

arts

Mt. Angel Abbey shows rare art to students

By Doris I. Hatcher
Of The Print

Where would you expect to find a group of artists, who are studying art history, calligraphy and sculpture, but at a historical site such as Mt. Angel Abbey, St. Benedict, Oregon.

Last Thursday, Micki Templeton, calligraphy teacher and Norm Bursheim, head of the art department and art history teacher at Clackamas Community College took a group of students on a tour of the Abbey where they were able to study first-hand rare objects of art.

Eighty-year-old Father Martin, a Benedictine Monk, who celebrated the golden jubilee of his priesthood on July 10 of this year, met them at the library and took the class on

a guided tour.

Alvar Aalto of Helsinki, Finland, one of the most renowned architects of the 20th century, constructed the library which was dedicated in 1970.

In the rare book collection is one of the two known copies in Oregon of the Book of Kells in the editio princeps; the first American reprint of the Gutenberg Bible of 1476, by Sensenschmidt and Loeffler. Sensenschmidt was the first printer of Nuremberg, the greatest printing center of the medieval Germany.

Also included in the library is a collection of 18 Catholic Ladders, a visual aid in teaching of Catholic doctrine to the Northwest Indians.

Father Martin spoke to the students and showed them

slides of art in the Abbey. They were allowed to enter the rare book vault which has controlled temperature and humidity. Many of these books are bound in animal skins or wood, and were printed by hand, by the Benedictine Monks who lived in those days. In the auditorium is a tapestry by Mark Adam of Abeignone France valued at \$3,500.

The church has among other works, a mosaic of Young Benedict at Subiaco in the foyer and a statue of St. Joseph by Frances Rich. There are 14 stations of the cross done in mosaic by Louisa Jenkins who took 6 months studying and sketching before she undertook the actual work. The stations of the cross are substitutes for the holy land and are scenes of the passion and the death of Christ.



The madona and child are one of the many statues and pieces of art which students viewed last Thursday at the Abbey.

Bush's "The Dreaming" highlights neglected career

Editorial By F. T. Morris
Of The Print

Let's start with a blunt question: Do you know who Kate Bush is?

If you answered no, then chances are her new album isn't for you; if you said yes, then "The Dreaming" is just what you've been waiting for (provided you like her music, of course).

The first time I heard a Kate Bush song, I mistakenly thought the album was playing at 78, though it was not; she can hit incredible high notes that don't seem to belong to a human being (she does not simply make strange high

sounds, as Lene Lovitch does, she sings in that high voice).

What made me go back for a second listen was the fact that although her voice was strange (but wonderful), her songs were not. With a voice born to sing new wave, Bush's decision to sing "normal" songs was, I thought, quite courageous. That first album, "The Kick Inside," was good enough to garner more attention than it did. Sales were dismal despite the album being issued three

times, and her next two albums, "Lionheart" and "Never For Ever," were not released in this country at all

(both are available for a high price--as imports). "Lionheart" was interesting, mainstream rock, but "Never For Ever" is a classic, the indispensable Kate Bush record. As an import, it made her semi-famous in this country as a cult favorite. "Never" was marginally new wave in execution, with lots of sound effects and electronic

released. This is good because more people will have a chance to hear her (she's my idol), but bad because this is not the album for people hearing her for the first time; we need the earlier imports to prepare us.

"The Dreaming" is far more experimental than anything she has ever attempted, and, though quite

opera, relying little on tune-fulness to reach its full potential (and even when there are serious lapses in judgment,

each song is, in its way, extremely effective). The multi-dimensional layering of voices, instruments and overall sound demands special attention, but it pays off.

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gadgetry (it is also the only album I've ever heard where all the sound effects were necessary artistic choices, and that includes Pink Floyd's "The Wall"). Bush once and for all proved herself to be a formidable singer/songwriter, capable of jolting unexpected nerves in the listener's psyche.

Had it been released in the U. S. I don't see how it could have failed.

Now for the good news and bad news: "The Dreaming" has been nationally

marvelous, it is not completely successful. Her songwriting is still fresh and evocative and her

singing is first-rate, but as producer she has made some unfortunate choices, re the arrangements, that even fans may have a hard time handling. For example, the title track, a funny song about smashing Aborigines with a van on a lonely Australian highway, is sung in an intentionally (but why?) ultra-nasal voice that is nifty but just plain weird. And a good tune, "There Goes a Tenner," is bogged down in a maddeningly slow arrangement that doesn't work. She also insists on screaming some of the lines in "Houdini," an otherwise gorgeous song, and in one song brays like a mule.

But . . . I'm drawn to this album, and I like it very much. When I first heard it, despite my reservations, I was overcome with the feeling that it was somehow very right, the next logical step in her career. Each song is like a little mini-

opera, relying little on tune-fulness to reach its full potential (and even when there are serious lapses in judgment, each song is, in its way, extremely effective). The multi-dimensional layering of voices, instruments and overall sound demands special attention, but it pays off.

So . . . I guess I recommend "The Dreaming." Sort of. It is an album that absolutely demands the listener to catch its wavelength and go with it. If the two previous import albums

were readily available, this wouldn't be such a big risk for the average consumer. As it stands now, those unfamiliar with her work (unless they are the daring sort) will probably never hear this record, let alone buy it. For this reason, Kate Bush will most likely continue to be (unfortunately) unknown to the American public at large.

