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[Newspaper clippings]

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Social Security Offices to Open Three Nights

Art Center Checks Gifts Worth \$32,450

By DOROTHY MADLE

The two Social Security district offices in Milwaukee will be open from 6 to 9 p.m. Tuesday evenings—Nov. 28, Dec. 5 and Dec. 12—for the convenience of people 65 or over who work during the day.

In announcing the special evening hours, K. A. Albrecht, manager of the downtown district office, noted that many older people in the Milwaukee area who are still employed do not understand that recent changes in the Social Security law make it possible for them to collect some benefits in addition to their earnings.

Older workers may lose some of the payments due them if they do not apply before the end of January, 1962.

Unfortunately, Albrecht said, a number of older people continue to think that they cannot collect any social security benefits at all if their earnings are over \$1,200 for the year. This is not true, he emphasized.

Some may find that their earnings are too substantial to permit payment of any benefits right now, but the time devoted to their visit will still be well spent.

Albrecht pointed out that there is no disadvantage in filing a claim for Social Security benefits after a worker has reached 65, even though he may be earning more than would permit him to draw benefits. Necessary paper work can be taken care of so checks can be issued without delay after earnings have gone down or stopped entirely.

The Social Security district offices are located at 342 N. Water St. and 2609 W. Oklahoma Av.

Name Assistant

Edward P. Bartz, 7910 W. Villard Av., has been named assistant administrator of the Milwaukee Sanitarium Foundation. It was announced Wednesday. A native of Milwaukee, he holds a master's degree in hospital administration.

Gifts valued conservatively at \$32,450 were reviewed by the Art Center's trustees and advisory council at their regular meeting Wednesday.

The gifts, six oil paintings, a watercolor, two drawings, two lithographs and two pieces of antique furniture, will be exhibited in the Layton Gallery of the Art Center through the holidays, according to Edward H. Dwight, center director.

WORK TO START

Construction of the center's lower gallery, financed by a county loan of \$300,000 to be repaid by the center over 20 years, will get underway soon after the first of the year, Howard J. Tobin, president of the executive committee, announced. The county will supervise the letting of bids.

Trustees expressed hope the galleries, which will more than double the Art Center's present exhibition space, may be ready for use by next September.

STAYS IN BUDGET

A report by Donald L. Bell, treasurer, showing income since Jan. 1 of \$117,992 and expenditures of \$106,037, was accepted after Tobin said it is "very pleasing when an agency runs on its budget with a little left over."

Resignation of Mrs. Virginia Jefferson, who is to become coordinator of Blood Centers in the Greater New York area, was accepted, and a leave of absence granted Fred Vogel III, who is in the activated 32nd Division.

The new gifts to the Art Center and their donors are:

- "Tavern Scene," an oil by Adriaen Brouwer (Dutch, 1605-1638)
- "Farmyard" by Edmund Pick-Morino (Austrian, 1877-1958)
- "Portrait of a Lady," Gustav Klimt (Austrian, 1862-1918), given by Dr. and Mrs. Alfred Bader, 2961 N. Shepard Av.
- "Portrait of a Lady," oil

by Rembrandt Peale (American, 1778-1860), from Mr. and Mrs. Maurice W. Berger, 6484 N. Lake Dr.

• Eighteenth Century Venetian bench, Louis XV style, with 19th Century Louis Philippe velvet covering, from Mr. and Mrs. William D. Vogel, 2221 N. Terrace Av.

• "Three Bathers and a Child," pencil drawing by Pablo Picasso (Spanish B. 1881) and "Figure in Landscape," pen drawing by Jean Lurcat (French, b. 1892).

• Two oils, "Quanta" and "Japalac" by Jack Madson, contemporary Wisconsin artist, and "Bouquet" a color lithograph by Marc Chagall (Russian, b. 1887) from Dr. and Mrs. Gerhard D. Straus, 4753 N. Larkin St.

• "Girl," Watercolor by Diego Rivera, (Mexican, 1886-1957) from Mr. and Mrs. Erich C. Stern, 3332 N. Shepard Av.

• "Chair at Gueridon," lithograph by Alberto Giacometti, (Swiss, b. 1901) from John J. Reiss, 741 N. Milwaukee St.

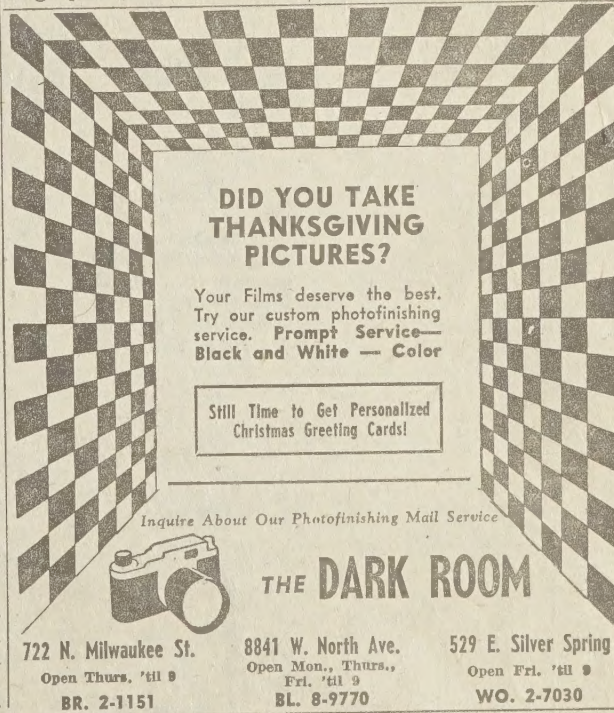
metti, (Swiss, b. 1901) from John J. Reiss, 741 N. Milwaukee St.

• Eighteenth Century Dutch bombe chest of drawers, Miss Catherine M. Hormuth, 6840 N. Barnett Lane.

Museum Gets \$14,000 Gift

A gift of \$14,000 worth of Chinese pottery and paintings has been donated to the Public Museum by a Chicago man, S. Junkunc III, it was announced Wednesday.

This raises to almost \$100,000 the worth of oriental art objects Junkunc has donated in the past few years. Included in the latest gift are two large pieces of pottery, each showing a standing imperial bodyguard in armor. Also included is a mountain landscape.




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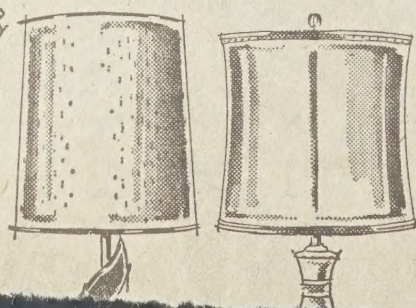
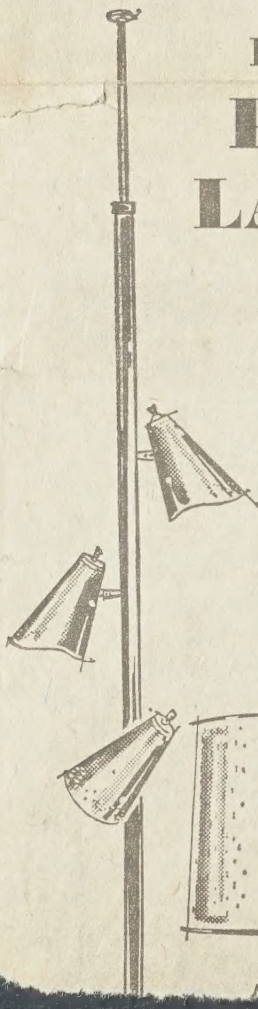
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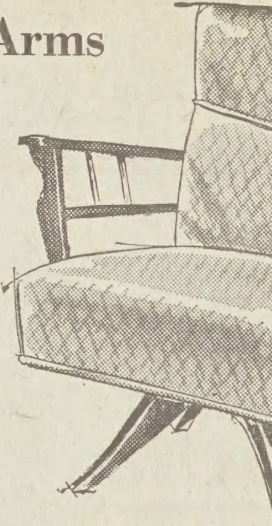
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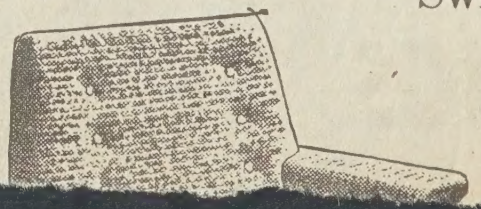
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Rembrandt and Era in Oshkosh Exhibit

'Dutch Art of the 1600's' Presents 60 Works
in Rare Event at Paine Art Center

A RARE and richly representative exhibition, "Dutch Art of the 1600's" will open Wednesday at the Paine art center in Oshkosh. The center has assembled 60 paintings, including one by the great old master himself, and others by his students and colleagues overshadowed by the Rembrandt image but not always inferior in executing their times.

In recent years the Paine center, directed by Richard Gregg, has organized several exhibitions of surprising importance. A number of impact for a relatively small midwest community. This one exceeds the others.

Museums and private collectors today are reluctant to lend 300 year old master

works, even to major museums, because of the dangers involved in moving them. For this reason alone the show is rare. Its content, which so well represents the style of a great era of painting, is remarkably extensive.

Seventeen of the paintings are from the Milwaukee collection of Dr. and Mrs. Alfred Bader. Dr. Bader, a commissioner of Dutch and Flemish painting, has assisted the center in organizing the show and has written a comprehensive introduction for the catalog.

All the paintings in the

show from his collection have been included in the last year. Among them are an unusual biblical scene, " Tobias Healing His Father," by Paulus Verster, who was known primarily for portraits; "Joseph Explaining the Baker's Dream," a literary picture of convincing character, attributed to Carol Fabritius; and "Portrait of a Girl," a softly toned and warmly tempered painting in oil on panel of the school of Rembrandt.

Rembrandt Etchings

The exhibition is strongest in portraits. Most of them are from the Paine collection as expected in commissioned work. "Portrait of a Girl" is an exception.

Rembrandt is represented by one painting and eight etchings. The oil, "Christus," is a harmonic blending of a pensive face, mature and compassionate but not sentimental, with the most beautiful canvases, the picture seems to have an inner glow, a light that gives a living luster to subjects.

Several etchings by Rembrandt also are based on religious themes; some are atmospheric landscapes. A "Head of a Man in a Fur Coat Crying Out" is in the mode of Dutch genre which flourished in the 17th century. It was led by Franz Hals and Jan Steen and their schools, and was close to the lyrically lighted paintings of Vermeer of Delft, whose work was not recognized until later.

The popular motif of peasants merrymaking, often with lutes and jeers and girls waitresses pinched and pretending to pout, is represented by several canvases and numerous prints. Among them are: "Dance at the Inn" and "Fiddler at the Hurdy Gurdy," both by Adrian Van Ostade; "Violin Player at the Tavern" by Cornelis Dusart; "The Street Musicians" by Jacob Ochtervelt; and "Self Portrait with Skull" by Michiel Sweerts.

Other Masters

Paintings by long recognized masters, in addition to Rembrandt, include "Soldier Family" by Pieter de Hooch; "Landscape" by Jan Van Goyen; "Self Portrait" by Ferdinand Bol; "Young Lady with Still Life" by Gerard (or Gossaert) ter Borch; "Village Musicians" by David Teniers II and "Portrait of Peter Breughel" by Anthony Van Dyck. Other masters are represented by graphics.

A pair of portraits (man and wife) in oil by Govert Flinck, donated to the Milwaukee Art Center by Dr. Bader, are loaned by the center for this show.

In his introduction, Bader said, "Collecting is plagued



"Portrait of a Girl" is a 21 by 14 inch oil on panel of the school of Rembrandt in the show opening Wednesday at the Paine Art Center, Oshkosh. It comes from the Milwaukee collection of Dr. and Mrs. Alfred Bader.

today — as if probably always has been — by the fetish for names. A signed and certain, but third rate, work on a well known master will often bring more than a great painting of uncertain authorship.

This is verified by the high quality paintings of lesser known artists in this show. It covers an amazing era of art. A great tradition in Dutch painting was established by an academy in Haarlem, the early commercial and cultural center of Holland. In 1572 the city was attacked by Spanish forces that expected to take it in a week, instead, men fought along with men, half starting on diets that included casses, dogs, rats and hives of honey, before finally giving up six months later. The city was ravaged. Yet in the following century, Dutch culture rebounded in one of its greatest advances.

The show continues through Oct. 30. Viewers over 19 years of age are welcome. Gallery hours are 2 to 5 p.m. and 7 to 9 p.m. Wednesdays, 1 to 3 p.m. Sundays, closed Mondays.

An opening reception will be held from 7 to 10 p.m. Wednesday. The usual program of the Netherlands from Chicago will attend.

Gallery Gazing

with the Art Editor

WHEN a community reaches the point at which many of its patrons are collecting sculpture as well as paintings, a mid-level in cultural development has been attained. Milwaukee is almost there.

Major collectors, such as Mrs. Harry Lynde Bradley, whose extensive acquisitions soon will comprise an exhibition at the Milwaukee Art Center, have been purchasing impressive sculptures in the last decade. Now new collectors, including young couples, are becoming proud possessors of three dimensional art.

Among them are Mr. and Mrs. John W. Boughton, 1340 E. Standish pl., Bayville. They have an admirable collection of paintings and graphics by such Wisconsin artists as the late Fred Mundy, Jack Mason, Mary Alice Cullen, Eugene Meckalki and Dean Mester.

Recently they have turned their attention to sculpture, purchasing two pieces by former Milwaukeean Ervin Sprank. One is a standing black horse and abbreviated figure of a wild metal—suspectingly by John Allen Cautcut, "Sunrise Fantasy," which is developing richly by Bertalan. The other is a weathering an Eskimo sculpture of a fisherman with rope (they call him "Metek"), and a magnesian alloy casting by "Barbados artist, Bertalan.

The lost wax modeling of a bird by Bertalan is a new piece in casting but the irregular shape, the pitted patina and the projecting wings in white metal were so fascinating that the artist immediately carved and polished the piece into a lustrious, virid abstraction.

"Actually I'm a purist in my preference for sculpture,"

Mrs. Boughton said. "I like work carved in stone or other media with chisel and mallet."

She and her husband commissioned Wolfgang Friedrich Nielsen, a German born sculptor, to create a bust of themselves in bronze.

More interesting to have such portraits done when we are young, rather than to wait until late, when we are in our seventies," Boughton said. The portraits, highly polished in surface and technique, flank the mantle in the Boughtons' living room.

Mr. and Mrs. Boughton also commissioned the same sculptor to do portraits of Gov. Knowles and his former wife, Dorothy.

Gallery II, Milwaukee's showroom for primitive art, 2568 N. Dow Ave., has had an exhibition of Peruvian art, pieces which with the largest and most comprehensive American showing of this pre-Columbian material at the Guggenheim museum in New York.

The show here opens at 2 p.m. today. It consists primarily of pottery from the period of earliest decorated pieces, about 900 B.C. to the time of the Spanish conquest in the 16th century.

Although it does not have the extensive representation of works in the Guggenheim exhibition, it is one of the largest pre-Columbian Peruvian shows ever held in the Midwest.

Best current exhibitions in the Milwaukee area: Von Schlemke collection of 19th century German genre, Milwaukee Art Center, through Oct. 13.

Sculpture and drawings by Celine Farrel, Bradley gallery, through Oct. 13.

"Dutch Art of the 1600's," Paine Art Center, Oshkosh, through Oct. 30.

Paintings by C. A. Ritter, metal work by E. Dale Purdy, Mount Mary college, through Oct. 30.

Peruvian primitive art, Gallery II, through October.

Portraits and paintings by Paul Donhauser, E. Dale Purdy gallery, through Sept. 30.

Sculpture by Dr. Rudolph Rotter, Cibley gallery, through Oct. 15.

Cedarburg Sculptor Turns on Fountains

By MICHAEL KIRKHORN of The Journal Staff

ONE of the curious cornerstones of the cultural expansion is something called the "fountain boom" and a man who knows much about it is Cedarburg, Wis., sculptor Paul Yank.

Yank, a 38 year old graduate of the Layton School of Art, has been taking advantage of the desire for beautification of a large number of places by designing, constructing and erecting fountains everywhere possible.

Some of his most impressive recent creations are fountains with paintings and wall reliefs. They will be shown at an exhibition of his work which opens today with a reception from 2 to 5 p.m. at the Memorial gallery, 740 N. Jefferson st., it closes Oct. 19.

Yank, who likes to use unusual materials and methods in his fountains, can demonstrate the success of his work with several striking accomplishments, including a towering fountain at Milwaukee at the intersection of W. Greenfield av., W. Belmont, and S. 49th st.

Afraid of Offending

Though he cannot reveal the details, he is planning even greater works of water art, including one on the civic center plaza.

But he has certain problems too. One is Milwaukee's climate.

"In Milwaukee," he explained during a break installing his Memorial show, "a fountain must stand by itself. It must be sculpture. For months each year the water will be turned off. If it doesn't stand by itself, you have when the water is turned off? A hole in the ground—that's why."

Another problem—sometimes it is the taste of his clients.

"I know businessmen who are very, very sophisticated but who have no background in art," he said. "They're afraid their customers will be offended by something too radical. Making fountains is primarily an educational chore."

Another problem—more accurately, a challenge—

Bresler's Will

Close Gallery

MILWAUKEE'S oldest art showrooms, the Bresler Galleries, 729 N. Milwaukee st., will begin liquidating its stock of paintings, graphics and sculpture in October and close within a few months.

John C. Stiel, who purchased the galleries in 1955, said the demands of his art appraising business throughout the country have forced the closing.

He said the history of the company goes back more than 100 years, although gallery operations were first established in 1881. Over the years the company has held hundreds of high quality art displays, including work by old masters, fine graphics, oriental art and work by contemporary midwest painters and sculptors.

Some works in most major Milwaukee collections have come from the Bresler galleries.

For many years, Bresler's was also widely known for its antique furniture. Frank H. Bresler, founder, in a many trips to Europe for paintings, prints and furniture, and other antiques, was in this country relied on him for their stocks.

Oriental Influence

Yank's experimentation with lightweight materials has given him the flexibility he needs to design and construct large fountains or smaller, less expensive ones for homes.

He has developed a process—also used in his wall reliefs—in which he builds a frame, sprays the frame with a clinging foam, models the dried foam to his satisfaction and covers it with durable polyester.

Some of his fountains are built with small, identical units—modules. These allow a hanging fountain to be constructed at almost any length, depending on the height of the ceiling from which it will be suspended.

The idea for a hanging fountain is part of the oriental influence on Yank's work. This he attributes to his early experience as a student at the University of Kyoto in Japan, while he was still a service-man in the military and to subsequent travels during the 7 1/2 years he was sculptor for the Milwaukee public museum.

Fountains are not Yank's only interest. Also in the Memorial show are a number of paintings—mostly figure studies—which he said he continues to do "to keep my color sense."

More interesting are his wall reliefs and divider screens—often done with a free, spacious sense of form.

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Paul Yank, Cedarburg, is shown with one of the wall reliefs in his new show opening today at the Memorial gallery. Yank's specialty is fountains.

Artists and Exhibitions

At the recent Kettle Moore Art association fair at Mount St. Paul college, Waukesha, Claire West won a \$100 prize for a watercolor with a reception from 1 to 5 p.m. next Sunday and continues through October at Irving galleries, 400 E. Wisconsin av.

The West Bend Gallery of Fine Arts will sponsor its third annual "fence fair" Saturday from 11 am. to 5 p.m. at the Sentry food mall, West Bend.

An exhibition of paintings by John L. Chlad, graduate of the Layton School of Art, now living in Madison is displayed through Oct. 2 at the Wisconsin State Historical Society of Wisconsin, Madison.

"Photography 68," an exhibition of 83 photographs selected by a jury in an open competition for Wisconsin photographers, is on view through Oct. 2 at the Wisconsin State gallery, Whitewater State university.

Kay Sullivan of Elm Grove has an exhibit of 50 paintings on view this month at the Marine Plaza.

A show of paintings by Barbara Hughes Avina is on view at Kathy Faulker and a number of ceramics by Milwaukeean Virginia Titman is displayed a month at the Downtown gallery, Beloit.

The Rev. J. Paul Eaton is exhibiting watercolor and drawings through September at the Whitefish Bay bank, 177 E. Silver Spring dr.

A small, early vessel in the Peruvian show.

Pottery With Punch

By MICHAEL KIRKHORN of The Journal Staff

THE most remarkable objects in the exhibition of Paul S. Donhauser's pottery, which continues until Oct. 3 at L'Atelier art gallery, 201 N. Farwell av., are those in which he has combined thrown and slab techniques.

In one large form, especially, where Donhauser apparently has cut a big throw bottle in two and placed a rough, pitted slab trunk between the neck and base, the effect is both bizarre and impressive.

Donhauser, an associate professor of art at Oshkosh State university, also has joined the two techniques in a series of unconventional amphoras—asymmetrical, with their bodies composed of deliberately unstyled slabs.

He used to be a much more conventional potter but, he said, his work has been changing gradually with modifications in form resulting from "a more conscious concern for the surfaces of clay."

"Through continual manipulation of the surface... I also began to consider the possibilities of throwing the form," he explained. "As a consequence... I began to distort the shapes rather subtly, with the result of slightly asymmetrical designs. Once this was achieved, a new confidence, a new freedom was experienced in my approach to the problem of form."

He also has opened up the range of color in his pots because, he said, "I'd grown rather tired of the post-war World II conglomeration of earthy colors to the exclusion of other color considerations."

He has not abandoned earth tones but, as this show makes clear, he has "supplanted them with a badly needed shot of color."

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Full house. The camera catches members of the Milwaukee Repertory theater company rehearsing for the season's opener, "The Skin of Our Teeth." The Thornton Wilder play begins a five week run Oct. 11 under the direction of Tunc Yalman.

Classical Records

No Place for Idle Hands

TWO Schubert piano works for four hands are given brilliant performances by Joerg Demus and Paul Badura-Skoda for a Victoria album (VICS-1429).

Demus and Badura-Skoda, an artist in residence at the University of Wisconsin since 1963, have recorded much of Schubert's piano duet literature, and their partnership is on superb display in this album. The pieces are a "Divertissement" in A major; a cheerful collection of Hungarian air and dances, and "Eight Variations on an Original Theme," which ranks with Schubert's finest piano compositions.

The agility and deftness of the players is made all the more engaging because of the instrument used in the recording — an 1840s hammer-flügel similar to the kind of salon piano that Schubert composed the works for. Its tone is lighter and clearer than that of the modern grand, and the action is swifter, allowing the performer to skim through the larger, slower piano.

The effect here is to allow each of the tones from the 20 fingers to be heard separately. Instead of producing a thick, massive sound, the flow of intertwining lines is delightful to hear, and the sight of those four hands rippling over the keyboard must be a pleasure to see, as well.

By GERALD KLOSS
of The Journal Staff

good measure of sprightly ornamentation. It is thoroughly pleasant listening throughout.

Leonard Pennario is, of course, a very good pianist, but not, to judge from his recorded output, one to challenge the summit. Capitol uses him for light classical works, or those so familiar to the public that they are immediately recognizable.

So "The Best of Leonard Pennario, Album 2" (Capitol SP-8889) consists of four pieces with orchestra — the first movement of the Greg A minor concerto, the third movement of Rachmaninoff's second concerto, Miklos Rozsa's "Spellbound Concerto" and a medley of tunes from Gershwin's "Forgy and Bess."

They are nicely played, both by Pennario and the Los Angeles philharmonic and Hollywood Bowl symphony orchestras, under Erich Leinsdorf, Miklos Rozsa and Alfred Newman. But it would be nice to have a Pennario album of what he can do beyond "The Best of."



Julian Bream

"Julian Bream and His Friends," a VICTOR album (LSC-3027), consists of three works by Boccherini and Haydn, played by the distinguished British concert pianist.

Curtain Time

A NEW symphony has a dedication on the World War II speeches of Winston Churchill will be given its world premiere in Los Angeles next year as part of the California bicentennial celebration.

The composer, Jacques Berlioz, entitles the work "Symphony of Glory." It is written for full orchestra, organ, choir, vocal quartet and narrator. Berlioz received permission from the state's man's widow to make his own selection of passages from the wartime speeches.

The Polish-born conductor lives in Los Angeles. He said that he had received letters expressing interest in the work from the heads of many nations who were allies in the war, including the queens of the Netherlands, the kings of Norway, Belgium and Denmark and the prime ministers of Australia, Canada and New Zealand.

Theater Is a Family Affair for the Talented Redgraves

LONDON, England — Lady Redgrave, grand lady of the Redgrave acting clan, pondered the massive toasts about her and said: "They are just a normal family as far as I'm concerned."

Some family Father is Sir Michael Redgrave, distinguished knight of the realm, and mother, actress Vanessa, hailed by some as the greatest, and Lynn, and actor Corin.

Lady Redgrave is an actress in a new Paramount film called "Two Gentlemen Sharing," made in Britain.

By GRANVILLE WATTS
of the Associated Press

Some family Father is Sir Michael Redgrave, distinguished knight of the realm, and mother, actress Vanessa, hailed by some as the greatest, and Lynn, and actor Corin.

Lady Redgrave is an actress in a new Paramount film called "Two Gentlemen Sharing," made in Britain.

"Vanessa Is Special"

The first thing you notice about this tall good looking woman of 57 is the startling resemblance to Vanessa.

"People are always asking me what it's like, being mother of such a clan," she said in an interview.

"I suppose I've got used to it. They are just a normal family really," she said.

"Vanessa is something special though. I know I shouldn't say it but I think she's got a blaring star ability. I think we all agree that she's the big one."

Sir Michael — agrees wholeheartedly with this.

Vanessa, 50, has just finished making the movie "Isador," in which she plays the part of the controversial American dancer Isadora Duncan.

The statuesque actress has been drawing some unfavorable publicity, however, due to the support she gives to anti-Vietnam war demonstrations and other protest causes.

She figured in a mass demonstration which led to a battle between police and protesters outside the American embassy in London recently.

"She did it because she believes in it, she should stand up and get counted," her mother said.

"I half wanted her not to take part, and I half support-

awfully likely girl. A bit lumpy."

"But she always had this fantastic talent for mimicry," Lady Redgrave added.

"Of course I'm very proud of them all. We respect each other."

Then she added a little sadly: "Now they're all married and have left home. We look forward to getting together at Christmas. It's quite a gathering I can tell you."

The telephone rang in the apartment and Lady Redgrave beamed when she heard the caller.

"I don't know where it comes from, but she always had a comic outlook. She wasn't one to do what every one else did. We thought for a while she would never take up acting. When she did it was different from the rest of us. You know she wasn't an

awfully likely girl. A bit lumpy."

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Japanese Genius Gives Violinists a Head Start

FOR many years leaders and followers of American symphony orchestras have been worrying about a shortage of capable string players. Musicians from Europe, especially Russia, cannot be imported as readily as in the past, and too few American youngsters are willing to spend the long time and effort to gain competence on the violin or cello.

But now a solution seems to be near. Good players are expected to arrive in the coming seasons, from Japan and other lands in that part of the world.

In the last few decades Japan, Korea and their neighbors have taken up western music with zeal and aptitude. Many thousands of oriental children are studying the occidental string instruments, and many are becoming proficient, even by American standards.

Their development can be credited, in large part, to a Japanese educator of genius, Shinichi Suzuki, who is now 72 and active throughout the world. His specialty is teaching the violin to little children, even as young as 3. Since the end of World War II about 15,000 Japanese children and thousands in other nations, have studied by his method.

The method is now being introduced to Milwaukee by Barbara Fraser, a violinist of the Milwaukee symphony orchestra (and formerly of the great Concertgebouw orchestra of Amsterdam), who teaches at the Wisconsin College-Conservatory.

By WALTER MCFRIED
of The Journal Staff

one word after another, so he can learn a single note and a simple rhythmic pattern, based upon an easy, brief sentence. "Mothers in the kitchen," for example.

"Suzuki insists that the earlier a child learns, the better, not only in music but in all subjects. Reputation is all important — a mother, for example, repeats the same word until the child absorbs it."

"Kindness Important"

Suzuki has applied his system to academic subjects, poetry and mathematics particularly, and to industry. A group of factory workers was having trouble with hand and eye co-ordination. He told the management to give them an hour of table tennis each day.

Their co-ordination improved.

Suzuki violin pupils have private lessons besides a group of 10 or 15 on a month. Kindness is a most important part of Suzuki training. If a child makes errors, or even drops his fiddle, the teacher does not notice it. He does it well throughout the world. Suzuki graduates are leading orchestras and five are concertmasters," Miss Fraser said.

University college, Fredonia, N.Y.

Schermerhorn, who is 38, comes to Milwaukee after wide experience with the New Jersey symphony at Newark and the American Ballet Theater. He and his wife, Lupe Serrano, the ballet dancer, and their two daughters reside in Whitefish Bay.

Repertory Rehearsals

The Milwaukee Repertory theater has begun rehearsals of the season's first play, Thornton Wilder's "The Skin of Our Teeth." Tunc Yalman, the Rep's artistic director, is staging the opening work.

"The Skin of Our Teeth" will begin a five week run on Friday, Oct. 11. Opening nights this season have been changed from Thursday to Friday.

Former members of the troupe who will take parts in the Wilder classic are Marc Amano, Rhoda B. Carroll, Michael Fairman, Diana Kirkwood, Daniel Montoye, Penelope Reed, Erica Stegall and Michael Tucker. Charles and Mary Jane Kimbrough, veterans of the company, are on leave of absence until Nov. 10 to direct and act at Grinnell college, Iowa.

Players who will make Milwaukee debuts are William McKereghan and Judy Mueller, both from Baltimore; Ronald Steinman, from the McCarter theater at Princeton, N.J.; Paul Stillman from the Goodman theater, Chicago; William Lafe, from theaters in Alexandria, Minn., and Boston.

Milwaukee Symphony

The Milwaukee symphony orchestra will begin its 10th season, and its first under the direction of Kenneth Schermerhorn, with a pair of concerts at the Pabst theater at 8:30 p.m. Saturday and 7:30 the following night.

Taught by Master

Last June Miss Fraser spent two weeks of intensive instruction with Suzuki at the famed Eastman music school, Rochester, N.Y. She already had 15 years of teaching experience, with individuals and classes, in Milwaukee and in Scotland.

"More than 30 years ago," Miss Fraser explained, "I was a violinist in a school, if all children can speak their native languages by listening to older persons, they can learn music just as readily in their early years. Consequently his method requires active cooperation of the mother or father of the pupil."

"Just as a child picks up

players who will make Milwaukee debuts are William McKereghan and Judy Mueller, both from Baltimore; Ronald Steinman, from the McCarter theater at Princeton, N.J.; Paul Stillman from the Goodman theater, Chicago; William Lafe, from theaters in Alexandria, Minn., and Boston.

In an exchange program with Grinnell college, apprentices from the Milwaukee will be at the Milwaukee Repertory theater this season. They are: Stephen Lewis Philadelphia, Pa.; Ken Hicks, Carmel, Calif.; and Joan Markert, Sreator, Ill. Auditions conducted recently by Director Yalman at Milwaukee's inner core have added these actors to the repertory.

The German consulate general, Mrs. Byford M. Baker, 1828 N. 5th st.; Mildred E. Du Prez, 2850 N. 10th st.; Sidney J. Lovelace, jr., 600 W. Capitol dr.; Gerald McKinney, 1830 Genhardt rd., Brookfield; Clarence Allen, 3461 N. 8th st.

Other Musical Events

Elena Fels North will present her Milwaukee opera ensemble in excerpts from "Der Freischuetz" at 8 p.m. Tuesday at Oshkosh state university. The principals are Charlotte Fronerberger, Marlene Sabo and Karl Brock, the accompanist is Henrietta Umbs. The German consulate general in Chicago is sponsoring the program.

Marilyn Wick McDonald, a former Milwaukee violinist, and her husband, Lawrence, chairman of Toledo, will offer a program at 8:15 p.m. Saturday to open the fine arts series at Alverno college.

The Arion musical club is rehearsing at 7:30 p.m. under the direction of "Messiaen," Gerald Jenkins, for its Dec. 1 production of "Messiaen." President, succeeding Lorenz Heise, a board member.

A free, public program of excerpts from operas inspired by Shakespeare will be presented next Sunday at 8 p.m. at Cardinal Strickland. The troupe, Opera Associates, Inc., consists of Josephine Busch, Nina Gaudin, Wilfrid, Karl Brock, Joseph Budziszewski, Stuart Kendall and Henrietta Umbs.



Gerald Stanick and Barbara Fraser look at small violins used for teaching children

People's Forum

Constructive Critique Vs. Constant Carping

To the Editor: As a reader of the Oshkosh Daily Northwestern for many years, I find the People's Forum Department one of the very interesting features of your paper. I have, however, become increasingly disturbed by the criticism in a number of these letters leveled at some of our judges, the Oshkosh Chief of Police, and the president of the Oshkosh City Council. At the risk of being criticized as an outsider I would like to make some comments of my own. First, let me say, however, that I am a tax payer of the City of Oshkosh, and as a longtime member of the Winnebago County Board, I have been closely associated with many of the officials of the city and county.

As my first comment, let me say that I feel that Oshkosh is fortunate in having Harry Guenther as chief of police. He is a dedicated officer who administers a splendid department. It is time that we express more appreciation for the fine work being done by our police, both city and county. Unless we give greater support and encouragement to our officers it will become more difficult to recruit new men as they are needed in this field.

I was happy to note the comments of one writer who related the statements regarding unjudicial conduct on the part of Judge Sarres. It has been my privilege to know Judge Sarres for many years, and I could not conceive such action as was attributed to him. We are fortunate to have such a man as Judge Sarres in our court system.

tem. He is a man of tempered judgment and compassion, and reminds me much of the late Judge Cane, whose tragic death is such a loss to us all.

New I would like to make comment regarding Council president, Len Wright. I have been acquainted with him too for many years and regard him highly. I believe unjust criticism has been directed at him for taking a minority stand on certain issues. Without comment on these issues, I have a great deal of respect for an official who votes his conviction in the face of majority opposition. We need men in public life who are not afraid to take a stand for what they feel is right.

A tribute to those who serve the public would certainly be incomplete without mention of the Oshkosh Fire Department, which I feel is one of the finest in the state. The prompt, efficient action of the department in answer to a fire call saved from irreparable damage a house which I own in the city.

As I mentioned earlier, I think it behooves us to offer a word of appreciation and encouragement instead of constant criticism to public spirited men who are serving the community so well.

Yours very truly,
Archie E. Daggett
Omro, Wis.

Play Closes

NEW YORK (AP) — "The Cuban Thing" a play hit by a gas bomb at a preview and blasted by the critics at its opening, has become the first casualty of the new Broadway season.

Producer Ivar David Balding decided to close the play by

Be Thankful You Are What You Are

To the Editor: Are you white, black, yellow, or red? It doesn't matter to me if you were green.

But many people are prejudiced. Maybe they're green with envy. Maybe they're jealous because you are different and are noticed whereas they are not.

Thank God you get noticed — I am white (if it matters to you) I notice different races and admire them just for being different.

The United States is mixed and I know some people aren't given the privileges and honors that should be granted them.

What if the Great President of All the Kingdoms was prejudiced? Was he black, white, red, or yellow?

If you can answer this question you may be prejudiced or too confident because nowhere in the Bible does it describe Jesus except that He was without sin.

Thank God you are what you are and count your blessings. Consider yourself lucky. God loves you and you are noticed. The Lord's blessing is the beauty of your color.

Sincerely,
Bonnie Ronson,
Age 12, 7th Grade,
Markesan, Wis.

Jack Gelber after reading the critics' reaction following the Tuesday night opening, "I'm sorry it opened in such an area of controversy," he said.

The play, which some persons felt predicted the pro-Castro, brought out a vocal crowd of demonstrators at the opening and six persons were arrested. A tear gas bomb set off at a preview last week drew 900 persons to the street.

Political Climate in Greece Has Changed Quite a Bit

When the Greek military junta freed former Premier Pavlos Kanelopoulos from five months of house arrest his first act was to leave home "to breathe some fresh air."

The air he breathes may be fresh but he will find little change in the political climate despite a new constitution to which Greeks are expected to give overwhelming approval in next Sunday's (Sept. 28) referendum.

Keep Promise
The government freed Kanelopoulos and another one-time premier, George Papandreu, in keeping with a promise to free all political prisoners not accused of crimes before the referendum.

Nelson Says State Should Charge More

WASHINGTON (AP) — Sen. Gaylord Nelson, D-Wis., says his state should end its practice of selling lists of persons owning registered motor vehicles—or to charge more for the service.

He said the state gets \$10 for a complete list compared to \$88,000 in New York, \$52,000 in Alabama, and \$47,000 in California. In letters to Gov. Warren F. Knowles and other state officials, Nelson said the Wisconsin

Legislature might wish to consider the matter.

"This state of affairs," he wrote, "arises not from negligence on the part of administrators but is incorporated into Wisconsin statutes."

He said this directs that the commissioner should sell subscriptions to the monthly automobile registration lists at not more than a dollar a year.

"By this method Wisconsin residents are deluged with fly-

ers, pamphlets, gimmicks and advertising material of all kinds," Nelson said. "It appears to some complaining citizens that they are solicited for pornographic publications through this route."

Nelson suggested that sales of the entire lists in Wisconsin be discontinued. But, failing that, he thinks the legislature should make certain that the state receives a fair price if it is to continue selling the lists.

Mirror of Your Mind

By JOHN CONWELL



Should 'disengaged' couples have a summit conference?

Answer: When a girl and boy decide to call off their engagement it is often better to quit without having a conference. In the first place, it is difficult to explain the loss of interest or affection without someone's feelings getting hurt—even if such a loss could be put into words. If jealousy or resentment is the cause of the break, the one who has been hurt may only complicate an already sensitive situation by seeking verbal revenge.

Is a violent temper a sign of mental illness?

Answer: Outbursts of temper are expressions of infantile anger. Whether uncontrolled temper is an indication of mental illness or not depends on the degree to which a person has lost touch with reality. If habitual expressions of violent anger cause an individual to do things—just because he did not get his own way—that he would never do in calmer, more thoughtful moments, then he should seek professional help.

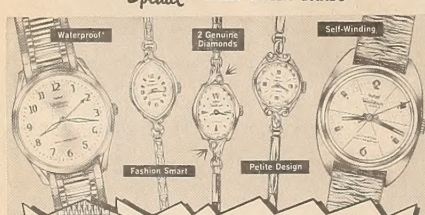
Why do people tell white lies?
Answer: There are some people who deliberately lie or enlarge the truth even when they know their listeners know that what they are saying is not true. These people use the white lie as a defense mechanism. They know that those to whom they tell the untruths realize that the "fibbers" do not intend to be malicious. The man "crime" is that they are driven by an overwhelming desire to feel more important than they really are.

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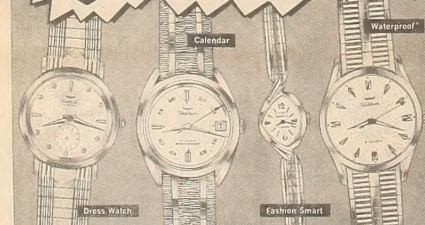


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Netherlands Consul General at Paine Art Show

Charming Pair The Guests at Reception



OFFICIALLY OPEN SHOW
Johannes O. van den Berg, seated left, consul general from The Netherlands, Government to Chicago, and Mrs. van den Berg, represented the Netherlands Government Wednesday, officially opening the major show of the Paine Art Center, "Dutch Art of the 1600's." With them at a noon luncheon, prior to their Center visit, was Richard Gregg, director. —Northwestern photo

'Elegant' Describes New Show

Wednesday evening's opening reception of this year's major show at Paine Art Center, "Dutch Art of the 1600's," re-emphasized to Oshkoshians and area visitors their extremely good fortune in having such an easily accessible cultural resource.

Although the display's headline is "Christus," the oil painting of the Master, Rembrandt Harmensz van Rijn, its purpose is to spotlight his contemporaries and students — lesser known but highly competent.

This is an elegant but easily viewable show to which one could return again and again "for looking."

Along with many portraits and some religious studies, its subjects revolve about day-to-day things — the workaday world, home furnishings and foods, sea and landscapes. Although the events might be ordinary, the paintings are in essence magnificent with outstanding color and detail.

"There are very specific reasons for the painting's subjects," explains Paine Art Center director Richard Gregg who assembled the show and who wrote the Foreword to its Catalog, "The 18th and 17th centuries in Holland were periods of continuous warfare... when the Netherlands freed themselves of Spanish domination and entered prosperous times the people were proudly conscious of their hard won security. They wanted pictures which reflected their chief interest—everyday life."

As collected pieces for the show from more than two dozen sources — stretching from the lower galleries were board members, Mmes Dale Wood, Frank Moore, Charles Bray, Carl Stager, Meade Sillman, Rex Stearns Jr., Drew Johnston, Nile Behncke, George Bauman and John Curtis.

Town Club Names Dorm Party Date

At its first meeting of the academic year, members of the Town Club at Wisconsin State University-Oshkosh elected Nancy Kolb president.

Other officers elected were Kay Robb, vice president; Jeanne March, secretary-treasurer; Kathy Horton, publicity; and Mirabeth Siegel and Diane Sonoski, AAW representatives. All officers are from Oshkosh.

In other business, plans were discussed for the annual dormitory party Oct. 4 and the AAW Dad-Daughter banquet Oct. 12.

The Town Club is an organization of WISU women students who live off campus. It is affiliated with the Associated Women Students.

Outdoor Club Plans Dated

The VFW Hall was the setting for the meeting of the Oshkosh Outdoor Club Wednesday evening, Comm. Marvin Sumner, vice president, a slate of officers was presented and will be voted upon at the October meeting.

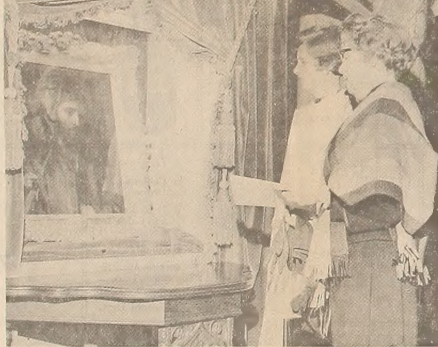
The Halloween party will be held at Koeck's Inn on Oct. 28 with cocktails to precede a 7 p.m. dinner which will be followed by dancing. Mr. and Mrs. Clyde Gabbert are in charge.

Games were played and a luncheon served.

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REMBRANDT'S CHRISTUS
"Christus," an oil by the master Rembrandt Harmensz van Rijn, is a top-most treasure now on special display at Paine Art Center as feature of its major exhibition, "Dutch Art of the 1600's." Viewing the painting, which is placed in a glass case against the entrance wall of the main gallery, are two of the many guests who attended Wednesday evening's opening reception. Mrs. Joseph Bloech, right, and Mrs. Cyril Bloech. —Northwestern photo

Miss Pisca and Mr. Bartol

BERLIN — Living at Rt. 1, Winnecone, are Mr. and Mrs. Richard Bartol.

The couple was married during a 9 a.m., Sept. 14, wedding ceremony at St. Stanislaus Catholic Church, Berlin, the Rev. Dale Ihm officiating.

Mrs. Bartol was Miss Shirley Pisca, daughter of Mr. and Mrs. Peter Pisca, Phillips. Her husband is the son of Mr. and Mrs. James Bartol, Berlin.

Maids of honor was Mrs. Robert Trampf, Berlin, sister of the bride. Best man was Robert Bartol, Berlin, brother of the bridegroom. Usbering duties were performed by Ter-

Miss Pisca and Mr. Bartol

rance P. Morris and Dave Trampf, both of Berlin.

A reception was held at Moxie's Supper Club, Ripon, and at the home of the bridegroom.

A honeymoon was taken to Canada and Upper Michigan.

Mrs. Bartol is a graduate of Phillips High, Phillips, and is employed by Dr. L. F. Bach,

Berlin Her husband is a Berlin High graduate employed by C. F. Kalupa, Inc., Berlin.

Alternate crosswise slices of fresh pear halves, half-slices of green pepper and onion on beds of butter lettuce, sprinkled lightly with poppy seeds and pass shakers of vinegar and salad oil at the table.

Jaycettes Make Plans

The Oshkosh Jaycettes held their first general membership meeting of the fall season at the King's Table. Mrs. David Caves, president, conducted the session.

Various activities are planned for the near future including the annual candy sale and a style show. A style show planning meeting will be held at the home of Mrs. James Malhe at 8:30 p.m., Tuesday, Oct. 1.

Marshfield, will be the location for the Jaycette Regional Meeting to be held Oct. 12. The Oshkosh Jaycettes will be hostesses for a Region 5 tour of the Winnebago State Hospital on Nov. 2.

Special guests at the meeting include Mrs. Ronald Neundorfer, Region 5 vice president from Beaver Dam, who conducted an orientation on the Jaycette organization, and Ronald Grabner, Oshkosh Jay-

AAUW Bridge Tournaments Need Players

Persons interested in playing in a bridge tournament may contact Mrs. Kenneth Seefeld, 1271 Jackson St., chairman of the Oshkosh Branch American Association of University Women's bridge.

She said there are openings in the women's afternoon tournament as well as the couple's evening event. She is also assembling players for a

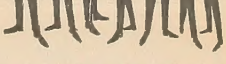
new evening tournament for women.

It is not necessary to be a member of AAUW to sign up for play, explained Mrs. Seefeld. Money from this activity goes toward the group's scholarship fund.

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Playthings for your child when he must amuse himself

From the national bestseller handbook for mothers: *What To Do When "There's Nothing To Do"*, by members of the staff of the Boston Children's Medical Center and Elizabeth M. Gregg.

There often are special occasions — the long waits at the dentist's — when a child must amuse himself alone quietly. A "surprise and comfort bag," filled with new toys and hidden away for those times, can often save the day for the parent.

Fourth article in a 10-part series

To make a surprise and comfort bag: a stout paper shopping bag or air line tote carryall is ideal. Put your child's name on the outside with a marking pencil and then shellac the bag inside and out to make it waterproof and more durable. Envelopes of various sizes may be stapled to the inside of the bag to keep the contents from becoming a jumble. Into one of these, tuck a few paper towels or wash 'n' dry packets. They'll be useful for sticky faces and fingers.

What to Put In: Keep this surprise package filled and ready for service. You may want it in a hurry. It isn't necessary to buy anything; if your child hasn't seen an old toy for a while, it

will seem new to him. An old pocketbook filled with odds and ends such as discarded costume jewelry, keys, etc., is fun. A half-sized roll of plastic tape and scraps of colored construction paper and scissors can often occupy a child for a long time. What you keep in the bag obviously depends on your child's age and his special interest.

It is best, however, to avoid noisy toys or things that roll away or which might annoy other people. Dry snack foods like cereal or raisins are good inclusions, but chocolate bars, smears and soft fruits get squashed.

Other good things for the surprise bag: playing cards (for sorting and building), bean bag, flannel — board and scraps of flannel, pipe cleaners, magic markers (washable), thick crayons and pad of paper, magnet, miniature doll, family magnifying glass, small animals and cars, gummed labels, stamps and paper shapes, stars, moon, etc., magic slate, coloring book, doctor or nurse play kit.

"Comfort Toys": If you are going away, be sure to slip in one or two of your child's favorite and familiar toys just before you leave. At each age, a child will



WHEN GOING AWAY, take along one or two of your child's favorite or familiar toys. Familiar things are comforting in strange places.

cling to some toys which he especially cherishes — a teddy bear, an old blanket. In a strange or unsettling circumstance, these

familiar things are especially comforting. **Another Use for the Bag:** If your child is sad or seems "at

loose ends," pick out one toy that might brighten his mood. Or, if you are leaving him with a new baby sitter, let him close his eyes and dip into the bag for a "surprise." If he is sick in bed, pin the whole bag to the side of the bed but keep only a few toys in it at a time. You can exchange toys as the day goes on, thus producing new "surprises" throughout the day.

The child from two to three loves familiar beat-up toys. He doesn't really play with other children yet; he may hug or poke or else totally ignore them. He isn't a sharer of toys, for he wants to keep his own special treasures to himself. Let him do this and have plenty on hand for the other children. He'll grow to be more sociable when he's 3 or older.

Many a 2-year-old's favorite word is "no." He's just beginning to assert himself and this means testing his will against yours. It can be exasperating, but if he weren't negative at times, he wouldn't be developing mentally. Often, if you don't make an issue of it, you can simply ignore his protest. Sometimes he really means "no." Then it's best to distract him.

Climbing helps the 2-year-old to develop the large muscles of his arms, legs and torso and he is astonishingly sure-footed. If possible saw a section of an old ladder, about 3 or 4 rungs (no higher). This can be leaned against

CLAY PLAY
Children between two and three love to play with something they can pound and squeeze, break apart and put together again. Tearing and pounding give them an opportunity to express feelings they are not yet able to put into words.

All the ingredients for clay are right in your kitchen: 1 cup salt, 1 1/2 cups flour, 1/2 cup water, 2 tablespoons oil, a few drops of food coloring (optional).

This "dough" lasts for weeks if stored in the refrigerator in a plastic bag or a covered jar. Children can pull and pound it and then it can be collected and put away for another day, or they can make "things" and leave them out to dry and harden. (Small children may put the dough in their mouths.

It won't taste good, but it won't hurt them.) Let your child sit at the kitchen table or on the floor, using a cookie sheet for a working space. Dust his hands with a little flour so the dough won't stick to his fingers.

Clip and Save

a wall or house for climbing indoors or outdoors. You can also make a good bridge by supporting a large wooden plank with a couple of large and sturdy toy building blocks (just a few inches off the floor or ground). Crawling over this plank bridge helps develop your child's sense of balance.

Planks: Small odds and ends of planks will be used endlessly if your arms and legs are tucked around a small child to tug around. Sand them down so that there are no splinters.

From *What To Do When "There's Nothing To Do"*: A Seymour Lawrence book. Delacorte Press, \$3.95. Available at bookstores or Dept. of

From *What To Do When "There's Nothing To Do"*: A Seymour Lawrence book. Delacorte Press, \$3.95. Available at bookstores or Dept. of Health Education, Children's Hospital Medical Center, Boston, Mass. Copyright 1967, 1968 by the Children's Hospital Medical Center. Copyright 1968 by Dell Publishing Co., Inc.

FRIDAY: Advanced play for the three-to-five age group.

Country Club women receive awards



Photos by Patrick McQuillan

MISS DEE SCHRIBER, won the club championship golf luncheon, in addition to winning Class A in the Class Championship awards. Other winners were Mrs. Tom McCraw, Class B; Mrs. Charles Alexander, Class C; and Mrs. Viall Derber, Class D. Best ball tournament winners were Mrs. Donald Yervey and Mrs. John Bab. Runners-up were Mmes. Armin Knoop and E.G. Steinhilber. Reduced handicap play was won by Mrs. James Ellison. Special recognition for team play was given Mmes. Baldwin Meyer, Charles Alexander, John Velle and Harry Gust. They won second place in the Northeastern Women's Golf Association team play. Prize committee members were Mmes. Richard Koehn and Kenneth Roberts. Committee members for today were Mmes. Ray Below, chairman, and Mmes. Dean Becker and Tom Drummond. Golf chairmen for 1969 are Mmes. Blend Eager and John Lenahan.



GOLF AWARDS were presented during the annual luncheon held Wednesday by the ladies of the Oshkosh Country Club. From left, in the monthly class championship Mrs. James Ellison won the Edie Carroll Trophy, Mrs. Tom McCraw, the June Cup, Mrs. William Shepard, the July cup and Mrs. John Bondard, the autumn cup. Winners in the ringer championship classes were Mrs. Harry Gust, Class A; Mrs. Tom McCraw, Class B; Mrs. Tom Ginsberg, Class C; and Mrs. Viall Derber, Class D.

Duplicate bridge club plans play

Oshkosh Duplicate Bridge club will play at 7:30 p.m. today in the Elks Club. The Oshkosh Duplicate Bridge game is the only local group affiliated with the

American Contract Bridge League. In addition to local club prizes, winners will receive rating points recorded at the national office. Players can judge their skills on the basis of national competition. Richard H. Friebe is director for local games. These are held regularly at the Elks Club. All games are open to the public.

Country club announces bridge winners

Year winners at the bridge tournament of Oshkosh Country Club Wednesday were Mrs. Charles Radford, first place; Mrs. Lester Farrow, second; Mrs. E. Paul Bell, third; Mrs. Robert McGuire, fourth; Mrs. Robert Lund, fifth, and Mrs. Elmer Leach, congeniality prize. Day winners were Mesdames Leach, Mary Clark, Farrow, Fleet Ferner, John Dyer, Lonnie Darling, Stanley Waite, and Robert McGuire.

Library coordinator speaks at workshop

Ray Schroeder, newly appointed co-ordinator of library services in the Oshkosh Area Public Schools, was keynote speaker at the Library Section of the Cooperative Educational Service, No. 3 In-Service Workshop Day. The group of school librarians from the state heard the Oshkosh librarian speak at the CESA meeting at Shawano on Wednesday.

Topic of his presentation was "The School Media Center in Transition."

Schroeder placed emphasis on the objectives, trends, and standards created by new interpretations of library service. He particularly noted the transitional phase in which the school library is now moving forward from a traditional book center to a "media center" where book-shelves are implemented with a broader base of learning materials.

"With the presence of cards for listening, files of tapes and films, viewing room for films, even the physical shape of the library is changing."

"The school library now fills a dual role. Under impetus of changing educational concepts, the library must offer pupils the chance to select their own learning materials

and use them to greatest advantage."

Mr. Schroeder felt that the new and dynamic potential of the media center could only be realized when all persons involved in the education of today's youth were aware of the basic philosophy of the new library program.

"Only a cooperative effort on the part of the teaching, library and administration staff can result in the kind of media center that will effectively serve the needs of students and staff."

"Through a cooperative evaluation by all professional personnel, we can hope for recommendations in immediate and long-range improvements."

Mr. Schroeder concluded with a reminder to his listeners to constantly question their own efforts.

"What are we doing, why are we doing this, and is there a better way, are the questions we should ask on our own performances as school librarians. To quote the famous statement of Oliver Wendell Holmes over a century ago:

"I find the great thing in this world is not so much where we stand as in which direction we are moving."

Homemaker's hints

When you have a craving for a bowl of beautiful cold soup here's your answer: Combine 1 can frozen condensed cream of shrimp soup, 1 soup can water, 1 tablespoon chopped parsley, 1 small clove garlic, minced. Heat until soup is thawed; stir often.

Leaf Tomato Soup: Blend 1 can condensed tomato soup and 1 soup can water. Stir in 1/2 teaspoon grated lemon rind. Place in refrigerator for at least 4 hours. Serve in chilled cups; garnish with parsley or lemon slice. Serves 2 to 3.

Put boned and rolled shoulder of lamb (about 3 1/4 pounds) fat side up in pan. Mix 2 tablespoons soy sauce, 1/2 teaspoon ground ginger, 1 teaspoon each paprika and pepper, 2 cloves garlic, minced, and 2 tablespoons water; spread on meat. Roast at 325 degrees for 2 1/2 to 3 hours. Drain off fat, leaving about 2 tablespoons brown drippings. Blend in 2 tablespoons flour; add 2 cups hot water. Cook to thicken. Serve with meat. Serves 8.

To the mashed yolks of 24 hard-cooked eggs add 1 cup finely chopped cooked ham, 4 tablespoons of finely chopped pickle, and enough mayonnaise to form a firm paste. Fill whites and wrap each half separately. Makes 48 egg halves.

Broil or pan-fry bacon until nearly done, drain on paper towels and wrap around fresh neckties or ties. Chop pickles. Just before serving, heat under broiler.

For each 2 cups hot fluffy rice add 1 can (5 ounces) water chestnuts, drained and thinly sliced, and 2 tablespoons chopped parsley.

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A golden age in world art

By **BETTY DANFIELD**
Women's Editor

The Netherlands came to the Paine Art Center Wednesday night. And many of the 17th century Dutch artists who produced a golden age in world art were represented by their works.

Rembrandt Harmensz van Rijn, proclaimed by many as the greatest of all Dutch painters, contributed "Christus." This oil painting was lent by Mr. and Mrs. Harry G. John, Milwaukee, who were among guests at the opening reception.

Other paintings included "Grocery Seller with Boy," by Hendrik Bloemaert; "Italian Landscape," by Willem van Bommel; "Self-Portrait" by Ferdinand Bol; "View of Rome" by Jan Frans van Bloemen; "Portrait of a Barber's Wife," by Nicholas Elias; "Still-Life with Fruit" by Jakob van Es; "Landscape" by Jan van Goyen; "Winter Scene with Hunters" by Robert Griffier; "The Alchemist" by Thomas Weyck; and others.

The exhibit also includes 21 prints. The unique quality about Dutch art during the 17th century was that almost all forms were preoccupied with religious, mythological or historical themes.

Constant warfare was common during this period, which perhaps explains the philosophical concern about anything unrelated to the ugliness of everyday life.

Artists in the small United Provinces, however, preferred to paint the customs and comings and goings of their fellow men.

Other lenders to the exhibition, also guests at the reception, include Dr. and Mrs. Alfred Bader, Milwaukee; 15-olds Mr. and Mrs. Paul Frederick, Milwaukee; William Treul, Milwaukee; and Mr. and Mrs. Harry K. Spoo, 1239 Bay Shore Drive.

Lenders also include The Akron Art Institute, Berry-Hill Galleries, New York; City Art Museum, St. Louis; Detroit Institute of Arts; Elvshjem Art Center, Madison; Knoedler Galleries, New York; Milwaukee Art Center; Minneapolis Institute of Arts; Newhouse Galleries, New York; J. B. Speed Art Museum, Louisville, Ky.; Schweizer Gallery, New York; Smith College Museum of Art, Northampton, Mass.; University of Notre Dame Art Gallery; and University of Southern California, Los Angeles.

Hostesses at the reception were Mmes. Dale Wood, Frank Moore, Charles Bray, Carl Steiger, Meade Skillman, Rex Stearns, Jr., Drew Johnston, Nils Behrcke, George Bauman and John Curtis. All are members of the Paine Art Center board.

The art center will be open daily from 2 to 5 p.m.; Sundays from 1 to 5 p.m.; Tuesday evenings from 7 to 9 p.m. and will be closed Mondays. The exhibition will be shown through Oct. 30. Children under 13 will not be admitted.



CHRISTUS

Rembrandt Harmensz Van Rijn (1606-1669)

THIS OIL PAINTING HAS been lent to the Paine Art Center for the current Dutch Art of the 1600's exhibit. It is owned by Mr. and Mrs. Harry G. John, Milwaukee. The painting is a bust length portrait, with part of the left hand hidden in the cloak in front. Head is turned three-quarter

to the right. Expression is one of tender melancholy. The painting has been exhibited at the McIntosh Memorial Gallery at the University of Western Ontario, London, Canada, and in the Inaugural Exhibition at the Milwaukee Art Institute.

Dutch consul general, wife guests at reception

Two honored guests at the reception Wednesday night which opened the Dutch Art of the 1600's exhibition were Mr. and Mrs. Johannes C. van den Berg. He is consul general from The Netherlands government to Chicago and officially represented his government at the reception.

"We love the United States," said Mr. van den Berg during an interview Wednesday afternoon. "We have been in the diplomatic service for 18 years and been constantly requesting an assignment in this country."

"Until now we have felt like villagers living in the countryside, who have never seen the capital — or like French farmers who have never been to Paris. But we have finally added the missing link to our travels."

The van den Bergs, who live in Chicago, have only been here for six months and will be here for about three years.

They have had assignments in Egypt, Israel, India, Thailand, France and their native country.

When asked about the duties of a consul general, Mr. van den Berg said that among other duties he processes about four or five passports every day for Dutch people.

"There are five consul generals from my country in the United States," he said. "My office, based in Chicago, covers 14 states in the Midwest. There are 10,000 Dutchmen in this area — all hoping to become United States citizens. Mr. van den Berg also assists these people."

The consul general's office

helps promote trade by assisting American companies which are trying to build subsidiaries in The Netherlands.

The van den Bergs are from Groningen in the northern part of The Netherlands. They have a son, Jan C., who is studying law in Groningen, and a daughter, Frouwina, who is attending the equivalent of our high school.

The Netherlands has a population of 12 and one-half million and is about half the size of Wisconsin.

Richard N. Gregg, director of the Paine Art Center, also was assisted by Willard C. Wichers of The Netherlands Information Service in arranging the exhibition.

Photos by Douglas Green



MR. AND MRS. JOHANNES C. van den Berg, The Netherlands, are shown with Richard N. Gregg (standing) director of the Paine Art Center. Mr. van den Berg is consul general from The Netherlands government to Chicago. He and his wife represented

The Netherlands government at the opening reception of the Dutch Art of the 1600's exhibition Wednesday night at the art center. The paintings in the background are "Portrait of a Gentleman" and "Portrait of a Lady" both by Goveert Flinck (1615-1660).



MR. AND MRS. JOHN VAN DE Loo, Kaukauna, were among guests Wednesday night at the opening reception for the Dutch Art of the 1600's exhibition at the Paine Art Center. They are looking at "Portrait of a Lady" by Paulus Moreelse.

TV TODAY

Braves vs. St. Louis Leads Variety of Sports Offerings

THE MILWAUKEE BRAVES lead Saturday sports lineup as they visit St. Louis here in the 3:30 p.m. Channel 4 (Braves network). Wide World of Sports features the national AAU gymnastics championships, Kansas Point, Long Island, N.Y. Indianapolis "500" trials, trials, and the Oxford Cambridge crew race, 3:30 p.m. Channel 6 (ABC). CBS Sports Spectacular has the Colorado river boat race, 4:30 p.m. Channel 12.

JACKIE GLEASON gives his regular stage in his program information is provided by the stations and is subject to change without notice.

4-WTAJ-TV (NBC) 12-WSN-TV (CBS) 6-WITI-TV (ABC) 18-WUHT-TV (Unaffiliated) 8-Danolen Color Program (R)-Danolen News

6 AM To 5 PM Saturday

4:15 AM	11 AM	1:30 PM
11:30 AM	1:30 PM	2:30 PM
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7 AM	1:30 PM	2:30 PM
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8 AM	1:30 PM	2:30 PM
8:15 AM	1:30 PM	2:30 PM
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5 PM To Sign-Off Saturday

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County Revives Developing Plan

A controversial plan for the establishment of a county development commission, which would coordinate capital improvement planning, was revived Friday by the county board's finance committee.

Introduced a year ago by Supervisor John P. Murphy, the proposal had been languishing in committee until Supervisor Chairman P. Kohl, committee chairman, ordered a review of 72 other matters pending in the committee.

Some of the items reviewed and disposed of dated back to 1965.

The supervisors agreed to schedule a public hearing on the development commission plan June 10.

Murphy proposed an ordinance which would form a five-member, nonpartisan commission to study "the necessity, requirements, importance, priority, costs and time of completion" of all major projects proposed in the county.

The county normally budgets about 17 million dollars a year for capital improvements. Funds requested this year, however, total an unprecedented \$55 million dollars.

Opponents of the plan have argued that the commission would strip existing commissions of most of their planning authority.

Supervisors filed a number of amendments to the plan. One of them, which suggested that the county clerk publish newspaper notices on the subject of county services, was introduced by Supervisor Doyle.

Doyle, who has been county executive since 1961, introduced the amendment after it had reached the county board for action and was apparently dropped for lack of interest.

A fourth courtroom would have been published on the subject since then, Doyle said.

Chief Judge Harvey L. Neider, who presided at the meeting, said that the new court would not require jury boxes for large family court complex.

He proposed a new court system, with equal pay and jurisdiction for all judges, except in the probate division of the county court. The state constitution requires exclusive jurisdiction for probate judges, he noted.

"Specialization of judges, and not courts, is a more equitable distribution of work and a more economical administration of case load," he told the other judges.

Both he and Judge Hansen noted that family court jurisdiction should remain jurisdiction in cases involving children of divorced parents come before the courts on other matters.

"It would simplify the process of taking off one hat (family court judge), and putting on another (probate judge)," Judge Hansen said. "It makes a lot of sense."

Judge Kohl recommended that the county's 26 judges be assigned thus:

- Five criminal judges, who would have family court powers when handling alcoholics, family battery, child neglect, crimes against children by parents, abandonment and support matters.
- Two probate judges, who would also have the power to handle divorce and support matters.
- Fifteen civil judges, with no differentiation between the circuit and county courts.
- Four family judges, who would hear cases involving divorce, annulment, support and termination of parental rights on matters other than by the parents, default and illegitimacy, etc.

Jobs Pay Hiked \$1
Madison, Wis.—The state industrial commission announced Friday that starting in July the maximum weekly benefit for unemployment workers will be \$54, an increase of \$1. The adjustment is required by law and is based on average state-wide gross weekly wages for 1965, which the commission said was \$102.65.

Resigns So Son Can Take Job
Stevens Point, Wis.—Francis L. Roman, president of the Stevens Point school board, has resigned so his son, Francis F., can accept a post as athletic director and football coach at P. J. Jacobs high school here. State law and local board policy prohibit employment of a board member's immediate family in the school system.

Former Oskosh Police Sain
Loch Sheldrake, N. Y.—State police said Friday they were searching for a 26 year old New York man for questioning in the bludgeoning slaying of a hotel handyman from Oskosh, Wis. The battered body of John Joseph, 34, was found in a room in this Catskill mountain resort community. Troopers said they suspected robbery as a motive.

Of Special Interest
The Journal Sentinel
WISCONSIN DEPARTMENT OF REVENUE
144-4 P.M. WISCONSIN DEPARTMENT OF REVENUE
144-4 P.M. WISCONSIN DEPARTMENT OF REVENUE

Saturday Newscasts
6:30 AM
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Sports
10:30 p.m. Baseball Game
11:30 p.m. Football Game
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Comments
10:30 p.m. Baseball Game
11:30 p.m. Football Game
12:30 p.m. Basketball Game
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COURTS Lists Way To Assign 26 Judges

Continued From Page 1
emergency welfare need in this county.

Plans for a new day care center for the mentally ill have been drawn by the county board of welfare, which will ask for funds for the facility in the 1969 capital improvements budget.

The cost of the facility, which would be located close to the children's court center, has been estimated at \$2,750,000.

The county executive said the county emergency hospital, also being vacated by the welfare department this weekend, could be remodeled to serve as a temporary detention center.

Both Judge Foley and Doyle suggested that the family courts be commissioned and staffed, together with the children's court, use the entire sixth floor.

Doyle, who must present his budget to the county board next week, said the cost estimates for remodeling the sixth floor had reached one million dollars.

The family court complex would include two existing family courts, in which Judge Foley and Judge Robert J. Brown preside, the family court commissioner and court staff; the department of family conciliation; the children's court; and the children's court probation department and clerical staff, Doyle said.

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Designers to Talk
Dave Chapman, a Chicago industrial designer, will speak at the Layton School of Art commencement exercises at 2 p.m. Sunday in the Jewish Community Center, 1400 N. Prospect av.

Police said that the Bradley's had been married about a year.

The baby, Perry, was Bradley's child, police said, although the last name of all three children was Scott, Mrs. Bradley's maiden name. Mrs. Bradley said she had quit school in the ninth grade.

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Wirtz Sees Early Rights Bill Action

By LAURIE VAN DYKE
By Sentinel Staff Writer
Chicago, Ill.—The civil rights bill will be enacted within the next few days, according to Labor Secretary Wirtz, predicted here Friday.

Wirtz warned, however, that the effects of the bill as an anti-racial law will be only partial, as it does not require a complete repeal of the 1964 act.

Wirtz was the main speaker at a conference of the president's committee on equal employment opportunity in Chicago, Ill., last week.

"Civil rights that we care about have got to include the needs of people's arms and stomachs," Wirtz said.

The secretary stressed that there must be more opportunity for everyone before fair employment can be achieved for Negroes.

He said, however, that Negroes have taken their place in the labor force and they ought not to be moved to the rest of America.

The response should be not in talk, but in doing, he said, because the choice of doing must be the choice of doing something must appear forward.

"Unemployment is no excuse for any kind of discrimination," Wirtz said. "It remains a fact that guaranteeing equal employment opportunity is doubly difficult when according opportunity to one person."

Speaking at a panel session on the role of government in improving social employment opportunities, Wesley L. Scott, executive director of the Madison Urban League said that too often the responsibility is placed with local officials who do not know how to implement the orders.

Newly REMOVED Museum of Modern Art in New York City is visited by Mayor Daley, 10:30-11:30 a.m., Channel 4 (Local) and WGN 2-1374.

WITNERS' PHONED questions on "The Federal Rights Bill" will be answered on Human Rights, 10:30-11:30 a.m., Channel 4 (Local) and WGN 2-1374.

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</

Swept Away

There are certain problems for which the solutions seem so clear that any answer other than the most obvious is an affront to common sense.

For example, when the coastline at Virginia Beach, Virginia, was threatened by storm waves a local building contractor assured the city fathers that they didn't need any scientific analysis or planning to stop the erosion. He promised them that he could stop the surf with a fence-like stand of steel I-beams, which he then installed. The very next storm (not a particularly severe one, either) cleanly, neatly, sheared the I-beams off at the water line.

It is clear that little is known about the enormous forces at work on our coastlines and in our harbors. In addition to the damage done by erosion to beaches and the homes that adjoin them, the U.S. Army Corps of Engineers each year spends \$100 million just to keep harbors dredged free of silt. Yet, the common solutions to these problems are often only "band-aids." Until recently, no attempt had been made to discover the underlying causes.

Surprisingly, even though the U.S. has hundreds of harbors and ports, and dozens of states with major coastal areas, practically nothing is known of the "basic science" governing the major problems affecting these areas. There is essentially no understanding of how water and sand particles interact at the waterbed, how the particles are lifted, or what determines the directions and quantities of what is moved.

One of the major reasons so little is known, is the enormous power contained in even the small waves where instruments must be placed to obtain data. These waves easily destroy more sensitive instruments

Most people see the gentle surf on the coast as a thing of gentle beauty. Few realize that a 100 meter stretch of beach with waves that average 1 meter in height absorbs as much energy in a year as is generated by our largest fossil fuel electric plant in the same period of time.

This energy can be and often is drastically increased by slight changes in the coastal area. Adding a breakwater, for example, can cause enormous damage to the adjacent shoreline in a period of just a year or two if it is not carefully placed.

Professor William Wood of Purdue's Department of Geosciences is studying wave action both at the coastline and in the laboratory in the belief that by learning how waves dissipate their energy when they break, scientists will begin to understand the way these waves move silt or erode beaches.

Part of his efforts are directed to two types of modeling: In one he attempts to express the relationship between sediment transported down a coast and the wave height in the same area. In the second, long and short term predictions are made of coastal erosion based upon lake level variation and climatology.

These predictions are vitally important because, to date, almost all of the data used in such predictions have been qualitative and crude. Just as very little is known about what happens when a wave breaks, little is known of the impact a storm has on a coastal area as it passes over, or how much material is moved. Some of these incorrect early prediction techniques are still being used in engineering manuals, but the Army Corps of Engineers has asked Wood and his assistants to use their



Professor William Wood stands at the foot of a stairway that residents at Beverly Shores, Indiana, built to a beach that has since been washed away by Lake Michigan.

observations to update manuals on coastal hydrographic techniques.

Wood has learned that even on Indiana's relatively protected coastlines, a single winter's storm can cause the waterbed at the shore to swallow up a good-sized boulder, and can slice away several feet of the shore, as well as any houses that might be in the way. Water-breaks or artificial harbors built in the wrong place can magnify these forces. Wood was recently asked to assist with the choice of a site for a new harbor to serve Gary, Indiana. Wood's evaluation of the coastal dynamics of the area showed those selecting the site just how the placement of the harbor would affect the area.

But not everyone listens to scientific advice. The Beverly Shores residents, alarmed at the threat of encroaching waters, have requested and received multi-million dollar "revetment" (placements of large rocks to stop erosion). Unfortunately, these costly band-aids must be repaired every few years as they are literally gobbled up by the soft shore-bed. In Michigan, a similar attempted solution, misplaced, saw the surf move in behind the revetment, leaving the area with a humiliating monument to poor planning a few feet out in the water as the waves continued to erode the coastline.

(Continued on page 3)

Purdue's New Mining and Minerals Institute

America's recent monomaniacal struggle against dependence on foreign oil may be hiding a wider-ranging series of problems that are potentially just as threatening.

"The nation is slipping badly in its ability to supply its needs for mineral-derived raw materials and energy," according to Purdue Geosciences Head Donald Levandowski. "For many of these we are becoming more and more dependent on foreign sources, and many of these sources are either hostile to the U.S. or are located in politically unstable areas of the world."

But Levandowski and his colleagues at Purdue are not simply worrying about these problems, they are doing something to solve them. Dr. Levandowski was recently named director of Purdue's new Indiana Mining and Mineral Resources Research Institute (IMMRRRI). The Institute's goal is to increase the volume and quality of research that should in turn improve our methods of locating, extracting and refining essential mineral resources. To do so, scientists and engineers must discover ways of obtaining minerals at acceptable cost levels and with

the least damage to our environment. The Institute hopes to further improve research in these areas by increasing the number of mineral scientists and engineers working in this field.

Purdue's institute is one of thirty-one state research institutes which have been created under Title III of the Surface Mining Control and Reclamation Act of 1977 (Public Law 95-87). Purdue was named Indiana's research facility in December of 1979.

State mineral and mining research institutes are mandated to approach mining-related problems with a

variety of solutions. Research is encouraged and financially supported in eight major areas: exploration, mineral production, mineral processing, extraction, smelting and refining, mineral economics, resource recovery from waste materials, environmental control and reclamation, and mineral policy (which means the analysis of laws, regulations and government policy on mineral production). An increase in the number of mining scientists and engineers is encouraged through

(Continued on page 3)

If you live in the Midwest

This Story Might Shake You Up

by Rena Leith Weber

In Chicago, a factory worker grabs at his breakfast coffee as the cup dances away from him on the table. He turns, startled, as the windows rattle and the kitchen cabinets swing open spilling dishes onto the floor. In Indianapolis, people, frightened by the tremor, run screaming into the streets as their tall condominiums and apartment buildings begin to sway and crack. People in Evansville are awakened as their beds dance across the floor and their dressers overturn. Soon, chimneys fall into the street and some older buildings begin to collapse.

In the tiny town of New Madrid, Missouri, a hundred miles away, few people escape the destruction. What little has not been flattened by the initial quake is either destroyed by the raging fires fed by the broken gas pipes or washed away as the Mississippi River changes its course to flow through the downtown area.

This scenario may sound like science fiction in the seismically sedate world of the midwest, but an earthquake of the intensity just described, rocked the eastern United States just 170 years ago. Fortunately, the midwest was sparsely populated then, and the log structures common throughout the area were able to roll with the earthquake without severe damage. This earthquake, whose epicenter was located at New Madrid, was one of the strongest ever recorded in the continental United States.

Though the recurrence of such strong earthquake activity might seem remote, those responsible for planning the future of the midwest must take into account the threat of such violence and the impact it might have on our densely populated areas. Of particular concern is the threat that seismic activity poses to nuclear power plants. Even before Three Mile Island awakened the public to the dangers of a disaster at a nuclear power plant, the Nuclear Regulatory Commission (NRC), the federal agency charged with supervising the construction of nuclear power plants, was very concerned with the location of power plants in relation to seismic "fault zones," the areas most likely to experience earthquakes.

Three Purdue University geoscientists are mapping the fault associated with the New Madrid earthquakes and other potentially active faults in the midwest under a grant from the NRC. The NRC uses

this information to judge the potential for earthquake damage at proposed nuclear power plant sites. The three, Drs. Lawrence Braile, John L. Sexton, and William J. Hinze, in conjunction with Dr. G. Randy Keller of the University of Texas at El Paso and Dr. Edward G. Lidiak of the University of Pittsburgh, are studying the faults and seismic activity associated with the New Madrid and Wabash Valley fault zones. The fault zones under study include parts of Kentucky, Missouri, Arkansas, Tennessee, Illinois, Indiana and Ohio. The boot heel of Missouri is the center of seismic activity for this area.

Studies of the earthquake hazard near nuclear power plant sites is done for the Division of Reactor Safety Research of the NRC. The Research Division then uses the information to publish pertinent materials and to make recommendations to the licensing branch in three areas: the building of nuclear facilities, the building of other critical facilities such as one for liquified natural gas, and the establishment of building codes. The Regulatory Guide has the force of law, according to Dr. Jerry Harbour, a geologist who works for the NRC.

"The information often does not offer a clearcut positive or negative answer on the safety questions," says Dr. Harbour. "The information is used primarily to determine the advisability of a site."

Earthquake prediction is very frustrating with a high rate of failure. But Dr. Braile feels that "seismic problems can be handled with knowledge." The probability of an occurrence happening is never zero. There is always a risk. The public has to determine what the "level of acceptance risk" is in a given situation. As Dr. Braile pointed out, when a passenger boards an airplane, he is accepting the risk that the plane might crash. Because of the few airplane crashes, the passenger has determined that, for him, the "level of acceptable risk" is low enough. The same thing is true with nuclear power plants. In this case, unless the public becomes involved, the "level of acceptable risk" is determined by the NRC. Every nuclear power plant carries a risk with it. One built on an earthquake fault zone carries an even higher risk.

One result of similar research conducted by a separate group is that the construction of the Diablo Canyon Reactor in California has been held up for almost two years while the NRC investigates the threats posed by earthquakes from an offshoot of the famous San Andreas fault. This previously unmapped area was found to extend further than had been previously believed. Efforts are currently underway at Diablo Canyon to improve the ability of the reactor to withstand earthquakes.

In southeastern Indiana, Public Service Indiana is building the Marble Hill nuclear power plant near the Ohio River. Before applying for a permit to build the plant, Public Service Indiana, (PSI), hired Birdwell Division of Seismograph Service Corporation to provide information on the history and potential for seismic activity near Marble Hill. Even though the Wabash Valley fault zone is quite close to the Marble Hill site, Birdwell concluded that the area is geologically sound with no major earthquake epicenter close enough to cause worry about substantial damage from an earthquake. Specifications call for the plant to be built to withstand an earthquake of intensity 8 on the Modified Mercalli Intensity Scale which is a 12 point scale (12 being highest) that is used to measure the intensity of an earthquake. The studies, conducted preliminary to the building of the Marble Hill plant, show that the New Madrid Earthquakes of 1811, which produced an intensity 11 at New Madrid, produced intensities of 6 to 7 at what is now the Marble Hill site. That force would be enough to damage buildings, break chimneys and rock cars.

PSI has issued a report on Marble Hill which contains a section (MH-PSAR sec. 2.5.2.3) that describes the kinds of physical evidence used as indicators of recent seismic activity.

"However, there is no evidence at or near the site, such as damaged structures, surface rupture, mass movement, and boils, or any other phenomena which would indicate the presence of strong earthquake shaking."

But in some areas of the country, such as the midwest, the above cited indications of seismic activity are eradicated by other factors. According to Dr. Braile, the evidence of earthquakes varies greatly from one section of the country to another and is sometimes difficult to judge. In faults like New Madrid, evidence of seismic activity is often hidden by surface features and vegetation. In the New Madrid fault area, the river bed sedimentation wipes out the evidence of faults almost entirely.

Earthquakes cannot be prevented, and they are difficult to predict. Preventing a major catastrophe in the midwest in the future requires planning and sensitivity to human needs today. ■

Sometimes the Truth Is Stranger than Fiction

As the article above was being written and edited, there was a great deal of discussion about whether or not to begin with a fictionalized account of a severe earthquake. The following United Press International account of the July 27, 1980 midwest earthquake bore such a striking resemblance to portions of our article that we decided to not only go forward with our original version of the story, but to also reprint U.P.I.'s report; dated July 29, 1980:

The tremor rumbled through downtown Detroit, slightly shaking several large buildings, including the 73-story Detroit Plaza Hotel. Tremors were felt in parts of Chicago.

An Indiana state police officer in Indianapolis said he was sitting in his office when "a table started walking. Pictures started swinging,

and the portable walls in here started moving around. I headed for the door."

Tennessee civil defense authorities said one trailer in Grainger County in eastern Tennessee was knocked off its foundation.

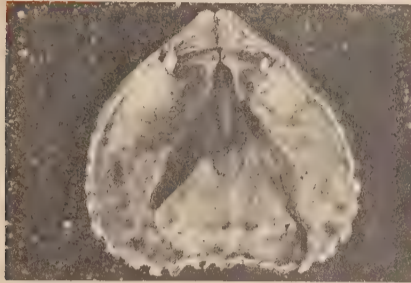
Officials in Tennessee and West Virginia said the quake shook tall concrete buildings, rattled dishes on shelves and swayed mobile homes.

Greg Hutchins, a disc jockey at WZAP radio in Bristol, Va., said he noticed a table moving while he was on the air.

"The whole console was shaking," he said. "I thought one of the other disc jockeys had slipped in and was pulling my leg. I looked under the table but nobody was there." ■

SCIENCE yesterday

3



A fossil of *Lepidocyclus cooperi* (top left) from the Upper Ordovician. Bottom left, Professor Earl Geist grinding thin sections of rock samples using an Ingram Grinder (early 1970's). Exploring for uranium (center) in the mid-1950's at "Hold Up No. 5" mine in the Black Hills. At right, a simulation of a multiple-vortex tornado using Purdue's Tornado Simulator which was developed by Ernest Agee, Christopher Church and John Snow in 1975.



Purdue's New Mining and Minerals Institute (Continued from page 1)

the provision of scholarship and fellowship funds for undergraduate, graduate and post-doctoral students.

Purdue was selected as Indiana's mining and minerals institute precisely because it had active research programs in more areas related to the mining industry than any other school in the state. Purdue's institute will be assisted by a faculty advisory committee with representatives from geosciences, civil engineering, industrial engineering, materials engineering, agronomy and forestry.

In the case of Indiana's research program, the multifaceted approach will not be limited to the on-campus portion of activities; the Institute will cooperate with as many state governmental agencies and industries as possible in seeking solutions to problems pertaining to Indiana's resources.

The impact of an institute for mining research on a state known primarily for its agriculture may seem remote but, the Institute is already beginning to address some serious problems.

For example, Indiana's coal resources alone number 30 billion tons. The coal industry faces serious problems in finding inexpensive yet effective means of restoring land which has been mined to a useful purpose, and in helping to reclaim abandoned mine sites. Two Purdue research groups in Forestry and Agronomy have already been funded by the Office of Surface Mining to study this problem.

A much more difficult problem the Institute hopes to address is that the use of much of Indiana's coal is severely limited by its high content of sulphur. This substance poses environmental hazards and is also difficult to remove. The absence of a technology for easily and inexpensively removing sulphur from coal demonstrates one particular need for research. The lack of such technology has resulted in a delay in the development of new mines. Thus, fewer jobs are being created, and fewer dollars spent in Indiana's economy. Indiana must also rely

more heavily on oil and natural gas for its energy.

Of course, Indiana's resources aren't limited to just coal. It also produces large quantities of limestone (used in building), sand and gravel, ceramic and refractory materials, gypsum and dolomite. Each of these minerals presents its own special technological problems.

Purdue geosciences student Howard Hume has undertaken a study of a problem that, though less related to the needs of mining in Indiana, shows what truly difficult problems mining can pose. His study concerns copper mining. It doesn't deal with how to find or refine copper, but rather with the "hole" problem: what is the most advantageous slope the quarry-like mine should take. The shallower the angle of the slope, the more land must be removed to get to the copper. Finding the ideal slope can have great significance not only for the cost of mining but also for the ease with which the mining can be done, and the amount of copper that can be obtained.

As its initial one-year grant, the institute received \$110,000 to fund seed projects and pay operating expenses. Seed projects ranging from a study of silver ores in Colorado to the improvement of an underground train system for hauling coal are currently being funded by the institute. In addition, the Institute received \$160,000 to provide scholarships and fellowships over a three-year period.

Nationally, \$2,000,000 in research money is available annually to supplement the funds funneled through the state programs. This money is not allocated on a state-by-state basis, and so the competition is fierce. This year alone there were 450 proposals for research projects submitted through the 31 state institutes around the country. Of the 450, 16 were from Purdue. Of the 16 proposals submitted two were funded for a total of over \$200,000.

The need for state research facilities became apparent during the 1970's as public policy experts became increasingly aware that existing technologies were unable to keep the cost of mining at an acceptable level. At the same time, it was just as evident that these technologies were less and less useful in helping us fill our needs for ever larger quantities of strategic materials.

Thus, America has found itself in recent years becoming dependent for strategic minerals on countries that may not be above the use of economic blackmail. In fact, rumors have been circulating for months that we can soon expect to see the creation of OPEC-like consortia of nations producing such substances as tungsten, tin and chromium. The steps being taken today by the state mining and mineral institutes may provide insurance against the day when this country would run out of essential minerals if present trends continue. ■

Swept Away

(Continued from page 1)

Wood's research is steadily adding to the body of knowledge that will someday help us to prevent errors like these while at the same time enabling engineers to take steps to prevent damage to our harbors and coasts.

But of course, people are always ready to offer Professor Wood advice on the "real" causes of coastal devastation. Recently, one gentleman button-holed Wood and in all seriousness suggested that the rise in Lake Michigan's level and the turbulence in its waters were caused by the Coho Salmon that had been introduced a few years earlier. Wood listened patiently... and went back to work. ■

DEAN'S message

by Vannevar Bush

The article below originally appeared in a bibliography entitled "A Keepsake in Honor of Vannevar Bush" which was printed in 1959 by the Massachusetts Institute of Technology. It later appeared in an anthology called *The Practical Cogitator*, selected and arranged by Charles P. Curtis, Jr. and Ferris Greenslet, copyright 1962 by Houghton-Mifflin Co. The collection is now available in a paperback edition printed by Dell Publishing Company.

The process by which the boundaries of knowledge are advanced, and the structure of organized science is built, is a complex process indeed. It corresponds fairly well with the exploitation of a difficult quarry for its building materials and the fitting of these into an edifice; but there are very significant differences. First, the material itself is exceedingly varied, hidden and overlaid with relatively worthless rubble, and the process of uncovering new facts and relationships has some of the attributes of prospecting and exploration rather than of mining or quarrying. Second, the whole effort is highly unorganized. There are no direct orders from architect

or quarrymaster. Individuals and small bands proceed about their businesses unimpeded and uncontrolled, digging where they will, working over their material, and tucking it into place in the edifice.

Finally, the edifice itself has a remarkable property, for its form is predestined by the laws of logic and the nature of human reasoning. It is almost as though it had once existed, and its building blocks had then been scattered, hidden, and buried, each with its unique form retained so that it would fit only in its own peculiar position, and with the concomitant limitation that the blocks cannot be found or recognized until the building of the structure has progressed to the point where their position and form reveals itself to the discerning eye of the talented worker in the quarry. Parts of the edifice are being used while construction proceeds, by reason of the applications of science, but other parts are merely admired for their beauty and symmetry, and their possible utility is not in question.

In these circumstances it is not at all strange that the workers sometimes proceed in erratic ways. There are those who are quite content, given a few tools, to dig

away unearthing odd blocks, piling them up in the view of fellow workers, and apparently not caring whether they fit anywhere or not. Unfortunately there are also those who watch carefully until some industrious group digs out a particularly ornamental block, whereupon they fit it in place with much gusto and bow to the crowd. Some groups do not dig at all, but spend all their time arguing as to the exact arrangement of a cornice or an abutment. Some spend all their days trying to pull down a block or two that a rival has put in place. Some, indeed, neither dig nor argue, but go along with the crowd, scratch here and there, and enjoy the scenery. Some sit by and give advice, and some just sit.

On the other hand there are those men of rare vision, who can grasp well in advance just the block that is needed for rapid advance on a section of the edifice to be possible, who can tell by some subtle sense where it will be found, and who have an uncanny skill in cleaning away dross and bringing it surely into the light. These are the master workmen. For each of them there can well be many of lesser stature who chip and delve, industriously, but with little grasp of what it is all about, and who nevertheless make the great steps possible.

There are those who can give the structure meaning, who can trace its evolution from early times, and describe the glories that are to be, in ways that inspire those who work and those who enjoy. They bring the inspiration that all is not mere

building of monotonous walls, and that there is architecture even though the architect is not seen to guide and order.

There are those who labor to make the utility of the structure real, to cause it to give shelter to the multitude, that they may be better protected, and that they may derive health and well-being because of its presence.

And the edifice is not built by the quarrymen and the masons alone. There are those who bring them food during their labors, and cooling drink when the days are warm, who sing to them and place flowers on the little walls that have grown with the years.

There are also the old men, whose days of vigorous building are done, whose eyes are too dim to see the details of the arch or the needed form of its keystone; but who have built a wall here and there, and lived long in the edifice, who have learned to love it and who have even grasped a suggestion of its ultimate meaning; and who sit in the shade and encourage the young men. ■



"Portrait of Rembrandt" (above left) was used to announce a special exhibit of paintings called "Old Students and Old Masters: The School of Rembrandt". The exhibit of 18 paintings from the collection of Dr. Alfred Bader was presented in the Union Gallery in late October in honor of one of Dr. Bader's friends, Dr. Herbert C. Brown (above right). The exhibit was part of a celebration of Dr. Brown's dual receipt of the 1979 Nobel Prize for Chemistry and the 1981 Priestly Medal of the American Chemical Society. In welcoming the



hundreds of guests assembled for the celebration, Dean Clark announced that he had bad news and good news. The bad news was that due to the heat and humidity in the gallery the Portrait of Rembrandt Von Rijn had faded, revealing another portrait underneath the original. The good news was that the underlying portrait was not a fake Rembrandt, but rather an authentic Brown. The "Brown" Rembrandt was executed by Purdue's Ed Blackwell (von Wabash).

About Vannevar Bush

Dr. Vannevar Bush, the developer of the analog computer, was also director of the wartime Office of Scientific Research and Development which supervised the efforts of 30,000 scientists throughout World War II. Bush was long a spokesman for the scientific community. He died in 1974 at the age of 84.

PURDUE UNIVERSITY SCHOOL OF SCIENCE SEQUEL

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Terry A. Taylor, Editor.

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SEQUEL

Purdue University, School of Science

Inner City Art Pupils Like 'Paint Box Center'

ART IS growing and developing rapidly in Milwaukee's central city through a new program sponsored by the UWM fine arts department and the University of Wisconsin extension division at Northcott Neighborhood House, 1523 N. 6th st.

The program began last summer with classes in a Lake park pavilion in which more than 320 youngsters participated. It will continue in an expanded scale in new classes in a room space at Northcott House in the Hillside Terrace housing project, 1420 N. 7th st.

Northcott Neighborhood House is an arts center sponsored by the national division of the board of mission of the Methodist church. Classes are under the direction of Prof. Ruth Milofsky of the UWM art faculty, with the assistance of Prof. James Schmeller of the UW extension division.

Added to two practice teachers last summer, Prof. Milofsky taught four classes Monday through Friday and on Friday participated in workshops with Northcott House students.

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studio to work neighborhood children enrolled around at first curious to see what I was doing and then fascinated and interested in the production of the art work," she said.

"This made me wonder why the university couldn't set up a successful art program in the area."

She discussed this with Prof. Schmeller and Howard Schroeder, chairman of the UWM art department. They were enthusiastic and a proposed program subsequently was authorized by Dean Adolph Suppan of the UWM fine arts school and Frederick Olson, associate dean of the UW extension division.

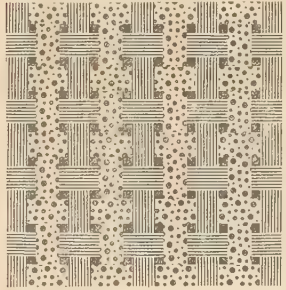
"The co-operation of Northcott House and its director, the Rev. Lucius Walker, have been vital," Mrs. Milofsky asserted.

First classes were conducted in 1965 in which 100 ready established groups in Northcott day camp and on Friday participated in the first day more than 300 pupils came, ready to learn about art," Mrs. Milofsky said.

Studio Attracted Children

Mrs. Milofsky, a prominent sculptor, said the idea started when she rented studio space in the central city area.

"Everytime I went to the



One of the pieces of op art (of optical illusions) in the "Layton '65" art show at the Layton School of Art is this composition of painted bands of sewn cloth, "Joe's Painting No. 61" by Joseph Zucker

Chicago Artists Provide a Lively Show at Layton

TWELVE Chicago Painters, a swinging collection of white city works that makes the galleries of the Layton School of Art jump with color.

The show, on view through Sept. 11, is directed by Ivan G. Miller, curator of the Layton Art Center, Minneapolis, where it was displayed last month.

Top art, op art, swirling combination of them and colors that wake up the eye with a sharp reorientation for the display, lively if not jarring impact.

The artists are among young Chicagoans (under 35) through George Kohn, Roy Schenckelberg and Stanley Tuerhamer already have attained a claim in several national shows.

ages (mostly in portrait spaces) in a swinging collection of white city works that makes the galleries of the Layton School of Art jump with color.

Favorite is a quick draw comb in substance and silhouette umbrella, car and lettering that carries "shock absorber specialist."

Composites Are Crowded

His composites are well balanced and intriguing, as they seem a little like a collage with mundane matter being used in a new way for wandering and wondering.

Paintings of cars by native Wisconsin artist Maurice Fuchs had like clockwork machine-like futuristic patterns have found colorful revolution and (in)balance-like futurism revisited.

There's perhaps too much tendency toward the overworked or the overused in most of the art, but to shout about it with little to shout about. But they are vivid, ebullient and indicative of contemporary trends.

Tough on Eyesight

Boomer paintings are most sophisticated in their dramatic building of strong, broad abstract patterns of tone, sometimes broken up with captions of letters.

Peter's space in his "DSC" "Ovness" and "Carroll" are filled with vibrant colors, purple and red.

But even more daring, more robust in implanting of common shapes with glaring contortion in the canvas of Schenckelberg.

His "Phenix With Minnie Included" has a small fire needed amid flaglike patterns and surrounded by a huge hot expanse of glaring green that just doesn't wince at the edges of its picture, or the eye.

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Classes 'Wonderful'

"We want to develop these classes in accordance with the needs and talents of students," they may have several craftsworld, painting or art sponsorships. It depends on the enrollment," she said.

The classes have been wonderful and enlightening for me as well as instructive for the students," she emphasized. "They have given me much more insight and understanding in my own art work."

Schroeder said the program has been an active research of a new type of art, one which would benefit from the moment it began.

"Our goals are modest. We realize we are dealing with a relative small proportion of children. But this is a pilot study of experience that can grow and develop in areas throughout the inner city," he said.

Schmeller agreed. "It is an attempt to extend the university's resources in building additional public interest in the arts," he asserted. "As a program for all age groups, we hope it will promote greater awareness of self and appreciation of creative abilities."

Faculty Changes Announced

SEVERAL art faculty changes have been announced for the academic year 1965-66 at the Layton School of Art and the University of Wisconsin-Milwaukee.

Pose Simchar, prominent Milwaukee artist, is leaving the UWM faculty to paint for a year in New York City.

Rolf Hickman, associate professor at UWM, will be on a year's leave of absence with a grant from the articulated instructional media program and the university.

New UWM art faculty members are Thomas Fawkes, painting instructor who recently received a master of fine arts degree from Cranbrook academy in Michigan, and Michael Croft, designer-craftsman who received an MFA degree from Southern Illinois university.

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Illinois artist Bruce Paul Fink, winner of numerous awards in area exhibitions, sculpture.

Richard H. Van Den Berg, former Layton student now president of Dimensional Instructional Media, product techniques.

Joseph Lema, Jr., former artist for the Thompson-Ramo-Woolridge Space Technology Corporation, Redondo Beach, Calif., graphics.

Robert A. Heuel, Brookfield based painter, illustration and advertising design.

Gardner Mevill, Milwaukee commercial artist, lettering.

Fink replaces David Packard, who resigned to devote full time to preparing a major exhibition. Robert Strubbe, former advertising design instructor, resigned to join the art faculty at Webster College. Webster College, Groves, Mo.

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"The Escalator No. 1," a 72 by 36 inch oil of 1965 by Joseph Frierber, of the UWM art department, has been selected to represent Wisconsin in "The Fifty States of Art" show at Rockford, Ill.

Paintings and drawings by

Paintings and drawings by

Gallery Gazing

with the Art Editor

Frierber has been a leading Wisconsin artist for more than a decade. Since 1948 his paintings have won top awards in state shows at the Art Institute of Chicago and have been exhibited at the Venice biennale and at the Metropolitan Museum of Art and the Whitney Museum of American Art, New York City, the Corcoran gallery, Washington, D. C., the Pennsylvania Academy of Fine Arts, Philadelphia, and the Walker Art Center, Minneapolis.

The solo exhibition of recent work by Milwaukee artist-designer, Lucia Stern, on view through Oct. 3 at the Gail Mitchell gallery, 2103 N. Prospect, contains well ordered work in a wide variety of media.

Mrs. Stern is noted for abstract paintings and sculptures usually based on geometric patterns and bordering the constructivist approach. Her art has been featured in solo shows in Europe and major American museums.

This display reveals further exploring of dimensional ideas. In several pieces she has added motion—one in a hanging asymmetrical construction in red and black that spins; another a long painted wood composition that creates optical illusions as it moves up and down on a suspended spring.

A Plexiglass sculpture deals with "see through" geometric parts which can be changed

around to alter the patterns of vision.

It is designed to be changed about as several hanging wood pieces with parts that resemble little figures playing hide and seek amid foliage.

Her "train" is a procession of hole shapes that trail one another; a "Forest" is a compilation of upright painted wood pieces, bold stripes in reds, black and green and pointing stoutly upward like a fanciful stand of pines.

Opening exhibition at the new Des Forges art gallery, 427 E. Wisconsin, is a graphic display of the diverse accomplished drawing styles of Milwaukee area artists.

Twenty are represented in the show, which continues through Oct. 10.

Among them are distinctive pieces by well known painters—intricate pencil drawings by Kemper Quibus; balanced compositions of abbreviated forms by Ruth Gorenz and Schomer Lochter, an explosive acrylic in which an abstracted apple is dominant; by Gardo Brink, in illusory study of mythic figures; by Roland Podis, "Women Go to Heaven, Men Go to Hell."

But some of the most novel, vital graphics are by younger artists. They include a deft drawing that attracts the eye "Style" by Eugene Megow; haunting compositions that envelop people in shadow.

not ominous animals, but a serene tableau and a delicate portrait by Earl Nishim and John Thien.

Graphic exploring to find a focus, personal imagery is evident in the memorial show by the late Timothy Oct Casper, on view through Oct. 3 in the children's gallery of Milwaukee Art Center.

Casper died at the age of 21 in an auto accident in France. He had been a student in art classes at the center and at Milwaukee County Day School.

Best current exhibitions in Milwaukee area are:

Paintings by 12 Milwaukee artists, on view through Oct. 10, at the Gail Mitchell gallery, 2103 N. Prospect, contains well ordered work in a wide variety of media.

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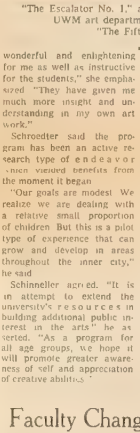
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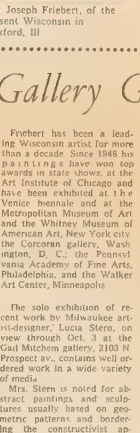
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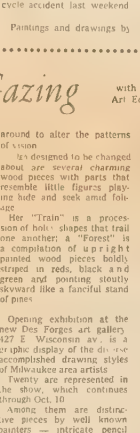
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Music Stage

Chicago Symphony Season Opens Here With 'Faust'

Milwaukee Subscription Series Begins Spectacularly Saturday; Modern Dance, Ancient Play Other Events of Week

THE Chicago symphony orchestra will begin its 75th season, and the 60th season of its Milwaukee subscription series, in truly spectacular fashion. The full orchestra of 110 musicians, its chorus of 17 men and women and the Metropolitan opera singers will be heard in Hector Berlioz's dramatic legend, "The Damnation of Faust," at the Auditorium Saturday night. Jean Martinon will conduct.

By Walter Monfried



Basso Ezio Flagello

Brown Lucinda Childs Deborah Hay, Alex Hay, Steve Paxton and Robert Rauschenberg, who also is a painter and sculptor. The Civic Concert association will open its season of free concerts at the Memorial Center at 8:30 p.m. today. The program will be played by the Milwaukee symphony string quartet.

New Symphony Faces

The Milwaukee symphony orchestra under Harry John Brown, will begin rehearsal Sunday afternoon at the Schlicht clubhouse, N. Port Washington rd. There will be 17 new members of the orchestra, including three principals.

Peggy Caloro, former first violinist of American Ballet theater and the Goldovsky opera troupe, will be principal second violinist, succeeded by James Hartz, who moves into the first violin section.

The Chicago Iwn opera house scheduled 10 works for its 12th season, running Oct. 8 through Dec. 8. Included are Bizet's "Mefistofele," Verdi's "Simon Boccanegra," and Boito's "Madame Butterfly."



Actor Richard Verreux

Richard Verreux, flutist and tenor, will be featured in the Milwaukee subscription series. He is currently performing in the role of Valentin in the opera "The Barber of Seville" at the Metropolitan Opera House.

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Actor Convincing in Role of Walter

New York, N. Y.—UPI—In the role of Walter in the play "Friends," Richard Verreux has been praised for his convincing performance. The play is currently running at the Milwaukee Civic Center.

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Lucinda Childs as Judson dancer in the middle of her "Geranium" number.

Curtain Time

THE Tyrone Guthrie theater in Minneapolis has revised its repertoire schedule for the remainder of the season closing Nov. 20, dropping 10 performances of one of the following five plays: Shakespeare's "Richard III," Chekhov's "The Cherry Orchard," Congreve's "The Way of the World," Moliere's "The Miser," and Brecht's "The Caucasian Chalk Circle." Which play will be the surprise, perhaps, is the question.

By Gerald Kloss

Ancient Play Tonight

The solists, members of the Metropolitan will be Marilyn Horne, soprano, as Marguerite, Richard Verreux, tenor, as Faust, and Ezio Flagello, basso, as Mephistopheles. Miss Horne was born in Canada, where she makes her home. Verreux, a native of Canada, made his debut in Paris. The basso, whose grandfather sang under Verdi, was born in New York and studied in Berlin, Germany.

Most Modern Dance

The poetry is of the highest order. The translation by John Moore is published in the University of Chicago and praised by reviewers. The modern dance in all most emancipated and unshuffled forms will be reviewed in a special night at the Memorial Center. The six men and women performers represent the London Memorial church troupe of New York, which began its last in 1962 and is directed by the eminent Merce Cunningham.

Classical Records

Nielsen's Rating Gets Boost From Bernstein

WHITE critical success of late in his native Denmark. The Danish composer Carl Nielsen was embittered when he died of a serious malaria on his 60th birthday, he told the press. If I could have my life again, I would give up my artistic whims, out of my head and be appointed to a trade or to some other useful piece of work in which I could see a real result. I've never seen any of my work by composing, and now I have to do that. But if I didn't have that, and if I hadn't had my own instrument it would still be difficult to make myself heard. I always decided to become a musician because I wanted to make a living out of it. This melancholy Dane is being honored in his homeland on the 100th anniversary of his birth—his died in 1931. The Columbia album of Nielsen's third symphony (Espana) is being reissued by the Danish label and Leonard Bernstein records a composer of sweep and imagination in the post-romantic tradition (MS-8769). The music is as dramatic as the title suggests, calling for a large orchestra and even the use of a soprano as a heroine in the movement. The themes are not especially melodic but are splendidly developed with a feeling. It is remarkable about the aging of the musical lines. Bernstein chooses the interesting solo horn—be obvious, has a feeling for Nielsen's music. Bernstein's comparison of any composer have on his side.

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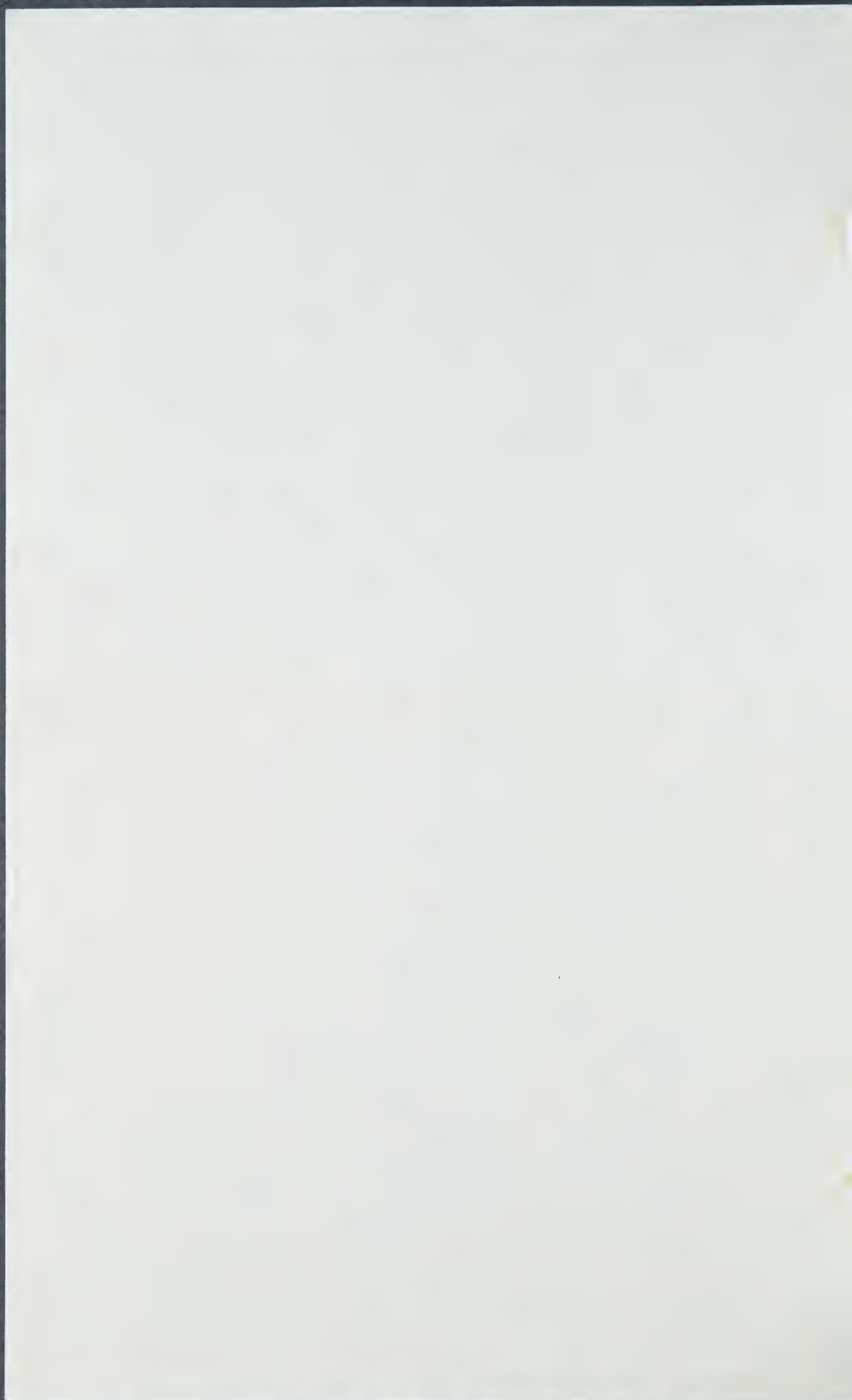
New Houston Theater to Have Two Stages

HOUSTON, Tex.—By late 1967, theatergoers here will be able to choose between a stage that surrounds the audience and a stage surrounded by the audience. The two stages are in one building—the heart of the new multi-million-dollar Alley theater. The architect Ulrich Franzen of New York whose firm prepared the new concept said the building with its concrete and stone exterior and cantilevered balconies will recall "the native architecture of the southwest" and suggest the frontier spirit by strongly affirming that man indeed can make this world a better and more beautiful place. The building, to be built on block of a downtown Houston block, will house a "multi-

Part of Huge Complex

The six-story building is part of a huge complex which will include a 100,000-seat arena, a 1,000-room hotel, a 1,000-room apartment building, a 1,000-room office building, a 1,000-room parking garage, and a 1,000-room parking garage. The complex is being developed by the Houston Theater Company and is expected to be completed by 1967.

MUSICAL KINDERGARTEN with Florence Ricker. Wisconsin Conservatory of Music. 128 N. Franklin St. BR 6-1104.



Curtain Time

By GERALD KLOSS
of The Journal Staff

THE headline event at the Florida State University 1970 Fine Arts Festival, April 17-May 2 at Tallahassee, Fla., is the world premiere of Gian-Carlo Menotti's first nonmusical play, "The Lepers," running April 22-26 and April 29-May 2.

But one occasion may be of possibly wider public interest. Efram Zimbalist Jr., will perform in a piano and string recital of his compositions April 23 in a free concert, with a piano and string ensemble.

Zimbalist, of course, is the suave, handsome hero of the long running TV private eye series, "77 Sunset Strip," and the current "FBI" Sunday night series on ABC. His father was a world famous concert pianist and, for 27 years, head of the Curtis Institute in Philadelphia, one of the leading music schools in the land. The father resigned the post in 1968, at 78.

The younger Zimbalist assisted his father at the institute in the early 1950s, played the violin and composed. He was co-producer of two early Menotti operas on Broadway, which established the composer's reputation.

Actor Hume Cronyn observing audience reaction to the play "Madrian VII" at Washington, D.C.

"It's a, when people learn that Madrian VII is about a pope, they do come to the theater expecting something quite other than our play. Only the other night before curtain time, two audience members wanted their money back because, they explained, 'We're not even Catholics!'"



Soloists in the Arion Music Club's concert next weekend will be, from left, Richard Sjoerdama, Kathryn Aker, Carol Guttschick and Robert Hedrick

Dance and Drama of Top Quality Come to Our Stages This Week

By WALTER MONFRIED of The Journal Staff

DANCE and drama of a prestige and a quality that all the world adulates, will come to Milwaukee next weekend. A pair of Eugene Ionesco's fancifully absurd short plays, "The Lesson" and "The Chairs," will be revived at the Milwaukee Repertory Theater Friday night and on Saturday the internationally acclaimed exponent

of modern dance, Sybil Shearer, will lead her company at the National College of Education in Evanston, Ill. At Alverno she and her troupe of young dancers will present "Tables and Proverbs (With 16 Subtitles)." Milwaukee's

company will sing the first of a series of "Golden Age of Opera" recitals. The singers are Josephine Busalacchi, who also is artistic director, Joseph Budziszewski, Nina Mussomeli, John Balistreri and Joan Snyder, with Mrs. Raymond Ford accompanying. Vogel Hall is the venue.

Basil Tyler, french horn expert of the University of Wisconsin—Milwaukee faculty, will be the guest soloist Monday night with the Milwaukee Civic Orchestra in its first concert at the Milwaukee Area Technical College. He will play the second horn concerto of Richard Strauss. The orchestra, under Edward Munn, also will do Brahms' fourth symphony and Benjamin Britten's "Simple Symphony."

Penelope Reed, Maggie Ovesen, Michael Tucker and Ron Van Lieu make up the casts of both one-acts.

From Toronto
Sybil Shearer has given several Milwaukee programs since the 1940s. A native of Toronto, she studied in France, England and at Skidmore and Bennington Colleges and has won the highest prizes of dance leaders Agnes de Mille, in her famous volume, "Dance to the Piper," assesses Miss Shearer's contributions in superlative terms.

Played in Florida
Tyler, at 25, is a former member of the Florida Symphony, the Mantovani Orchestra, the New Orleans Philharmonic and the Chamber Symphony of Philadelphia.

Stefan Auber, Vienna born, was the music director of the Waukesha Symphony Orchestra Tuesday night. A boy Auber was encouraged by Pablo Casals and he studied with famed teachers Julius Klengel and Darian Alexman. He came to America in 1939, joining the Polish Quartet and was first cellist of the Pittsburgh Symphony.

language as an entity for the actors. "When I was looking for a style, but not any more styles are always changing for me. One of the new plays, for example, is a farce ("Outlaws"). The other is more formal. When people here first read the "Workers," some were upset because the language was very stilted. But I saw an advantage to using it that way."

"The playwright class at UWM has about eight students," Shepard says. "But I think only three or so are really committed to it; the others are interested but the drive isn't that strong in most of them."

"I've gotten a lot out of UWM, though I had to wait away from that in the no-plays, but it's something I don't exactly know how to cope with. And I enjoy the theater, and want to see something done with it."

"There are a lot of plays which are actually criminal acts because they waste an actor's time."

under Fritz Reiner. He has recorded with the Vienna Philharmonic under E. Weingartner and Schoenberg. He couldn't pay huge salaries to his stars, but he had many fine singers: Lucille Messel, an excellent Gilda, and the late two still active Arturo Vigna, Renato Bruson, Dimitri Onofrei, Leon Rother, Sydney Kayser, Bianca Saccyo, Ethel Toss, Stefan Kozakewich, Hazy Kozak, a true Japanese Butterfly, Rolf Gerard, Coe Glade, Lucia Evangelista (Mrs. Jerome Hines), Mary Henderson, Marie Powers, who became a soprano painfully bad when funds were low. Gallo would assign a top role to a wealthy woman, who paid it handsomely for her gifts of glory.

Gallos who did last week in New York at 91, was no stranger to Milwaukee. Year after year, through the depressed 1930s and the war years of the 1940s, he brought his San Carlo Opera Co. to the Auditorium or the Pabst Theater. At times he would make a week's stay of nine performances here.

Naturally, his operas were the all-time favorites "Aida," "Carmen," "Pagliacchi," "Cavalleria," "Butterfly," "Samson," "Rigoletto," "Shenking," "Faust," "Martha," "Tales of Hoffmann," "Tannhauser," "Traviata" — masterpieces known in the trade as "the golden dozen."

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Music Stage

Gallo Broke Tradition: His Operas Made Money

HIS name was Fortune Gallo and the Fortune part was quite appropriate. As an impresario of opera he broke the rules. Opera, traditionally supposed to be a heavy loser, with huge deficits for its backers, Gallo did not have backers. His board of directors, he said, was the public, to which he gave what it wanted. And he made money out of opera — sometimes a lot of it.

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By WALTER MONFRIED of The Journal Staff



Fortune Gallo, as drawn by a Journal artist

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tute and affable, with a generous organization of his native Neapolitan dialect. His business philosophy, he confided to John Anderson, was "Don't put yourself working. Let the others do that for you."

Anello, Milwaukee's veteran opera producer, was a young man, one when he auditioned for Gallo and was accepted. Then, alas, he found he could not afford to work for the salary Gallo offered.

Born in a village near Naples, Gallo settled in New York at 15, worked for a bank in the Italian district at \$3 a week and moonlighted by writing letters for immigrants who could not afford to work for the salary Gallo offered.

A patron of the arts, Channing Ellery, noticed the youth's intelligence and hired him to reorganize an Italian military band which had failed on New York City. For the next decade he managed touring Italian bands, including the Creator, which were popular. Some 60 years of age, he managed the San Carlo Opera Co. Company, taking the name from the great troupe of Naples. Gallo, in the next 40 years, gave thousands of performances to millions of customers in the United States and Canada.

Among other promotions Gallo brought Leoncavallo, composer of "Pagliacchi," to America. He managed tours of Anna Pavlova and her dancers, and of Eleonora Duse, the great Italian actress, and he produced operas at Jones Beach, Long Island.

Milwaukeeans who met Gallo recall him as most as

Little Theater
NELL SIMON's comedy, "The Love Me," today. "Gert" will open a three-weekend run Friday at the Sunset Theater. Elton Gurnea, the director of Alan Furlan. Other performances are Saturday, next Sunday and April 17, 18 and 24-26.

The three cast members are Michael Schild, Michael Durkin and Marc Nehrbass.

Other current productions:
Muskego Playhouse. "Sleeping Beauty." "Under the Sun-Yum Tree." Friday and Saturday.

UWM Fine Arts Studio Theater — "When Guns Are Outlawed." Only Outlaws Will Live Guns and "The Workers," today.

Racine Theater Guild — "The Love Me," today. Green Bay Community Theater — "Invitation to a March," today and Thursday through next Sunday.

For the role demands a feeling of demonic energy. Grammi is an excellent Leopoldo, rattling off the plot lines, his master's seductions and bemoaning his lot. The other soloists are equally good, and the orchestra is at least adequate, although there are some spots where Boroyevich could have demanded a more noticeable touch.

The second act finale in this version concludes with the cast's exulting on the Don's appropriately bad end, which is the Mozart originally staged it. It serves to tie up some loose ends of the plot lines, no doubt, but it sounds pretty dull after the superdramatic scene in which Don Giovanni is summoned to hell. Mozart dropped the exit in his later Viennese production, and it makes a more dramatic sense that way.

"Castles in Spain," a Decca album (DL 71017), has eight numbers played by the grand master of the guitar, Andres Segovia. Typically, even most of the pieces are Segovia's guitar transcriptions of works by others, including Dowland and Grieg, and the other a Torroba's "Castles in Spain," eight short sketches dedicated to Segovia.

Nothing characterizes the monumental contribution of Segovia to the classical guitar in this century — by adding so much to the repertory of the instrument — through transcriptions or by works dedicated to him. The "Castles in Spain" sketches are poetic evocations of mood inspired by the grace, deftness and a tone. Despite his age, he remains the master of them all.



Dancer Sybil Shearer will lead her company at Alverno College Saturday evening

UWM Student Playwright Looks Beyond Act Three

THIS weekend, the last of the undergraduate plays of William Shepard's bluesque are being presented at the University of Wisconsin—Milwaukee's Fine Arts Studio Theater. And in a month or so, senior Shepard will luck his fine arts diploma with his arm and—what?

"I'm going on to graduate school," said Shepard, "but I don't care which one I'm in a great debate with myself over the function of a playwright. I don't know which direction my writing will take. But I don't want to stop. I hope to have a play produced at UWM, I regarded as a first step. I have had some nice reviews, continuing, with which to line his shelves in the economy. Now I've been rough in the outside theater world."

"The time of my own writing is somewhat limited. I've had a few plays produced at UWM, I regarded as a first step. I have had some nice reviews, continuing, with which to line his shelves in the economy. Now I've been rough in the outside theater world."

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By DOMINIQUE PAUL NOTH of The Journal Staff

theaters like the Milwaukee Repertory Company do try, it's in such a way as not to offend their sponsors, if they can."

Shepard feels that, at least in diversify his two most recent plays which will be performed for the last time at 8:30 tonight, show how he has changed and adjusted in his four years at UWM. The plays — "When Guns Are Outlawed" and "The Workers" — have gone "the other way" in the title are not necessarily those of the author and "The Workers."

"I don't know if I'm a humorist or not. I was really up on language, purely language oriented. Now I've realized more I'm using UWM, though I had to wait away from that in the no-plays, but it's something I don't exactly know how to cope with. And I enjoy the theater, and want to see something done with it."

"There are a lot of plays which are actually criminal acts because they waste an actor's time."

William Shepard

language as an entity for the actors. "When I was looking for a style, but not any more styles are always changing for me. One of the new plays, for example, is a farce ("Outlaws"). The other is more formal. When people here first read the "Workers," some were upset because the language was very stilted. But I saw an advantage to using it that way."

"The playwright class at UWM has about eight students," Shepard says. "But I think only three or so are really committed to it; the others are interested but the drive isn't that strong in most of them."

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under Fritz Reiner. He has recorded with the Vienna Philharmonic under E. Weingartner and Schoenberg. He couldn't pay huge salaries to his stars, but he had many fine singers: Lucille Messel, an excellent Gilda, and the late two still active Arturo Vigna, Renato Bruson, Dimitri Onofrei, Leon Rother, Sydney Kayser, Bianca Saccyo, Ethel Toss, Stefan Kozakewich, Hazy Kozak, a true Japanese Butterfly, Rolf Gerard, Coe Glade, Lucia Evangelista (Mrs. Jerome Hines), Mary Henderson, Marie Powers, who became a soprano painfully bad when funds were low. Gallo would assign a top role to a wealthy woman, who paid it handsomely for her gifts of glory.

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Double Debut Presents Style Toned to Nature's Serenity

B. DONALD KEY
Journal Art Editor

TWO debuts at the same time, one in Milwaukee and one in Chicago by a painter who has been decorated with luminous blue paintings. This is the unusual accomplishment of Milwaukee artist Florence Bern. Her new work, "A Mutable Element Is Earth," is a fresh toned palette of soft air tones. Neo-impressionist? Somewhat in their feeling of openness with nature and their spontaneous shading of serene hues.

These two were done with multiple use of art and well placed. They are, nonetheless, for the most part, clear and unobscured by one or two dominant colors. The style is modern and serene.

Mrs. Bern's Milwaukee debut is at the Bresler-Estel Gallery, 311 S. Wabasha St. Her Chicago debut is at the Monroe Club, 37 Wabasha St. Chicago sculptor and watercolorist also is exhibiting.

A reception for the art will be held at 2 p.m. today at the Bresler Gallery. A reception for the Chicago show will be held at 4:30 p.m. at the gallery, 37 Wabasha St.

Studied With Sinclair
Mrs. Bern is a native Milwaukeean and a 1947 graduate of the University of Wisconsin. She studied with Sinclair in the late 1940s and returned to painting, studying at the University of Wisconsin—Milwaukee and the Lavton School of Art.

Her paintings have been numerous Wisconsin art shows since 1964. They have been purchased for private collections in eight states, including New York and California. These two events are her first concerted public showings since 1961.

Nature Toned
There is more to it than that. An enchantment with landscape, its cyclical turns in tone and temperament, consciously or subconsciously guides her palette in varied

degrees of realism or abstraction. Most lateral is "Fallow Lies the Earth," with green fields receding in a soft expanse of grays and yellow to distant hills and with spots of berry red in the foliage foreground.

This is in the Milwaukee display. At Chicago is an almost wholly abstract composition of oval forms cushioning one another around supporting shades of shadowy blue.

A "Bewakening Woods" bids with fresh yellow-green; a "Reflective Stream" glides through foliage; both tranquil and compelling in visionary quality.

This kind of response to scenes is certain to remain a part of the artist's style. There is serene and air in it. Now, after having broken with the commercial past, the figure has returned to stimulate my interest in a new direction," she explained.

The latest paintings incorporate figures in the same kind of lyricism and tenderness she uses in blending nature forms. Her new direction is valid and versatile. It should be pursued.

Among the most effective of them thus far are "The Responsive Eye" and "Twilight Games," in which two children seem to be peering and running, and, perhaps like the pictorial vision of the artist herself, seem to play a quiet hide and seek with nature.

ART
from the
Bresler point of view

We have two special shows coming at our Downtown Estel gallery this week. From two until four o'clock this afternoon, you're invited to an advance showing of the work of Florence Bern. This collection of Mrs. Bern's recent work represents a new section of her technique. We like the spontaneous development of nature elements in the artist's semi-abstract landscapes—some of the most delightful of her work so far. One hundred and fifty paintings by fifty young Panamanian artists will be exhibited. The works were obtained through the cooperation of the French Embassy and the French Ministry of Culture. All of the painters represented in this special collection of contemporary work in the Panamanian galleries. We predict that some of these artists will emerge in future years as significant names in the world of art.

Ravenswood Show
A one man show of paintings and drawings by Milwaukeean William Kufahl opens next Sunday and continues for a month at the Ravenswood Gallery, 8520 W. Blue Mound Rd.

FINE PAINTINGS
18th and 19th Century
LENZ GALLERY
303 W. North Ave.
10:00 - 5:00 P.M.

Bresler Estel Galleries
211 S. Wabasha St.
311 S. Wabasha St.
111 S. Wabasha St.
111 S. Wabasha St.

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Sunday, April 5, 1970

THE MILWAUKEE JOURNAL



IN ITS determination to provide good representation of early and late Renaissance paintings for the permanent collection, the Milwaukee Art Center has been assisted by a diligent acquisitions committee and by the generosity of knowledgeable patrons. Since works by famed old masters are priced out of the center's range, this kind of assistance is essential.

Dutch painting of the 17th century has been somewhat underrepresented. Therefore this canvas, "Self Portrait of Lodewijk van der Helst," a 38 by 31 inch oil, given to the center recently by Dr. and Mrs. Alfred Bader, is a particularly important acquisition.

This painting of intense character is subtle in composition and skillful handling of paint, being done with the aid of mirrors and therefore a reversed image.

"Although its whereabouts are unknown," said center director Tracy Atkinson, "there is a similar, earlier self portrait by Van der Helst which provides an interesting comparison of youth and age. This center acquisition probably represents the artist at about the age of 50 and perhaps near the end of his life."

The painting is on display with other Dutch art in the center's mezzanine gallery.

Space Adds Drama
At Madison "Isosceles Red" was confined in a small room with no space at the sides and almost none at the ends of the gallery. It was impossible to approach the work and once you were in the room the effect was claustrophobic. The floor

around the construction was bare. The UWM gallery is much larger. Its waffle ceiling is about 10 feet above the top of "Isosceles Red" and there is surrounding space. This setting, along with the sharpness of the lighting, gives the piece a compression it might not have in other settings and makes the interior space (looking through the triangles) more dramatic.

The floor around the triangles has been covered with about 8,000 feet of stapled business machine paper, arranged in paths. These paths also are obstacles. It is impossible to survey "Isosceles Red" from inside the gallery because to walk around it you must pick your way along the paths.

This is distracting but it has some value. The brilliant red piece becomes, alternately, a presence and an object, as you look at it and look away again to find your way to another vantage. The detachment of the casual art lover is dimpled.

Poaching Case Art
Speaking of purpose, people like to walk through "Isosceles Red," stepping through the apex of each triangle. Groovy as this may be, Butor is still more a visual artist than he is an environmental maker, and pedantic as it may sound, the time spent tripping through the triangles might be better spent looking at them.

Butor, a University of Wisconsin artist, said he came to Milwaukee from Madison twice "to gather up enough psychic evidence" about "Isosceles Red's" new setting at UWM. Apparently he gathered enough. Once he unpacked the 30 pounds of vinyl and got the paper stapled the piece went together without difficulty.

Butor is a painter, though he doesn't do much of it. He is painting these days. His most recent works have been metal reliefs which he has shown in the East. The transition to environmental art, he said, "involved taking the reliefs out of boxes. Butor thinks of "Isosceles Red" as a prototype for the kind of display smaller art centers might use. But the small art centers, he has contacted have not been especially interested and "Isosceles Red" will probably be repackaged and stored after the UWM show closes April 29.

Watercolors by Mary Alice Hammond, Kenosha, are exhibited through April 30 in the Abey Gallery, Fontana.
Eva Koopka is showing paintings this month at the Wheeling Bay Bank and Trust Co., 177 E. Silver Spring Dr.

Paintings and drawings by Joann Kindt and sculpture by Milton K. Gardner, both art faculty members at Oshkosh State University, are displayed through April at the West Bend (Wis.) Gallery of Fine Arts.
Anthony C. Culler, associate professor of art history at Pennsylvania State University, will lecture on "Midwest Gothic: The Island of 100 Churches (Sweden)" at 8 p.m. April 16 in room 201 Modern Language Building, 526 N. 14th St., Marquette University.

An exhibition of weavings by Pat Swenson and of glass frames by Bern Dudelink opens today and continues through April 30 at L'Atelier Gallery, 2008 N. Farwell Ave. A reception will be held at 8 p.m. Monday.

Milwaukeean Oscar Hess is exhibiting painting through April at Goeth House in the Milwaukee Public Library building.
A duo show of artworks by John Satter, Murphy and his wife, Helen Bittar Murphy, will be held on three weeks, ending May 9 and 10 at the Eighth Avenue Gallery, Kenosha. Murphy is an art faculty member at Parkside State University.

Mel Butor is installing his oil painting "Isosceles Red" at the UWM art center. The work is a study in environmental art.

Butor Bevels His Environment

By MICHAEL KIRKHOHN of The Journal Staff

MEL BUTOR'S "Isosceles Red" at the University of Wisconsin—Milwaukee Fine Arts Gallery is, with some important distinctions, essentially the same space composition he showed last year at Madison Art Center. Twenty open red vinyl triangles are cabled to the walls of the gallery, reaching across the room at regular intervals. At UWM the intervals are two inches more (20 inches) than they were at Madison. The cables have been adjusted — at the suggestion of UWM gallery director Frank Lutze — to redistribute the tension.

But the most remarkable changes are those which have altered the environment of this striking work of environmental art.

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Poaching Case Art
Speaking of purpose, people like to walk through "Isosceles Red," stepping through the apex of each triangle. Groovy as this may be, Butor is still more a visual artist than he is an environmental maker, and pedantic as it may sound, the time spent tripping through the triangles might be better spent looking at them.

Butor, a University of Wisconsin artist, said he came to Milwaukee from Madison twice "to gather up enough psychic evidence" about "Isosceles Red's" new setting at UWM. Apparently he gathered enough. Once he unpacked the 30 pounds of vinyl and got the paper stapled the piece went together without difficulty.

Butor is a painter, though he doesn't do much of it. He is painting these days. His most recent works have been metal reliefs which he has shown in the East. The transition to environmental art, he said, "involved taking the reliefs out of boxes. Butor thinks of "Isosceles Red" as a prototype for the kind of display smaller art centers might use. But the small art centers, he has contacted have not been especially interested and "Isosceles Red" will probably be repackaged and stored after the UWM show closes April 29.

Watercolors by Mary Alice Hammond, Kenosha, are exhibited through April 30 in the Abey Gallery, Fontana.
Eva Koopka is showing paintings this month at the Wheeling Bay Bank and Trust Co., 177 E. Silver Spring Dr.

Paintings and drawings by Joann Kindt and sculpture by Milton K. Gardner, both art faculty members at Oshkosh State University, are displayed through April at the West Bend (Wis.) Gallery of Fine Arts.
Anthony C. Culler, associate professor of art history at Pennsylvania State University, will lecture on "Midwest Gothic: The Island of 100 Churches (Sweden)" at 8 p.m. April 16 in room 201 Modern Language Building, 526 N. 14th St., Marquette University.

An exhibition of weavings by Pat Swenson and of glass frames by Bern Dudelink opens today and continues through April 30 at L'Atelier Gallery, 2008 N. Farwell Ave. A reception will be held at 8 p.m. Monday.

Milwaukeean Oscar Hess is exhibiting painting through April at Goeth House in the Milwaukee Public Library building.
A duo show of artworks by John Satter, Murphy and his wife, Helen Bittar Murphy, will be held on three weeks, ending May 9 and 10 at the Eighth Avenue Gallery, Kenosha. Murphy is an art faculty member at Parkside State University.

Mel Butor is installing his oil painting "Isosceles Red" at the UWM art center. The work is a study in environmental art.

Drawings by Rivers

By DONALD KEY
Journal Art Editor

CHICAGO, Ill. — New York artist Larry Rivers always has been an enigmatic maverick and maverick among his contemporaries.

He was a close friend to many of the abstract expressionists 10 or 15 years ago but he never really joined their action. His composite paintings consumes his mind toward the past, but sometimes involved complexity or mundane images that prestage pop art.

Orientation Atmosphere
Her understanding of the serene undivided of a scene with an economy of basic nature color, often lends an Oriental atmosphere. The correlation is not rejected. Figures in Chicago are titled "Oriental," "Meditation" and "Eternal Springs of Hope."

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KUNSTHANDEL

Zwiebeln und Sauerkraut

Ein Grazer Realitätenvermittler versucht seit Jahren vergeblich, sein „Rembrandt-Gemälde“ zu verkaufen. Fast wurde er wegen Betruges angezeigt. Die abenteuerlichen Praktiken des Kunsthandels, München, Rembrandt-Killer Porky mischte mit.

Ein herbe Fattschlösschen erlebte der Budgetstarrer Maler und Kunsthandler Fritz Greyer. „Er ist jetzt vor dem Grazer Straflandesgericht erneut abblödet. Der Produzent gangster Obfelder im kunststehreihigen Gastner Tal hatte nämlich, ohne höhere Weisung zu besitzen, das Parquet des internationalen Kunstschaffers betreten. Greyer fühlte sich bald dupliert: erzielte eine Betrugsanzeige gegen seinen bisherigen „Kompanion“ und stellte, als diese vom Grazer Gericht zurückgewiesen wurde, einen Subsidiantrag, der ebenfalls nicht durchging.“

Mitelpunkt der Affäre die noch erhebliches Aufsehen erregen dürfte, ist eine umstrittene Grabung Christi, Öl auf Leinwand, 92 x 47 Zentimeter, von Rembrandt Harmensz van Rijn im Besitz des Grazer Realitätenvermittlers Dr. Hannes Scherer.

Ist das heute Greyer, als er von einem Kassenbuch nach Hause wanderte, zufällig eine Gessinnungsgemeinschaft kennenzulernen, das was er dem Nervenkitzel des Roulette verfallen war.

Der Maler vertraute dem Maler ein Oheimchen an: er habe, er habe eine dem aufstrebenden G. H. Scherer, im Tresser eines Grazer Bank eine „Wandkiste“ gelagert, die gut und gern 20 Millionen Schilling wert wäre — einen mit Gutachten „gepolsterten“ Rembrandt.

Greyer, der sich mit kleinen DDM-Touristen herumgeschlug, witterte das Geschäft seines Lebens, als ihm Scherer von der Schwerekeit erhalte, ein so kostbares Bild sicher vor den Hyänen des Kunsthandels an den richtigen Mann zu bringen.

Wenig später traf er sich mit Scherer in Graz, ließ sich zuerst einmal die Experten zeigen und besichtigte dann das Gemälde. Der Realitätenvermittler glaubte, das große Los gezogen zu haben, als ihm sein Bekannter für ein herrliches Bild sicher vor den Hyänen des Kunsthandels an den richtigen Mann zu bringen.

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folglich habe kein „zaghaft“ arbeitender Kopf am Werk gewesen sein können, sondern nur die, rasch und sicher arbeitende Meisterhand.

• er behalte den Weinmar Professor Realmann, der — was auf Scherers Bild zutrifft — in seiner Darbochender noch weit, daß das im 17. Jahrhundert verwendete Scheinvergoldung im Gemälde das Leinwandstück kaum eine Sprünge zeige, indes die dunkle Lackur des Hinterrandes stark craquelé sei.

• er hole von der Wiener staatlich autorisierten Versuchsanstalt für Textildrucke ein Gutachten ein, nach dem es sich bei der Leinwand um alte baumwollfreie Handweberei handle.

Die Rembrandt-Hypothese

Zuletzt besuchte der Makler in München den Kunstschaffler Martin Porky, der durch die Entlangung eines 1860 von der Erben Kunsthalle angekauften Männerbildnisses und eines im Besitz des Schweizer Industriellen Bührer befindlichen Gemäldes als „Rembrandt-Killer“ berühmt geworden war.

Porky fand eine salomonische Lösung. Nachdem er kühn behauptet, der langst anerkannte Münchner Rembrandt sei nicht ausschließlich von der Hand des Meisters gemalt, schockierte und beruhigte er das Grazer mit einer ähnlichen These: Kopf und Leinwand waren ungenügend, das übrige hingegen sei nur Rembrandt-Spezialität, sondern auch ein guter Geschäftsmann zu sein scheint, ließ sich jedenfalls eine Tür öffnen und kaufte — als Scherer — dem Makler bei — das Bild für ihn zu verkaufen.

Da der Grazer jedoch aus volkswirtschaftlichen Gründen — er hatte die kurzfristige „Ausreise“ des Bildes deklarieren — und aus Angst um den kostbaren Besitz das Werk nicht in München zurücklassen wollte, wurde aus dem Geschäft vorläufig nichts.

Dafür stieg das Selbstbewußtsein Scherers und seines fünfzigjährigen „Teilhabers“ in Badgastein. Der Grazer hatte dies bitter notiert: Das Rembrandt belastete nämlich denkwürdig im Konto. Alle für die Restauratoren der mit Mohol behandel-

ten, abgeriebenen, verstaubten und stark nachgedunkelten Räte wurden 40.000 Schilling verlangt, wozu noch ein Betrag von rund 15.000 Schilling kam — die Versicherungssprache für die fünf Monate, da das Gemälde aus dem Banktresor in die Werkstatt übersiedeln mußte. Diese Beträge wurden durch Expertennotare noch „rechenmalen“ und lasteten mit der unvorstelligen Anzahl von Verträgen über Beschädigung des Bildes auf der Seele des Maklers.

Der Kaufmann Scherer hatte es sich nie träumen lassen, daß er jemals in eine „Rembrandt-Hypothese“ geraten würde. Er hatte heimlich erzählt, als ihm der damals noch in der Not der Nachkriegszeit ein 30-jähriger alter ungarer Kunstmaler namens Lorenz Schindler das Bild zum erstenmal gezeigt hatte.

1923 hatte Schindler die Familie der Grafen von abkonterflet. Da er in der Hand nicht zahlen konnte, bot er dem Künstler ein paar alte Bilder auf dem Dachboden als Entschädigung an. Schindler sah die Grabmalerei und war von der hohen Qualität des als beschädigten Gemäldes fasziniert. Er erfuhr, daß der Wert des Werks von einem Freidler erstanden habe, in dessen Besitz, es durch eine händelnde holländische „Laufer“ weiter gelangt war.

Die Entartelung des Gemäldes des Bildes wurde zur Lebensnotwendigkeit für den Künstler. Er konnte bald feststellen, daß es eine verblüffende Ähnlichkeit mit berühmten Museumsstücken hatte, fand indessen in seiner Weltfremdheit nicht den Wert in den Kunsthandeln, wollte wahrscheinlich seinen Schutz auch gar nicht verkaufen.

Scherer ließ obwohl er von Makler keine Ahnung hatte, das seltsame Bild nicht mehr aus den Augen. 1952 starb Schindler. Seine armselige Hinterlassenschaft wurde der damaligen Galerie des Dr. Fritz Höfer zu Salzburg versteigert. Der Dr. Scherer erstand das Bild für 600 Schilling.

Hatte der Grazer angeht, der auf den Auktionen von London und New York erzielten Traumpreise für ein solches Bild, er schickte es nach Graz, um es dort zu versteigern.

Er machte die leidliche Erfahrung, von der Qualität, sondern von Silenzialen her.

Ein Interessent, der Präsident der „Chemical Company“ von Milwaukee James Baader, bot für das Werk nach Scherers Worten ein bis zwei Millionen Schilling. Für diese Bagatel war es dem Eigentümer aber nicht viel, Verhandlungen mit den großen Londoner Auktionshäusern Solihby und Charfais anschlugen sich wegen der enormen Versicherungsprämie von 80.000 Schilling und weil Scherer die berechtigten Hinterfragen fürchtete, wurde das internationale Auktionsgeschehen beschrieen.

Unterdessen wurde sein „Teilhaber“ ungeduldig.

Falsche Bilder entwirrt

Er wollte endlich Geld sehen und begann, als dieses nicht einstellte, an der Echtheit des Rembrandts zu zweifeln. Da ihm Experten angesichts der unaufrichtigen Kunstskandale als unzuverlässig schienen, setzte er eine Materialprobe beim technologischen Hamburger Meier-Riems-Institut durch. Das Ergebnis war verneinend: Die Leinwand stamme, erklärten die deutschen Wissenschaftler, zweifellos aus der Zeit um 1800. Dieses Gutachten riebte dem Grazer den Rest der Fassung, Ungeachtet der Tatsache, daß selbst die Bestimmung durch ein wissenschaftliches Institut nicht unumstößlich sein müsse, daß eine Übertragung von der Originalleinwand auf eine andere Webe technisch möglich wäre, verlangte Greyer, der kein Bild wollte, das 140 Jahre nach Rembrandts Tod entstanden und somit als Fälschung zu sein schien, das Geld zurück.

Als Scherer sich weigerte, die Fälschung heranzurufen, erstattete der Maler die Betrugsanzeige und stellte schließlich einen Antrag auf die unbegrenzte Möglichkeiten auf dem Kunstmarkt.

Die Grazer Realitätenvermittlung in der deutschen Bundesrepublik „Rembrandt-Selbstporträts“ erwog, kurze sie positive Gutachten wichtiger Gelehrter an Professor Dr. Kurt Bauch, Ordinarius für Kunstgeschichte in Freiburg, Professor Dr. Jakob Rosenberg von der amerikanischen Harvard-Universität, Dr. Fritz Löffel, Direktor des holländischen Forschungszentrums für Kunst-

geschichte in Paris und den Direktor der Gemäldergalerie der ehemaligen Staatlichen Museen Berlin (Dr. Cornelius Hoesli-Hoffler). Sie besichtigten das Porträt durchwegs als „Original“, als „erschütterndes Meisterwerk“, das sich „überdenn den schönsten Selbstporträts des Meisters“ anreihet, und als „eine faszinierende, eckige und bedeutende Arbeit Rembrandts“, die „empfehlen zu dürfen, eine Ehre sei“.

Andere, nicht minder geachtete Experten — unter anderem: Der frühere Direktor des Königlich-niederländischen Museums in Brüssel, Professor van Puyvelde, hielt das Bild für „ein sehr schlechtes Gemälde, das nicht von der Hand Rembrandts stammt“. Doktor H. Gerson, Leiter des Haager Instituts, warnte die Stuttgarter Schriftsteller vor dem Ankauf. Dr. H. Meier, Rembrandt-Spezialist und Konservator des Amsterdamer Rijksmuseum meinte, das Werk sei nicht die persönliche Handschrift Rembrandts, die „Gestaltung des Kopfes und der Aufbau stimmen nicht“.

Der durch Rembrandt-Studien bekanntgewordene Dr. R. van Wyk bezweifelte das Stuttgarter Bild als „stumpferhafte Darstellung, die keinen großen Künstler jemals unterbreit“.

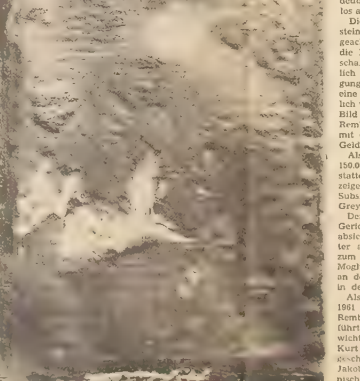
Martin Porky schließlich, der erst kurz zuvor zwei falsche Rembrandts entlarvt hatte, veröffentlichte seine Meinung über diesen Fall in einem Buch und schrieb dem Grazer Ankauf verantwortlichen Minister Storz in einem Brief, daß er, Porky, sollte man die Echtheit des Selbstporträts beweisen, künftighin in der Münchner Markthalle „Zwiebeln und Sauerkraut“ feilbieten werde.

Die Worte Porkys wiegen um so schwerer, als das Selbstporträt den Stuttgarterm vom selben Londoner Kunsthändler, Edwin Speiser, erworben worden war, der kurze Zeit vorher der Bremer Kunsthalle jenes Rembrandt-Malerbild angeboten hatte, das Porky als falsch erkannt hatte.

Hans R. Herzfeld, einer der größten Bildhändler Wiens, kennt Speisers in Paris. Speiser hat persönlich, und Herzfeld glaubt, daß er ein „Zwiebeln und Sauerkraut“-Fälschler mehr wiegen als in Deutschland gleichwertiger Gelehrter, erweisen, weil um zu zeigen, daß er zu stehen, mehr Mut gehabt als das „Geld“ zu sein.

Dr. Scherer ist indessen davon überzeugt, daß er die Grabung in Wien, wo er ein unbekanntes Bild erworben hat, sondern Onaka oder der Fürst von Monaco war.

PETER WOLFF



Die Grazer Grabung (unrestauriert): Kopie oder Variante

Die Münchner Grabung: Ausgerichtetes Werk

Photos: Arndt

INTERVIEW

Freier Markter Lebensne

Wochenpresse-Interview mit dem Generaldirektor der Österreichischen Unilever Ges. m. b. H., Wolfgang Seifert, über Preisbildung und die Zukunft der Paritätischen Kommission

Wochenpresse: Herr Generaldirektor, in der Sitzung der Paritätischen Kommission wurde Ihr Antrag auf eine Preisregulierung für das Waschmittel Radion abgelehnt. Was wird mit diesem Antrag nun geschehen?

Seifert: Dieser Antrag wurde an den Untersuchungsausschuss, der die Sache noch einmal behandeln muß

Wochenpresse: Wann und warum hat die Apollo Ges. m. b. H. die Preise für Österreich erhöht?

Seifert: Wir haben diesen Antrag im Dezember vorigen Jahres gestellt. Er wurde bei der Bundeswirtschaftskommission eingereicht, nach Prüfung an den Preisunterausschuss der Paritätischen Kommission weitergeleitet. Auf Antrag der Bundeskommission haben wir auch von zwei unabhängigen ausländischen Forschungsinstituten ein Attest beigebracht. Dieses bestätigt, daß das veränderte Radion ein ganz anderes und viel besseres Produkt geworden ist. Es wurde damit höhere Kosten verbunden und es zwischen auch die Preise etwa für Rohstoffe und die Löhne gestiegen sind, wurde eine Preisregulierung notwendig, Markennartikel müssen im Preis so konstant wie möglich bleiben, die Qualität versucht man natürlich im Laufe der Zeit immer wieder zu verbessern und viele kleine Verbesserungen machen schließlich eine große aus, die man nach einigen Jahren wieder im Preis regulieren muß. Wir haben also diesen Antrag gestellt und können nur hoffen, daß er bald genehmigt wird.

Wochenpresse: Sie sagen, daß es sich um ein ganz anderes Produkt handelt. Warum hat man dann, als man mit diesem anderen Produkt versprochen wollte, nicht den Namen geändert? In diesem Falle wäre der Antrag der Paritätischen Kommission entfallen. Da es sich um ein ganz neues Produkt handelt, und das Unternehmen hätte sich damit härtere Scherereien um den neuen Preis erspart.

Seifert: Sicher, wenn man über ein neues Produkt bringt, würde das weit- und höher Kosten verursachen, unter anderem Werbekosten. Der Anteil unserer Werbekosten am Verkaufspreis ist bei uns übrigens geringer als in anderen westeuropäischen Staaten

Wochenpresse: Welche Begründung hat die Paritätische Kommission für die abermalige Zurückweisung Ihres Antrages gegeben und wie stellen Sie sich zu dieser Begründung?

Seifert: Ich war bei der Behandlung des Antrages in der Paritätischen nicht nur anwesend. Aber Vertreter der Bundeskommission sagten mir hätte sich auf den Standpunkt gestellt, daß wir einen großen Werbeaufwand haben, und man könnte sich damit begnügen, die Preise nicht zu erhöhen, wenn man geringere Werbeausgaben hätte. Mir ist aber klar, daß wir nicht das Gesetz der freien Marktwirtschaft anerkennen, wonach der Fabrikant selbständig und selbstverantwortlich seine Produkte entwickelt und dann versucht, sie an den Mann zu bringen. Der Konsument kann dann selbst frei entscheiden, wofür er den Preis gibt. Da es sich bei uns um Produkte handelt, die eine sehr schnellen Umsatz haben, ist es besonders wichtig, auf diesen Preiselastizitäten hinzuweisen, weil der Konsument, wenn ihm das erste Produkt nicht gefallen hat, sofort ein anderes Produkt vorziehen kann. Das ist bei Gebrauchsgütern, die viele Jahre lang im Haushalt bleiben, nicht der Fall. Wenn man einmal eine Waschmaschine oder einen Elektroset gekauft hat, wird man ihn wohl erst in zehn Jahren gegen einen anderen ähnlichen, Waschmittel, die man im täglichen Gebrauch nötig hat, können so sehr von der Gusto des Konsumenten abhängig, daß gerade hier berechtigt gesagt werden kann, der Verbraucher entscheidet über den Preis des Produktes. Da er es immer wieder kaufen muß,

muß der Konsument von der Qualität und der Richtigkeit des Preises immer wieder überzeugt werden. Im übrigen möchte ich darauf hinweisen, daß die Werbung in Österreich überhaupt noch in den Kinderstufen steckt. Vielfach weniger bei der Waschmittelindustrie, die schon jetzt in einem sehr heftigen Konkurrenzkampf verwickelt ist. Da sich Österreich mit der EWG assoziieren will, möchte man sich schon viel mehr auf die amerikanische Konkurrenz einstellen, bei der eine reine Absatzrisiko herrscht. Deshalb kann man eben nur über moderne Kommunikation mit Konsumenten

lung schreiben: Unverbindlich empfohlener Preis. Daraus resultieren für einen Händler, der sich an diesen Richtpreis hält, gewisse, bisher übliche Margen. Man muß aber auch bedenken, daß bei sogenannten sozial kalkulierten Produkten dem Handel eine nicht kostendeckende Summe aufgetragen wird. Außerdem muß man bedenken, daß die sogenannte Preisunterbreitung oder Schleicherei ja in erster Linie dem Konsumenten zugute kommt und daß solche Erscheinungen wieder ein Produkt des freien Weltmarktes, diesmal im Handel, sind, was sich, aus welchen Gründen immer

aus Deutschland nach Österreich importieren werden. Wenn wir Europa nördlicher unter die Lupe nehmen, um unsere Chancen für künftige Produktionserwartungen, würden wir zu der Konklusion kommen, daß ein Großunternehmer eigentlich nur vier bis fünf Fabriken braucht, um das gesamte Kontinent mit seinen Waschmitteln beliefern zu können. Die Unilever hat in jedem Land ihre eigenen Vertriebsstellen. Die Amerikaner haben das nicht. Sie haben gewissermaßen den Vorteil, daß sie nur in wenigen Ländern, und zwar nur in den großen Fabriken antrieben und denken nicht daran, auch in kleineren Ländern

ausgegeben werden müßten, wenn Waschmittel importiert werden. Es würde für uns außerdem bedeuten, daß eine sinkende Produktion auch zur Freistellung von Arbeitskräften zwingt, und es würde weiter bedeuten, daß wir weniger oder überhaupt keine Gewinne mehr machen und daher die Steuereinnahmen des Staates sinken. Der Staat ist nach immer der größte Aktionär auch an allen privatwirtschaftlichen Unternehmen. Wir zahlen eine für Europa einmütige hohe Quote von 60 Prozent an Steuern. Der Staat muß sein Geld von irgendwo bekommen, er muß diese Steuern erhalten. Werden in Österreich weniger Waschmittel produziert, weil mehr importiert wird, würden auch die Zölle von den Verbrenner, Phosphaten und anderen Chemikalien sowie der Packstoffe darunter leiden.

Wochenpresse: Welche Chancen räumen Sie der Paritätischen Kommission in einem künftigen Österreich ein, das sich etwa mit der EWG assoziiert?

Seifert: Ich möchte zur Paritätischen Kommission selbst nicht Stellung nehmen. Sicher aber ist, daß innerhalb einer freien Wirtschaft, wo es eine sehr starke Konkurrenz gibt, die Paritätische Kommission einen sehr geringen Spielraum haben wird. Die starke Konkurrenz regelt Preise von selbst. Die Fabrikanten, die ihre Waren anbieten, stünden in einem so heftigen Kampf um die Gunst des Konsumenten, daß sie ihre Preise eben entsprechend kalkulieren müssen. Es ist sicher ein Gebot der Zeit, daß auch wir in Österreich uns auf die freie Marktwirtschaft so schnell wie möglich einstellen, um jene Gesetze der freien Wettbewerbs gelten zu lassen, die schon seit länger Zeit in anderen westlichen Ländern bestehen. Abgesehen davon ist Österreich gerade in einer besonders ungünstigen Lage, weil wir in einem Kleinstaat mit nur sieben Millionen Einwohnern leben. Deutschland hat im Hinblick auf seinen Einwohner und daher ist die Industrie dort viel größer. Dazu kommt, daß die westlichen und insbesondere EWG-Länder die amerikanische Konkurrenz sehr mächtig und nach weiter im Kommen ist, wodurch ein Preisbeweis nicht erschwert wird. Daher ist es einfach unmöglich, durch Eingriffe, wie sie die Paritätische Kommission vornehmen zu können, die Lebensenergie der Industrie zu bedrohen. Nur der einzelne Unternehmer kann individuell die Konsequenzen für seinen eigenen Betrieb absehen, und das ist er sehr froh, wenn er es gut macht. Es kann also niemals für diese vielen Hunderte und Tausende von Produkten, die auf dem Markt sind, ein Beamter die Formulierung der Qualität sowie des Preises, und beide Begriffe eng zusammen, dem Unternehmer abnehmen. Die freie Entscheidung, die Wahl und Wege eines Betriebes bedeuten, muß beim Unternehmer bleiben. Denn er trägt schließlich das gesamte Risiko.

Wochenpresse: Herr Generaldirektor, wir danken Ihnen für dieses Gespräch.



Generaldirektor Seifert: Das Um und Auf der freien Marktwirtschaft

in Verbindung treten, Österreich hat neben 10 Millionen potentiellen Kunden, und ich könnte mir nicht vorstellen, auf welche andere Weise man mit diesen Leuten dauernd sprechen könnte als durch Werbung in den modernen Kommunikationsmitteln

Wochenpresse: Wie ändern wird die Unilever in den letzten Jahren und wie orientieren sich Konsumenten immer mehr an den amerikanischen Produkten in vielen Verbraucherkategorien?

Seifert: Ich bin heute unüberwindlich empfängerlicher Preisverkäufer werden. Ich würde ziehen die Paritätische Kommission ein, die in den Richtpreis einseitig überhöhen und man könnte, wenn Preisänderungen von Konsumenten für notwendig sind, diese durch eine Verringerung der Margen ausgleichen

Seifert: Grund dafür muß man sein, daß der Fabrikant auf die Festsetzung der Preise heute nicht soviel Einfluß hat wie früher. Das neue Kartellgesetz unterliegt praktisch dem Willen des Konsumenten. Preis zu fixieren. Er muß ganz und ganz auf seine Empfehlun-

den Standpunkt stellt, er könne seinen Preis senken und damit eine größere Umsatzgeschwindigkeit erreichen. Es geht ihm in diesem Fall nicht um die prozentuale Marge eines Produkts, sondern um den Gesamtverdienst

Wochenpresse: Was bedeutet das monatliche Tauschen um den Preis des neuen Radions für die Österreichische Unilever Ges. m. b. H. und Ihre Mitarbeiter?

Seifert: Für uns ist eine völlige Bewegungsfreiheit außerordentlich wichtig, und zwar in der Konzeption, welche Produkte wir auf den Markt bringen und zu welchem Preis. Das ist das Um und Auf einer freien Marktwirtschaft, wo sich der Fabrikant ständig um die Konkurrenz bemüht. In diesem Zusammenhang muß aber gesagt werden, daß in Österreich bereits eine sehr harte Konkurrenz zwischen zwei Großunternehmen auf dem Waschmittelmarkt besteht. Diese Konkurrenz wird noch weiter angeheizt werden durch das kurzfristig zu erwartende Auftreten amerikanischer Großkonzerne wie Procter & Gamble oder Colgate, die teilweise schon auf dem österreichischen Markt mit kleinen Organisationen arbeiten. Besonders hervorheben möchte ich auf die starke Entwicklung der amerikanischen Konkurrenz in Deutschland. Wir erwarten, daß die Amerikaner auch

eigene Betriebsstätten zu schaffen. Damit würden sie schließlich das sogenannte Gesetz der großen Serie verlieren. Sie haben gigantisch große Werke, die natürlich viel billiger arbeiten, und durch das es ihnen möglich, in die kleineren Länder zu importieren. Für Österreich würde das bedeuten, daß enorme Summen in harter Valuta, etwa in DM,

sondern auch durch die Aufnahme neuer Produkte und Produktionszweige. Sie würde etwa eine neue Fabrik für Speiseisenerzeugung und Tiefkühlkost in Großserienfertigung errichten, ebenso eine Verpackungsin- und eine Härftungsanlage geschaffen. Generaldirektor Seifert ist ein ebenso enger Verfechter des freien Wettbewerbs wie des dynamischen Managements. Innerhalb der Österreichischen Unilever-Gesellschaft, die rund 3000 Mitarbeiter hat, führt er eine dynamische Personalpolitik, die - wie er es formale - dem einzelnen Mitarbeiter größtmögliche Selbständigkeit bietet und damit auch die Freude an der Tätigkeit fördert.

Wolfgang Seifert

ein gebürtiger Salzburger, kam nach 1918 im Rahmen der Kinderlandaktion erstmals nach Holland. Seine Studien absolvierte er in Wien, unter anderem an der Theresianischen Akademie. Danach ging er wieder nach Holland und trat als Zwanzigjähriger in den Unilever-Konzern ein. Vor zehn Jahren kehrte der jetzt 53jährige Seifert nach Österreich zurück und wurde Generaldirektor der Österreichischen Unilever-Gesellschaft, die in diesem Dezentium stieg der Jahresumsatz des österreichischen Unternehmens von 500 Millionen auf ein einhundert Milliarde Schilling; nicht durch eine Umsatzsteigerung bei den bisherigen Ergebnissen,

Arts

Art Museum goes for Baroque

by Megan Schembre

"Baroque Paintings from the Lowlands: Selections from the Bader Collections," a rather special exhibition of 24 paintings, is currently on display in the John and Norah Warbeke Gallery of the Mount Holyoke College Art Museum. Selected from a private collection and carefully arranged by John L. Varriano, Associate Professor of Art, they represent the various styles of painting done in the Low Countries, or Netherlands, in the 17th Century.

At the owner's request, the show is dedicated to Miss Anna Jane Harrison, recently retired member of the Chemistry Department at Mount Holyoke and President of the American Chemistry Society. Dr. Alfred Bader, owner of the collection and himself a distinguished chemist, was introduced to the Art Department at Mount Holyoke by Miss Harrison. A lecture by Dr. Bader on his collection will be given on Thursday, September 20. Dr. Bader collects lesser-known artists of the 17th Century Dutch schools that are nonetheless representative of the style of the time. In fact, many of the artists in the show studied under or imitated the giants of their era and have produced works noticeably similar to those of the masters.

The catalogue that describes the exhibition has black and white reproductions of all the works and a scholarly paragraph on the history of each painting. This is followed by a paragraph on items of more immediate interest to the general viewer, such as the symbolism of certain objects, the meaning of the allegory represented, or the contemporary significance of the work. In general the catalogue is helpful, with its brief history of the conditions of the times which led to these, basically nonaristocratic and popular paintings.

The first canvas that impressed me was one my untrained eye at first mistook for a Rembrandt. This work, "Solomon Praying," was done in the middle of the century by Gerbrandt Van Den Eeckhout, a pupil of the master. The catalogue points out the techniques borrowed from Rembrandt, the thick shadow penetrated by pinpoints of light reflecting from various objects, gold or jewels, as well as the characteristic choice of subject and figures. The compelling feature of this work is its maturity, a quality that marks Rembrandt's later paintings. This is

the "emotional depth" enriched by the warm, deep tones and the heavy varnish.

Most of the paintings in the exhibit are as close as possible to their original coloring. Works from this period, usually varnished with thick and change-prone shellacs, are often vastly discolored and untrue to the artist's conception three centuries later. Museums employ specialists in chemistry to analyze the state of an old canvas and prescribe the solution, which has to be exactly of the right strength to remove the discolored varnish without disturbing the paint underneath. Dr. Bader, as a chemist, supervises the restoration of his works and, in the case of the "Self Portrait with Skull" by Michael Sweerts, has discovered the skull in the title in cleaning. This had been painted over when Dr. Bader first purchased the work.

Another work I remember being particularly representative of Dutch landscape painting was one, not spectacularly colorful or dramatically narrative, but that showed in no uncertain terms, man's insignificance compared to Nature. This work, by Jan Van Allen, called "Landscape with Gypsies" contrasts with the gentler, "Italiane Landscape" hanging nearby. The horizon in the Van Allen is quite low on the canvas making nearly three quarters of the picture sky. The sky is impressive not only because of its great expanse but also because of its uncompromising shade of gray. In other works, less strictly Dutch than this, there is usually the softening influence of the presence of the kindly rays of a rosy, setting sun. Here, the hills, colored in neutral, dark tones by the sober light, seem less welcoming than the overhanging, bare rocks in the Ficke landscape because the people Van Allen has staffed them with are miniature.

Skulls were perhaps the most prominent and obvious symbols in the show. These appeared in three of the works and the reminder of death seems to have been a favorite theme in Dutch art. The two portraits of young men include these *memento mori* as if to warn us of youth's short lease. This same message, that of human vulnerability, is found in the "Vanitas Still Life" by Johan de Cordua where symbolism runs wild as all the objects depicted point to the briefness of the mortal fire (represented as an oil lamp) and the random extermination of its flame (playing

cards signify chance).

Two of the portraits stood out in my mind as most effective portrayals of the human creature, if not the human condition. The

"Old Woman with Book" by an anonymous painter shows the southern influences of Caravaggio in its broad handling and sharp light. The woman is made further significant to us by her position on the canvas. She is not on eye level but above it; what is more, she turns away from the viewer, making her further removed. The elevation gives her an importance tending to the monumental. Perhaps her book is a religious one and she looks away to the death that is ahead of her.

The other portrait, the "Portrait of a Man" by Pieter Franchoys seems to have been painted along the lines of Rembrandt's wonderfully sensitive manner of portraiture. The focus is entirely on the unidealized and expressive face. This is further offset by the large dark, soft hat the sitter wears. The collar is almost cursory and the background and coat thoroughly subordinate

to the center of the portrait. The handling of the face is sympathetic and not excruciatingly detailed. The nose is knobby, the moustache and mouth ordinary and unheroic. It is the eyes that carry the full effect of the picture. Although they look out of the frame, they reflect an introspection and contemplation that wholly support the execution of this work.

One of the most striking and certainly one of the most beautiful works in this exhibit is the "Interior of the Oude Kerk in Delft," an anonymous painting done by a member of the School of Delft around 1670. The attractiveness of the painting does not belie its clear but unemphatic spiritual appeal. The light interior of the relatively simple and unadorned "kerk" is filled with natural illumination from the large, vertical windows of the clerestory, revealing the elegant structure of the walls and archways. The mood is restrained and its coolness (but not coldness) is felt in the absence of tapestry or thick textures and the presence of smooth architecture. The work

is not inhuman by any means and, in fact, has elements of genre in it. There are little boys doing a brass rubbing on the floor of this great building, and while the style of the artist is distinctive and unemotional, the obvious visual appeal brings the work closer to us.

The last work I will mention before I hasten you on to see the exhibit for your own pleasure and evaluation, is a small genre painting, which, juxtaposed with the above interior, is made all the more "charming and humble." This is a panel by Jacobus Vrell calling "Woman Darning," a very ordinary activity that does not usually appear in paintings. The work is warm and simple, almost intimate and, after the reminders of death, age and the serious nature of living, comes as a pleasant surprise. Because it too is typical of the several styles characteristic of Dutch painting in the 17th Century, the little everyday scene provides an apt period to a thought provoking sentence and brings us back to the mundane but reassuring occupations of our everyday world.

Summer theatre
Ninth season a success

by Melissa West

Neither humid weather nor summer cloudbursts could dampen the spirits of performers and spectators during the 1979 season of the Mount Holyoke College Summer Theatre. For the fourth

year in a row attendance at all nine plays reached the 100 percent mark, and, according to Jim Cavanaugh, Executive Producer of the Summer Theatre, the critical response was "marvelous."

This year, Summer Theatre's ninth season, was rainier than

usual, but, as Cavanaugh stated, "We are an outdoor theater; we have to be trained for that sort of thing. But we've never cancelled a performance. It's the same thing Joe Papp has to face in Central Park. But ultimately I think it pulls the company tighter together."

The weather was not the only challenge the company faced. According to Deb Guston '81, who served as Production Stage Manager, some of the plays were challenging in themselves. "Our biggest challenge was *A Streetcar Named Desire*," said Guston. "Doing any play in a classic like *Streetcar* and stage it in a week—well, some people would think we're crazy. But everyone was very proud of the job we did."

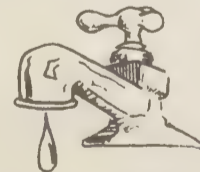
Other plays presented difficulties as well. "Summer theatre fare is usually lighter—comedies and such. *When You Comin' Back, Red Ryder?* is a really intense play but it was well received. We were afraid that people wouldn't like going from a light comedy to a heavy drama," said Guston. "Dracula was hard to stage. It's not easy to make people appear and disappear on an 18' by 18' foot stage surrounded by people. The play was great fun, though, and the audience had a good time."

One major difference in this year's Summer Theatre was the absence of Jim Cavanaugh. Cavanaugh, who was producer for the first eight seasons, was on sabbatical, and Paul O'Connor acted as Producer. In addition, Courtney Flanagan and Fontaine Syer, both graduates of Mount Holyoke and members of the original Summer Theatre company, returned to direct a number of this summer's presentations. The two children's theatre productions were directed by Judy Yeckel, also a Mount Holyoke graduate.



John Thompson flies off the handle as Raefield in the Summer Theatre production of *Dracula*.

Arts on tap



THURSDAY, SEPTEMBER 13

MOUNT HOLYOKE ART MUSEUM—"Baroque Paintings from the Low Countries: Selections from the Bader Collection." Through October 21.

FRIDAY, SEPTEMBER 14

Winn Fay & the Ridge Runners (bluegrass and old-time music.) Buckley Recital Hall, Amherst College, 8:15 p.m. Admission. Edgardo Miranda, guitarist and cuatro player. 8:00 p.m. at the Gerald Penney Memorial Black Cultural Center, Amherst College.

SATURDAY, SEPTEMBER 15

University Gallery exhibit openings: Ralph Steiner, photographs; Marc van der Marck, photographs and graphite extensions; Eames, furniture and films. Fine Arts Center, UMass.

SUNDAY, SEPTEMBER 16

ABC Arts and Crafts Festival, Mary Woolley Hall. Featuring entertainment by Tom Abow and Maggie Carlton.

TUESDAY, SEPTEMBER 18

Oriental art sale, Mount Holyoke College Art Museum lobby.

Museum wins grant

by Cammy Hood

Mount Holyoke College is the first undergraduate institution to receive a grant for the study of material culture. Last spring, the National Endowment for the Humanities awarded the college-owned Skinner Museum \$113,264 to establish a three-year program which will examine how objects can be used in the study of history—particularly the history of the early New England communities.

In the first year of the program, workshops will be presented in the skill of reading objects as historical documents. Class units will be made available during the second year, in which groups will study the objects over a semester period. In the third and final year of the program, an interdisciplinary course utilizing material culture will be offered to the Five-College area.

"The purpose of the project is to help the faculty of the Five-College area, and specifically those of Mount Holyoke to develop model teaching programs on material culture," said Beth-Anne Chernichowski, Director of the Skinner Museum.

Sports

Athletes getting into shape for fall season

by Cindy Jacobson

The start of another school year did not seem to deter any of summer's outdoor athletic activity. Students unloading stereos and rugs caught glimpses of joggers flying by, while Ham and McGregor residents were awakened to the sounds of early-morning tennis players whacking balls on the other side of Upper Lake.

The Athletic and Recreation Association (ARA) got into the act quickly, sponsoring a Fun-Run on Saturday. More than twenty par-

ticipants recovered from the shock of entering academia by enjoying good weather and exercise in a one-mile run around campus.

At the All-College picnic Sunday, ARA literally kept things "hopping" as they hosted a three-legged race and water balloon toss. The picnic games also allowed the sophomore class to retain its tug-of-war title.

Returning gymnasts and dancers did not hold on to what they had, however. They returned to a nice surprise. What was once a

dinky, cinderblock-walled weight room has since been renovated. The basement in Kendall Hall now holds two new, large, dance studios, four offices, and a clean, bright weight training room to inspire one during those forty leg lifts.

The Physical Education department has also expanded; it now includes three new members. Three former 'clubs' — Soccer, Crew, and Softball — have been moved up to Varsity status.

The coaches are excited about the prospective season.

The new Field Hockey coach, Pauline Keener, has already expressed her enthusiasm over the fifty "Hungry Holyoke Women" who participated in week-long try-outs and practice. Although she foresees "lots of hard work ahead," Keener notes that the number of well-skilled freshmen might turn the hockey team into a threat to the rest of the league this autumn. Their first scrimmage is this Saturday at Smith College, at 9:00 a.m.

Les Poolman is "totally excited at the prospect" of a season, after fifty-two energetic women tried out for MHC's first Varsity soccer team. The Lyons will be busy, with a twelve game schedule and the N.A.I.C. tournament, to be held here. Their first game, versus Westfield is Saturday, September 22.

Tennis coach Sharon Crow counts on an undefeated spring season, with thirteen out of the seventeen women who were undefeated last spring returning. Crew is unable to carry a Junior Varsity team, and hopes to expand to a squad of eighteen.

Volleyball has continued to gain popularity in high schools throughout the country, resulting in a large turnout of talented freshmen at tryouts this week. Coaches Amy Hennis and Lee Bowie hope to combine this fresh talent with the experience of the returning students to create a dominating, competitive force this fall.

The crew team also bears high hopes for the upcoming season. Coach Tom Adams, an experienced oarsman from Washington, D.C., is preparing the teams for two regattas this fall. The National Invitational Women's Regatta will once again be held here in South Hadley, while the Head of the Charles Competition will be

held in Boston. Last Spring, one MHC boat raced at the important Dad Vail competition and placed a prestigious third. The team hopes to equal or better their finish this year.

On more local, solid ground, Mount Holyoke golfers will be preparing for what appears to be a competitive season. For the next two years, Mount Holyoke has been selected as the site for the Eastern Regional Championships — the largest event in the area for collegiate female players. This year, the event will be held on September 21 and 22.

But teams will not simply be trained this fall. Some may actually be created. According to Karen Tropp, a member of the P.E. department, an overwhelming interest in running may spur the development of a formal cross country program. A meeting will be held this Tuesday for all those interested in such a venture.

ARA is quickly picking up where it left off. It will initiate intramural sports next week, including football and soccer games. Rosters for teams may be obtained at Kendall or from dorm reps and must be returned to Karen Tropp by Tuesday, September 18 at 4:00 p.m. Officials are needed, and will be paid to referee these events. Meetings for officials and captains will be held Wednesday, September 19 for soccer and Thursday, September 20 for football. Clinics for soccer and football will be held at 4:30 p.m. on Thursday, September 20, and Friday, September 21, respectively.

Judging from the wide array of activities this fall, it appears that Mount Holyoke sports enthusiasts will be able to watch many events before the 1980 Olympics begin.



Photo by Connor

After feasting at the All-College Picnic on Sunday, Mount Holyoke women utilize their added energy and weight to participate in a tug-of-war game sponsored by ARA.

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CHORAGOS

South Hadley, Massachusetts 01075

Volume 14, Number 1, September 13, 1979



Ought not education
to bring out and fortify
the differences rather
than the similarities?
—Virginia Woolf

Choragos announces the creation of the *Third World Voice*

Editorial

Choragos gains from *Third World Voice*

On May 7, the ten members of the Choragos editorial board voted unanimously to institute a page which would be written and edited by Third World students. The vote has to be considered an historic event—not only because it sets a precedent in the history of the Mount Holyoke newspaper but because it represents an internal revolution for all those who took part in the political events which led up to the decision.

Indeed, the week of incessant, frustrating discussion which preceded the vote did not result in the settling of practical matters. They were hardly discussed. Instead, the ten Choragos editors painfully grappled with those questions which ruffle one's emotional and intellectual security blankets. For each participant, the week evokes, then, endless midnight calls to raise yet another question, to argue a point, to confirm an opinion (do I really believe this?), to define a political value.

The pain and frustrations were worth it, however. They meant that by voting time, no one was regarding the Third World page as an experiment, as a toy the paper could afford to play with for a while. For each editor, the page was to be an institution which would outlive their stay in office.

Indeed, the need for a solid structural change was made clear at the beginning of spring semester when the paper's efforts to involve Third World students through the campus' organizations or through more informal networks didn't really alter the look of the staff: there were, on and off, only five Third World reporters and photographers working on Choragos. Some Choragos editors were made particularly un-

comfortable by this failure when they found themselves assigning the coverage of the Third World page dispute on the *Amherst Student* to the handful of Third World students on their own paper.

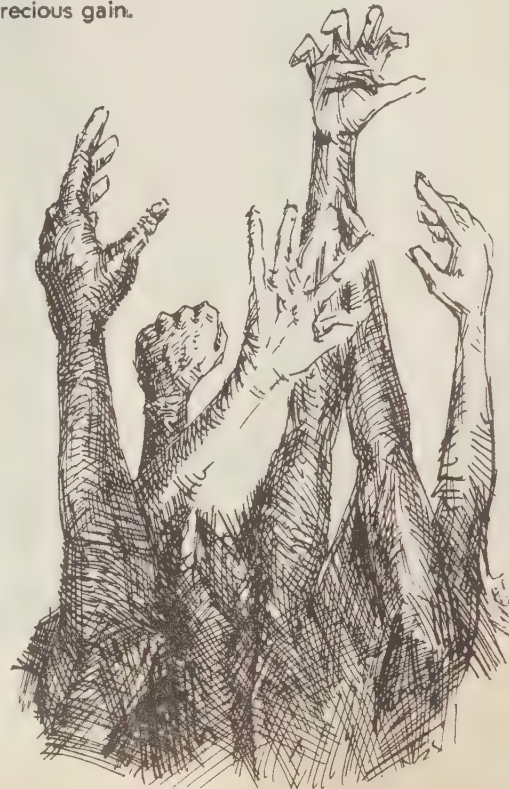
So the debate was launched. First, between the tasks of each editor's frenetic routine, then in a few open discussions with Third World students.

When the internal debate was brought to the attention of the Mount Holyoke community the editorial board was only beginning to raise the two most delicate questions: should the Third World editorial board work separately from the existing one; should the Third World articles be placed on a distinct page or should they be dispersed throughout the paper? Underlying both these questions was one unique question, however: is instituting a Third World page an act of racism? In other words, aren't we reinforcing the difference which separates the Third World students from the rest of the college community?

Through discussions with Third World students, several Choragos editors were soon convinced that the uniqueness of each Third World voice could not be heard unless each one shared a common space. That common space would not only underline the difference between the various Third World voices but also those voices traditionally expressed in the paper. And, after all, wasn't this the purpose of the institution? To "bring out and fortify the differences rather than the similarities."

The only danger to this structure, however, was that the separation would translate in a political division between the regular Choragos staff and the newly-formed Third World staff. But discussions soon

revealed that both staffs—although ultimately responsible for distinct parts of the paper—were committed to one single paper: the two staffs would be listed under one masthead, would work in one room, would attend the same workshops and would cooperate in the paper's weekly decisions. It was the discovery of this mutual commitment to integration which constituted the former Choragos staff's most precious gain.



Editor undergoes internal revolution

by Beth Sweeney

What I remember most about the May evening when the Choragos editorial board finally decided whether to introduce a Third World page was how excited we all were. The cross-burning at Amherst, and the day devoted to studying the issue of racism, had made all of us think more deeply about the treatment of minorities at Mount Holyoke than I imagine we ever had, and here was a chance for us to take a stand on the issue, one which would surely have a direct effect on racial tension, and discrimination at Mount Holyoke. But I was against it. Not that I didn't want to alleviate racism at Mount Holyoke—I was simply not convinced that this was the best way of attempting it.

"Don't you see," I said earnestly to a black woman who advocated the Third World page, "I want the same thing you want. I think we should have and need to have Black and Asian and Hispanic editors. But I don't want them to be editors either because of their race or despite it. I want race to be irrelevant."

"But you don't understand," she answered.

Probably I didn't. I had to admit that at that moment I was acutely aware that she was black and I was white. It was that distinction that I wanted to avoid; I wanted to ignore the differences, not stress them or use them as labels to discriminate or divide (did this mean that the rest of the paper would be "white news," I wondered?) I felt that by creating a Third World page for Third World news and issues we would all be giving up, as much as admitting that any kind of interaction and dialogue between us was irrevocably doomed.

"Wait," I said to the other woman. "Don't you think that competence should be the sole criterion?" I compared the issue to sexism—it was easier for me to understand. "I don't like it when a woman is given a job simply because of her gender, not because she's the best candidate. If she doesn't have the skills and ability, she'll just reinforce the assumption that women are incom-

petent." I had always held the "women's pages" of newspapers in contempt; giving women their own section of the paper, I thought, implied that they did not belong in the rest of it.

"But your way," she went on, "you'd never have a Third World editor-in-chief. She'd never even get on the paper."

"I don't agree with that," I said.

"Do you have any Third World editors now?" she asked. I had to admit we didn't. "Don't you see," she continued, "this way we're guaranteed a place on the paper. We know we'll have a chance to learn and try our wings. How else can we become good enough?"

Her words sounded oddly familiar. They were similar to the words I had spoken to friends at co-ed schools in defense of my attendance at Mount Holyoke. It would be wonderful if equality did exist, and if there was not a need for a place like Mount Holyoke to arm women with an education that will allow them the choices they should have had to begin with. But, right now, at least, women need a place which offers the strength, support, and freedom that should be out there already. After all, Mount Holyoke discriminates in terms of sex, but only to compensate for discrimination which has already taken place. "O.K.," I said to her. "I understand."

After a week of arguing against it, I voted for the Third World page that evening. The equality I believe in is an intangible ideal that will probably never exist in fact, and I realized that I was assuming that it did. Ironically, I discovered that the institution of a Third World page might contribute more to the cause of equality than a single-minded pursuit of that ideal. Also, I hoped it might provoke more of the kind of revealing and exciting dialogue I had taken part in that night.

Beth Sweeney, the former Arts Editor of CHORAGOS, has left the paper so that for two semesters at least, she'll know what it's like to sleep on Tuesday nights.

Choragos Open House

Who: All students interested in working on the newspaper

What: A chance to become acquainted with Choragos

When: 7:30 Thursday evening, September 13

Where: The Choragos Office — Mary Woolley Hall

Refreshments will be served.

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Shawn Hancock
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Urlaubsfreuden stehen vor der Tür. Und „Urlaubsleidern“. Allen voran Verdauungsstörungen, Ernährungsstörungen bedingt sind. Der ärztliche Mitarbeiter des Kurier, dessen Erfahrungsberichte und Ratschläge wir wöchentlich im Weekend-Kurier veröffentlichen, nimmt heute zu diesem Thema Stellung.

Der Urlaub soll nicht nur eine willkommene Unterbrechung der gewohnten Tätigkeit sein, er soll auch die körperliche Gesundheit festigen. Darüber hinaus soll er uns viele neue Eindrücke vermitteln, mit deren Hilfe wir unsere ganze Lebenssituation bereichern können. Aus diesen Gründen unternehmen alljährlich Millionen Menschen weite Reisen, sie lassen sich in fremde Länder führen, und dank der modernen Verkehrsmittel schrumpfen die Entfernungen auf unserer Erde immer mehr zusammen.

Leider sieht diese so abrupte Veränderung aller Lebensgewohnheiten vielen Menschen nicht zu bekommen. Sie erkranken an militärrechtlich schweren Darmstörungen, die sich in mehr oder minder lieberhaften Durchfällen äußern, und es kommt häufiger häufig vor, daß ein ganzer Urlaub auf diese Weise im wahrsten Sinn des Wortes zerstört wird. Man plagt dann meist die fremdartige Kost oder allerlei Insekten und zu beschuldigen und besondern in unglücklichen Ländern gehen solche

Dr. med. Walter Hallmann:

KAFFEEKOHL

Zurkohl — wie man die Durchfälle meistens nennt — ist eine Durchfallerkrankung.

Erkennen wir uns zurück an die Hungerszeit nach Beendigung des zweiten Weltkrieges. Eines Tages sah es auf einen bestimmten Abschnitt der Lebensmittelkarten eine amerikanische Lebensmittelration in einer Blechdose, über die man vielfach verwendet ein Foto schüttelte. Es handelte sich um eine Tropenration, und diese kochte unter anderem ein Päckchen Salztabletten. Und nur wenige verstanden damals — schließlich hatte man ja andere Sorgen — den Nutzen solcher Packungen. Heute aber sollte man darüber Bescheid wissen, man sollte den Mechanismus des Kochsalzes im Körper kennen, und man sollte sich dementsprechend verhalten.

Im Urlaub ist der menschliche Stoffwechsel meist verändert. Man ist anders man ist anders, und man muss sich nach dem Kochsalz im Körper kennen, und man sollte sich dementsprechend verhalten.

Und es nun das Salz für uns lebenswichtig ist — es hält schließlich das Wasser im Körper zurück — bewirkt jeder Kochsalzverlust eine Störung im sogenannten Mineralhaushalt des Körpers. Es besteht eine direkte Beziehung zwischen dem Salz- und Wasserhaushalt im menschlichen Organismus, und ein Verlust an Kochsalz führt auch zu einem Wasserverlust. Wir können daraus unschwer erkennen, daß sehr oft die Ursache einer Darmkrankheit eine Störung im Mineralstoffwechsel ist.

Und der oft völlig anorganische Zubereitung der Speisen während des Urlaubsaufenthaltes — in dem beim Kochen ungewollt durch verschiedene Mineralien Salzkristalle und vor allem durch das Obst, weiter durch fremdes Trinkwasser und letztlich auch durch die Nahrung aller Art kann es nun kommt des Urlaubes zu Durchfall kommen fast immer ist eine der wichtigsten Ursachen für diese Art von Durchfall.

veränderten Salzhaushaltes im Körper und wenn nun solche im Urlaub auftreten, kann kommt es erst recht zu einem schweren Wasserverlust des Körpers. Alles ritt nur so aus dem Körper wieder heraus und man wird zusehends schwächer.

Erste und wichtigste Maßnahme bei jeder Urlaubsstörung ist daher eine möglichst richtige Ernährung. Man muß dabei nicht alle gesalzene Speisen zu sich nehmen, hier sollte man nicht alles zuzugreifen sein. Mehr scheidet weniger als zuzugreifen, denn der Körper hat einen wesentlich größeren Bedarf an Salz. Und da man in fremden Ländern untauglich kein Wasser trinken soll, so spare man nicht bei anderen Flüssigkeiten, bei Mineralwässern, Tee in jeder Art und Milch, eventuell auch Rotwein. Treten aber trotzdem eines Tages Darmstörungen auf, dann bekenne man, daß es sich hier immer um eine Erkrankung des ganzen Körpers handelt, durch die auch das Herz in Mitleidenschaft gezogen wird. Eine strenge Bettruhe, zumindest am ersten Tag scheint unerlässlich. Sehr oft macht ein arger Brechreiz jede Nahrungsaufnahme unmöglich, man versuche aber trotzdem, schon am ersten Tag leicht gesalzene Tee schluckweise zu sich zu nehmen. Es kann auch eine kleine Suppe gegessen werden, denn die ausgeschiedene Flüssigkeitsmenge muß unter Umständen ersetzt werden. Und dazu nehme man auch Kohle, sei es als Tierkohle, löslöslich, oder als ungelöst besserer und rascher wirksamer Kaffeekehl.

Wenn man diese nicht in der Apotheke erhalten sollte, kann man sich höchst einfach beschaffen: Der ausgepackte Kaffeekehl bei den Expressmaschinen, den man normalerweise gewirkt, erfüllt den gleichen Zweck, und ein bis zwei Eßlöffel können den schwersten Durchfall bittartig heilen.

Mit dem Essen aber sei man vorsichtig! Am zweiten Tag darf es nur bröcklige Speisen geben, wenn man nicht überhaupt keck und Zwieback vorzieht, und noch immer sollte man reichlich Suppen essen, frisch zubereitet und gut gesalzen. Erst ab dem dritten Tag sind dann festere Speisen erlaubt, und wenn man alles glücklich überstanden hat, wenn die Verdauung wieder in Ordnung scheint, dann muß man trotzdem noch einige Zeit recht vorsichtig sein. Dies gilt besonders beim Obstgenuß, aber auch Salaten gegenüber halte man sich zurück.

Freilich, wer auch dabei immer eine wirklich gemischte Kost zu sich nimmt, wer das ganze Jahr hindurch Obst und Gemüse isst, wer gemischte Salate mehrmals in der Woche zu sich nimmt, wird auch im Urlaub ziemlich widerstandsfähig sein.

Esst waren die Sommerdurchfälle sehr gefährlich, denn sehr oft handelte sich um typusartige Krankheitsbilder, die vielfach lebensgefährlich waren. In der heutigen Zeit hat man diese Seuchen aber weitgehend ausgerottet, und es gibt dagegen eine Reihe ungewöhnlich wirksamer Medikamente, so daß man selbst dann wenn sich ein fiberfahrender Durchfall nicht nach vierundzwanzig Stunden verheben sollte, meistens beunruhigt sein sollte. Der Arzt kann die schweren Verdauungsstörungen rasch in Ordnung bringen, und man sollte ihn immer dann rufen wenn eine fiberfahrende Verdauung mit Durchfällen länger als zwei Tage andauert.

Dieses Grazer Paar verkündet:

Dies ist die Geschichte eines alten Bildes, das seinem jetzigen Eigentümer, einem Grazer, möglicherweise viel Geld einbringen wird. Den bisherigen Besitzern hat das Rembrandt zugeschriebene Bild „Grablegung Christi“ allerdings eher Unglück als Millionen gebracht. Jetzt ist es restauriert und zum Verkauf an den Meistbietenden bereitgestellt.



Man sieht das 92 mal 67 Zentimeter große Gemälde in der Stuhlkammer eines Grazer Bank, Münchmal — wenn Interessenten angemeldet sind — ist es in der Neubauwohnung, die der Besitzer bewohnt, verpackt. Dann schläft der 39-jährige ehemalige Hauptgeschäftsführer Dr. phil. Hannes Scherer unruhig: Die Gelder „Interessenten“, die sich gegen eine Patente aus der Tasche ziehen könnten, um in den Besitz seines Bildes zu kommen.

Während der Restaurierung war die „Grablegung Christi“ fünf Millionen Schilling verpackt (die Prämie für zwei Monate betrug 1800 Schilling. Das war zu teuer, denn außer dem „Mittelschichtler“ besitzt Scherer nicht viel. Wenn man von den Schulden abzieht, die er machte, um die Herkunft des Bildes zu erforschen und es an den rechten zahlungswilligen Mann zu bringen.

Die Geschichte des Bildes, wie sie Dr. Scherer wörtlich und mit der Präzision und Wiederholungsfähigkeit eines Magnetophons erzählt, klingt wie ein Roman. Und man würde sie für gut gefunden halten, wenn Scherer nicht solche Beweise und überprüfbar Details vorlegen würde, die die besten Gelehrten widerlegen würden.

Seine erste Begegnung mit dem Bild hatte Scherer (er ist 30-jährig, einer aus Salz burg stammenden, in der Steiermark ansässigen Kobalderfamilie) kurz nach dem Krieg, als Student an der Universität Graz.

Damals machte der Student (Philosophie, Englisch, Tonnen Scherer) beim Essen im „Mittelschichtler“, die Be-

Wir haben einen

...nächstet eines herabgekommene ...
...ten Mannes, dem er aus Mitleid ein Bier brachte.

Der Mann, der durch die Großzügigkeit des Studenten noch münchmal zu

...nem etwas abzugeben Essen kommen sollte, war der akademische Maler Lorenz Schindler.

Der herabgekommene, mit einer magern Körpergestalt dahinvergeleitete Maler, der durch ein rheumatisches oder arthritisches Leiden der Hände seine einmal erfolgreiche Porträtistenfertigkeit nicht mehr ausüben konnte, fällte eine Art väterliche Zuneigung zu seinem biederen und gutschmahlenden Gönner und lud ihn eines Tages in die Wohnung ein, um ihm „was Besonderes“ zu zeigen.

Schindler lebte mit einer Lebensgefährtin und einigen Katzen in einer von

Ungeheuer und Ratten mißbrauchten Remplikamer im Hause Halbernegel Nr. 8.

„Das Besonderes“ das der Maler leuchtend unter seinem Messingblech hing, versuchte, das Bild aus dem Nachhaken zu entfernen. Das Bild war ein Fragment von Figuren.

Es machte auf Scherer nicht den geringsten Eindruck.

Ob er denn nicht die Faszination des Bildes erfuhr, das der Meister der Meister Rembrandt von Rin verhalten hat?

Man sah Mitleid denn aus Überzeugung bewundernde Scherer schüttelte die Bild, das der alte Mann mit den verknüppelten Händen täglich stundenlang zu betrachten pflegte, aber um kein Preis der Welt verkaufen wollte, weil ihm der Anblick am Leben erhalte.

Wenn er aber gestorben sei, so sagte Scherer beschwörend sollte sich der Student, der als Lohn für sein gutes Herz in das Geheimnis eingeweiht war, versuchen, das Bild aus dem Nachhaken zu erwerben. Es würde ein Glück sein, und der nachrichtliche Dank des hinübergehenden Malers.

Die Jahre vergingen Scherer, ein Hauptgeschäftsführer im Kreditausschuss und Kuratort, besuchte aber nicht mehr den Maler. Schindler starb Anfang 1932.

Fortsetzung auf der nächsten Seite



Der frühere Besitzer des Bildes, der akademische Maler Lorenz Schindler, war bereits überzeugt, einen Rembrandt zu besitzen, wogegen sich jedoch trotz großer Armut, ihn zu verkaufen, und starb — das Bild, das er für einen Millionen Preis ließ, unter seinem „alt verstaubt“.

Ein Rembrandt in Graz?

Fortsetzung von Seite 17

Seine Zeit später auch Scherer von dem Tod des Malers und dachte sich vielleicht ist doch etwas drauß, aber das Bild war als ein Werk von Grazer Maler, die Bilder, die man bei Schindler fand, der Salzburger Galerie Dr. Fritz Höfner zu Versteigerung übergeben.

Dort überließ man das Bild mit „Grabung Christi“ um 450 Schilling.

„Ist war er“ obwohl völliger Laie, schon vom Lehrer des lösenden Kunst-Abenteuers erzählten. Um in den Besitz eines natürlich bestmöglichen Kaufpreises zu kommen, der ihm die „Grabung“ eindeutig zuspricht, den man ihm aber weihen dieser Baptiste nicht ausstellen wollte, kaufte er weitere 8 Löt (damals ein Dutzend) von Stosch und „Semmeling“ von Thöny um den Gesamtpreis von 25.000 Schilling, wofür man endlich bereit war, den umständlichen Vertrag zu unterzeichnen.

„Er erklärte schließlich den Grund seiner „Angebot“ und ließ die Salzburger Kunstfirma in Kommission.

Dort schenkt man eine Rembrandt-Theorie nicht ganz ernst genommen zu haben, jedenfalls blieb das Bild erhalten und „unverkauft“.

Da entschloß sich Scherer, seine und des Gemäldes Schicksal in die eigene Hand zu nehmen: Er hat seine sonderliche „Liebe hat mich in die Geheul“ an den Nahez und wurde „hängig“ berühmter Rembrandt-Buch“ er bemühte sich Beweise zusammenzutragen die die Echtheit seines Bildes dokumentieren. Jetzt soll die „Grabung“ von dem Vorstand des „Kunstvereins“, so will er zu sein.

Anders ist es Kunstexperten, die der Meinung sind, Dr. Scherer jagt einem Phantom nach, das Bild ist ein deutliches eine Kopie, Scherer habe von dem alten Maler nicht das Bild selbst sondern eine Wahlweise geerbt. Und wenn er nicht zur Vermut. käme, würde er der nächste sein, der mit dem unheimlich verdächtigen Bild verbringt.

Scherer lebt, seit er vom Hauptbuchhändler eines „Rembrandt-Bestellers“ diese, von „gegründet“ in Graz.

Ermal hier er auch nach Amerika, um für einen Grazer stammende Kamera-Linse eine automatische Autokamera zu verkaufen. Die Mission scheiterte, Scherer trugte jedoch eine neue „Licht“ (ein „Staxen“) dann er wieder im Bucherhandel seine Bräutigam aus.

Hauptächlich aber bemüht er sich Beweise für die Echtheit des Bildes und finanzielle Überbrückungen bis zum Ab- zu des Verkaufes zu sammeln.

Hier sei ne Beweise:

● Von Rembrandt „Grabung“ sind eine Skizze (Vorstudie Bild) und zwei Versionen (Dresden und München) bekannt.

● Eine vierte Version des im Auftrag des Prinzen Friedrich von Orléans 1693 angefertigten Bildes ist durch Anweisung des Berliner Altler Kunstmaler (Gehelmal) Hofdi. sogar wahrhaftig.

● In einer Expertise vom 8. Mai 1920 bestätigt der Grazer akademische Maler Professor Pavlekoff sein vom Kollegen dem damaligen Bildhauer Schindler, der Echtheit des Bildes, Paulek, selbst in anderer Weise, um die Echtheit des Bildes zu bestätigen. In demselben Buch (Lithografie) gab er die Meinung, was ein Beweis dafür ist, daß kein eine Kopie vorliegt.

● In einem Buch von Professor Leopold Olinchewitz, das Scherer in der Salzburger Landesbibliothek Dresden, ist das Grab-Bild als typisches Beispiel für ein großes Bild im 17. Jahrhundert, zu verschiedenen Fälschungen angeführt.

● In einem Brief aus dem Jahre 1927 bezieht sich ein Wiener Professor auf den in der Wiener Kunst- und Antiquariergesellschaft, die Anerkennung des von ihm für echt gehaltenen Grazer Bildes.

● In einer am 29. Januar 1952 in Salzburg unterzeichneten Stellungnahme bezieht sich ein ehemaliger Kurator des Museums in Leningrad Prof. Dr. W. R. K. auf das Grab-Bild als ein echtes Rembrandt, sei es eine Kopie.

● In der Münchener „Finke“ hat ein dortiger Kunsthistoriker, der in Dresden, Braunschweig und in Wiesbaden zu Hause ist, die Echtheit des Bildes bestätigt.

Wiener Kunstexperten weisen alle diese Beweise als unzulänglich zurück. Die zitierten Werke sind über die der genannten Sachverständigen rückständig, nicht ernst zu nehmen oder ungenau (Um den Körper-Leser eine möglichst genaue Vorstellung von dem in Frage stehenden Gemälde zu geben, ist ein Bericht durch Bilder in der heutigen Kultur-Illustration ergötzt).

Scherer verusche auch die Geschichte des Bildes durch den Verkauf durch Schindler zu erläutern. Hier das Ergebnis seiner Bemühungen.

● Die Salzburger „Licht“ hatte ein österreichisches Juwelierhaus das Bild im Jahre 1911 mit anderen Bildern zusammen mit anderen „Altenmalern“ verkauft.

● Von dort gelangte es in die Hände eines Grazer Wirtes, der es ebenfalls am Duoboden stehen ließ.

● Im Jahre 1913 fertigte Leopold Schindler eine Porträts der Wirtin, welche im Honorar von 1000 Schilling nach Linzern Bildchen statt Bar-geldes die älteren Bilder vom Duoboden abholte.

des Wirtshaus. Darunter suchte die „Grabung“.

● Schindler hielt das Bild für einen Rembrandt und lernte sich bis zu seinem Tode nicht davon.

Wiener Kunsthistoriker und Kunsthändler hingegen schlugen schon damals die Echtheit des Bildes in Frage. Schindler'sche „Licht“ wurde über dem Kopf von einem Schwärder oder einem Nerven anboten werden. Es sei eine private Kopie des Malers „Grabung“ und nach 1850 von einem Stümper auf alter Leinwand gemalt!

Die Unterschiede gegenüber dem Münchener Vorbild stellt etwa in etwa für eine weitere Rembrandtsche Variation, sondern lediglich Hinweis auf die Unähnlichkeit des Bildes.

Das Grazer Bild stehe jenseits jeder Diskussion, da es mit ihrem Auge als nicht echtes“ zu erkennen sei.

„Ein völlig wertloses Spielzeug, eine Kopie ohne jeden Handwert“, urteilt zum Beispiel der Wiener Gemälde- und Antiquarhändler Paul Hofstätter über das Grazer Bild.

Das Grazer Bild ist ein „Querschnitt“ und „nicht mehr als ein Abbild, sondern ein Abbild, das die Echtheit des Bildes und den bevorstehenden finanziellen Erfolg.

„Ich betonen, wenn auch manchmal nicht ganz logischen Beweisen werden, daß das Bild nicht zu zerlegen ist, sondern ein Abbild, das die Echtheit des Bildes und den bevorstehenden finanziellen Erfolg.

Das Beispiel das von 3,6 Millionen Mark für die Staatsgalerie in Karlsruhe „Rembrandt-Selbstporträt“, das von zwei internationalen Sachverständigen empfohlen worden war, dessen Echtheit jetzt aber bewweifelt wird, dient hier als Beispiel für die Fälschung.

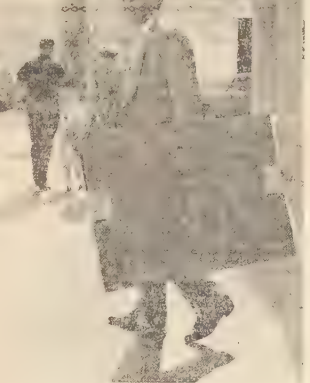
Experten (insbesondere jene, die gegen sein Bild gerichtet sind) zu demonstrieren.

Im übrigen habe, so berichtet Doktor Scherer, der aus Linzern stammende, in München lebende Kunstgalerie Martin Stockpfer, dessen Stockpfer es ist, das Bild Rembrandts zu entwerfen, anerkennend Worte gesprochen.

„Ich habe den Eindruck, daß das Grazer Bild ein echtes Rembrandt ist, das die Echtheit des Bildes und den bevorstehenden finanziellen Erfolg.“

Neben Scherer und seiner hiesigen Braut brachten noch andere Leute von der Ausstellung ihre Verweise, daß das Bild überhaupt nicht, jedenfalls nicht, aber die Porträts, die Scherer, Versteigerer und Experten verschiedener Seriatistatuten, mit dem Anwerben, ihn beim Verkauf zu unterstützen.

Auch Interessenten waren schon da, die sich für das Bild interessierten. „Schwarzer“ Geld in bar und ohne weitere Formalitäten geboten haben.



„Graber“ oder Wahlweise? — Der Mann, der so gemalt ist, ein Paket durch Wien trägt, ist überzogen, ein Millionenvermögen zwischen den zwei Fälschungen verbergen zu halten: einen echten Rembrandt.

● Ein holländischer Museumsdirektor in Wien, er hat allerdings schon einige Verpfändungen zu erfüllen und Verpfändungen entlassen.

● Einem Salzburger, der Scherer in der Salzburger Landesbibliothek, hat er ein Bild von dem Meister des 17. Jahrhunderts des Erlases versprochen.

● Eine österreichische Kasse soll mit Hilfe einer der Salzburger Rembrandt-Kopie restauriert werden.

● Ein Freund meldete sich mit dem Bild um einen Gartenzaun.

● Ein anderer erhielt sich einen Kindervogel (falls der Storch den Verkauf des Bildes nicht abwarten kann).

● Lorenz Schindler aber soll, sobald das Bild verkauft ist, aus Dankbarkeit für den guten Tip, den er Scherer abhandelt, einen wunderschönen Grabstein bekommen.

Um das Millionenvermögen vorzubereiten, gab man kürzlich eine kleine Zeitungsausschnitt auf die schlicht und einfach laut: „Echter Rembrandt zu verkaufen“.

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Sie haben weniger Geld als andere Ausländer, sie wohnen nicht in Luxushotels und speisen nicht in Nobellokalen, die als Devisenbringer sind sie nicht von großer Bedeutung für Österreich. Sie sind hier aber gerne gesehen und anscheinend restlos glücklich, denn für sie bedeutet eine Reise nach Österreich mehr als nur einen Urlaubsaufenthalt, denn sie lernen hier — oft zu unsernmal — die freie Welt, den Westen kennen.

Diese Touristen, die da des Staunens voll durch die Straßen unserer Städte gehen, kommen aus dem Volksmittelstand, sind ungefähr einhundert Jahre alt, sie sind leiblich, aus ihrer Heimat auszureisen. Die obersten Behörden ermöglichen es ihnen sogar, Schillinge zu kaufen, allerdings zu einem sehr hohen Kurs. Eine Reihe kommen aus den Volksmittelstand, sind außerordentlich teuer, aber das macht ihnen nichts, Hauptsache, sie dürfen überhaupt in den Westen reisen.

Immerhin 1000 Forint bezahlen, das ist für sie ungewöhnlich, weil sie hier, wie sie sagen, die normalen Filme, sondern Cinema und Tour, das denn bis jetzt kennen sie nur Cinema, Film und Straße sind egal, das technische Wunder lokal.

Die Touristen, die nach Wien kommen, sind besonders von „Lohn-Rendit“ und der Open-passage angezogen und fahren bester mit den Rolltreppen. Außerdem bewundern sie die unterschiedlichen Grünsätze und finden, daß man hier unter viel mehr, als in den Straßen.

Die ein-zwischen Russen, die kommen, sind zunächst sehr interessiert, weil sie die vorläufige Meinung haben, daß sie hier weniger nur belagert werden, sondern daß sie auch mit den tatsächlichen Grünsätzen konfrontiert werden. Sie wissen, daß sie hier den Lebensstandard ohne vorherigen Anlauf, sich als „unabhängig“ und „konform“ haben, es aber nicht ganz, wenn man mit ihnen politisiert, was außerdem fast unmöglich ist, da sie — zumindest jene, die ein Visum bekommen — von nationalistischen Dogmen nicht abweichen.

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Die Frauen wunden sich immer wieder, daß es zum Beispiel im Pauschalverdienst an einem Tag 12 bis 15 neue Fremde gibt. Sie können es kaum fassen, daß es bei uns so ist, daß man sich nicht nur über den Preis, sondern auch über die Qualität der Lebensmittel, die man in der Küche kauft, zu beschweren hat.

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Gäste aus dem Osten

Lecher im Eisernen Vorhang / Ein Bericht über eine neue Art von Touristen in Österreich

Ein solches Dorf ist das eines Tages zusammenbrachen muß. Von allen Osttouristen wird die Wiener Küche sehr geliebt, aber die Portionen sind immer zu klein. Vor allem wundert es sich, daß so wenige Kartoffeln als Beilage serviert werden.

Die Touristen gehen in die Bräunerei, aber, abgesehen alle übrigen Osttouristen essen Kartoffeln, aber als Reis oder Nudeln. Most essen sie an kleineren Restaurants und können für eine Mahlzeit nicht mehr ausgeben als 20 bis 25 Schilling. Die Reservierung, die diese Fremden machen, müssen alle bei der Wahl des Hotels darauf Rücksicht nehmen, und so kommt es, daß die Osttouristen vielfach in Hotels untergebracht sind, in denen es schon gewöhnlich Komfort des Westens „mannt“.

Die Gruppen enden wohl mit den Mahlzeiten ein Gefühl der Sicherheit, in den Pauschalverdienst enthalten, sie sind nicht, das bedeutet oft größere Schwierigkeiten bei der Auswahl der Hotels und Restaurants.

Alle Gäste aus den Volksdemokratien bringen die hohen Straßenbahn und die Preise der Lebensmittel sind sehr hoch und Konzerte sind (ist ihnen billiger).

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einmal macht immer das zu bekommen, was man gerade will. Viele glauben es einfach, daß die Gestirbe auf der Kaiserstraße zum Beispiel tatsächlich in primärer Hand sind und tragen immer und immer wieder, was es möglich ist, zu kaufen, was man möchte.

Die Touristen gehen in die Bräunerei, aber, abgesehen alle übrigen Osttouristen essen Kartoffeln, aber als Reis oder Nudeln. Most essen sie an kleineren Restaurants und können für eine Mahlzeit nicht mehr ausgeben als 20 bis 25 Schilling. Die Reservierung, die diese Fremden machen, müssen alle bei der Wahl des Hotels darauf Rücksicht nehmen, und so kommt es, daß die Osttouristen vielfach in Hotels untergebracht sind, in denen es schon gewöhnlich Komfort des Westens „mannt“.

Die Gruppen enden wohl mit den Mahlzeiten ein Gefühl der Sicherheit, in den Pauschalverdienst enthalten, sie sind nicht, das bedeutet oft größere Schwierigkeiten bei der Auswahl der Hotels und Restaurants.

Alle Gäste aus den Volksdemokratien bringen die hohen Straßenbahn und die Preise der Lebensmittel sind sehr hoch und Konzerte sind (ist ihnen billiger).

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sie oft im wahrsten Sinn des Wortes vom Mund ab und sitzen lieber auf dem Hotelzimmer, als Salami aus dem Hotelzimmer zu bekommen, oder ein apertes Kilo kaufen zu können. Die Fälschung ist vor allem ein „Kilo“.

Besonderen Wert legen die Osttouristen auf „Kilo“, die Kontakte, und es freut sie nicht mehr, zu sehen, daß sie in Wien einer österreichischen Familie.

Man kann am meisten von der Osttouristen, die immer wieder erntet, darüber, daß die Autos in den meisten Hotels der Osttouristen, die tatsächlich stehende, und die Autos, die sie kaufen, sind aber auch bequemer über die vielen Pläne und über das Tempo, das gelassen wird.

Über unsere Parkplatzprobleme machen sie sich lustig, solange sie keinen Parkplatz brauchen, prüfen aber auch ohne weiteres, daß die Osttouristen, die tatsächlich stehende, und die Autos, die sie kaufen, sind aber auch bequemer über die vielen Pläne und über das Tempo, das gelassen wird.

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*Wertvolles Bild
im Nachlaß eines
verarmten
akademischen Malers:*

EIN REMBR

In Graz ist ein Bild aufgetaucht, von dem, mit zahlreichen Beweisen belegt, behauptet wird, es sei ein Original-Rembrandt. (Wir berichten heute im „Weekend-Kurier“ ausführlich über die romantische Geschichte der Entdeckung des Bildes.) Auf diesen Seiten finden Sie das Sensationsbild vor und nach der Restaurierung sowie drei andere „Grablegungs“-Versionen, die in verschiedenen Museen hängen und seit Jahrzehnten als echte Rembrandts im Katalog stehen.



So sah das Gemälde aus, als es der jetzige Besitzer Dr. Hannes Scherer aus Graz um 650 Schilling erwarb: Mißverständene „Pfleger“ mit Mohnöl hatte eine dicke Schmutzschicht über dem ursprünglichen Bild entstehen lassen.



In der „Steiermärkischen Gemälderestaurierungsanstalt“ entfernte Restaurator Maria Baldass-Nemec in mühsamer Arbeit die Schmutzschicht. Dann wurden die abgesplitterten Stellen mit Wachseulsion gekittet, das brüchige Leinen mit einer neuen Leinwandschicht unterlegt und die Oberfläche mit Mastixfirnis überzogen. Über dieser Firnissschicht wurden die abgeschabten Stellen, die durch das ständige Einreiben mit Mohnöl entstanden waren, mit Farbe retuschiert.



So sieht das Bild jetzt aus: Durch die Restaurierung kam unter anderem die Laterne rechts zum Vorschein, die vorher überhaupt nicht mehr zu sehen war. (Über das Restaurierungshonorar, das „in Anbetracht der Wertsteigerung“ mit 40 000 Schilling angesetzt wurde, ist jetzt ein Streit entbrannt.)

EINLADUNG ZUM SOMMERFEST



Rosa Blüten sind auf dem nachtblauen Organdy dieses mädchenhaften Sommerabendkleides appliziert. Dazu auffallend im Kontrast der badeanzugeinfach geschnittene Oberteil mit dem Viereckdekolleté.

Die Zeit der lauen Nächte ist gekommen, der bunten Lampions in dunklen Gärten, der Einladungen zu Sommerparties. Leicht und luftig sind auch die Hüllen, die für solche Feste entworfen wurden. Spitzen- und Stickereiapplikationen machen aus jedem Modell einen Sommernachtstraum.



Kokettes Gebaumel zieht den Blick auf die St. Galler Grelotstickerei des boleroartigen Oberteils auf diesem weißen Leinenkleid.



Immer ganz gerade muß man sich in diesem Abendkleid halten, das verlangt der große, spitze Ausschnitt des St. Galler Guipure-Oberteils mit den paillettenbesetzten Applikationen.

ANDT IN GRAZ?



Die drei von den meisten Kunstsachverständigen
als Original-Rembrandt
anerkannten Versionen der „Grablegung“:
Das Münchner Bild,
das in der Münchner Pinakothek zu sehen ist (oben);
das Dresdner Bild
aus der staatlichen Gemäldesammlung Dresden (rechts oben)
und das Glasgower Bild (University Glasgow),
das in der Reihenfolge der Entstehung
als erster Entwurf aufgefaßt wird,
während das Grazer Bild
vor dem Münchner und dem Dresdner der zweite Entwurf
Rembrandts für die 1639 von Prinz Friedrich Heinrich
von Oranien in Auftrag gegebene Darstellung der
„Grablegung“ sein könnte.



Nach triumphaler Tournee zurück in Wien:



SIE REITEN WIEDER

Nach ihrem umjubelten Gastspiel in den Vereinigten Staaten und Kanada trat die Spanische Reitschule vergangene Woche zum erstmalig wieder in Wien auf. Nach dem großen finanziellen Erfolg der Tournee wurde diesmal kein Eintrittsgeld kassiert: Die Wohltätigkeitsvorstellung war behinderten Kindern (unten) aus Sonderschulen und Spitälern gewidmet.

Bis zu ihren Sommerferien ist die Spanische Reitschule nur noch morgen und am 28. Juni zu sehen. Über ihre Zukunft werden demnächst gewichtige Entscheidungen zu treffen sein: Oberst Podhajsky (rechts), dem die Erhaltung und der Wiederaufbau der Schule nach dem Krieg zu danken sind, wird trotz seiner auch in Amerika wieder bewiesenen Agilität in absehbarer Zeit aus Altersgründen in den Ruhestand treten. Es wird schwer sein, einen ebenso allgemein akzeptierten und fachkundigen Nachfolger zu finden, der diese Lücke nahtlos schließen könnte. Eine weitere noch unbeantwortete Frage: Soll man eine zweite, eine Tourneegruppe bilden, die in aller Welt Geld verdienen könnte, ohne das Stammhaus verwaist zurücklassen zu müssen.

