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# WISCONSIN ACADEMY REVIEW

1971



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of Sciences, Arts and Letters**

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## The Arts: Their Jigsaw Condition

by Fannie Taylor

"How can anyone possibly explain the extraordinary richness and poverty, creativity and contrariness of the arts? There is no logic to their condition in our current world."

That was the statement I made to Professor Frederick W. Haberman when he asked me to discuss the arts at the University of Wisconsin Forum on the Contemporary Scene at Madison.

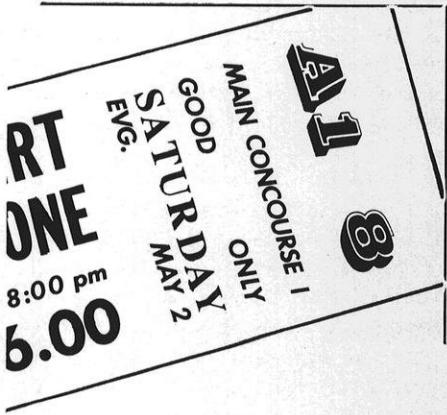
A decade ago, one could have approached this subject with more confidence. Everything about the arts was on the move. Audiences were increasing, artists performing widely, museums beginning their spiralling attendance, fees going up for performers and, unfortunately, ticket prices also, and new auditoriums were in the designing stage — such as the Performing Arts Center in Milwaukee. Visual arts were in a period of great growth, with investments in works of art rivaling interest in the blue chips. Off-Broadway was revolutionizing the theatre. In dance, the marvelous Russian, Rudolf Nureyev, was about to revitalize ballet like a shock treatment.

Today, with the whole fabric of society being torn apart and rewoven, one is less confident about the future growth of the arts. They have more visibility and importance than ever before in the history of the United States, but many more pressures. However, the arts will survive because their survival against unbelievable challenges has always been one of the most heartening — if puzzling — phenomenon of human culture.

Puzzling. Perhaps that is the key. Like a well-constructed jigsaw puzzle, the arts survive because their essential aspects hook together. A good wooden jigsaw puzzle can be picked up on completion and all the pieces will hold together. The same is true of the arts. Each component is jagged and resistant, but together in every era they form a consistent pattern. For example, painters and printmakers may be at odds with museum directors, but in the long run each needs the other. They will come to some workable arrangement for the benefit of the public. Over the centuries it is this very interlocking quality which has

Martha Graham,  
American dancer, choreographer,  
creative genius,  
long unsupported in her own country.





contributed both to the development of the arts and to their survival. It provides strength, but it is sometimes difficult for awkward sections of the arts to fit with other patterns of society.

The arts made enormous strides in the Sixties and some of these encouraging developments comprise immediately visible pieces of the puzzle we are assembling.

Biggest news of the past two decades was the creation for the first time of formal systems for government support of the arts. For most of our two hundred years under the Constitution in this country, we have supported the arts privately and independently. Private patrons have taken private joy in sustaining a favorite art endeavor. Annual drives have been the accepted means of money-raising for our most prestigious institutions, putting the Cleveland Symphony or the Chicago Lyric Opera on a par with worthy local charities.

Beginning in the Fifties, the first stirrings of direct federal interest in helping the arts were felt. Prior to that, federal help was generally confined to building new structures, which might quite incidentally house the arts, or federal welfare projects such as the Works Projects Administration of the Thirties.

In 1954 the Cultural Presentations Program of the State De-

partment was set up with a \$2.5 million funding to help fight the cold war, and some of our most distinguished performers, unable to get bookings at home in America, were sent overseas to spread the influence of American culture. For example, Martha Graham and her dance company toured Europe and the Middle East, carrying stunning interpretations of American behavior patterns abroad, although for 15 years the company had been financially unable to tour in the United States.

In 1958 Congress took a new tack. It authorized, and President Eisenhower signed, the bill for a National Cultural Center in Washington, D. C. Since that historic date 13 years ago, the Center has been rededicated as a memorial to President Kennedy, and is now known as the John F. Kennedy Center for the Performing Arts. The battle for federal and private funds to cover ever-escalating costs of this building has been endless, but the Kennedy Center is now completed on the banks of the Potomac and opened this fall. It is an impressive addition to the memorial buildings of Washington, and is greatly needed in the national capitol which has never had an adequate auditorium. The building of the Kennedy Center marks a plus for the support of the arts by the federal government.

In the early 1960's Sputnik and our national panic to compete with it, sent us into multi-million dollar educational programs under the Office of Education. Within them were provisions for research in new teaching methods and media. Liberally interpreted, these provisions led to a variety of arts-in-education programs, administered through the Arts and Humanities Branch of the Office of Education.

The next great development

was the passage of Public Law 89-209 creating the National Foundation for the Arts and Humanities in September 1965.

This act is really the watershed. Up to the time of its passage, the opposition in and out of Congress to federal support of the arts had been formidable. It is hard to believe today, but during the debate on this bill, one Congressman denounced it as the opening wedge toward the subsidy of poker games. (Playing poker is also an art, he claimed!) But not only card-playing Congressmen were against the federal support of the arts. Incredibly, so were many artists.

There were hysterical statements at the time from distinguished artists and institutions claiming that when government entered the door, creativity would go out the window. There were threats of censorship, and bureaucratic regimentation, and other fantasies, which only proved that the artist in our midst has a marvelous imagination. Of course, none of these things happened. In the first place, Congress appropriated such a pittance to the Endowment for the Arts that all the agency could possibly do for the national artistic applecart was to grease its wheels a little. There was no remote possibility of overturning it. And in the second place, the attitude of the National Council of the Arts, under its first chairman Roger L. Stevens, from 1965 to 1969 was one of careful stewardship and encouragement to the creative artist.

Thus the National Foundation for the Arts and Humanities, signed into law by Lyndon B. Johnson, managed well for four years. Among great strides made during this period was the growth of state arts councils, partly funded by federal money

and tied into the national program, but each operating independently, to express the needs of its own state. In 1965 there were only a handful of these state arts councils. Today, every state in the nation has a legislated arts council, with one embarrassing exception: our own State of Wisconsin. Our Wisconsin Arts Council still operates at the pleasure of the governor, without legislated funds.

In 1969 Chairman Stevens concluded his appointment and was not re-named by President

tion, which meant a possible 20 million for the arts. The subsequent months were long and anxious. Then, just as the old fiscal year ran out on June 30, 1970, with a rousing debate the House of Representatives voted by 262 to 78 to authorize the funds, more than doubling the moneys available the previous year. This resounding vote represented a change of heart on the part of many representatives, and seemed to signal another era in federal support. One of the converted congress-

fully emerging from our international problems, at least in southeast Asia, we can look forward to more federal resources for the arts and humanities."

This may be a good omen, but the arts are still a puzzle.

Just as it begins to look as if their institutions may get some modest help — from the federal government and from the state arts councils, we find ourselves with a new phenomenon. Audiences seem to be diminishing. People are not attending traditional programs in the mass numbers of the past. They are going to museums and art galleries by the thousands but skipping the live performances — unless we include rock concerts in this discussion. During the Sixties we heard about cultural explosions and various statistical increases in attendance were released that seemed impressive. Impressive, that is, until one examined the figures and found that the increase was largely due to our expanding population. Audiences have not been growing proportionately.

Why audience attendance slackens is hard to say. Many reasons are offered: everything from television, poor auditorium facilities and ossified repertory to unrest in the cities and parking problems. All these theories have some validity. Some of the best minds in the performing arts business are attacking the problem, trying to find solutions, new ways of offering the arts to a widened audience. We have all heard of Joseph Papp and the New York Shakespeare Festival which he has offered for the past 15 years in Central Park. This marvelous summer program in the heart of New York City gives opportunity to experience great works of art to an audience which might never enter a downtown theater. Free public outdoor programs thus



Paul Taylor and his dance company are shown in "Orbs," an hour-long work to the final quartets of Beethoven, which the company premiered at the Holland Festival in 1969.

Richard M. Nixon. There was a long period of slack sails with no wind from capitol hill to move the ship. Finally, the President appointed Nancy Hanks, from Rockefeller Brothers Special Studies Office, to the chairmanship and the ship moved again under her able piloting.

The President recommended to Congress in December, 1969 a 40 million dollar appropriation for the National Founda-

men was Michigan's Gerald R. Ford, the minority leader, who stated that in 1965 he had had reservations about the first bill, believing that it might harm the arts and was not an appropriate government function. He had actually voted for a cut in the funds two years ago. But in the summer of 1970 Representative Ford said "I support this program today and the authorization to the full extent because it seems to me that as we are hope-

may provide one answer to audience building.

There are other imaginative and often radical proposals to rescue the audience from the so-called tyranny of the art gallery, the proscenium stage, and the box office. Nevertheless it should be stated that there are also many millions of people in this country who enjoy attending the performing arts in a theater and viewing art works in a traditional gallery instead of on a street corner, and have no desire at all to change the system. But some of the changes in the presentation of the arts which have come about as a result of technological developments in the past twenty years must be emphasized because they represent parts of our puzzle, part of the problem the arts are having in fitting traditional expression into new media.

Obviously musical recordings have totally changed the listening habits of the nation. Where once one made a special occasion of attending an opera, today one can stay home and listen electronically. Before long we are promised video playing devices with which we can select our own programs. Cable television, according to some, is the air wave of the future. *Time Magazine* suggested that since it costs less to operate cable TV than conventional television, and it can be aimed at a specific audience, the system could, for a charge of a few dollars per home viewer, commission its own plays or ballets for a relatively small audience, perhaps only 250,000 people. An audience of millions, needed for standard TV, in other words, would not be necessary. Cable television through commissioning might thus help to remedy the desperate economic plight of the performing arts.

Perhaps we expect too much of today's audience. We have great-



Stanislaw Skrowaczewski, music director of the Minnesota Orchestra, is a frequent visitor to The University of Wisconsin-Madison, where the orchestra has been performing for more than 50 years.

ly enlarged the participating public, through films, radio and television, but this technologically-oriented audience may never be induced to support traditional program presentations which they must make a physical effort to attend in person.

Whatever the conditions behind the diminishment of the audiences, the fact is that loss of ticket revenue is contributing to the overriding present-day problem of the arts, which is *finances*. The piece of the puzzle most difficult to find and hardest to fit in is money. In a country with the largest per capita

income in the world we are still extraordinarily niggardly in our support of the aspects of civilization which make it truly livable.

At the Juilliard School graduation in 1970 Amyas Ames, chairman of the Lincoln Center for the Performing Arts, in his commencement address estimated it would cost at least \$100 million to support the performing arts in 1971 and 1972. "We are spending \$15 billion a year on roads and highways. If we could set a new priority and take from this the \$100 million needed to save all the performing arts in this country, it would slow down

the road-building program by a little over two days a year or three weeks in a decade."

He also suggested that the projected \$4 billion cost of supersonic transport might better be devoted to a humanities program, including the arts, than to focus so much energy on "a further increment of speed." He called for a "working partnership between our political leaders, our educators and all of us in the arts and the humanities."

What sound advice. There is no reason why, if we order our priorities with some prudence and judgment, we cannot continue to enjoy the material technological benefits of our fantastic world, and at the same time experience the enhancement of the spirit which the arts afford. When Nancy Hanks, chairman of the National Council on the Arts and the Endowment for the Arts spoke at Madison a year ago she asked "What good is it to clean up the air and water if we end up living in ugly cities? . . . and unfortunately," she added, "so many cities are ugly."

Let us consider the American symphony orchestras. There are about 1300 of them and they are often cited as the *center* of the musical world in each community. That ought to be worth something. In 1969, alarmed by rising costs and mounting deficits, five of the nation's greatest orchestras — the New York Philharmonic, Boston, Philadelphia, Cleveland and Chicago Symphonies joined forces to study mutual concerns. The results of the study, outlining the gravity of problems faced by the orchestras, read like the Doomsday Book, with nothing ahead but deficits and alarming changes in patterns of attendance. Back in 1966 the Ford Foundation had made a grant of more than \$82 million to aid 61 of the great orchestras of America. About three-fourths of that amount was put into a trust

fund to be distributed at the end of the decade — in 1976. The orchestras were required to conduct matching drives for maintenance funds in their own communities in order to benefit by the Ford grants. Inflation and mounting labor costs have imposed cruel new problems on this effort, but MacNeil Lowry, the Ford Foundation's vice president for the humanities and the arts claims he "is still hopeful of matching the capital funds."

However, in an interview last spring, Lowry commented that "both because of economic pressures and because of the differing kinds of interest in musical performances — particularly by the young people — we must realize that a decade from now we will see a whole variety of patterns by which professional instrumentalists and conductors will find outlets for their careers." He felt that although the "pattern of musical performances is changing, this does not mean that the symphony orchestra as an artistic organization is going to disappear from the United States. But it will take at least another decade to find out how the symphony orchestra totally will relate to other forms of musical organization."

Certainly the outlook for orchestras in the Seventies is not encouraging. What is needed, of course, is more recognition on the part of both government and foundations that straight-out support of the arts is the only way to assure their perpetuation in a world of rising costs.\*

When we talk about financial problems of the performing arts, we should remember that they are locked into one of two situ-

ations: either they are presented in an auditorium of fixed seating capacity which means that ticket prices cannot possibly keep pace with the rising fees and production costs, or they are presented in the freedom of the out-of-doors, such as Central Park or Grant Park, with little or no financial support from ticket purchases. If one adds to the first situation — indoors — the new complication of resistance by the audience to attending programs within city auditoriums, we compound our financial loss.

To date, no one really has a workable answer.

Thus far, in this examination of the arts in the contemporary scene, using the metaphor of the jigsaw puzzle, we have talked largely about the economics of the arts: government support, foundation support, individual support through ticket purchases and personal donation. We have noted the fact that inflation has eaten into this funding, and that changing social attitudes and interests seem to be eroding the audience. Obviously the economics piece of the puzzle is a big and unwieldy one.

What about some of the other pieces, standard ones which concern the arts today as much as they did in the past.

The lifeblood of the arts, obviously, is creativity. Creativity sets dance apart from calisthenics, poetry from textbooks, music from street sounds, painting from interior decoration. In the past decade there has been an enormous creative outburst, much of it coming from popular art and music which is now being assimilated into the serious

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\*This attitude is taking hold. In a time of economic stringency, Congress recently appropriated more than \$57 million in program funding, exclusive of administrative costs, for the National Arts and Humanities Endowment in the fiscal year beginning July 1.

creative mainstream. For example last summer the Metropolitan Opera House was nicknamed "Fillmore North," when the English rock group, "The Who," presented the rock opera "Tommy" at a smashing two-performance sellout. This development of the creative potential from popular art to more seriously conceived art is clearly evident in the evolution of films in this century, in which a new technology is combined with a popular theatrical format to become a wholly new medium for artistic expression. Recently the Museum of Modern Art appointed a curator for its film department, a new status symbol.

Creativity is a large and important piece of the puzzle, central to the pattern. Without creativity, constantly changing, exploring, redefining — and in this electronic age, recharging, there would be no arts at all.

An important and frequently overlooked aspect of the arts is their ability to communicate universally. They are an ancient symbolic language, which transcends verbal language, and is often more deeply expressive. Whether an audience speaks Russian or Spanish it can react to the Russian ballet or flamenco dancing. One need not speak French to enjoy the galleries of the Louvre. We in this country have accepted and subconsciously comprehended much of the dance and mime of the Japanese Kabuki Theatre, the African ballet, the Kathakali of India, although as audience members we may possess little formal knowledge of the ritual and mythic interpretations present in those spectacles. As national cultural barriers recede and space diminishes, the international communication of the arts becomes doubly valuable.

Another piece of the puzzle is the beauty of the arts, which regardless of changing views

and customs, is always present. The famous Carnegie study on creativity, done a decade or more ago at Berkeley, emphasized that the creative solution — whether conceived by the scientist, the mathematician, or the artist — was an elegant one as well. The creative person seeks not only truth but beauty. Whether this inner beauty is apparent or not to the viewer may just be the fault of the viewer. We may have to open new perceptions in ourselves to find it. Traditional patterns may block our vision of the new creative solution, but in the long run the new perception brings with it new satisfaction.

Another obvious but often neglected component is standards. Standards do not just happen. They represent a cultural indoctrination, an education, an experiencing of many things in order for judgment to develop. Standards may or may not grow out of mass culture. An enormous increase in paperback consumption does not necessarily mean expanded national reader insight. The average paperback displays in the drug store and the plane terminal would make one dubious. One could ask also about the expanded trade in paintings, graphics and welded sculpture. Sometimes these transactions make the art dealers look more like department

store clerks dealing in square yards of wall hangings.

Television has also enlarged the mass acceptance of the arts, at least as entertainment, but at the same time, may have warped the development of critical appreciation. The impact is so incessant the viewer can never consider at leisure what has been seen and heard.

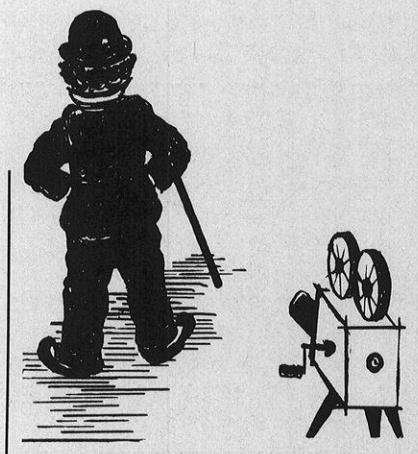
Perhaps the best to be said for mass culture is that it is better than no exposure at all, but even this is debatable. When art is massively expanded, standards are often adulterated.

As Isaac Stern commented in a recent interview, "To break through the mass of information and the immediacy of popular styles, art has had to resort to shock techniques, loudness, weirdness and unthinking rejection of past standards."

Standards must be in the puzzle, a large, awkward, difficult piece to fit, but one that is critical to the maintenance of the whole pattern.

What about the arts and social criticism in the present day?

The artist has always been a social commentator. Picasso in the early part of the century, with his magnificent "Guernica," previewed a generation of protest against war. The long run and international fame of the rock musical "Hair" rivals "My Fair Lady." The "Three-Penny Opera" with its biting view of Germany in the Twenties ran for a record number of years off-Broadway. The San Francisco Mime Troupe moved across the country with devastating effect carrying its anti-war message. Years ago, long before generation gaps and social action committees were thought of, Gertrude Stein wrote perceptively: "A creator is not in advance of his generation but he is the first of his contempor-



aries to be conscious of what is happening to his generation."

Awareness of social problems and their *identification* to an often indifferent public is a key function of the arts. The painting of a can of Campbell's soup started us looking at the ruination of our environment. This interpretation of ourselves to ourselves, this use of the arts as an all-too-honest mirror, this sometimes horrifying reflection of our cultural attitudes, gives all of the arts — and particularly theater — a special role to play in society: psychiatrist and surgeon to the body politic.

At this point in the jigsaw design, we have found that traditional components of the arts still form the contemporary pattern: creativity, beauty, standards, symbolic language, economics and social criticism are just as important today as they were a decade or a century ago. Nevertheless, in recent years there has been a substantive change. Where once a generally elitist group with money sustained the arts, today changing economic times and a much enlarged and upwardly mobile public with different interests and social habits has made it necessary to tap new resources for support, and to look for new goals. One of the most heartening of all contemporary trends is the use of the arts in many inner city programs — not all of which have been successful, but almost all of which have been innovative.

How are we going to get the wide-based popular acceptance which the arts need? How are we going to get people who may have had no previous exposure to realize that, in fact, the arts are also for them, an entertaining, leisure-time filling, spirit-lifting, mind-expanding, joyous part of our daily lives?

For this there is still only one answer — education.

We have not done the job we should have in educating for the arts. Our school systems have been woefully remiss, and during the years when the advancement of science was the primary and often the only goal of education, the arts have suffered deeply. And yet for a country which would lead the world, their understanding should be a first priority.

Robert H. Finch, former Secretary of Health, Education and Welfare wrote: "Esthetic aware-

ing priorities, but I would like to see arts programs in the nation's schools supported at the highest level possible.

"The key to relevant and dynamic arts programs in the schools is support, leadership, and involvement at both state and community levels. For it is there that the rich resources of talent, materials, inspiration, and teachers are to be found. And it is the *community* that will reap the rewards of a citizenry that has been educated as "whole men," able to affect significantly the quality of life in both community and nation."

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***"If we could set a new priority . . . the \$100 million needed to save all the performing arts . . . would slow down the road-building program by a little over two days a year or three weeks in a decade . . ."***

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ness and creative imagination must be inseparable parts of any educational system that attempts to nurture individuality and its myriad forms of expression. Yet, in far too many school districts any so-called 'arts program' takes a back seat without any measurable exposure to the arts or understanding of the esthetic components of their environment."

Secretary Finch described a number of projects undertaken through federal agencies, then concluded: "Innovative as these programs may be, no one of them is enough to assure for the arts a fundamental role in education. We first need general community agreement on the importance of arts programs. Only then can the obstacles to their implementation be overcome. Not the least of these obstacles is funding. Already strained educational budgets are

continually beset with compet-

Education for the arts, how to understand them and participate in them, is the final critical piece of the puzzle to be fitted if we want the total picture to hang together.

But this is the elusive piece, the one most apt to get lost, dropped under the rug. Part of the problem is that we don't know what we want, or what we truly need. Part of the problem, too, is that we still have some hang-ups in this country about the usefulness and morality of the arts. The process of creative education must be explored, opened up, redefined.

Let us conclude this examination of the jigsaw condition of the arts in the early Seventies with a question.

Suppose we were to drop the puzzle and it fell apart. Which piece should be picked up first?



1



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3

**ON CAMERA IN MILWAUKEE . . .**

**1)** The reception gave members and guests an opportunity to renew old acquaintances and meet new friends. Here Past President Katherine Nelson greets UWM Professor Peter Salamun.

**2)** Forest Stearns, UWM, makes a point in a serious conversation with Past President Lowell E. Noland.

**3)** At the Saturday morning session, Chancellor J. Martin Klotsche welcomed Academy members and guests to UW-Milwaukee.

**4)** Academy Secretary Martha Hanson and James Batt, new executive director, find time in their busy schedules to exchange a few words.

**5)** John Thomson, a past president; James Anthony, UWM; and Joseph G. Baier, also a past president, meet for a brief pre-session chat.

**6)** Charles Hill Sr., secretary of the Wisconsin Department of Local Affairs and Development, was a featured Saturday morning speaker.

**7)** A point of procedure brought a podium conference between new President F. Chandler Young and Past President Norman C. Olson.

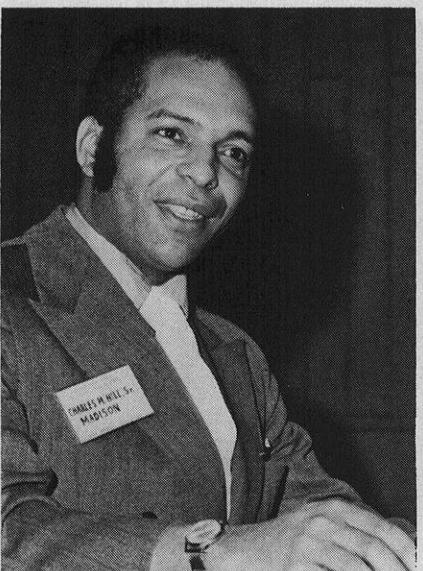
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The dynamic University of Wisconsin-Milwaukee campus was the scene of the 101st Annual Meeting of the Academy, April 30 - May 2. With the cordial consent of Chancellor J. Martin Klotsche, a past president of WASAL, and the cooperation of a host of his faculty and staff, an interesting and relevant program emerged. A total of nearly 100 senior Academy members and guests were in agreement that the quality of the presentations was excellent.

#### Friday, April 30

The Academy Council convened for its traditional annual session Friday afternoon in the beautiful new Carl Sandburg Residence Halls complex which towers above historic Downer Woods. When Milwaukee Downer College, a high quality school for girls, merged with Lawrence College at Appleton, the vacated property became a valuable and welcome site for the desperately needed expansion of the UWM campus. The "acorn" of the old Milwaukee State Teachers College, once easily contained in Mitchell Hall, has emerged now as a mighty oak in the University of Wisconsin system.

In the evening a reception was held in the Fireside Lounge of the Union Building. By way of departure from the usual "no program" reception, the Academy incorporated a Medieval Recorder Consort into the session. The nationally known consort group of five ladies, under the leadership of Gertrude Stillman of the UW-M music department, literally enthralled the audience. Instead of the standard "pattern" of reception, with small groups scattered throughout the room, a large semi-circle formed about the musicians. As a consequence, punch and cookies were neglected for a while, but that was as it should be.

Following the reception, and as a wind-up to

# THE 101st ANNUAL MEETING IN MILWAUKEE *Spring, 1971*

by Past President Norman C. Olson

the day's activities, President Norman C. Olson gave his address — a traditional "swan song" accorded all out-going presidents. Entitled "The Aesthetic Edge," the paper explored the dilemma of today's gallery viewers in understanding and appreciating modern art. It defined the responsibilities of both artists and viewers in arriving at a common ground of understanding and respect.

#### Saturday Morning, May 1

Dr. A. A. Suppan, dean of the UWM School of Fine Arts and a past president of the Academy, made available the impressive facilities of his building for the Saturday sessions. Thus, for the program opening, we were assembled in the Recital Hall, an ideal setting in every respect. After declaring the meeting officially open and extending a brief welcome, President Olson introduced Chancellor Klotsche, who quickly made us aware of the important role of UWM in the urban community and why we were at the appropriate place to pursue our meeting theme, "Architecture, Ecology and Urban Development."

Following Chancellor Klotsche's remarks, President Olson introduced James R. Batt, new executive director of the Academy. Although this was Jim's first official day of duty with the Academy, he had put in a great deal of time in conference with officers and Council members and was already an esteemed associate to all who had met him.

Jim introduced the keynote speaker for the morning session, Charles Hill, secretary of the Wisconsin Department of Local Affairs and Development. Mr. Hill, in his address entitled "Observations on the Urban Scene," gave us a bird's eye view of the principal urban problems confronting the state, not only from the

standpoint of housing, but also in conjunction with the political and socio-economic factors inseparably involved.

The balance of the morning was devoted to an eight-member panel "attack" on the subject, "Obstacles to the Improvement of the Urban Environment." Under the able chairmanship of Vice Chancellor F. Chandler Young, UW-Madison, who was working out his last few hours as president-elect, Moderator Joseph Man-giamele and the panel members were properly introduced and on their way. No punches were pulled in the presentations and a few "toes" were deliberately trod upon (verbally, that is). But in the end both speakers and audience were better informed and equipped for more effective action in solving urban problems.

At noon, all adjourned for lunch in the handsome Commons dining area of the Carl Sandburg Residence Halls. But no chance was given to linger and admire the view for everyone was due back at the Fine Arts Recital Hall by 1 p.m. for the business meeting. The official minutes give in detail the agenda and related actions so in this brief account we will just take the opportunity to congratulate Dr. F. Chandler Young, new president, and a distinguished staff of officers.

#### Saturday Afternoon

Here at last was that happy moment when Academy members separated into groups representing the several disciplines of sciences, arts and letters. In the vernacular of the day, botanists could "rap" with botanists, the literary minded could share fact and fiction, and the conservationists, ecologists, geographers, demographers, and all the "ists" and "ers" had their mo-

ment on the podium. The consensus: Really great. And that includes an excellent presentation by several Junior Academy members who acted out a fascinating vignette from "Tea House of the August Moon." They more than earned the right to appear on future Senior Academy programs.

#### Saturday Evening

The annual banquet in the Fireside Lounge of the Union Building was a perfect setting for a delicious meal. There was no formal program other than the introduction by LeRoy Lee of the Junior Academy presentation winners, and the usual thank you's, announcements and acknowledgements from which no banquet can ever completely escape.

After dinner, everyone adjourned to the intimate and beautiful UWM Fine Arts Theatre for what proved to be an absolutely superb evening of ballet. Dean Suppan predicted the success of the program in advance, and the Academy was completely captivated by this presentation of

the Milwaukee Ballet Company featuring distinguished guest artists from the American Ballet Theatre.

#### Sunday Morning, May 2

Academy members who signed up for the bus tour of historic and interesting Milwaukee buildings were handsomely rewarded for their efforts. This writer has learned from past experience that one does not pass up any opportunity to see Milwaukee under the guidance of Mary Ellen Wietczykowski. She is literally a storehouse of fascinating information, and facts come tumbling out in witty and informative commentary. The 26 who took the tour felt truly that they had been aboard a celestial omnibus!

Well, that's the story of our 101st Annual Meeting, but it doesn't really tell how fine an event it was. Those attending the well-planned Fall Gathering, October 1-2, in Baraboo found it an equally stimulating get-together. Next stop — the Annual Meeting in Stevens Point. See you there in May!

### T - E - A - C - H - E - R

they flashed blue  
through the viewing screen  
and the children cried because  
blue  
is a teardrop . . .  
then red and the children  
screamed with  
pain  
for red is a  
torn hand . . .

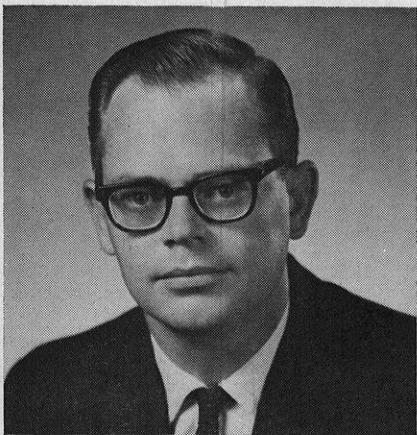
in synthetic  
wisdom  
they frowned  
at such  
ignorance  
chanting,  
with mechanized  
blindness,

that society  
must mask  
the soul  
of innocence

at first the  
children  
could not  
understand  
but then . . .

Children learn

by Dan Desnoyers  
Marshall High School  
Member, Junior Academy  
South Central District



James R. Batt

A long-time goal of the Wisconsin Academy was realized last May with the appointment of the first full-time executive director.

Named to the position was James R. Batt, 38, formerly assistant director for academic programs for the State of Wisconsin Coordinating Council for Higher Education (CCHE).

Mr. Batt had been with the CCHE staff for the past year, having been granted a leave-of-absence from the University of Wisconsin where, for four years, he had served as assistant to the chancellor of the UW Center System.

Born in Hastings, Nebraska, he graduated cum laude from Hastings College with a speech-English and education major. He was appointed to Boston University as a Teaching Fellow in 1957, where he did his master's work in public communication. He was a social science writer with the UW News Service and a doctoral student at the Madison campus in 1959, leaving the University later to serve as a journalism instructor and director of public relations at the University of Dubuque.

Mr. Batt returned to Wisconsin in 1965, following experience with a Chicago-based educational consulting firm and a three-year term as director of development for Barat College in Lake Forest, Illinois. While serving as a consultant, he was assigned collegiate clients in Ohio, Texas, Indiana, Illinois and Missouri.

In 1965, Mr. Batt returned to Wisconsin for further doctoral study in educational administration and was a project associate with the UW Instructional Research Laboratory. He was

UW Madison campus. Mr. and Mrs. Batt are the parents of two children, David, 14 and Susan, 10.

Tennis, the out-of-doors, music and reading are the most popular avocations for the family, which resides at 630 So. Segoe Rd. in Madison.

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Wisconsin State University-Stevens Point will host the 1972 Annual Meeting of the Wisconsin Academy. Selection of the site was made by the WASAL

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## ACADEMY NEWS

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later appointed as assistant to the UW Center System chancellor. His responsibility with the CCHE included analyzing and recommending action on academic program proposals from the UW, WSU and VTAE systems. He was also the author of a major CCHE study on the supply of and demand for elementary and secondary education teachers in Wisconsin to the year 1980 and developed the CCHE proposal for the re-organization of two-year higher education in Wisconsin.

Mr. Batt is a deacon in Madison's Covenant Presbyterian Church and is a member of the Edgewood College Presidents Council. He is married to the former Dorothy Ralston of Geneva, Nebraska, who is currently completing a master's degree in library science at the

Council at the 1971 meeting in Milwaukee.

WSU-Stevens Point President Lee Dreyfus has cleared the dates of May 5-6 for the Academy, and WASAL President-Elect Louis Busse urges Academy members to mark their calendars accordingly.

Professor Busse is expected to announce formation of an Annual Meeting Program Planning Committee early this autumn. A "call for papers" will be issued well in advance of the meeting; however, members are encouraged to give immediate consideration to the possibility of preparing a manuscript for presentation. With a mission of promoting the sciences as well as the arts and letters in Wisconsin, the Academy offers a wide opportunity for selection of subject matter.

## New Life Members

**COL. BENTLEY COURTE-NAY**, an Active member of the Wisconsin Academy since 1963, became a regular Life member in 1970. He was born in Milwaukee in 1903 and attended public schools there before coming to the University of Wisconsin. He obtained the J.D. degree from Marquette University School of Law in 1927. He was then in general legal practice in Milwaukee and Washington counties until 1940 when he entered U.S. Government service. In 1963 he retired as Colonel, Army of the U.S., but remained as Wisconsin State Director of Selective Service until 1969.—GMS

**WILLIAM J. HAGENAH**, new Life member of the Wisconsin Academy, was born in Reedsburg, Wisconsin. He holds three degrees from the University of Wisconsin — Bachelor of Letters, Juris Doctor and (honorary) Doctor of Laws. After graduation from law school, he was appointed Deputy Commissioner of Labor of Wisconsin and later, head of the Public Utilities Division of the reorganized Railroad Commission of Wisconsin. In 1910, he was named public utility consultant for the city of Chicago and thereafter located in Chicago to practice independently, specializing in public utility regulation cases before state and federal commissions and boards. He has represented a number of states, several large cities of the United States and Canada, and many extensive holding company systems in the United States, Canada, Mexico and South America.

After retirement, Mr. Hagenah spent two years on university campus planning in Madison and on the construction of the Wisconsin Center. He has, since its beginning, been a di-

rector of the University of Wisconsin Foundation and for some time was chairman of the board. He has served as a trustee of four colleges and is director of several corporations in Chicago and one in England. Mr. Hagenah resides in Glencoe, Illinois.—GMS

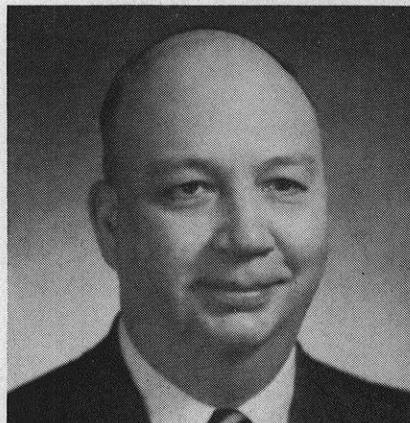
**DR. CLAUDE E. OBERDORFER** is director of the clinical laboratory of St. Luke's Hospital, Racine, and also serves as consultant in pathology to Burlington Memorial Hospital, Burlington.

Born in Iron Mountain, Michigan, Dr. Oberdorfer graduated from Northern Michigan University before earning his M.D. at Marquette University. He was an Alumni Scholar at the University of Michigan and a fellow of the National Foundation for Infantile Paralysis.

Dr. Oberdorfer has taught extensively and is currently a lecturer in clinical pathology at St. Luke's Hospital School of



Colonel Courtenay



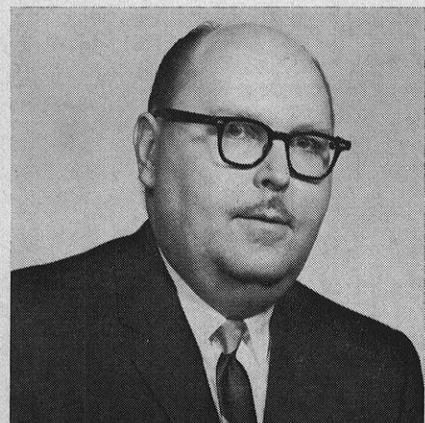
Mr. Hagenah

Medical Technology. He is active in local medical groups, having served as director of the Immunohematology Control Program of the Wisconsin Society of Pathologists, adviser to the Wisconsin Medical Assistants Society, and laboratory director of the "Healthorama" and "Quick-check" programs sponsored by the Racine County Medical Society. Among numerous society memberships held by the doctor are the American Society of Clinical Pathology and the College of American Pathologists, in both of which he is a fellow. A Wisconsin Academy member since 1951, Dr. Oberdorfer also belongs to the Michigan Academy of Sciences, Arts and Letters.

**FREDERICK H. SCHAPSMEIER** of Oshkosh is a new Life member of the Academy, having joined as an Active member in 1965. He has been on the staff of the history de-



Professor Schapsmeier



Dr. Oberdorfer

partment of Wisconsin State University-Oshkosh since 1965 and recently was made a full professor. Born in Council Bluffs, Iowa in 1927, he graduated from high school there in 1944 and then served in the army. He attended Creighton University in Omaha and completed his bachelor's degree at Concordia Teachers College in Seward, Nebraska. His master's degree was awarded by the University of Nebraska Omaha campus, after which he taught in various schools until 1962. In 1965 he obtained his Ph.D. from the University of Southern California before coming to Wisconsin. Professor Schapsmeier's primary field of interest is 20th century American history with emphasis in the area of agriculture and its contributions to contemporary society. With his twin brother Edward, he has co-authored three books and many articles for historical journals. He serves as regular book reviewer and an associate editor for the *Journal of the West*.—GMS

**WALTER R. SUTER**, a native of Harvey, Illinois, received his B.A., M.S. and Ph.D. degrees from Northwestern University and is now an associate professor of biology at Carthage College in Kenosha.

Professor Suter, 36, joined the Carthage faculty in 1962. He has had academic experience with several other institutions over the past ten years, including summers of year-long responsibilities at Northwestern, Florida State University, the Chicago Academy of Sciences, Ecology and Entomology, and Argonne National Laboratory. In addition, Professor Suter has acted as a technical advisor to Encyclopaedia Britannica Films and as an instructor in conservation at UW-Parkside.

Research interests are focused on Chicago-Milwaukee area ecology and on biology of the family *Scydmaenidae*; *Col-*

*eoptera*. The Argonne National Laboratory and the Chicago Academy of Sciences have published papers by the professor. His research has also appeared in *The Anatomical Record* and *Coleopterist's Bulletin*.

Dr. Suter is a member of a number of professional organizations in addition to the Wisconsin Academy, including the American Association for the Advancement of Science, the American Entomological Society, the American Institute of Biological Sciences, the Ecological Society of America, the Illinois State Academy of Science and the Coleopterists' Society.—GMS

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### Retirement

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Mr. James

**George S. James**, regional forester of the U.S. Forest Service's Eastern region, retired last year. He had been top administrator in the 20-state region since 1962, with headquarters in Milwaukee. His responsibilities covered 17 national forests with 11 million acres, 11 purchase units, 12 land utilization projects and seven research and experimental areas.

Mr. James was born in Nevada and graduated from the University of California at Berkeley in 1933. He entered the Forest Service in California that year, carrying on research

activities with the just-organized Civilian Conservation Corps there and in the Rocky Mountain region. Later he became assistant regional forester in charge of information and education programs in California, then was transferred to the Southern region in Atlanta in a similar position. An assignment in the Washington office as associate deputy chief heading up programs for the protection and development of the national forest system was followed by the move to Milwaukee as regional forester.

The Department of Agriculture presented him with a Superior Service Award in 1968 for "strong decisive leadership in administering national forest resources and stimulating and directing effective rural development and anti-poverty programs." Mr. James became affiliated with the Wisconsin Academy in 1964.

—GMS

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### In Memorium

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**Merritt Y. Hughes**, eminent Milton scholar and emeritus professor of English at the University of Wisconsin died May 12, 1971 in Madison. He had served on the faculty from 1936 until his retirement in 1963. During his tenure he was chairman of the English department for ten years and was named to the annual resident professorship in the UW Institute for Research in the Humanities.

Professor Hughes received an M.A. from the University of Edinburgh, Scotland in July, 1918, and immediately joined the AEF in London. He served in World War II as field historian with General George Patton's headquarters in Europe.

A.B. and M.A. degrees were earned at Boston University. After receiving a doctorate



**Professor Hughes**

from Harvard in 1921, he joined the faculty of the University of California.

Several fellowship awards enabled him to pursue his research abroad. He studied in Paris under a grant from American Field Service and in Rome during 1925-26 as a Guggenheim Fellow. In 1941 and 1942 Professor Hughes was a fellow at the Huntington Library (California) and in 1949 he received a Fulbright grant for study in London.

Professor Hughes' extensive research into Milton's works was aimed at determining "what he meant to his contemporaries 300 years ago" so that he might be interpreted for 20th century readers. "Educators should follow Milton's example and not separate themselves from the important issues of their own day," he said.

Among many volumes of Milton's prose and poetry edited by Professor Hughes is Volume III of a seven-volume series by Yale University. He was also general editor of a board of nine scholars from several nations which prepared a four-volume "Commentary on the Poems of Milton." His articles have been published by several scholarly journals.

Honorary Doctor of Letters degrees were accorded Profes-

sor Hughes by both the University of Edinburgh and Boston University. In 1961 he was elected a fellow in the American Academy of Arts and Sciences and in the International Institute of Arts and Letters. He served on the executive councils of the Modern Language Association, American Association of University Professors and International Association of University Professors of English. He was also a member of the Tudor-Stuart Club of Johns Hopkins University and the Madison Literary Guild.

A member of the Wisconsin Academy since 1940, Professor Hughes considered his election as Academy president for 1960-61 a "most cherished honor." He felt that "scholarly organizations which have strong local roots are very important to a community or state. Unfortunately, scholars are too often honored abroad and ignored at home." Later he participated in Academy Council deliberations whenever his health and travel schedule permitted, and attended scientific sessions at annual meetings since he believed in the Academy's aim of cross-pollination between sciences and the humanities.—GMS

**August Derleth**, 62, well-known Wisconsin author, died July 4, 1971, after an apparent heart attack. A prolific writer, Mr. Derleth had produced more than 150 books, including mysteries and regional literature. The settings for many of his stories were based on Sauk City where he was a lifelong resident. He also served as editor of his own publishing company, Arkham House.

A 1930 University of Wisconsin graduate, Mr. Derleth was awarded a Guggenheim Fellowship in 1938, sponsored by authors Helen Constance White, Sinclair Lewis and Edgar Lee Masters. Among the many honors accorded Mr. Der-

leth was an Apostolic Blessing from Pope John XXIII in 1959 for his part in the creation of the Mission Book series.

Mr. Derleth began writing at 13 and sold his first story at 15. His latest book, "Return to Walden West," won the 1971 non-fiction award from the Council of Wisconsin Writers.

An honorary member of the Wisconsin Academy since 1968, Mr. Derleth also belonged to the Author's Guild, the Baker Street Irregulars, the Cliff-Dwellers, the Fortean Society, the Fossils, Midland Authors, the Poetry Society of America, the State Historical Society of Wisconsin, the United Amateur Press Association, and the International Institute of Arts and Letters.

**Ralph Alan McCance**, a former associate editor in Letters of the *Review*, died February 13, 1971 in Madison. He was born in Missouri in 1893 and received both B.A. and M.A. degrees from the University of Missouri. Additional graduate work was done at Columbia University and the University of Wisconsin, where he came to teach and study in 1926. His professional work was in the fields of esthetics, literary criticism, and the theories and methods of poetry. For 40 of his 44 years of service to the University of Wisconsin, he was associated with University Extension. He preferred to be known as a teacher rather than a writer and with Extension was able to do creative writing and constructive teaching in a gratifying combination.

Professor McCance edited the Domain of Letters section of the *Wisconsin Academy Review* from its beginning in 1954 for ten years, working out values and techniques. In a paper read at the 1954 annual meeting he quoted Barzun, who declared, "The sciences are humanities," and continued, "The time is here for the three-cor-

nered duel on campus to cease." Concluding his "Plea for Parity" McCanse stated: "Sciences, arts and letters are happily united in the nomenclature of the Wisconsin Academy. Let us make sure that in practice the truly essential parity persists!"

He wrote two book-length narrative poems: "Road to Hollister" and "Waters over Linn Creek Town." His biography of Rose O'Neill, published in 1968, is entitled "Titans and Kewpies." "Some Problems of Creative Biography," a paper presented before the Academy in 1957, was based on his intensive study of her life. The manuscript on which he was working dealt with the Missouri Ozark region — "West of Turn Back," a story of the pioneers of that area. For many years Professor McCanse participated in the University Heights Poetry Club, a social reading group. He affiliated with the Wisconsin Academy in 1954.—GMS

**Edith J. Hadley** was born in Rock County, Wisconsin in 1891 and died in Milwaukee on May 2, 1971 at the conclusion of a Wisconsin Academy meeting which she attended.

She was a graduate of Whitewater State Teachers College and received a journalism B.A. and an M.A. and Ph.D. in English from the University of Wisconsin. Her long teaching career included

work in high schools in Iowa and Wisconsin and in several colleges. At Negro colleges in Tennessee, Texas and North Carolina she developed English courses, particularly in American literature, to bring the programs to accreditation standards for liberal arts colleges. She had drafted a relevant course study for USAFI and was teaching a UW correspondence course at the time of her death.

An enthusiastic member of the National Wildlife Federation and the Sierra Club, Miss Hadley so much admired the club's founder that she prepared her doctoral dissertation on "John Muir's Views of Nature and Their Consequences." Her interest in Muir also led to efforts to prohibit destruction of natural beauty in John Muir Park in Marquette County.

Miss Hadley's professional memberships included the American Studies Association, the Midwest Modern Language Association, the National Association for the Advancement of Colored People, the American Civil Liberties Union, and the Wisconsin Alumni Association. She had joined the Wisconsin Academy within the year.—GMS

**Julius R. Weinberg**, professor of philosophy at the University of Wisconsin, died January 17, 1971. He was born in September, 1908. Both B.A. and M.A. degrees were award-

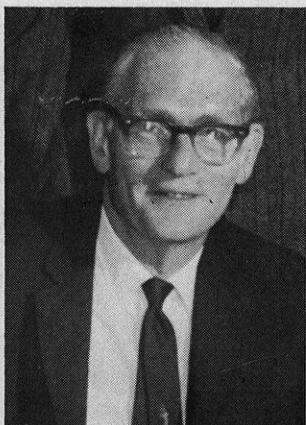
ed by Ohio State University and the Ph.D. by Cornell University. In 1969 he received a Doctor of Humane Letters degree from Ripon College. He taught at Cornell, Ohio State and the University of Cincinnati before coming to the Madison campus in 1947. Since 1963 he had been Vilas Professor at the Institute for Research in the Humanities. He was recipient of three research grants from the American Council of Learned Societies. His latest publications were "Abstraction, Relation and Induction" (UW Press, 1965) and "Ideas and Concepts" (Marquette University, 1970).—GMS

**William H. Ruth**, who was born on May 25, 1893 in Illinois, died at Eagle River, Wisconsin on October 2, 1970. He had lived at Eagle River since 1919. Always interested in conservation, Mr. Ruth was especially active about 1950 when he helped form the Wisconsin Federation of Conservation Clubs (now the Wisconsin Wildlife Federation). He had served on its board of directors since 1952, and was president from 1962 through 1966. He was the Wisconsin Federation's representative to the National Wildlife Federation meeting in 1964 and attended all the national meetings thereafter. Early in the 1960's he was appointed Pollution Committee chairman for the Wisconsin group, serving until his death

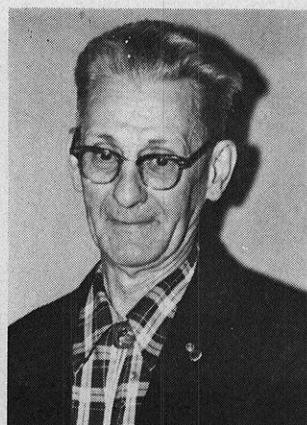
Professor McCanse



Professor Weinberg



Mr. Ruth



Professor Zellmer



**Dr. J. Martin Klotsche**, past president and a member of the Wisconsin Academy since 1956, recently marked his 25th year with what is now the UW-Milwaukee campus. Dr. Klotsche became president of Milwaukee State Teachers College in 1946 and later became UWM Chancellor when the campus was integrated into the UW system.

**Dr. Lon W. Weber** was named this past summer to the position of executive director of UW-Green Bay Communiversity programs. Dr. Weber formerly was assistant vice-president in UW Central Administration and had also served as dean of the UW Marinette County Campus. He has been a member of the Wisconsin Academy since 1964.

**Dr. Hartley H. T. Jackson**, Chevy Chase, Maryland, was honored May 9 as an Eminent Miltonian by the Milton College Alumni Association. The award cites Dr. Jackson as a distinguished Milton graduate who, through his achievements and service to society, reflects honor on the college. Dr. Jackson, an expert in the fields of biology and mammalogy, served with the U.S. Fish and Wildlife Commission for more than 40 years. He is an Honorary Life member of the Academy.

**Life Member L. G. Monthey** is on a one year leave of absence from his position as assistant professor of business and management in the UW Extension Division of Economic and Environmental Development. Professor Monthey,

and attending many state and national hearings on this increasingly complex problem. In 1968 he was awarded an American Motors Conservation Award (non-professional) and made an honorary vice president of the Wisconsin Wildlife Federation and presented with a life membership. Mr. Ruth also was active in the Wisconsin Conservation Congress from 1953-67, serving as chairman of Vilas County's delegation from 1954-62. For four years (1958-61) he was on the executive council of the Congress and was a member of several committees. His work with the national Federation was an outgrowth of his deep interest in local conservation affairs and his personal involvement

in preserving and upgrading the total environment.—GMS

**Luther A. Zellmer** was born at Tigerton, Wisconsin on January 21, 1900 and died at Platteville on February 22, 1971. He was a graduate of Oshkosh State Teachers College and earned an M.Ph. at the University of Wisconsin. He had been on the faculty of Platteville State University, teaching geography and conservation courses, for 35 years until he retired in 1969. In 1958, he was given an award of merit by the American Association of Conservation Information for excellence in training teachers in natural resource conservation. Active in many university clubs, he was

## People & Places

who served last year as executive officer of the Wisconsin Academy, will spend the 1971-72 year at Stout State University in Menomonie where he will teach classes in tourism and recreation.

**Academy President F. Chandler Young** recently testified before the National Commission on Marijuana and Drug Abuse, which was meeting in Chicago. The commission was created by Congress to study marijuana and drug abuse in this country.

Dr. Young, who is vice president for student affairs at UW-Madison, described the activities of the UW Faculty-Student Drug Advisory Committee and the UW Drug Information Center, which he called "singularly effective." The center has established an up-to-date library on drugs, distributes informational materials and provides staff members to lead discussions and talk informally with interested groups. Dr. Young recommended that the commission ask for more federal funds for educational programs on drug abuse.

instrumental in founding the International Relations Club at Platteville. In the 1930's he was campus administrator of the National Youth Administration and had served for 20 years on the Wisconsin Council for Geographic Education, for 10 years on the Council for Conservation Education and 15 years on the Wisconsin State Conservation-Education Curriculum Committee. While attending the 1970 meeting of the latter, he saw several former students as members of the committee. Professor Zellmer was a member and past president of both the Platteville Garden Club and the local Conservation Club, as well as program chairman of the latter. He affiliated with the Wisconsin Academy in 1941.—GMS

# NEW ACADEMY MEMBERS — January-June, 1970

## LIFE

Mr. William J. Hagenah  
515 Longwood Avenue  
Glencoe, Illinois 60022  
Dr. Rachel Salisbury  
160 W. Madison Avenue  
Milton Junction, Wisconsin 53564

## SUSTAINING

Dr. Thomas B. Averill  
10 Barron Court  
Madison, Wisconsin 53705  
Mr. Tom Bliffert  
5312 N. Lake Drive  
Milwaukee, Wisconsin 53217  
Mrs. Hazel F. Buchbinder  
Roadstead  
Fish Creek, Wisconsin 54212  
Dr. Kenneth J. Conant  
274 Grove Street  
Wellesley, Ma. 02181  
Mrs. Thankful Coppernoll  
Box 246  
Mazomanie, Wisconsin 53560  
Dr. John M. Grinde  
105 S. Main  
DeForest, Wisconsin 53532  
Mrs. Virginia HackbARTH  
553 Monroe Street  
Oshkosh, Wisconsin 54901  
Dr. Richard W. Hantke  
336 E. Prospect Avenue  
Lake Bluff, Illinois 60044  
Mr. John P. Hein  
6619 W. Freemont Place  
Milwaukee, Wi. 53219  
Ann Bardeen Henschel, M.D.  
412 N. Lake Road  
Oconomowoc, Wi. 53066  
Mr. William Huffman  
Wisconsin Rapids Tribune  
220 1st Avenue  
Wisconsin Rapids, Wi. 54494  
Mr. Edward M. Jacobs  
604 West 4th Street  
Beaver Dam, Wisconsin 53916  
Mrs. Yngve A. Johnson  
Rt. 1 — Box 484  
Madison, Wi. 53704  
Mr. Duane W. Kuehl  
4984 W. Wabash Avenue  
Milwaukee, Wi. 53223  
Mr. John C. Kurtyka  
1611 S. Cornell Street  
Appleton, Wisconsin 54911  
Dr. Elizabeth Ludwig  
3563 N. Murray Avenue  
Milwaukee, Wisconsin 53211  
Dr. Arthur J. Macht  
5425 Trempealeau Trail  
Madison, Wi. 53705  
Dr. and Mrs. Harold E. Manhart  
407 Park Street  
Marshfield, Wisconsin 54449  
Mr. Kenelm L. McCauley  
4709 N. Cramer St.  
Milwaukee, Wi. 53211  
Mr. M. P. McEvoy  
700 Brinsmere Drive  
Elm Grove, Wi. 53122  
Dr. Joseph T. Mengel, Jr.  
Geology Department  
Wisconsin State University  
Superior, Wi. 54880  
Miss Alta E. Moore  
330 N. Carroll St. #208  
Madison, Wi. 53703

Dr. Ordean G. Ness  
414 N. Segoe Rd.  
Madison, Wi. 53705  
Rev. Edward S. Nowakowski  
St. Stanislaus Church  
Armstrong Creek, Wi. 54103  
Mr. Mark W. Parish  
Box 253  
Cross Plains, Wi. 53528  
Mr. and Mrs. Edward Rikkers  
825 Farwell Dr.  
Madison, Wi. 53704  
Dr. Theodore W. Ross  
Lawrence University  
Department of Geology  
Appleton, Wi. 54911  
Mr. and Mrs. Eldon Russell  
1021 Woodward Drive  
Madison, Wi. 53704  
Mr. Kent Shifford  
Northland College  
History Dept.  
Ashland, Wi. 54806  
Mr. Stephen C. Smith  
441 Togstad Glen  
Madison, Wi. 53711  
Mr. Harold Stern  
812 College Avenue  
Racine, Wi. 53403  
Mr. and Mrs. Thomas Toft  
Bay Shore Drive  
Sturgeon Bay, Wi. 54235  
Dr. Francisco G. Tonogbanua  
32 Ragang St./Manresa  
Quezon City, Philip.  
Mrs. Viola C. Tuttle  
402 N. Franklin Avenue  
Madison, Wi. 53705  
Mr. and Mrs. Vance Van Laanen  
P. O. Box 1034  
Green Bay, Wi. 54305  
Mrs. Charles Wegener  
5649 S. Blackstone Ave.  
Chicago, Ill. 60637  
Miss Gretel Weltmer  
130 Sta. Hosp.  
APO Nags.  
New York, N.Y. 09102

## STUDENT

Miss Jacqueline Ackerman  
346 Russell Lab./UW  
Madison, Wi. 53706  
Miss Elizabeth Baeten  
Rural Route 2  
West DePere, Wi. 54178  
Mr. William J. Barnes  
403B Eagle Heights  
Madison, Wi. 53705  
Mr. Lutz J. Bayer  
Russell Lab./UW  
Madison, Wi. 53706  
Miss Karen M. Beecher  
1503 E. Van Beck Ave.  
Milwaukee, Wi. 53207  
Mr. Robert W. Berger  
4400 W. Arthur Ct. Apt. 1  
Milwaukee, Wi. 53219  
Mr. Allen Bratkowski  
2662 South 9th Place  
Milwaukee, Wi. 53215  
Mr. Raymond R. Cinatl  
10205 W. Brookside Dr.  
Hales Corners, Wi. 53130  
Mr. William Cronon  
5601 Varsity Hill  
Madison, Wi. 53705

Mr. Rainer Dechantsreiter  
7338 N. Seneca  
Milwaukee, Wi. 53217  
Mr. Robert Dekoch  
1404 Sullivan  
Kaukauna, Wi. 54130  
Mr. Eugene C. Devenport  
Brigham Young U.  
Box 219  
Provo, Ut. 84601  
Miss Sandra Durand  
3201 South 24th Street  
Milwaukee, Wi. 53215  
Mr. John J. Ebert  
Route 1  
Seymour, Wi. 54165  
Miss Margarette Erdman  
1101 Chadbourne Hall  
Madison, Wi. 53706  
Mr. Leslie A. Ferge  
Rt. 5 - Town Line Rd.  
Wausau, Wi. 54401  
Mr. David V. Fucile  
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AN EAGLE TO THE SKY, by  
Frances Hamerstrom. Iowa  
State University Press, Ames,  
Iowa. Illust., 142 pp. \$4.95.

This is a scientific book — a book about golden eagles and the woman biologist who rehabilitates them, trains them and tries to breed them.

But it is much more than that! It is a deeply stirring account of the bond between a human being and a wild creature — whose lives become intertwined in both the thrill of the hunt and the business of living.

A fictional prologue gives the reader a feel for eagles in the wild. The following two sections are the true adventures of author Frances Hamerstrom — experiences first with Chrys, in mating and breeding her, and second with Nancy, in nursing back to health, conditioning for hunting, and then releasing her in the western mountains.



This is the story of a remarkable person-to-eagle relationship. "We worked at nest building together . . . Chrys and I had a chick . . . The world and the sky and the wind and the marsh were our oyster which we shared . . . This type of relationship permeates one's being . . . one's life is colored by the eagle."

And it is a story told with exquisite humor. "This was not the first time in my life I've wrestled with two eagles at once. It tones one up . . . The last moment before crawling into the sleeping bag under the starlit sky usually has a particular quality. It certainly did that night. I stepped on a cactus and pulled out thorns by candlelight till 10:30 . . . Mine is a high, falling whistle which Frederick

says is unmelodious. But it will call in birds of prey from a half mile away and stop a taxi dead in its tracks. It is said to be unladylike."

It is also a candid look at the eagle personality. Majestically soaring wild and free, excited, exhilarated by the hunt, playful, screaming like a child in a tantrum, trusting . . . the reader finds himself confronting the pure instinct of the wild bird, as well as the strong will, the understanding and the friendship of its human companion.

Added to the very readable text are excellent sketches which show through artist Deann De La Ronde's pen more of the same feeling for eagles and the same instinct for drama.—Ruth L. Hine, Department of Natural Resources, Madison.

**COVER PROFILE**—Performers such as the American Ballet Theatre, pictured on the front cover, are but one of the several interlocking pieces which make up the "jigsaw condition" of the arts, which is described by Professor Fannie Taylor in this issue's lead article.

**ABOUT THE AUTHOR**

—Professor Taylor is eminently qualified to discuss the contemporary arts scene. An associate professor in the University of Wisconsin Graduate School of Business - Arts Administration, she is also a member of the board of the Wisconsin Arts Council and executive director of the Association of College and University Concert Management. Long active in multiple aspects of the field, Professor Taylor expresses concern for the problems currently besetting the arts but remains optimistic that they will rally to a bright future.





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