

Deady: Workers are now renovating building

■ Continued from Page 1A

countless other horror films. The ivy that once covered most of Deady added to the gothic look, but unfortunately for horror fans, the vines have been slowly removed because they damage the 120-year-old bricks.

These bricks form walls that were designed to be a couple of feet thick at the base and were originally red. The newly refurbished window and trim details were originally cast iron and make the building look even more ornate.

Originally built with three floors and a basement, University expansion necessitated the inclusion of extra floors that are easily seen where the tall windows are cut in half.

According to former architecture professor Michael Shellenbarger, the original floors were 2 feet thick and contained dirt to deaden sound and provide insulation.

Now housing most of the mathematics department, Deady was the entire University for many years. Four faculty members and President Johnson presided over 177 students. The fledgling library was housed in the corner of Professor Mark Bailey's office, and a chapel was soon built on the third floor.

Classes were held in the lofty 18-foot high rooms that are now mostly divided in two. Each room contained an iron stove that needed firewood hauled up from the basement each morning. Janitor Dudley was fondly remembered laboring his way upstairs with bundles of firewood.

Tradition has always revolved around life in Deady. The "hello walk" was a custom that insured that all students greeted each other as they traveled in front of Deady.

According to archivist Sharla Davis, if an unsuspecting freshman failed to acknowledge an upperclassman, that poor soul would suffer a dunking in the Millrace or, more mercifully, a paddling.

A tradition still visible in the area around Deady is the planti-



Villard Hall, also a National Historic Landmark, is reflected in of the tall windows of Deady Hall. Both are currently being refurbished.

ng of class trees, which helped fill the once-empty field at the base of the building. Now many of these trees are hundreds of feet tall and obscure the building.

Currently, both Deady and Villard are slowly being refurbished. The historic wood and stone work is being redone, and the roofs are being renovated. Because of their historic value, there are no plans for additions or significant changes.

James Wentworth, the construction project manager, said the Physical Plant is doing a "historical restoration." Originally much of the roof structure was wood and thus prone to de-

terioration, so new cedar shingles are being applied to both Villard and Deady.

Along with fixing the roof, Deady will have its gray sand paint removed to expose the original red brick and restore it to its historic look.

While renovating, Wentworth said the workers found old graffiti and an 1896 newspaper.

Deady is only one of many historic buildings on campus, but it is symbolic of the whole University because of its historic nature. It not only was the first building on campus, but was the home of the main state university for many years.

Music: Symphony is making its first Eugene visit in over a decade

■ Continued from Page 1A

at Harvard in the late 1980s. She offered to send a manuscript of her latest book, *Sands of the Well*, and within 20 minutes Kyr found the four poems he needed.

"It was as if they were waiting for me to find them," he said. "I told her I wanted to connect the pieces with my idea. She said she had never thought of it that way, but yes. It worked perfectly."

Kyr then began working more intensely on the piece. He retreated into the serenity of Oregon's forests, to Point Reyes in California and even to the Christ in the Desert monastery in northwest New Mexico. "Not for religious reasons, but for the solitude," he said.

The music came quickly in a whirlwind of sound and light — dancing in his head, twinkling in his eyes, pouring through his hand onto the page.

"That's the most creative part of the process, seeing and hearing it inwardly," he said. "The part that's exhausting is actually writing it on the page. It takes more time to write it down than to conceive it, to internally think about it."

"For me this is a joyous thing, not something associated with suffering. I think Brahms said it's one percent inspiration, 99 percent perspiration. It's hard. I actually have to train to be in physically good shape in order to work eight to 10 hours a day at a desk copying music, in addition to teaching and other things. You probably wouldn't think it, but in a way it's like what an athlete has to go through to train for an event—there is a lot of physical work that goes into making the moments happen."

Finally, ten years after he was originally inspired by late afternoon sunlight glimmering through the highest branches of the tallest trees, *The Sound of Light* was committed to paper. The muse was captured.

"The first movement is about dawn," Kyr said. "One of those dawns when the day begins very gray and you think the sun will never rise. It's a very bright sun that pulls itself up and out of the mist until there is a glowing ball of light."

The second movement is titled

"Morning."

"It's about raindrops and trees, these beautiful little drops of water everything is covered in that you see illuminated by light in the Northwest winter," Kyr said.

The third movement, "Late Afternoon," "comes from the glorious golden light of a Northwest summer."

The fourth movement, "Dusk," "is one of those very colorful sunsets filled with orange and magenta and scarlet and all of those colors you see looking west in the autumn."

The fifth movement, "Deep Night," "captures the transformation of moonlight into the dawn of a new day."

Kyr had finished the final movement when, some weeks later, the Hale-Bopp comet arrived.

"When I finally got to see this comet, I was blown away," he said. "It was really amazing how beautiful the light was—like nothing I had ever seen—and I knew it had to be a part of the piece."

Now, Kyr waits. Waits for Sidlin and the Oregon Symphony to breathe life into his creation, to free his mind of the melodies that have haunted him for 10 years. To finally listen, not as the composer, but as an audience member surrounded by friends and colleagues, as his vision opens, blossoms and closes again like an Oregon spring rose.

Amazingly, he falls short of calling *The Sound of Light* his masterpiece.

"I'm not sure what that word means exactly," Kyr said. "I'm just hoping this piece will have meaning and value for the audience that hears it Wednesday, and I certainly hope it will be played again for other audiences to hear. I've tried to create a piece I really believe in and make that piece the very best of what I am capable of creating. That's pretty much where I leave it."

The performance will begin at 8 p.m. in Silva Hall at the Hult Center. Tickets range from \$8 to \$20. There is a student discount with ID. A free preconcert talk by Kyr and Levortov will be held at 7 p.m. in Studio One at the Hult Center.

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