

TC

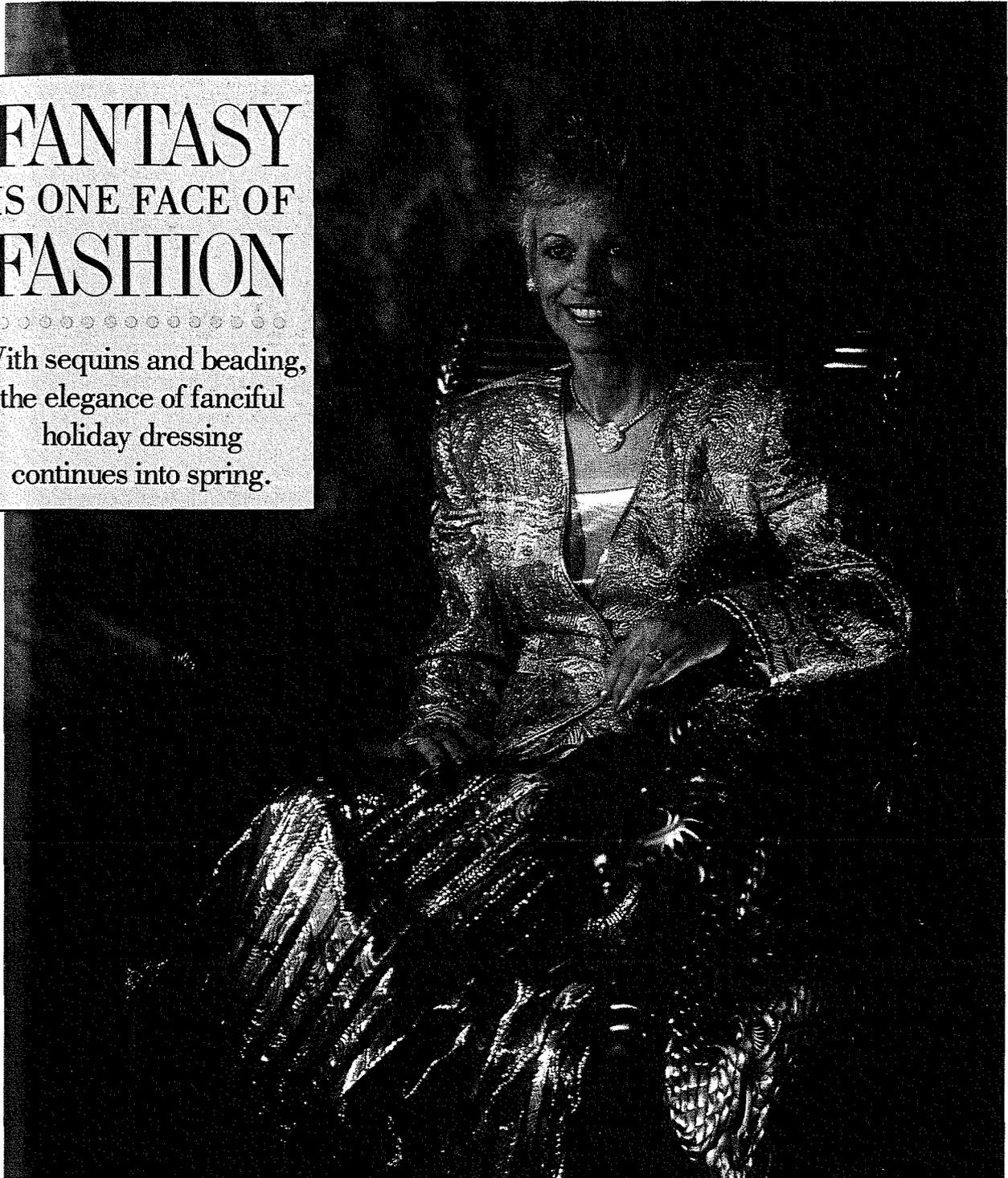
RECEIVED
- 3 1986

TWIN CITIES®

MARCH 1986 \$2.50

FANTASY IS ONE FACE OF FASHION

With sequins and beading,
the elegance of fanciful
holiday dressing
continues into spring.



ALSO INSIDE: THE IMAGINATIVE CREATORS OF THE ONE WORLD BENEFIT • ST. PAUL'S RIVERFRONT PLANS • AN INTRODUCTION TO "THE ARTS" AND "TABLEAU"



FEATURES

35 OUT OF THIS WORLD

A preview of spring fashion from the palest of pastels to socho sequins.

BY MARGOT SIEGEL & GLORIA HOGAN

42 ANATOMY OF A FUNDRAISER

The One World Benefit in April owes its success to a glittering cast that includes names like Sadat, Kissinger, and Vanderbilt.

How the extravaganza came to be says much about the spirit of these Twin Cities.

BY JAMES THORNTON

50 THE BEST SEATS IN THE HOUSE

A sampler of chairs that beg you to sit in them.

BY DEBORAH VAJDA GOERTZ

54 IT'S A TREAT TO STICK YOUR FEET IN THE MISSISSIPPI MUD

As it develops its riverfront, St. Paul wants to avoid trendiness, steer clear of mega-retail centers, and make it a place where people can live, work, and play.

BY NORMAN DRAPER

69 AN ARTIST'S ODYSSEY

Jakob Fjelde left us the statues of Ole Bull in Loring Park, and Hiawatha and Minnehaha near Minnehaha Falls. And at the turn of the century, he was a household name in the Twin Cities.

BY DAVID A. WOOD

DEPARTMENTS

8 LETTERS

10 ALL AROUND THE TOWNS

A user-friendly guide to March events of note.

27 TWIN CITIES PEOPLE

Jim Sitter, director of the Minnesota Center for Book Arts; Judy Lutter, co-founder of the Melpomene Institute; Bob DeFlores, film historian.

94 OVER THE COUNTER

Retail of two cities. BY MARGOT SIEGEL & GLORIA HOGAN

104 TABLEAU

Capturing Japan's rich artistic history.

ON THE COVER: *The fantasy world of fashion beautifully brought to reality by cover model Jean LeJuene, proprietor of A Touch of Glass at Riverplace and Bonaventure. Jean lives in Kenwood, takes piano lessons, and sings in her church choir. The stellar evening dress, designed by Soo Yung Lee, is carried locally by Schlamp's. The diamond pavé ear clips and necklace were manufactured by Betlach Jewelers. Hair by LeeAnn Schmalzera. It was all captured by photographer Mark Luinenburg.*

THE ARTS

80 VISUAL ARTS

Minnesota artist Gendron Jensen uncovers the bare bones of art.

BY MARY MORSE

85 DANCE

The Ethnic Dance Theatre robustly swims against the current of New Waves. BY JOHN TOREN

89 MUSIC

The sound is hot—indisputably American—but so far, Ted Unseth's Classic Jazz is getting the cold shoulder. BY DREW DARLING

An Artist's Odyssey

Jakob Fjelde left us the statues of Ole Bull in Loring Park, and Hiawatha and Minnehaha near Minnehaha Falls. And at the turn of the century, he was a household name in the Twin Cities.

BY DAVID A. WOOD

JUST INSIDE THE FRONT DOOR of the Rolf and Joyce Wunder home in Richfield is a three-foot-tall clay model for a sculpture group titled *A Boy Playing with Kittens*, a work produced at the Copenhagen Academy of Fine Arts in 1881 by a young Norwegian artist named Jakob Fjelde.

The sculpture is by no means the Twin Cities' only permanent monument to the talents of this distinguished artist. Jakob Fjelde left us the statues of Ole Bull in Loring Park, of Hiawatha and Minnehaha near Minnehaha Falls, and of Minerva at the Minneapolis Public Library—all of which he created during the nine years he lived in Minneapolis after immigrating here in 1887. And he left us a bust of Henrik Ibsen, which he'd created in Norway and which stood in Como Park until it was stolen a few years ago.

Furthermore, the Minnesota Historical Society, Augsburg College, and The Minneapolis Institute of Arts have Fjelde busts in their collections.

Rolf Wunder, the grandson of Jakob's sister, claims no special artistic ability for himself or his children. But he is the owner of many papers and



A statue of Henrik Ibsen that once stood in Como Park.

photographs of the Fjelde family, and he is eager to pass on to his children a sense of pride in their artistic heritage.

He wants them to know that at the turn of the century, Fjelde was a household name in the Twin Cities.

ALESUND, THE FJELDE family's home town in Norway, is a city built on three islands that enclose a picturesque harbor about a third of the way up Norway's west coast. Fishing has always been

PHOTOGRAPH FROM THE MINNESOTA HISTORICAL SOCIETY
David Wood is a Minneapolis-based writer who specializes in Twin Cities history.



In the back row from the right are Jakob and his sister Pauline.

Aalesund's chief reason for being.

Jakob Fjelde's father, Paul, and his oldest brother, Osvold, left Aalesund for Chicago in 1872 on one of the last transatlantic sailing ships. Paul, then a 45-year-old father of eight, was an accomplished woodcarver and cabinetmaker who is said to have employed 14 men in his shop. Osvold was 18 years old, no doubt eager for the adventure of new horizons.

Father and son made it as far as Chicago—but both of them caught smallpox within the year, and Paul died. Osvold moved on to Minneapolis, where he became a cabinetmaker and carpenter whose skilled hands have left their imprint on the interiors of many Minneapolis homes. The death of Paul Fjelde postponed for

more than a decade his family's plan to reunite in America.

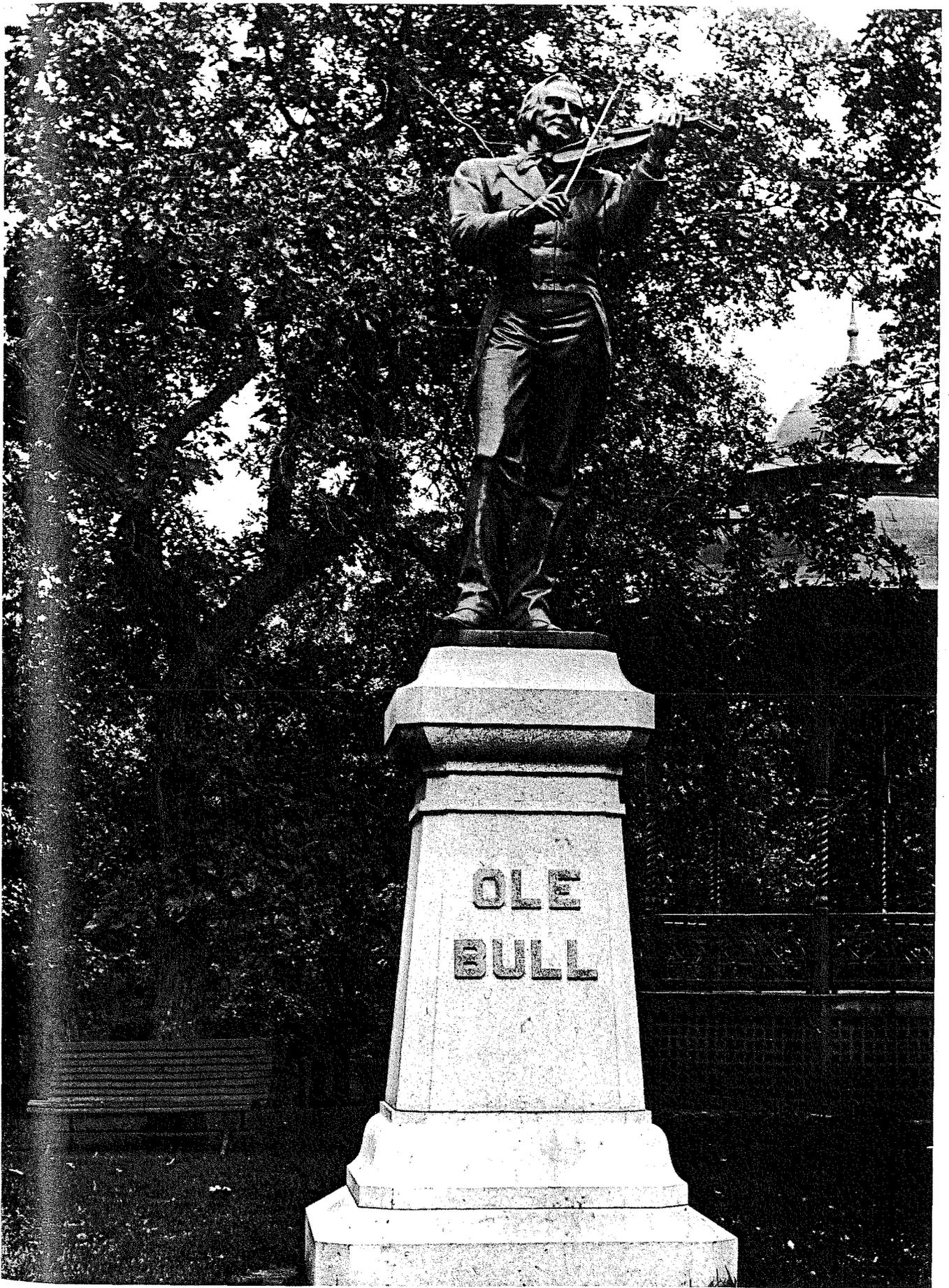
Jakob was just 14 when his father died. When he turned 17, he went to Christiania (now Oslo)—supposedly to study woodcarving. Immediately upon his arrival, however, he took to haunting Christiania's galleries and studios; he soon set to work modeling two heads in clay—one laughing and one crying. He later was described as reserved and taciturn, but young Jakob had the temerity to approach the foremost Norwegian sculptor of the time, Brynjulf Bergslein, to show him his work. The models were crude, but Bergslein recognized Jakob's artistic promise and invited him to study at his studio.

For the next 11 years, Fjelde studied and worked as a sculptor in Copenhagen, Rome, and

a number of Norwegian cities. Jakob moved here in 1887 along with his sister Pauline and brother Henrik. A year later, his mother and another brother and sister also came from Norway, and his fiancée, Margarethe Madsen, arrived from Copenhagen.

Jakob's reputation as a sculptor had preceded him to Minneapolis, at least among Scandinavian art lovers. "I had heard of him, of course," wrote his friend John Arctander many years later, "for when he was less than twenty years of age, his first independent work, *A Boy Playing with Kittens*, had attracted unusual attention in the Scandinavian countries and the papers from the Old World were ringing with praise of the youthful sculptor."

Original and talented, Jakob was also diligent. During his

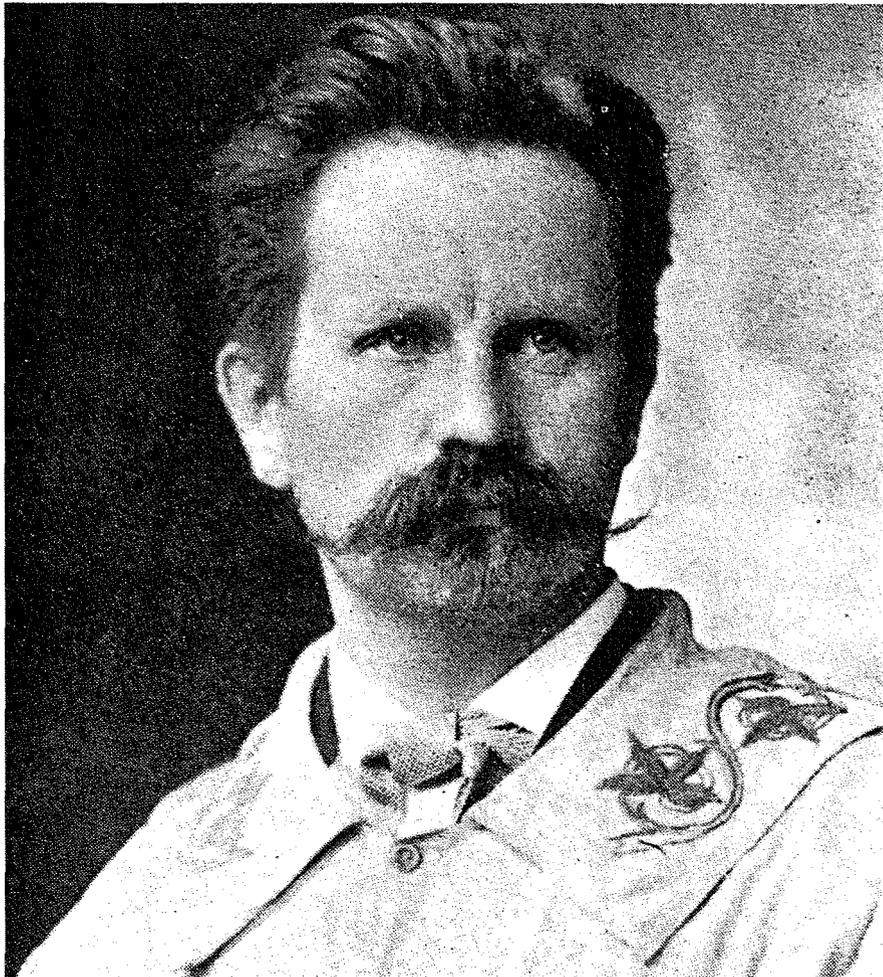


Jakob Fjelde's Loring Park masterpiece.

Top: The gravestone of Claudine and Jakob Fjelde. Below: The artist.



Fjelde's reputation as a sculptor had preceded him to Minneapolis, at least among Scandinavian art lovers.



first six years in Minneapolis, he produced at least 11 busts (most of them marble) and three major sculptures. The busts were of his mother, his brother Henrik, and several prominent Twin Citians, including the first two presidents of Augsburg College, and S.E. Olson, who owned the department store that became Powers.

His first New World sculpture was 1889's *Minerva*, also known as *The Reading Woman* and *The Muse of History*, which stood over the entrance to the old Minneapolis Public Library for 70 years before being moved to the new library, where it is enshrined today.

Four years later, Jakob created the Minnesota Soldier's Monument at Gettysburg and his famous statue of Hiawatha and Minnehaha.

Still, prosperity eluded him. He could not sell some of his works, while the prices of those he did sell offered a meager return for the long hours he'd devoted to producing work that met his exacting standards. And during those early years in America, he was burdened with the cost of supporting an ever-increasing family. Katherine was born in 1889, Veronica in 1890, and Paul in 1892. Being an artist and a father was not easy.

JAKOB FJELDE'S BEST-known sculpture is the statue of Hiawatha and Minnehaha that stands on an island in Minnehaha Creek just above Minnehaha

Fjelde studied photographs of Indians and traveled to Mankato to see some Indians who were visiting there—but Hiawatha and Minnehaha still ended up looking a bit too Norwegian for the art commissioner's taste.

Falls. That's unfortunate, because it is not his best work; in fact, it took nine years of lobbying to persuade park officials to permit the statue's placement there.

Fjelde's original rendition of Hiawatha and Minnehaha was a plaster statue for the Minnesota building at the 1893 Columbian Exposition in Chicago. His costs were paid with penny contributions from school children around the state. The statue stood in the Minneapolis Public Library until 1902, when a citizens' group proposed that it be cast in bronze and placed in Minnehaha Park. Minneapolis's newly formed municipal art commission opposed placing the "flawed" statue in such a prominent location. An unnamed local art critic was quoted in the *Minneapolis Journal* as saying that "while the statue had some fair degree of ease, and gracefulness, the faces of the figures were not typically Indian, but rather European. In addition, the statue, although following Longfellow's description, was not true to life, in that no Indian brave ever carried his bride or squaw." This critic also thought it incongruous to place a sculpture based on the lines, "Over wild and rushing waters/In his arms he bore the maiden," next to a stream so shallow that Minnehaha could more easily have waded across it than have climbed into Hiawatha's manly arms.

The main obstacle Fjelde faced as he attempted to faithfully portray Hiawatha and Minnehaha seems to have been the paucity of Indian people in the Twin Cit-

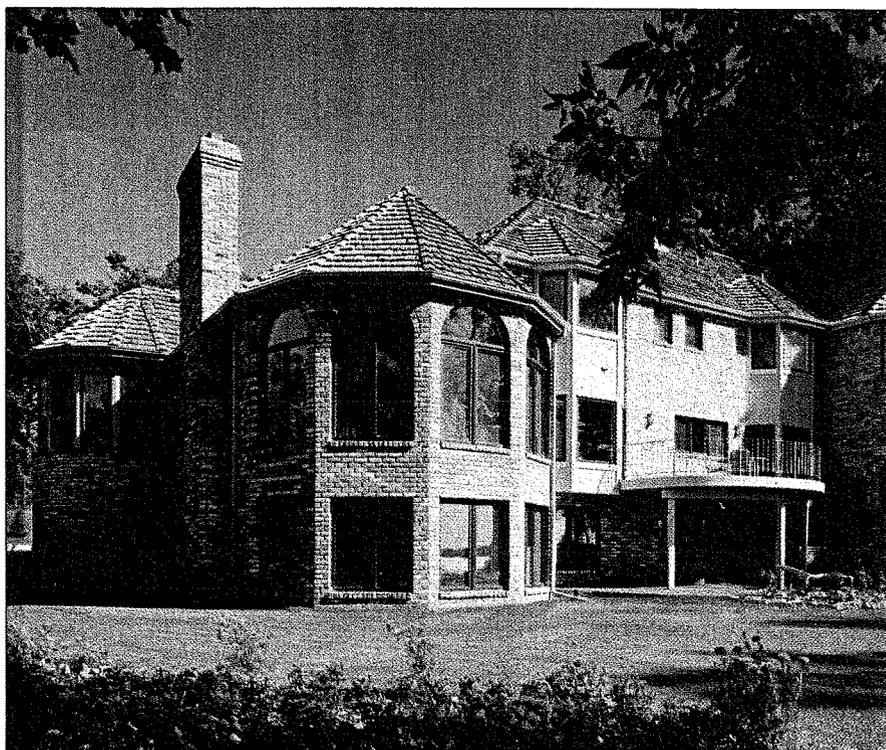


"Possibly the best tan you'll ever experience."

Featuring the only Ultrabronze™ 12,000 high speed body tanning machine in the country.

Now! . . . 2 Locations

840 E. Lake Street Wayzata, Tel-473-5156	6405 Shady Oak Center Eden Prairie, Tel 829-1700 (Shady Oak Rd. & Crosstown Hwy.)
---	---



Apart from the Ordinary

An interpretation of your personal requirements, an incorporation of classic design values and craftsmanship—this is a home created and built exclusively for you by L. Cramer. From \$200,000. Phone 935-8482.

L. Cramer
BUILDERS, INC.
5500 Lincoln Drive
Edina, MN 55436

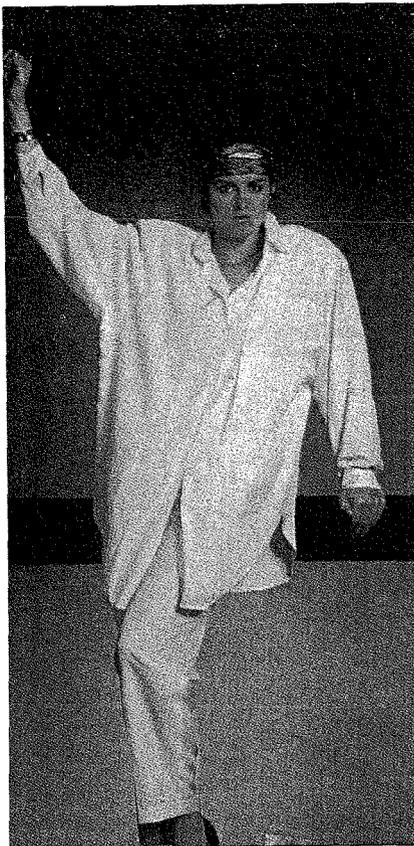
SHEVAN'S

DESIGNERS SHOWN:

NANCY HELLER
 CATHY HARDWICK
 I.B.C.N.U.
 DANNY NOBLE
 KENAR
 THALIA
 SEMPLICE'
 LEVANTE'
 ST. GILLIAN
 CARTERET
 HELLER WILLETTE JEWELRY

Bandana Square

1021 Bandana Blvd. • St. Paul, MN 55108
 (612) 641-1637



Both Jakob and his sister Pauline were fascinated by the Hiawatha story. One reason may be that it dealt with the ground on which they lived, the Minneapolis area.

ies. Many Indians had lived here during the earliest days of white settlement, but they had been forced to leave after the Sioux uprising of 1862. In search of models, Fjelde reportedly studied photographs of Indians and traveled to Mankato to see some Indians who were visiting there—but Hiawatha and Minnehaha still ended up looking a bit too Norwegian for the art commission's taste.

Nevertheless, in 1911, 18 years after the statue's creation, it was cast in bronze and placed just above Minnehaha Falls. Since that time, Hiawatha's and Minnehaha's images have traveled around the world on post cards and other souvenirs—perhaps even to Fjelde's boyhood home of Aalesund. Flawed or not, they are here to stay.

Both Jakob and his sister Pauline were fascinated by the Hiawatha story, says University of Minnesota art historian Marion Nelson. Nelson suggests several reasons why this was so: "One is that the Hiawatha story dealt with the ground on which they lived, the Minneapolis area. Another is the Scandinavian connection with Hiawatha. Longfellow was a great Scandiophile and got the meter for his poem from the *Kalevala*, the Finnish national epic."

Other historians have noted that Norwegian immigrants seem to have had a particular sensitivity to Indian people. Norwegian Americans did not come from a great colonial power and did not have a tradition of subjecting other peoples, says Nelson. In fact, they were "at the other end of the stick" in their own homeland, which was dominated by Denmark and Sweden for several centuries.

Bettlach Jewelers Designers and Manufacturers of fine gold and platinum jewelry.
 5037 France Ave. So., Edina • 920-2535

Bonnie Ruitten, Photographer

In 1894 Fjelde got a commission from the University of Minnesota to create 24 demi-relief figures for the atrium of Burton Hall, which housed the University's administrative offices and its library.

BY 1893, JAKOB HAD ESTABLISHED himself as a reliable and talented sculptor. It seemed as if the years of living frugally were finally over. He had won enough commissions to permit the purchase of a house, but Margarethe had promised to visit her mother in Copenhagen, so thoughts of home-buying were postponed while they and their three children—all under the age of four—set off on the long voyage to the Old World.

The Fjeldes spent more than a year in Denmark and Norway. During their well-earned "vacation," Jakob found time to create busts of a member of the Norwegian parliament and of an Arctic explorer. The family's odyssey ended with another exhausting transatlantic excursion, followed by the long train trip back to Minneapolis.

The trip had exhausted the nest egg he had so laboriously amassed during his first years here. He threw himself into his work when he returned, and in two years created 13 busts, a statuette, a group of 24 relief figures, two sketches, and his masterpiece—the Ole Bull statue. The hourly rate he received for the commissioned works was small—and many were not commissioned at all, but merely created in the hope that he could find a buyer. The birth of Astrid in 1894 intensified the 35-year-old father's urgent need to find paying work.

The project that kept him going that year was a commission from the University of Minnesota to create 24 demi-relief figures for the atrium of Burton Hall, a grand building that housed the University's administrative offices and its library.

Serv-a-Dock

443-2811

MANUFACTURE, SALES & SERVICE OF DOCKS AND ACCESSORIES

Also serving the White Bear Lake area.

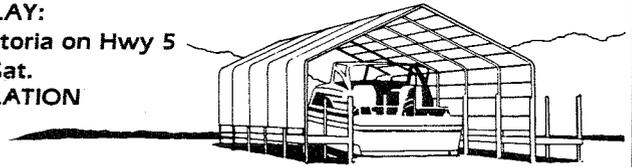
Any Size Dock for Any Type of Shoreline Conditions

SHOWROOM DISPLAY:

1/3 Mile West of Victoria on Hwy 5

Hours: 9-5, Mon. - Sat.

NEXT DAY INSTALLATION

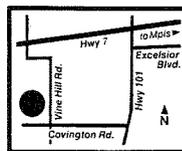


WALK ON WATER WITH CONFIDENCE

Ah, those marvelous Minnesota schools!

THERE MAY NEVER BE ANOTHER WEST SUBURBAN NEIGHBORHOOD LIKE WATERFORD

Here is the ideal natural setting for your next home. **Waterford** offers heavily wooded homesites up to 1½ acres in size with magnificent views of Silver Lake, rolling hills and shining ponds. Your tour of **Waterford** will include a look at several Reggie Award-winning custom homes and nearby Christmas Lake. Select from among five of the Twin Cities finest homebuilders and you will have a setting for all seasons and all time.



- 5 minutes from Lake Minnetonka
- 3 minutes from 7 Hi and Westwind Plaza Shopping Centers
- Minnetonka Schools

Robert H. Mason Homes
935-3486

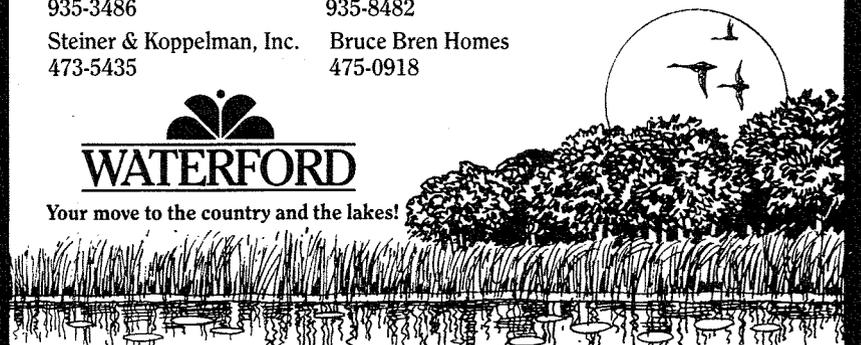
L. Cramer Company
935-8482

Steiner & Koppelman, Inc.
473-5435

Bruce Bren Homes
475-0918



Your move to the country and the lakes!



Among the figures are personifications of geology, electricity, agriculture, justice, and sculpture. Of particular interest are the figures representing comedy and tragedy.

The Fjeldes were thrifty, but the proceeds of the Burton Hall commission were spent all too soon.

Then Fjelde won a thrilling commission that promised to solve his financial problems, at least for a time—the Ole Bull monument.

OLE BULL HAS AGED WELL. STANDING for 88 years on a knoll near the northeast corner of Loring Park has turned the great Norwegian violinist an attractive shade of green that goes equally well with the white of winter and the greens of summer.

The monument was first proposed on August 4, 1895, during an outing of the Norwegian Singing Society at Spring Park in Minnetonka. A hat was passed immediately, and \$12 was collected. It was Fjelde's friend John Arctander who suggested the monument, and it was Arc-

It hardly seemed possible that you could raise \$8,000 for a statue during an economic depression that had ravaged the ethnic community from which most of the funds would have to come.

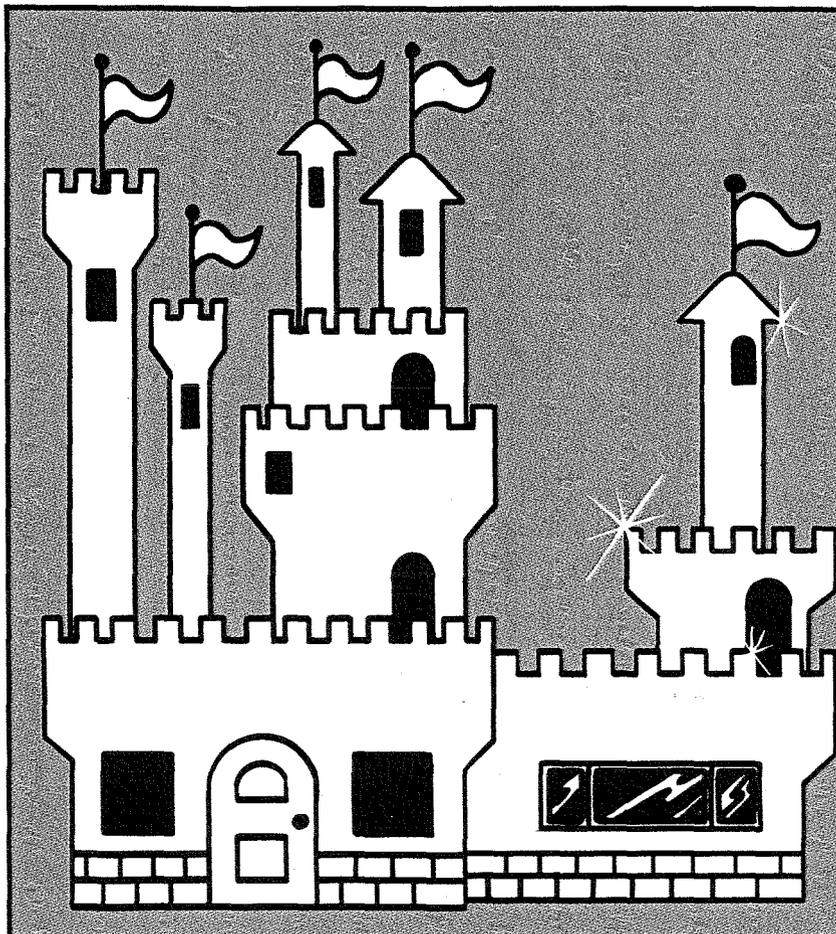
tander who persisted as the driving force behind the movement to erect it. Most people thought of the colorful Arctander as a journalist-turned-lawyer. But he was also a writer, a translator, "somewhat of

an actor," and one of the most popular local orators of his day—in English and in Norwegian.

All of his eloquence, energy, and optimism were needed to drive the Ole Bull project to completion. It had hardly seemed possible—except to John Arctander—that you could raise \$8,000 for a statue during an economic depression that had ravaged the ethnic community from which most of the funds would have to come.

While Fjelde was laboring to create a full-size clay model, the strain of his efforts took their toll, and an old ear infection flared up—but Fjelde refused to attend to his health until the work was complete.

Finally the model was finished, and Fjelde collapsed into a chair to view his creation. Then, before his very eyes, a most awful thing happened: A part of the face fell to the floor of his studio with a sickening thud. Though exhausted, Fjelde immediately pulled himself to his feet and repaired the damage. Only then



give
your home
a royal
addition

... with the quality craftsmanship and attention to detail that meet your highest standards. Begin planning your home expansion project now with a "no-obligation" call.

ROOS  FRICK
REDECORATING & REMODELING
To Arrange for a FREE Estimate call 920-3306

The governor of Minnesota, numerous other dignitaries, and all of the major Norwegian, Swedish, and Danish bands and singing societies attended the unveiling of the statue of Ole Bull in Loring Park.

did he go home and to bed.

After the monument committee approved the model, Fjelde returned to his studio to encase the clay model in a coat of plaster that would serve as a mold for the bronze monument. He had applied plaster to all but the hands and face of the clay model when he took to his bed, exhausted and ill. He died on May 5, 1896. His tragic death, at age 37, was front-page news in all of the Minneapolis papers, and the unveiling of a plaster version of his masterpiece 12 days later at the Minneapolis Exposition Building was said to have attracted "the largest gathering of Norwegians assembled under one roof in America."

But that "most beautiful and inspiring event" was just a prelude to the unveiling of the actual bronze monument a year later on Norwegian Independence Day. "As early as 1 o'clock traffic on the street car lines of Hennepin Avenue was heavy," reported the *Minneapolis Times*, "and two hours afterwards increased to alarming proportions. At 2:30 o'clock the whole district in the vicinity of Loring Park was one dense mass of humanity." The *Minneapolis Journal* reported: "All nature smiled in unison with the happy hearts of the people as they gathered at Loring Park this afternoon to witness the impressive exercises of the unveiling and presentation of the statue of Ole Bull."

The governor of Minnesota, the mayor of Minneapolis, numerous other dignitaries, and all of the major Norwegian,

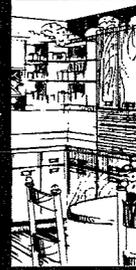
Swedish, and Danish bands and singing societies attended. Many speeches were given—noting, among other things, that the Ole Bull statue was Minneapolis's first public monument and that its erection symbolized the city's advance to a level of culture that would someday make it the equal of the great cities of Europe.

John Arctander's speech was eloquent, and touching. "Through Norway's nature, as through the life of its sons and daughters, there runs a thread of sadness and of sorrow," he said. "Even in their gladdest moments, when their joy is wildest, you will always hear, if you listen carefully enough, a suppressed sigh. . . . So, in the midst of this, our joy, there must, forsooth, come a shadow over our glad faces. He who created yonder masterpiece . . . is not with us today."

Following Arctander's speech, the statue was unveiled and "exclamations of delight" burst from the crowd. The master of ceremonies asked the crowd to be quiet with these words: "Listen, and you will hear the strains of his violin." And "the sweet strains" of Ole Bull's son playing one of his father's compositions floated out over the crowd.

The number and prominence of those in attendance at the dedication of the Ole Bull statue, the fervor of the day's speeches, and the extensive press coverage that the event received all suggest a symbolic significance far beyond the dedication of a mere statue. What was being enacted in Loring Park that sunny

Minnesota Kitchens



Custom Cabinetry
and Design

Calhoun Square Mall
3001 Hennepin Avenue
Minneapolis, Minnesota 55408
612 823-8774

**All makes. All models.
No waiting. No problem.**



Ryan Leasing has immediate access to all lines of cars and trucks—foreign and domestic. That means no ordering, no waiting.

Ryan Leasing

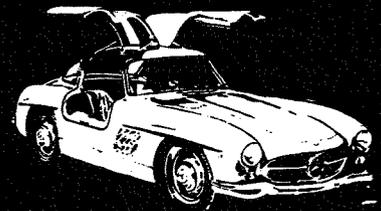
Hwy 12 & 18 546-5514

**NEW
LOCATION**

Over
Twenty-five
years of

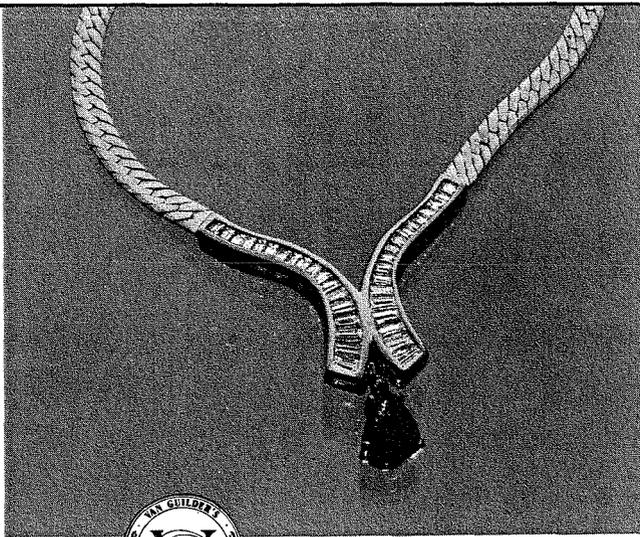
**Meticulous Body
Repairs for European
Automobiles.**

- Original German paint
- Mercedes approved
Celette Collision
repair system



Collision Center, Inc.

900 Florida Ave. So.
Golden Valley, MN 55426
(612) 541-9727



The quality of
old world craftsmanship combined
with fresh ideas.

And all at affordable prices.

VAN GUILDER'S GOLDSMITH

Riverplace, 43 Main Street Southeast, Minneapolis (612) 378-9128



CALL FOR INFORMATION
ABOUT MARCH OPEN HOUSES

**Rami and Jillian are studying
French and Arabic.
Next year they may take Spanish.**

Rami and Jillian are among more than 5,000 children of the world studying to become tomorrow's leaders on six international campuses. The International School of Minnesota offers them a rigorous program of academic excellence in a unique cultural environment. Our pre-kindergarten through high school comprehensive curricula allows each student to receive individual attention in a nurturing atmosphere. We invite your inquiry and interest.

For more information, write or call

The International School
of Minnesota

444 W. County Rd. D, New Brighton, MN 55112 (Temporary Campus)
(612) 631-1938

*In Painting and
Sculpture of Minnesota,
Rena Coen calls Fjelde
"the only resident
sculptor with both
ability and academic
credentials" during the
time he lived in
Minneapolis.*

May afternoon was a ritual recognition that the Norwegians and other Scandinavians who had flooded into Minneapolis during the previous two decades were indeed citizens of the city, and that they had earned the right to erect a monument on public ground. The Scandinavians' day had finally dawned.

Beginning in 1908, the Ole Bull statue was the scene of annual Syttende mai festivities. Identified as it was with Ole Bull, with Jakob Fjelde, and with the increasing acceptance of Norwegians as first-class citizens, the small hill on which the statue stood seemed almost like consecrated ground.

A FEW DAYS AFTER FJELDE'S death, the Minneapolis *Times* published "a touching tribute from the artist's friend,"—John Arctander.

Arctander's eulogy praised Fjelde-the-man and Fjelde-the-sculptor at length. Then he introduced a bitter note, concerning Fjelde's treatment at the hands of Minneapolis. "Our city was young and art too little appreciated. We lived in the bustle of a busy life. We built our homes, our factories, and our railroads. . . . We were so busy providing the necessities of life, we could spare no considerations for the luxuries—the luxuries that, after all, are the only things which make life worth living. . . ."

"An artist's life in Minneapolis is not a happy one, and Fjelde's was no exception to the rule. He came here 50 years too early, that was all. . . ."

"It is true that Minneapolis has done much more for Fjelde than could justly

be expected from so young a city in the far West, but it did not do half enough."

And then he focused his criticisms a bit, arguing that while University officials may have considered it a "graceful" act to hire Fjelde to decorate the interior of Burton Hall, "the price paid him for this grand and glorious work . . . amounted to only the scanty wages of a day laborer."

The exact extent of Fjelde's poverty is not known; nor can the role that poverty played in his death be determined at this late date. Arctander may have been closest to the truth when he said that Fjelde came to Minneapolis too soon—at a time when any artist lacking independent wealth would have been hard-pressed to support himself, much less a family of six.

Ninety years after his death, it is easier to assess the quality of Fjelde's work than it was during his lifetime.

In *Painting and Sculpture of Minnesota*, Rena Coen calls him "the only resident sculptor with both ability and academic credentials" during the time he lived in Minneapolis.

Art historian Marion Nelson agrees that Fjelde was probably the most significant Minneapolis sculptor of the day. However, he adds, Fjelde was far from being an artistic trend-setter: "He worked in an idealized realistic style, which was in his time becoming somewhat passé (since he was a contemporary of Rodin). To my knowledge, he showed no tendency toward picking up these new directions or picking up any new directions of his own." Some of the things that Fjelde did—such as dressing Ole Bull in a swallowtail suit coat rather than wrapping him in classical drapery—may have been considered innovative in Minneapolis in 1896, but they would not have been considered novel in the art capitals of Europe.

According to Nelson, Fjelde's somewhat outmoded style is not too surprising, given his premature demise: "There was not much time for stylistic development beyond what he had absorbed as a student."

Popular assessments of Fjelde's work are probably more enthusiastic than the measured appraisals of art historians.

Although Fjelde's name is not widely known, *Hiawatha and Minnehaha* and *Ole Bull* seem to have established themselves firmly in the hearts of several generations of Twin Citizens. TC

The Personal Touch

Whether you have a problem with your pool or spa—or wish help in the selection of a new spa . . .

You'll love the personal help and attention you will receive from the problem solvers at Poolside. Open Year Round! Call us today!



BioGuard[®]
Authorized
Pool Care
Center



121 E. County Road C. St. Paul, MN.
483-6603



MEMBER



NATIONAL SPA & POOL INSTITUTE



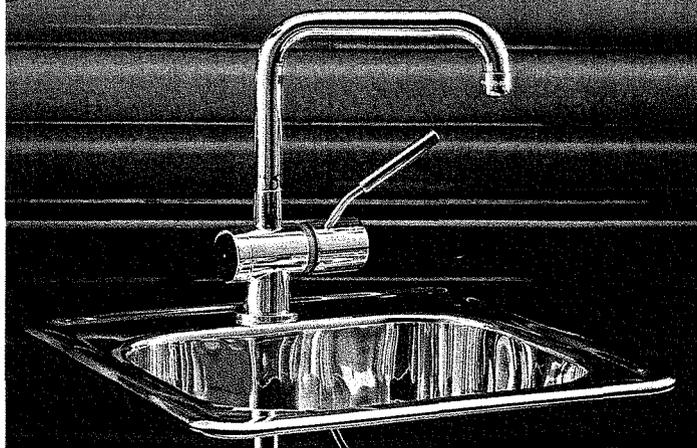
ERIN'S GREEN SHORE

An evening of traditional Irish music, song, dance and stories

FRIDAY, MARCH 7 - 8:00 PM
EISENHOWER COMMUNITY CENTER
1001 HIGHWAY 7, HOPKINS

Tickets: \$6 door, \$5 advance
available at Half Time Rec,
Norah McCafferty Crafts & Fashions,
Homestead Pickin' Parlor.

Rediscover Us In Leisure Lane!



See our sumptuous selection of distinctive
Jewelry for your home[™]

Just North of Byerly's in
Leisure Lane, 7101 France Ave. So. 927-4094

Nob Hill
Decorative Hardware