANDCHILD, FOLKS! APRIL 20, 7' 12"
BORN TO DANA AND DAVID WOOD. WELCOME, WELCOME!

Oregon: Craig & Barbara are the proud grandparents. Craig says the name is fine, but he was urging that, boy or girl, the babe be named "Craig Craig."

EH? WHAT'S THAT AGAIN?

Beloit. Ron Dougan says he doesn't need two--or even one--it's us who mumble. But he's fussing with two hearing aids, trying to figure out how to use them--and if they do any good. So tell him if he's hearing you better. Also, RAD says ENNL's print is too small; he's opting for less news, writ larger. Tell me what YOU think. This issue was going to be my first venture into a word-processed newsletter, but since my disk drive conked out, you are spared until next time. Re the bottom joke; it doesn't really apply to Grandpa, who has found life good right along, and whose maturity we can all witness occurring, at age 21, by reading his letters home in Lovingly Ron. (R.A.D. was in France.) Mother had something to do with it!

GILLIAN COPS SPANISH PRIZE
Reno, U. of Nev. Well, third prize, for being 3rd best 2nd yr. Spanish student. Came out of the blue, she didn't know she was competing. Won a book--in Spanish, of course. Poetry!

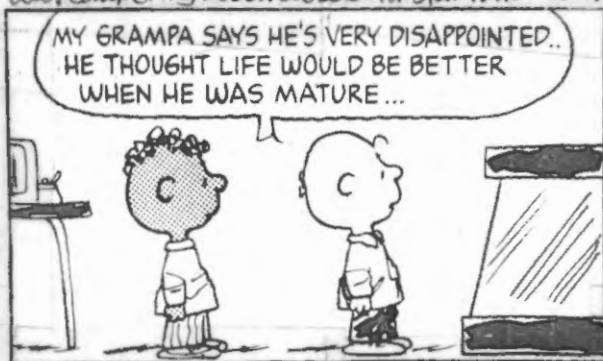


NOTICE: TO ALL THOSE LOOKING FOR BOW TIES TO RAD'S SPECIFICATIONS: YOU CAN CEASE & DESIST! He found a whole drawer full in a place in chez Nabs he seldom visits: his old bedroom.

OFF TO ENGLAND JUNE 8

Beloit & Springfield Can you believe it? Your Ed. is off to England with 20 students, RAD is one of them, in new Reeboks, his first, and LAST YEAR'S TRIP has only had a few bits written up; the dry run

to England in March with Demi is unreported; while I list sins, what abt the raft trip with Gillian, Jeremy's Wendy, a couple yrs. ago?



Mom's picture, p. 3, and this tribute, was a double-page spread as you opened the autumn ^{'88} Music Clubs Magazine of the National Federation of Music Clubs. It was written by past nat. president, Lucile Ward.

In the beginning God created the heavens and the earth. He said, "Let there be light," and there was light. Let there be music—"the art of the prophets and the speech of the angels."

To the earth He sent, on July 7, 1895, Vera Wardner Dougan to whom he gave a special gift—a sensitive ear and an alert mind which would convey to her very fingertips the deep feeling of her heart and soul. Her influence would be as one harmonious melody—floating far beyond the realm of family and home—to her community, her state and her nation.

The events in the life of Vera Dougan are as pearls strung together on one beautiful golden thread—a life devoted to bringing happiness into the lives of others through music.

Vera Arlouine Wardner was born in Chicago, Illinois, one of three children of Dr. and Mrs. Morton Smith Wardner. From childhood she was an eager student of piano and ballet. After receiving her Bachelor of Arts degree from Illinois Women's College (now MacMurray College), and a short teaching career, Vera spent a year at Chateau Thierry, France, teaching ballet, piano and English. It was at Chateau Thierry that she met and married Ronald Dougan, a student at Northwestern University.

The couple returned to Beloit, Wisconsin in 1924, where Vera became active

in community activities. In 1937 she became president of the Beloit Treble Clef Club, and in 1944 succeeded to the presidency of the Wisconsin Federation of Music Clubs.

Vera Dougan was elected to the Board of Directors of the National Federation of Music Clubs in 1947. She was the first Coordinator of Departmental Activities and originated the NFMC Presidents' Manual. In 1955 Vera Dougan became the seventeenth president of the National Federation—serving until 1959. During her presidency the first two editions of the Presidents' Manual were printed, and the nationwide Crusade for Strings program was inaugurated. All of these are tributes to her ability and her love of life and music.

Vera's hobbies included writing poetry, one of her favorites which was entitled "Joy."

"Oh I can laugh with lips and eyes
When little joys are come to me;
My heart can show its happiness
In little ways so easily,
But when the ache of ecstasy,
The pain of perfect joy is mine,
Then I am silent for my soul
Is hushed, and in a place divine."

The legacy our seventeenth president leaves us is one of unselfish service

through music. Because Vera Wardner Dougan served, the ideals of our Federation have been upheld; its purposes have been carried forward. Many lonely lives were brightened with the light of the generous gift of herself.

Vera Dougan loved life and did not wish her passing to be sad, but a beautiful, glorious coronation. With her earthly work complete—on June 27, 1988, only ten days before her ninety-third birthday—Vera's spirit rose and soared into space. But in our hearts she left a song:

"If I could give to you one only gift
To hold forever in remembrance
of me
'Twould be the peace that enters in
the heart
When love comes there to dwell, all
silently.

I'd wrap it in the silver of the moon
I'd tie it with the distant purple haze;
I'd seal it with a baby's little smile
And send it so, to gladden all
your days."

Vera Wardner Dougan

This poem is probably Mom's: in her folder of poems she has lots by others, but always gives the author. So this must be hers.

FULFILLED

Though my hands have not learned to model
The dreams of a groping mind,
Though my lips have not spoken my music
And are leaving no songs behind,
Think not that my life has been futile,
Nor grieve for an unsaid word;
For all that my lips might never sing,
My singing heart has heard.

I have etched the light on the willow
With neither a plate nor style,
I have made a song of the crescent moon -
A poem of only a smile.
Are they less because lips could not learn them,
These songs that my heart has known,
Am I wholly a mute who have sung with my heart
And sung with my heart alone?

This one definitely is:

Youth

Spring's in the air-
The wind's on the blow-
The cardinal's trilling
His cheery hallo.
Come away from your books-
You were never a scholar!
Toss your cares to the breeze,
Let them go with your collar.
Youth's calling to youth
While springtime is fair,
While there's love in a life-
And gold in her hair!



*Mrs. Ronald A. Dougan
1895-1988
President
National Federation of Music Clubs*

Vera Wardner Dougan

1895 - 1988

Seventeenth President, National Federation of Music Clubs

6 SSU NEWS February 15, 1989

England lures English students

by Patricia Burtle-McCredie
reprinted from
Illinois Issues

Imagine leaning over the railing of Poohsticks Bridge. Or picnicking in the meadow where Lewis Carroll invented Wonderland for Alice and her sisters. These are but two of the opportunities experienced by a special Sangamon State University class last June.

The same class is being offered this spring in part by the 1988 winner of SSU's Dennis Foss award for faculty creativity.

Led by award-winning English professor Jackie Jackson and Mary Coffman, an English instructor from Danville Area Community College, a group of 20 students from both schools spent nearly three weeks seeking out England's best and most enduring writers—both alive and dead.

The itinerary, which started with a June 8 departure from Springfield, was ambitious. The class' first four days were in London, taking in Charles Dickens' house, the Sherlock Holmes Pub, the Poet's Corner in Westminster Abbey, Highgate Cemetery, Keats' home and the British Museum—to name a few of the sites.

On a 51-seat private coach, the class proceeded to Oxford for three days where they visited with Walter Hooper, the literary executor of C.S. Lewis' estate and a friend of Jackson's. Evenmore at Christ Church provided a peaceful ending to their second day there.

They also visited the graves of Kenneth Grahame and J.R.R. Tolkien. A morning launch ride down the Thames breathed life into Grahame's *Wind in the Willows*. During that ride, one student presented a report on the book while the rest of the group searched the riverbanks for Ratty and Moley.

Their last day in Oxford called for a visit to the Vale of the White Horse and a walk down one of the world's most ancient trails—the Ridgeway—to Wayland's Smithy, a burial barrow that surely inspired parts of Tolkien's *Lord of the Rings*.

After a pause at Stratford-on-Avon and a churchyard picnic in Daresbury where Lewis Carroll grew up, the Lake District was the next stop. The class spent a morning at Wordsworth's Dove Cottage where the young poet lived and wrote and later visited Rydal Mount, home of the mature Wordsworth.

A trip to Beatrix Potter's cottage, a steamboat ride on Lake Windermere and afternoon tea at Newby Bridge, where Arthur Ransome wrote *Swallows and Amazons*, rounded out the group's three-day Lake District stay.

From this point on, the class spent only one day at each site: in Haworth walking the moors that Catherine and Heathcliff trod and then in Bath, recalling Jane Austen. There followed visits to Austen, Hardy and John Fowle's Lyme Regis, Hardy's birthplace in Higher Bockhampton, the Cerne Abbas giant and Stonehenge, Winchester and Salisbury cathedrals, Watership Down, Kipling's home, and Poohsticks Bridge. Finally, a tour of Arundel Castle finished the odyssey.

Many of the students are still



photo by Laverne Smith

Students in last summers Sources of British Literature class make an important stop while on tour in England.

assimilating all they saw and felt. For many, this was their first trip abroad so they had to contend not only with the flood of academic information but also with being in a different culture among different people—even if they did speak English.

But none would have changed much about the experience. Asked to pick out the trip's high point, one of the travelers, Rose Corgan, a fifth-grade teacher from Virden, could only say "Every bit of it was a high."

Another student, Frankie Harris, maintained that "I'd hate to mention one thing and not mention the others. There was just so much."

Jackson, however, who has spent time in England and had made a trip in March 1988 to map out the class itinerary, found it easier to pick out what she termed the trip's three biggest "coups."

One was the afternoon visit with Walter Hooper, C.S. Lewis' friend and literary executor. The class spent "a beautiful hour and a half" with Hooper, listening to him discuss not only Lewis, but also his close friend Tolkien.

Another high point was the afternoon with Richard Adams. This had also been pre-arranged by Jackson. But, where Jackson had been a personal friend of Hooper, she had never met Adams. So in March, Jackson "went and knocked on Richard Adams' door... and spent a couple of hours with him and asked him if he'd talk to the class, and he said he would."

Jackson thought the class visit with Adams—who had recent hip replacement surgery—would be a short picnic to "the river where the rabbits crossed."

Adams surprised them all.

He led them first over Watership Down and then to the top of Beacon Hill, the highest point of the South Downs. After this exhaustive afternoon, Adams took the class home for an hour tour of his gardens.

Jackson asked, "How many children's lit classes in the United States are going to spend five and a half hours with Richard Adams, especially in this setting?"

The third coup was afternoon tea with Rosemary Sutcliff, a writer of historical fiction. The visit with Sutcliff was arranged in much the same manner as Jackson had managed the Adams visit.

"Emboldened by Richard Adams' very warm reception of me, I thought the least that could happen to me if I went and knocked on her door was that she would not see me," Jackson said. "So I knocked."

Sutcliff, crippled by arthritis at the age of 2, did see Jackson for an hour that afternoon. Jackson did not ask Sutcliff then to visit with the class, but did so by letter and received an affirmative answer.

To keep the cost of the trip low, Jackson and Coffman decided the class would stay in youth hostels. "Our people had bunk beds in dormitories, and the baths were down the hall," Jackson said. "The showers were sometimes inadequate in number, but people managed to stay clean. You don't sweat as much in England!"

Rose Corgan compared staying in hostels to camping.

"If you were a camper, it wouldn't have bothered you," Corgan said. "The facilities weren't grand; none of them were deluxe. But we were told they wouldn't be, so I didn't have any high expectations of the Waldorf."

"Hostels are exciting," Jackson said. "I love it that they're all different. You stay in a castle or a glove factory or grand old mansions. Every time you arrive you wonder what it is going to be, and it's invariably interesting."

"The other advantage of hostels is that you get to meet other people," Jackson said. "At a hotel, or bed and breakfast, you're with your own people. At a hostel, you room with other people. You've got the German snorers and the young

Swedish woman who does dishes with you on work detail."

Another advantage of hostels was that they served meals. Besides eliminating the higher cost of eating in restaurants, it also saved time.

"Since you knew exactly where you were getting your breakfast and dinner, there didn't have to be long waits at restaurants—or decisions—or a group saying 'We want to go here,' and another saying 'We want to go there.'"

Were there any low points? There were the inevitable frictions that beset groups traveling together. One student accidentally threw away her return airline ticket, necessitating a search through a dozen bags of hotel garbage. Another fell ill and needed a doctor's attention.

But the worst blow to the group came when they were six days into the trip. Co-leader Mary Coffman was notified that her father had died, and she returned to the U.S.

Suddenly Jackson, in charge of the children's aspect of the trip, was also in charge of Coffman's students studying British literature from 1800 to the present.

But all turned out well. In fact, Jackson believes she gained certain things by Coffman being called home.

"I ended up much more knowledgeable. I might have taken an R&R day and left the Romantics to Mary; I hadn't cared much for them in college—but the Wordsworth museum made me a convert."

From the students' perspectives there were no real low points.

When Rose Corgan was asked to isolate the worst part of the trip, her reply was: "The worst part? As far as I'm concerned, there was no worst part." She did admit that if she were to change anything about the experience it would be to make

it not quite so intensive. "I mean every day was so intense, but I don't know how you could avoid that unless you made the day longer."

Harris agreed: "I went to England for a learning experience, for me it was a miracle."

Jackson feels that visiting the places a student is learning about makes for a richer educational experience. History students who study the Civil War gain a deeper understanding of those events by standing on the field at Shiloh. The past becomes closer and more real. The same is true for students of literature. Walking the downs that inspired Tolkien or wending along a path in Milne's *Hundred Acre Wood* makes these writers and their books closer and more meaningful.

As Rose Corgan said, "I got a chance to understand more of what the writers of the children's books were talking about. It made the books even more real to me... At the British Museum, I actually saw many of the original manuscripts—Dickens, Wordsworth. To hear people talking about these writers I can say to myself, I may not understand this, but I saw it in the person's own hand writing. This really meant a great deal to me."

Both Harris' and Corgan's evaluation of Jackson is top notch. Harris, who earned her undergraduate degree in counseling, credits Jackson with the change she made to pursue a graduate degree in English. "I like her because she is able somehow to look inside of you and see that you've got something that you don't feel you have yourself. She has been a great source of encouragement for me."

Corgan echoes this sentiment: "She has challenged a lot of people to meet a potential they didn't realize they had."

In organizing last June's trip, Jackson gathered brochures for children's lit trips from other universities and found that not only were these trips more expensive—by more than a thousand dollars—but they didn't measure up in terms of content. According to Jackson, "This isn't a tour you could have from Harvard or Stanford."

"I studied the University of Minnesota trip and it was blah compared to ours; the UCLA trip was blah compared to ours," Jackson said.

Ready to go? Jackson is planning to offer the four-hour graduate level class—*Sources of British Literature*—and Coffman the lower division British literature, again this spring. Call SSU's English program office at 786-6778 for more information on either class. Jackson hopes to have the enrollment of 20 completed by the end of February.

The cost will be \$1,500 which covers air fare and almost everything else with the exception of tuition and fees.



-- But Snoopy hasn't sampled a Dorset ginger snap -- or had a taste of Gwasmere gingerbread!



ADVENTURING WITH DAMARIS IN ENGLAND

London, Oxford, Dorset, Cornwall, Howarth, Leeds - In March (dry run again for my class) Demi & I went over together, first time together since D. quitted the land of her birth at 8 months. Back then, her presence gave me a multitude of new perspectives; this time it did, too. We stayed in London with Anna Davis & Sally, & others of that busy household, & thoroughly enjoyed the talk & meals and fun. Spent an evening at a quilting lecture, lunched with Catherine Storr, rented a car & found price & petrol much less than

2. 2-week Brit rail passes, & lots more freedom: of space, & schedules. In Dorset D. met Hugh, Jess & the Grosfields, we hiked to (but missed) the badger set, missed also the Great Goose Departure (each in a plastic bag w/ headcut), drove up to the Avebury stone circle & Kennet long barrow - ate lots of Dorset ginger snaps & Stilton - laughed a lot! On to the Cornish cliffs with Pam, and Roche Rocks, & the ancient village of Chysauster, bronze age stonehuts - and Kynance Cove, one of the most beautiful spots on earth. And Scrabble, battles, & good suppers, & late night ovaltine with Winnie. And the spectacular sea, crashing against the cliffs at Perranporth. With Maggie^(Oxford), we ate rice & mackerel, lots of good talk, good hike from lowlands of Swanage, river, cress meadows, up to the Ridgeway for a bit & circled an ancient hill fort. Flowers, & a little rain. We stayed, not at Oxf. hostel, but a new Ridgeway one, 5 barns set up around a courtyard. We were almost only ones there, & we stayed in a loft, where the sheep pens were fenced in along the aisle, like box stalls - or rather, sty's, two pigs to a sty. And you can light on the raster beside your pallet. We were charmed. Also went to a barn dance in a Swanage barn, & that was great fun. All locals but us. Then a dash to the pole - or rather, Howarth, for D. to see the Bronte stuff & stay at the neat Howarth hostel - the Poyners there urged us to reverse our June trip so the class

could stay at Howarth again - & so we did. We called a pen pal of a Minneapolis quilter, who invited us to her home in Leeds, & what a splendid time we had there! Other quilters called in, slide show, wonderful meals, we felt like royalty. And she & her husband know the Swallows, of Swallows & Amazons! Back in London, another splendid eve. with Anna & Co., & a final eve with Jane Jackson, whom Demi & I had never met. We sat in a restaurant till it closed, talking & talking. Before dinner, Jane played for us at her apt. (the landlady advertised for someone who would practice!) -- how proud Summer would be of her! And how neat to meet a fine new relative, & a musician at that. It was a grand, grand trip; thank you, Demi, for going with me, & all you England friends for your friendship.

MEGAN ENJOYING NEW JOB

Santa Cruz Her office looks out on Caribonero Creek, and the lunch patio has a view of all Scotts valley (where Alfred Hitchcock lived.) She's now the Customer Service Representative at ETR Associates -- the initials are for Education Training Research. Megan is in the Division of Network Publications. They publish text books, booklets, pamphlets, video tapes, etc. on the subject of reproductive health, family planning, responsibility among teen-agers, drugs, etc. Has some connection with Planned Parenthood. Megan says she's gradually learning how things work, but it's bass-ackward for her; she's learning how things are supposed to be, when they're right, by what goes wrong! Megan is also taking a computer graphics course & learning (hard it, & thru books, & on her own) how to use her new color-capability graphics computer, a marvelous tool.

ADVENTURING WITH RON DOUGAN (AND 20 OTHERS) IN ENGLAND

We leave June 8, return June 27; will England ever be the same again? Dad's decided to take a bigger suitcase, he needs more shoes than Reeboks. Also a suitcoat. He's read all the books, which puts him at the top of the class. Our itinerary is much the same as last year; Catherine Storr

will meet with us in London, Richard Adams sends regrets, we'll go to Brontëland before Lake District, & stay at a Welsh hostel (rather than Cheddar, And in the barns at the new Ridgeway! 1/4 of the class are ENML readers; Mimi Baldwin, Sara Crowner, Debbie Meister, Ron Dougan, Jan Gimes, Shh - don't tell the others about the Cerne Abbas giant. let them be shocked!

DEAR ANN LANDERS: I'm writing about the Scrabble Player's Dictionary you suggested: The words you gave as examples that might come in handy, such as qaid, qindar, ixidid or xu, might be OK for use in a New York tournament, but here in Texas, we don't cotton to such fancy language.

If anybody tries to get away with high-falutin' made-up foreign words in a game with me, I will qoph the zloty faqir right in his muzjik. -- H.M. in Dallas

DEAR DALLAS: According to my Chicago Scrabble maven, qophing in the muzjik is strictly against the rules. An alert judge will throw you out on your ixidid. And in Cornwall, don't try to get away with do, di, re, ri, mi, fa, fi, so, si, la, li and ti!



NEWS NOTES

NYC: Tim Veach broke his foot the "Baryshni Kov Break" (a classic break) & so wasn't be dancing on the Vineyard but recovering in Chatham for much of summer.

Chatham IL: Jerry Veach (pere) lauded in the hospital with asthma: never had it before, but it explains a winter/spring of gasping.

SSU: Becky Veach was finally made Employee of the Month, with no thanks to ENULed who never thought of nominating her--figured she was running the place, I guess, & never an "Employee"!

Chicago: Elle Jackson's future plan: move in with Grandpa on the farm, go to Beloit college for a Master of Arts in Teaching. She took GRE's, June 3, thinks should be OK. Maybe later some U. of Wis. work. Grandpa approves all this!

Spfld: Mary Sue Muffet has recently had 5 teeth extracted, had her summer haircut, & started in on heartworm preventions pills.

England: Demi found out that "illegal tipping" is not a political scandal, but means dumping where you shouldnt. (Ridgeway Hostel is built on a tip?)

GILLIAN COPS CHEMISTRY SCHOLARSHIP!

Reno, U. of Nev. She's v. pleased, & so are we. For the outstanding Chemistry student! In "Killer P. Chem" this semester, she got a B instead of the C she hoped for, & D she feared: her exam, said her prof, proved that she "could think". We've known that all along! She has also learned to knit, & knit Joe a sweater. Now she's knitting Cressida one, maybe Grandma comes next?

SAD NEWS

Beloit: Little Cover d'Or is no more. She was put to sleep on May 30. She had an eye infection, had become totally incontinent, slept alot, & was light as a feather when you lifted her. She was still good company, though, and Dad (& all of us) will miss her little winning ways. She had a long & good life on the farm, after being found running down Colley Rd that snowy night so long ago. Nobody remembers when--15 years ago? And how old was she then? And wasn't she a joy to Grandma! Rest in peace, little Cover-Cover.

WOULD HAVE BEEN PHI BETE

Beloit College, 1925: Ron Dougan would have made Phi Beta Kappa at Beloit, his Senior year--he was a chemistry major. But then they looked at his North western transcript for his three years down there!

MUDGE ATTENDS FROLIC

Bloomington Ind. That's what it'll be, with Suzie there with her viola da gamba, joining all the rebeccas, Krumphorns, etc, at a 2 week Early Music Conference, sponsored, FREE, yet, to the properly qualified!--by the U of Indiana. Suz thinks they're wanting to attract students & attention to their new Early Music Dept.

NOW FOR SOME GOOD NEWS

AND BAD NEWS: The Pope got a phone call from God. God said, "I have good news & bad news. The good news is, there is going to be just one church." "Praise

BAD NEWS

Beloit, Dougan Farm: ALL the amber milk bottles were stolen from the Milk House, sometime in the last few months. Since they're fetching about \$15 each on the antique market, this is a monetary loss as well as a sentimental/personal one to the family--maybe \$2000. It's my fault as much as anybody's, I've known the place was unlocked & vulnerable, & I've regularly moved cases to Chez Nous basement, & intended to move 'em all, Memorial weekend! Hah. There are enough at Chez Nous for everybody to have one,

be!" cried the Pope. "I have prayed all my life for this! But what is the bad news?" Said God, "I'm calling from Salt Lake City."



Can you caption this picture of Barney?

WSCD Takes Wing

MPR's Duluth affiliate
leaves the nest at St. Scholastica
and moves to its own digs downtown.

BY MOLLY K. STEIN



General manager Dan Schmidt in his office at WSCD's new headquarters.

LAST JULY, the seven staff members of WSCD-FM packed up a truckload of equipment and 13 years of memories and moved from the College of St. Scholastica to their new facilities in downtown Duluth. Geographically, the trip was all of four miles. Metaphorically, it represented a transition of much larger proportions.

Since 1975, when it became the sixth station in the MPR network, WSCD had been cloistered in Tower Hall, the stately main building on the 75-year-old St. Scholastica campus. To find the station, visi-

tors needed a map—and maybe a few prayers from the nuns they'd encounter in the corridors. All that identified the windowless offices as the home of a radio station was the red-and-white WSCD bumper sticker plastered to one of the solid oak doors.

Space was a constant problem. One room served as the production studio, the control room, and an office for two reporters. General manager Dan Schmidt routinely lost use of his credenza during membership drives, when volunteers would appropriate every flat surface they could find. Open houses were hosted in the St. Scholastica boardroom, because no more than a handful of people could fit into the station's offices at any one time.

About a year ago, WSCD decided that

it had outgrown its home. "The college wanted the space on the main floor of Tower Hall," says Schmidt, who is in his second year at WSCD. "They were proposing to move us to the fifth floor, which would have put us further out of sight and out of mind of the general public. The time had come for us to leave the nest."

MPR's president, Bill Kling, arranged with local entrepreneurs Joel Labovitz and Bruce Stender for a long-term lease at Holiday Center, a downtown mall connected by skywalk to other stores in the business district. The station's modern facilities—outfitted in chrome and glass, with miniature spots that shed diffused light on white walls and gray carpeting—were designed to complement the increased broadcast capabilities of the newly rebuilt WSCD transmitter, which boosted the strength of the signal from 46,000 to 70,000 watts.

A fund drive is under way to purchase studio and production equipment. Meanwhile, more studio space has set the stage for WSCN-FM 100.9, a new MPR station in Cloquet devoted exclusively to news and information. (See story on page 86.) The new facilities also serve WIRR in Buhl, the WSCD "repeater" station that went on the air in 1985.

THOUGH STAFF MEMBERS are pleased with WSCD's new look, graduates of Tower Hall reminisce willingly about the early days. Operations director Janet Carter and development director Carol Ann Howe laugh as they page through their mental scrapbooks. Howe recalls that Duluth listeners were hit with a pledge drive when the station was barely three weeks old. "The people in St. Paul told me that premiums would be a real good idea," she says. "So I went to a place called Oodles of Poodles for dog-grooming gift certificates."

Howe didn't stop with canine coiffures. "Opera singer Michael Riley was an artist-in-residence in Duluth at the time, and for a \$50 membership, you could get Michael to come to your party and sing. Jack Soetebier from the Patty Cake Shop is a sailboater, and he invited Michael to the Lakehead Boat Basin one afternoon. Michael went down and sang opera to a bunch of boaters, and we all sat around with our gin-and-tonics. It was great fun."

That first pledge drive netted 300 members for WSCD—not bad for a new station that went on the air with almost no name recognition, and hence with little support from the community. "It was a mistake we made that was never repeated by the network," says Dick Daly, a native Duluthian and MPR veteran who was

Molly K. Stein is a free-lance writer who lives in Duluth. She recently co-wrote The Catholic Wedding Book (Paulist Press) with Fr. William C. Graham.

Photographed by John Rott.

JANUARY 1988 | MINNESOTA MONTHLY 61



Barney(Cont.) Can you caption this picture, folks? For starters: "Mozart's in the cb-set, let'im out, let'im out, let'im out, let'im out!"



manager of WSCD until 1987. Daly says that WSCD should have garnered a wider base of support before setting up shop. "There was some resistance that goes back to the historic resentment of the big city by the small city. There was this attitude of, 'Hey! We didn't ask you to come here.'"

To top it off, the station's equipment was notoriously temperamental. Duluth listeners often tuned in to sounds of silence that had nothing to do with Simon or Garfunkel. "That first year, listeners would tell me, 'All I know is that the damn thing is off the air more than it's on!'" Daly recalls.

Even when the station was on the air, glitches were S.O.P. Daly remembers listening to *A Prairie Home Companion* on his car radio one afternoon and hearing the station-identification announcement repeatedly breaking in to the program. "I rushed to the station and all four phones were ringing. It was just a case of The Automatic I.D. Machine That Wouldn't Die, but people assumed someone was up there pushing buttons."

Daly, who was MPR's news and public-affairs director before coming to WSCD, speaks with pride of the quality of reporting that the station brought to the area. "WSCD's job was simply to provide MPR with wonderful, interesting stories about northeastern Minnesota," he says. "Because we weren't responsible for doing broadcasts for the local audience, we had time to develop longer stories."

He cites the complicated Reserve Mining case of the mid-1970s as an example. "We were able to cover the story all day every day," Daly says. "The commercial radio stations and the TV people would show up, take a few crowd shots and a few sound bites, and zip back to Duluth. Whatever was going on during the five minutes they happened to be there was their whole story. We could follow it from start to finish."

Daly's interest in comprehensive local news coverage has continued under WSCD news director Jim Neumann, whose dedication is fueled in part by a genuine respect for his audience. "I think our listeners are well informed and intelligent," he says. "They get their news from a variety of different sources. All of them, I suspect, read the newspaper each day, probably listen to other radio stations, probably watch one or more television newscasts, read newsmagazines. We try to be aware of that when we do our newscasts."

Neumann is also aware that local reports make up just one piece of MPR's daily news schedule. "Because of the way the programs are designed, we're dropping in and out of programs that are available from Minnesota Public Radio and National Public Radio; we're right next to reporters from the BBC. There shouldn't be a noticeable drop in quality."

Joe Kelly, who has been WSCD's full-time reporter for less than a year, is the latest in a long line of news aficionados who have contributed to the success of the station. In addition to Dick Daly and Claudia Hampston Daly (WSCD's first programming director and now the general manager of KLSE in Rochester and KGAC in St. Peter/Mankato), WSCD was built on the talents of Fred de Sam Lazaro (now on leave from *The MacNeil Lehrer NewsHour*), Lee Axdahl (general manager of KRSW in Worthington and KRSD in Sioux Falls), and Alan Searle (program director of KSJN 1330 AM).

Claudia Daly views Duluth as one of the liveliest news-and-information markets in the MPR network, and says she's not surprised that the city has consistently supported good news programming. "It's an area of stunning contrasts," Daly says. "On the one hand, you have some incredible examples of successful entrepreneurship—lots of interesting business activity.

You have a long tradition, on the other side, of union activity. You've got highly educated people and blue-collar people, which means that there are different ways of looking at the world. I think that makes for a very rich city in terms of news coverage. There are always lots of opinions and lots of interest in the issues."

Daly says she is confident that Duluth can support a second FM station devoted exclusively to news and information. Others are not so certain. Patricia McNulty, president of commercial stations WDSM/KZIO in Duluth, is a longtime listener of WSCD. She says that MPR listeners are already getting as much news as they want. "The way that WSCD has it formatted now seems just right. They already have two hours in the morning, an hour and a half in the middle of the day, and two hours in the evening. The commercial stations offer news breaks throughout the day. Cable has an all-news station. The corporations and businesses locally that give them major support aren't necessarily going to increase their support. That's my perception."

Dan Schmidt, however, is confident that the all-news channel will receive a good reception in Duluth. "There is strong listener interest in this service," he says. "If it attracts the audience our research says it will, support will follow." The stations' new downtown location should also help boost support for WSCD and WSCN, Schmidt says. "We had a need for more space and visibility. As a nonprofit corporation, we have a support process that begins with public awareness of what we do. Only after that will people actually consider supporting you."

HISTORY and tradition seem to be propelling WSCD, which has grown from 300 to 4,000 members since its inception 13 years ago. The College of St. Scholastica continues its long tradition as a sponsoring institution, and most of the five-year goals set last year—including rebuilding the transmitter, acquiring a second channel, and moving to new studios—have been met.

Jim Neumann has only one regret about leaving history behind. "I miss the nuns," he says. "They stopped in a lot, and I appreciated that. They took the long view of the news, which is sometimes difficult for me when we're in the thick of it." □

This impressive article, sent to ENNL by reader Polly Merske, appeared in the Jan. '89 issue of Minnesota Public Radio Preview, and so went all over the state. There is an additional 9 inches about the Duluth station, noting Dan Schmidt's fast footwork, that I'll save for a later issue.

ENNL'S
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Herewith is reprinted Demi's article from the Dec '88/Jan '89 *Threads* magazine, a slick paper prestigious publication for those working in fabrics. It's four pages long, I won't (can't) reproduce the full page, color, they gave to a quilt. I've given you extra views of Demi's capable hands (and nose.) (This mag. asked for an article, and paid well!)

Drawing a Line with a Sewing Machine

Free-motion embroidery for creative quilting

by Damaris Jackson

My specialty is machine-embroidered quilting, which I do on both quilts and clothing, using my own line drawings as inspiration. This combination came about quite by chance ten years ago, when I started a series of pen-and-ink line drawings at the same time that I began an original quilt. Not surprisingly, much of the visual material for the quilt came from the line drawings.

I wanted to make the quilt my way, without outside influences, and I stubbornly hand-appliqued corduroy animal silhouettes onto denim and hand-quilted through ½-in.-thick batting. That was my last hand-stitched quilt. As soon as I finished it, I turned to my 20-year-old Kenmore sewing machine to more efficiently test out the dozens of ideas it had stimulated.

Those early quilts were more like appliqué comforters: animals and people floating in space and quilted on thick batting with a few additional vines and flowers to hold the back and front together. But my drawings went further than the big appliqué shapes, and I wondered how I could translate them into fabric. Using my sewing machine as a drawing tool was the answer.

Understanding line drawing—For my purposes, a line drawing is any single line that starts in one spot and then moves along, changing direction without breaks until a whole drawing (or section of a drawing) is done. It's like telling a story. You can use a writing implement or needle and thread, and one delightful aspect of the sewn drawings is that there are very few thread ends to knot, hide, or fray.

Line drawings can be designed as textures, doodles, or repeated patterns. In these modes they are particularly good for filling in space and differentiating one area from another when a different pattern is used in each.

Pictorial line drawings of objects or scenes are a little harder to draw, but they're more descriptive, more personal. They can be representational, as in realistic sketches or

accurate and to-scale outlines of shapes. They can also be expressive, conveying a feeling or the idea of something through distortion or suggestion. I prefer to use the expressive type because it's the most interesting as an artistic statement.

A line, by definition, has motion. It is a point moving on a plane. It can go anywhere, do anything. A line, by definition, is symbolic. I'm always amazed at how the human brain can interpret any number of squiggles as trees, for instance, as long as there's a line for a trunk underneath. We recognize far more elaborate and individualized symbolism than our alphabets (cursive writing is a form of line drawing), so why not see how expressive that communication can be? If you find drawing intimidating, try my suggestions under "Loosening up for machine embroidery" (p. 32).

What you'll need—To make the transition from drawing lines to sewing them, just think of the needle as a fixed pencil and the fabric as a piece of paper moving underneath. Disengaging the machine's feed dogs by covering, lowering, or removing them enables you to guide the fabric manually in any direction without turning it as you stitch. You can remove the presser foot altogether if you hold the fabric down taut against the bed and right next to the needle with your fingers or if you stretch it in a hoop. If you hold the fabric loosely, the stitches will skip. Thin metal hoops that slide under the needle and are easy to adjust are available at sewing-machine stores.

I prefer to use a darning foot, like the one on my machine (left-hand photo, p. 32), and available for all machines. It moves up and down with the needle, holding the fabric in place just as the stitch is forming, then releasing it to move. With the darning foot I can hold the fabric farther away from the needle, with my hands flat on the fabric for maximum control and freedom of movement. I'm not limited to the space within a hoop, and the thread tension stays more even. These are important factors in achieving easy, flowing lines.

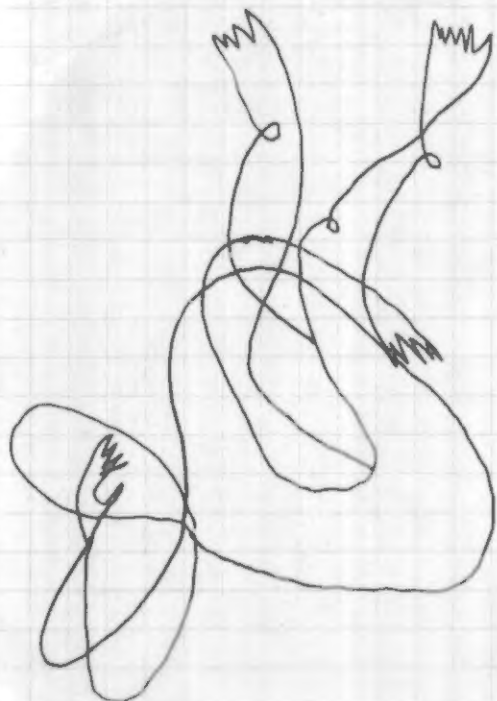
I've graduated from my old Kenmore to an industrial machine, the Chandler long-arm darning (right-hand photo, p. 32), which does exactly what I need and nothing else. It has a moving darning foot and no feed dogs, but it's the 30-in. arm and the 3-ft. x 6-ft. table it's set into that makes stitching bed-size quilts in one piece much easier. However, for years the Kenmore did the job, and I still occasionally use an old straight-stitch Singer with good results. The most important thing for truly free movement is a machine that is set into a table so the bed is flush with the top. Otherwise, it's harder to keep the layers from shifting.

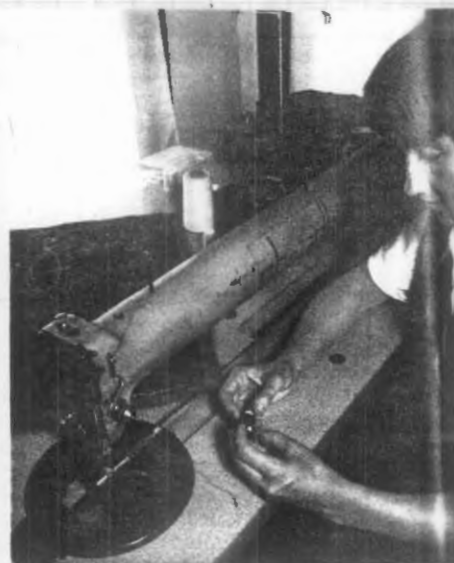
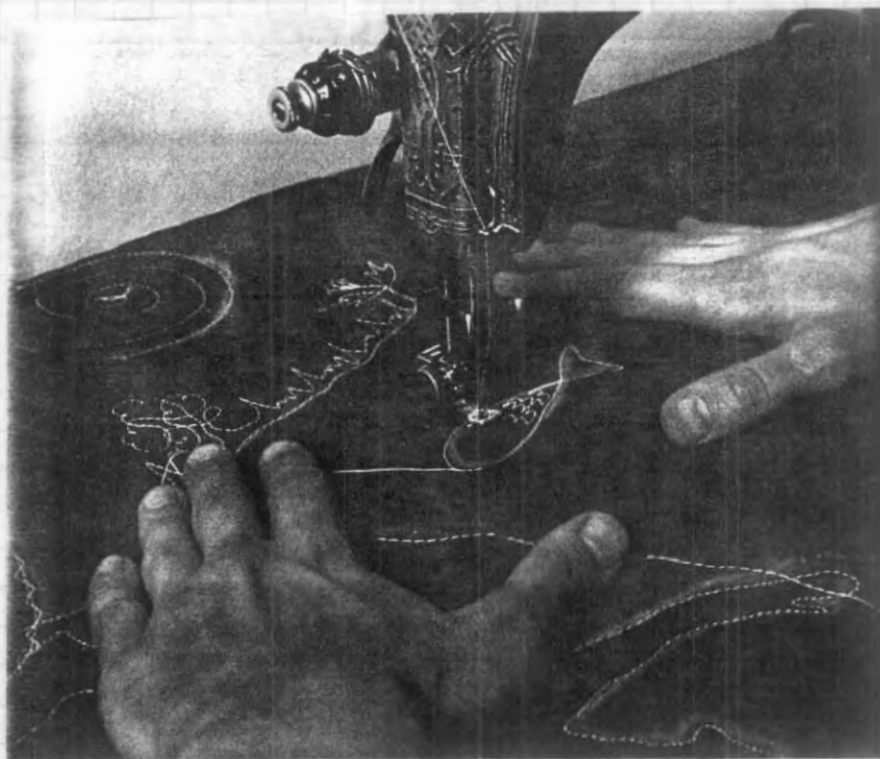
Putting line drawings on fabric—Technically, this hand-guided darning method is called free-machine embroidery. It works best with thick or layered fabrics; thin fabrics will pucker unless they are kept very taut, though machines, and embroiderers, vary. Some people do beautiful machine-embroidery work on lightweight fabrics. My machine prefers cotton thread, and I tend

to use all-cotton fabric, but I've never noticed any problems when I use a blend.

When you're ready to start, make sure the presser-foot lever is down so the top-thread tension is engaged. Hold the top thread while stitching in place two or three times to lock the first stitches; then push the fabric at a steady pace under the needle wherever you want to go. If the machine skips stitches, it's probably because the fabric is moving up and down too much with the needle. The tension will vary with changes in speed unless you're an expert, so use the same thread in the spool and bobbin. On most machines you'll have to tighten the top tension a bit to keep the stitches looking good. Practice will help you match how fast the machine goes with how fast you must push the fabric to get roughly uniform stitches, but work toward establishing speed. The faster the needle moves, the easier it is to move the fabric steadily and easily, and the easier it is to get small, even stitches.

I frequently draw the lines that I want to follow directly on the fabric with water-





For maximum control and maneuverability, Jackson's Singer is set flush into a table (left). Jackson keeps her hands flat on the fabric and her arms on the table so that her movement is unrestricted. Her industrial darning machine (above) boasts a 30-in. arm and a 3-ft. x 6-ft. table, ideal for large-scale machine quilting. (Photos by Sher Stoneman)

Loosening up for machine embroidery

The idea of drawing is so loaded in many people's minds that it's hard for them to playfully experiment with it. In my workshops I've noticed that some people are naturally more free with the sewing machine as their drawing tool, while others work more easily with a pencil, but there's no question that playing with a pen or pencil can inspire and simplify your machine-embroidered projects. Here are several ways I've approached making line drawings on paper. For adapting these to machine work, try to use a single line as long as possible, but in the end it's up to you if you use two or three lines instead.

1. For outline drawings, trace or draw from a picture or photo, from memory, or from real life.
2. Look at something and try to draw the important parts with one line. What can be left out? What happens if you look at the object, *not* at the paper, and don't lift your pencil until you're done?
3. Adapt a picture. Take a simple drawing (e.g., a cartoon character) or a traditional quilting design, like a sun, and try to work out a way to follow it without lifting your pencil. If you need to skip or add a line, look for a place that isn't too obvious. Often it looks fine to retrace, doubling the line for short distances.
4. Experiment with textures and patterns to see what a line can do: spirals, meanders, zigzags, intersections, etc. Try filling a whole page with a line of one quality.
5. Fill a page with squiggles and see if any one of them looks like something else. Can you make it look even more like that object by changing it just a little? Remember that distortion is a form of expression. Drawings don't have to mimic real life to communicate.
6. Doodle when you're on the phone or when you aren't in the mood to think.
7. Draw from memory. Choose one or more identifying features of your subject and put them in your drawing. For example, thorns turn a nondescript flower into a rose. A four-legged animal with a long, sharp nose is a dog rather than a cat. The texture and shape of the line you use says something about what you're drawing. What does a cat made up of geometric lines say next to one made up of curves?

The key to success is to refrain from making hasty judgments. Finish something even if you don't like it. Eventually, you'll fix it or change it into something else; or you'll get ideas about how to improve on it or what you'd rather do next time. Make a lot of quick drawings. Put them away and look at them later. You'll be surprised at how much more they tell you when you look at them with a fresh perspective. Have fun!

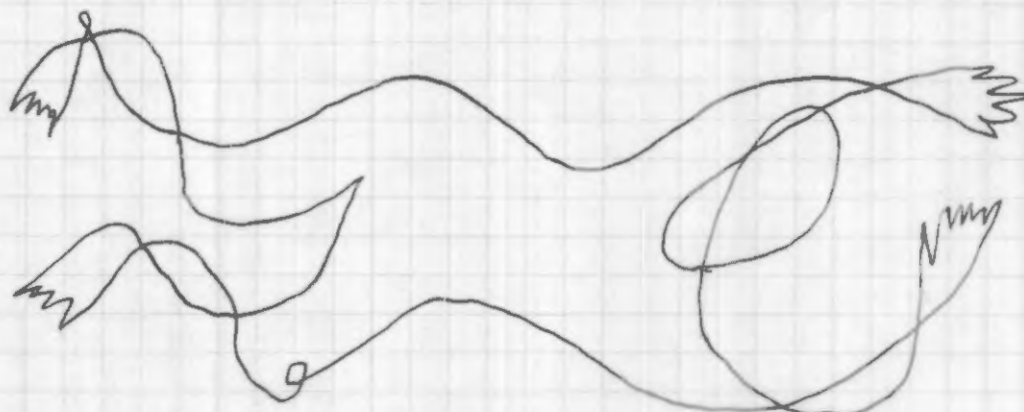
An excellent self-teaching drawing book that has been used with great success by many people who "can't draw" is Betty Edwards's *Drawing on the Right Side of the Brain* (J.P. Tarcher, 1979). —D.J.

soluble pencil or white chalk (colored chalk may not come out), especially if the design is large, and I can't see all of it while I'm at the machine. Chalk comes off with a fabric brush, and a damp rag removes the water-soluble marks. If I'm particularly familiar with a design, I might simplify the general shape to be sure of the placement—for example, two circles for a sheep and a stick for a tree. Sometimes I just wing it. For intricate and hard-to-transfer designs, you can trace the design onto tissue paper, pin the paper in place, stitch along the design, and rip the paper off along the stitching lines. Tweezers will get the last bit out of the seams.

As I'm stitching the design, I often add more details. Seeing the stitched line usually makes me see the design in a new way and makes me want to add new things. The thread is thinner than the chalk line and seems more mobile; I also take more risks when I'm seeing the results up close.

Making quilts—The type of batting that you use in a quilted project is an important consideration. Thin batting needs closer quilting than high-loft batting, and cotton batting needs closer quilting than poly batting. I find that 80% cotton batting is nice for clothing because it is thin and mostly natural, and it washes better than 100% cotton batting. It doesn't slip against the fabric, so I don't need many pins (I never baste). Thin batting is preferable on small pieces because they are more likely to lie flat and be reasonably square when they are finished.

All quilting shrinks the finished size of the piece somewhat, usually more in the



middle than at the corners, which makes the edges wrinkle. You can correct this by trimming and adding a separate binding later. On large pieces, shrinkage isn't critical. I usually cut the back of large pieces 1 in. or so bigger than the front, and I bring it around to the front, folding and top-stitching it to make a self-binding before I draw on the design. This is much easier than binding later because it's very hard to mark and sew a straight line on the edge of puffy batting. Then I distribute pins around (about one pin every 12 in.) to keep the back in line with the front.

The main problem with high-loft or slippery batting is that you're likely to get some pinches in the backing. It helps to take the pins out about 3 in. before getting to them. Then, reach under and smooth out the back. If there's a lot of excess fabric built up on the top or bottom, something is wrong, and you need to find the problem and fix it, but a little bit is not unusual. It also helps to complete one area at a time and to do bigger designs before more detailed, confined areas.

If stitching lines traveling across large, open areas don't cross each other, or if the stitching doesn't go all the way to the border, there's less likelihood of pinching. If there's a discrepancy between the size of the back and front, the puffy batting will take up the slack, given room. The pinching problem tends to go away with practice. I figure that the danger of a few small pinches comes with the territory, so I often disguise them by using print fabrics on the

back. After all, what other method allows you to make a lovely, original hanging or a baby quilt in less than three hours?

Working with color—It's best to start with one plain colored fabric and one contrasting thread color because that's the easiest way to ensure that you'll be able to read the stitching line as a drawing. Working with more than one color of fabric or thread takes some experimenting. When I've tried to use more than one color, I've found that the same thread may look radically different when it crosses over a second fabric, that threads close in color won't look different unless they're densely stitched, and that contrasting thread colors show up better if there's also a contrast in value (light to dark).

When I want more color, I try to add other color elements besides thread or background fabrics. In "Four-Block Park" (photo, p. 31), I used a black background with white, red, and blue stitching. The white describes the important shapes and figures, while the red and blue fill in and add texture and variety. If I had used white to fill in and color to outline, only the insides of the figures would have shown up. I could probably have done more with color in this piece; there is always more to learn.

Going further—What else can you do with free-machine embroidery? You can draw with the machine on hot pads and pillow covers, screens and fabric yardage. You can put delicate drawings on clothing. Embel-

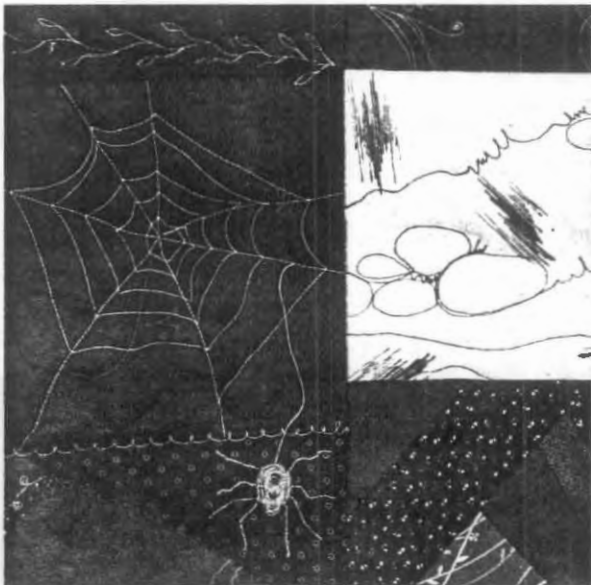
ishments with soft sculpture or fabric paint can add to the effect. The list is endless.

I get many ideas for projects by asking myself questions: Is it possible to design stitching that holds its own against print fabric? Will appliqué interrupt the flow of the drawings? Can I use close, busy stitching and still have a recognizable picture? What about combining stitched drawings with space-filling stitched patterns? Are the lines interesting at a distance as well as close up? What's the difference between a design that's wearable for everyday clothing and one that's dressy? Don't be afraid to make mistakes. One always learns from them and discovers more questions.

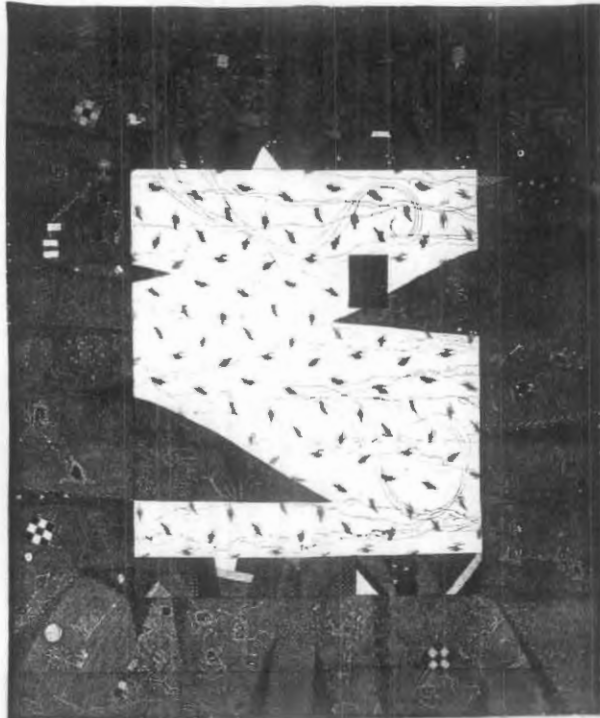
As I've opened up to traditional quilting, still more questions have arisen. What can I learn from the incredible richness of design and content that women before me have created? How does my work relate to this historical context?

Underlying all this is the personal element. People may not yet categorize free-machine embroidery as art or even as quilting, but they do recognize that it can be expressive, and people should express what is important to them. The work of no two individuals will be alike. I'm curious to see what others come up with. □

Damaris Jackson of Minneapolis, MN, has had quilts on exhibit in Japan, Austria, Africa, and the U.S. in the past year. She gives lectures and workshops on creative quilting and is program director of Minnesota Quilters, a 1,000-member guild.



"Lines from the Park" (at right, and detail above), 98 in. x 88 in., was included in Quilt National 1987. Over a crazy-quilt-based background, Jackson freely improvised, without prior sketches or guidelines, all of the machine-quilted line drawings, evoking both her experiences in a neighborhood park and the elaborate hand-embroidery of the 19th-century crazy quilts. (Photo by Christine Benkert)



Demi was literally a centerfold in THREATS: her "peeping" in from the crease reminds me of one of her 1st piano pieces:

"Once there was a baby bear;
"She lived in a hollow tree;
"When the day was bright & fair
"Her dainty nose you'd see."

Hi Mom, Happy Solstice. ~ D 'Figures and Environments' Art Quilt Exhibit by Damaris Jackson.

Damaris Jackson's work is included in "Quilt National 87"; a representation of contemporary quilters that has shown at the American Craft Museum in New York City, the Textile Museum in Washington, D.C. and in Japan. She was also represented in the "Quilt Expo Europa" in Salzburg, Austria.

Her article on "stitched drawings as quilting" appears in the December 1988 issue of *Threads* magazine. She has contributed to *The Professional Quilter* magazine and has pieces shown in the books *Fiber Expressions* and *Quilts: Visions of the World*.

Damaris became enamored of quilting in 1979 and has been intensely involved in the medium since then. She has often shown locally and has created numerous works on commission. She is a member of Surface Design and is Education Director of Minnesota Quilters, Inc.

In this exhibit she uses contemporary upholstery fabrics to create naturalistic and abstract designs, often with a touch of whimsy. Over 10 wall sized pieces are included.

We welcome you to see her show. An artist's reception will be held on Sunday, December 11 between 2 & 5. Everyone is warmly invited.

November 21 - December 31.

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St. Andrews Arts Council Inc. Centre for the Performing Arts



PROFILE:

Lewis Dalvit,
Artistic and Executive Director

Lewis Dalvit brings extensive musical and organizational experience to the position of Artistic and Executive Director of the Centre for the Performing Arts in St. Andrews, New Brunswick.

A Pierre Monteux master's class protege, Dalvit has conducted throughout the United States, Europe, Canada, Mexico and Central America with such orchestras as the Pittsburgh Symphony, the Atlanta Symphony, the Calgary Philharmonic, the Regina Symphony, the Stuttgart Philharmonic, and, at Carnegie Hall, Toscanini's "Symphony of the Air".

Primarily a symphonic conductor, Dalvit is equally at home with ballet and opera. He led Russian defectors Valery and Galina Panovs' premiere American fifteen-city tour; conducted superstars Baryshnikov and Peter Martins' Southern tour and was twice conductor for the International Ballet Competition (Varna, Moscow, Tokyo, Jackson).

His early operatic training was taken with the noted Boris Goldovsky under a National Federation of Music Clubs study grant and he has directed numerous opera performances throughout the years. Dalvit has worked with most of the top performers of our time, including Van Cliburn, Maureen Forrester, Lili Kraus, Roberta Peters, Leontyne Price, Nuryev and Fonteyn, Robert Merrill, Loren Hollender and many others. His versatility extends into the "pops" media where he has conducted such greats as Ella Fitzgerald, Benny Goodman, Doc Sevrinson, Chet Atkins, PDQ Bach, Jack Benny and even the full cast of "Sesame Street".

Dalvit is also known as an astute businessman with wide experience in the field of public relations and management. He has the ability, so valuable in leading community ventures, of making others realize how important are their individual contributions to a successful enterprise. His accomplishments, which range from founding symphonies and massive educational string programs to stimulating dramatic budget expansions in existing organizations, have been recognized by the U.S. Congress and the National Endowment for the Arts.

Recently referring to Lewis Dalvit's dynamic leadership and dedication to the promotion of the Arts, the famous soprano Leontyne Price enthusiastically described Dalvit as "a giant of a man".

Complementing his professional experience and giving a special warmth to his direction of the Centre is Lewis Dalvit's love of the St. Andrews area where he and his family have been summer residents for more than a dozen years.

Maestro Lewis Dalvit

Artistic and Executive Director

The St. Andrews Arts Council Inc.
St. Andrews, N.B., Canada EOG 2X0

AIMS and GOALS of The St. Andrews Arts Council Inc.

1. To establish and develop an Arts Festival and a Centre for the Performing Arts in St. Andrews.
2. To complement and extend the public school arts experience into a professional environment, which will serve as an intermediate step between non-professional and advanced professional areas of work.
3. To encourage the work of regional, national and international artists and crafts-people.
4. To provide educational and performance opportunities for young people.
5. To encourage and promote local participation of art groups, artists, businesses, schools and service clubs in this project.
6. To provide quality arts performance by distinguished artists for all residents of the province and for tourists coming to visit St. Andrews.
7. To develop a travelling outreach programme in the arts that will be available throughout the Provinces of Canada and the United States.

LONG RANGE PLANS

The establishment of a six-week Arts Festival and Performing Arts Centre of 200 students (instrumental music, voice, dance and theatre) with a faculty of 20 artists who will teach and coach students and will perform as part of the Arts Festival.

To ensure the success of this challenging project, it is essential to obtain the support of the entire province. Cooperative programmes will be coordinated with the other established arts organizations for this purpose.

With its beautiful location by the sea and its closeness to nature, St. Andrews is expected to provide an inspiring atmosphere for study and performance. A quality faculty, excellent study facilities and high standards will enable the St. Andrews Centre for the Performing Arts to become the pride of all Canadians.

Summer Festival - 1989 - Calendar of Events

Saturday, July 1 7 pm Community College	GALA	Characters, Inc. - Fredericton, N.B. <i>Les Miserables</i> : Music Selections of the 50's, 60's & 70's
Wed.-Sat., July 5-6-7-8 Students 6-17 years	WORKSHOP	Broadway Theatre Ray Dencer, Director
Wednesday, July 5 8 pm Greenock Church	CHORAL	St. Croix Choral Society Michael Prescesky, Director
Saturday, July 8 FREE Admission	THEATRICAL	Broadway Theatre Workshop Student Performance
Sunday, July 9 3 pm Greenock Church	CONCERT PIANIST	John Hansen, Artist <i>Works from the Classics</i>
Mon.-Fri., July 10-14 Student grade level 6-10	MASTERCLASS	Piano Workshop John Hansen, Master Teacher
Friday, July 14 7:30 pm Greenock Church	RECITAL	Piano Workshop Student Performance
Date to be announced 8 pm Community College	BALLET	Dance East Company Harriet Gratian, Director
Sunday, July 16 3 pm Greenock Church	LYRIC SOPRANO	Shari Saunders, Artist Outstanding Canadian vocalist
Mon.-Fri., July 17-21 Students age 16 & older	MASTERCLASS	Vocal Workshop Shari Saunders, Master Teacher
WED. JULY 19 - SHEFFIELD GIRLS CHORUS - ENGLAND		
Friday, July 21 FREE Admission	RECITAL	Vocal Workshop Student Performance
Sat., July 22 & 29 8 pm Sun., July 23 & 30 3 pm	BROADWAY MUSICAL	<i>Sound of Music</i> Ray Dencer, Director
Sat., Aug. 12, 7:30 pm Sun., Aug. 13, 3 pm	OPERA	Surry Opera, W. Nowick, Dir. 75 voices plus 30 Canadian
Friday, Aug. 4 Jr. & High School students 15	STUDENT THEATRE	Theatre Workshop Sharon Pollock, Director
Saturday, Aug. 5 \$8 adults, \$3 children	DRAMA	Play to be announced Sharon Pollock, Director
Saturday, Aug. 19 FREE Admission	CHILDREN'S CONCERT	St. Andrews Festival Orchestra Children of all ages invited
Saturday, Aug. 19 8 pm Community College	ORCHESTRA	St. Andrews Festival Orchestra Lewis Dalvit, Conductor
Sunday, Aug. 20 3 pm Greenock Church	VIOLINIST	<i>Stars of Tomorrow</i> Mark Sabat, Artist



"I don't know which one of you is doing it,
but at the end of the symphony, we shall
refrain from playing 'shave and a haircut.'"