

SUMMER — ART

Association Gallery Show

As a departure from the usual fare of paintings and photography, the ART ASSOCIATION OF HARRISBURG is offering a SCULPTURE AND WEAVING Exhibit from July 11 through 31, opening with a public reception on Sunday, July 11, from 1 to 4 P.M. The three-person exhibit, featuring the combined works of ALAN PAULSON, WILLIAM HOIN, AND CAROL BUSKIRK, will fill the Association Galleries at 21 North Front Street, Harrisburg, with texture and three-dimensional form, creating a totally new ambiance in the historic brownstone's display space.

Carol M. Buskirk, well-known local craftswoman, has exhibited her weaving at the William Penn Memorial Museum, Franklin and Marshall College, the University of Michigan, and in Boston. Calling herself primarily self-taught in general weaving techniques, Buskirk studies in specific areas of interest with such people as Dorothy Lamming, Kathy Hutchinson, and Louise Piranian. She attended workshops in Ann Arbor, Michigan, in 1971-76. During 1975, Buskirk travelled in Southeast Asia, collecting textile data and fabric samples in Northeast Thailand as basis for her presentation "Native Weaving and Village Life in Northeast Thailand." Working in the Harrisburg area since 1976, Ms. Buskirk is a member of the Spinners' and Weavers' Guild of Lancaster, the Doshi Centre for Contemporary Art, the Pa. Guild of Craftsmen, and since 1978, she has owned and operated the Fancy Flock Fiber Studio in Linglestown.

BROWSING

"Alfalfa" is a cuddly word,
You chew it as you say it.
"Timothy" tastes as sweet as it sounds
(and so few words are good to eat.)
I envy the breath of herbivorous cattle
who chew with open mouths,
green frothy lips kissing the salt blocks
where our tongues
have licked together.
Our brown eyes meet,
ruminating,
and we know that nothing matters
but the taste of timothy
and thyme.

Dedicated to Marian and Carol.

IMAGE OF A WOMAN

If I had been born a male, an only son to my parents instead of an only daughter, I would not have worn white gloves and stiff petticoats to church and Sunday School, or have Toni "Tonette" perms, Arthur Murray ballet and tap lessons, collections of dolls and Mother's painstakingly made doll clothes, a tin doll house, myriads of plush, stuffed animals on my bed, or a turquoise Princess phone when I became a teen. I could have gotten dirty, played ball with the boys and suffered the bumps and bruises which build character. But I couldn't - mine was the image of a woman.

If I were a son, I might have had an Erector Set instead of Bloc City, a dog instead of a parakeet, trucks instead of paper dolls, and a chem set instead of a diary. Maybe I would have had a snapshot taken of me doing something, like hitting a baseball, and Mother could have sent that picture out on all Christmas cards instead of the one of her pudgy seven-year-old daughter in ballet leotards and toe shoes, posed at the door. See an early image of the woman?

If I had been a son, I could have gotten through ninth grade algebra with my parent's support rather than shrugged off because "Your mother was never any good in math, either."

William Hoin of Lancaster holds bachelor of science degrees in industrial art and art education from Millersville State College, and a Master's from Glassboro State College. Having taught public school in New Jersey and Pa. for five years, Hoin founded "Bill Hoin's Art Center and Gallery" in 1979 in Lancaster. Hoin has shown his work at Franklin and Marshall College, the Atlantic City Art Center, and the Penn State Arts Festival. Of his work Hoin explains, "The texture and color of a variety of materials has always fascinated me and I endeavor to create harmonious relationships by using different materials in a collage approach. I differ from other artists because I produce the materials myself rather than seek out scraps and throw-aways for my collages."

The sculptor Alan Paulson, art professor at Gettysburg College, studied at the University of Pennsylvania, Philadelphia College of Art and Temple Univ. He has taught art in colleges in New York, Kentucky and Pa. Paulson has exhibited his work widely, in several states, both in one-man and group shows. He was listed in *Who's Who in American Art* in 1976, and has been the recipient of numerous grants to further pursue his sculptural work.

This SCULPTURE AND WEAVING EXHIBITION may be viewed at the Art Association at 21 North Front St., Harrisburg, during regular gallery hours of 9 A.M. to 4 P.M. Monday through Friday, 10 A.M. to 3 P.M. Saturday, from July 12 through 31. Erna Tunno and Charles Hidley are Exhibition Co-Chairmen.

IT'S THE PITS

The Timeclock bites my days off,
chewing up my life,
spitting out weekends
and holidays.
I peck at the crumbs
with the gluttonous glee
of a sparrow.

Molly Stark

If I had been a 15 year-old son when my parents divorced, the Court Order that my father hire a housekeeper for us may have been accomplished, but of course, I was a daughter and Father knew I could handle housework by myself. Thus I became the image of a grown woman.

If I had been a son, my father might have taught me poker instead of solitaire. I might have learned how to fix my bike chain and pump up the tire instead of waiting for Daddy to do it for me. I might have learned how to do more with a car except turn on the ignition and to do more than look helpless if my car failed along the road, so that a man might stop and help me.

If I had been a son, I might have had a position on the stage crew of my high school Mask and Scandal group rather than putting makeup on the actors' faces. I could have greased car axels and made wooden furniture in Shop instead of jam and jumpers in Home Ec. If I were a son, I would have learned to "think like a man," and been praised as logical, strong and tough. I could have picked my own dates instead of waiting for them to pick me. I could have had a part-time job to earn money for college, social events, or a moped instead of learning independence in housekeeping so as not to grow up a sloppy housewife, or worse yet, dependent on someone else to do it for me. When I did get an occasional job, it was to babysit someone's snotty nosed children in their house with sticky jam on the floor and doggie stains on the carpet. "Of course I know what to do, M'am. I'll take good care of the children - I'm a girl, aren't I?" It never occurred to me to be taught or trained - no one seemed to think

RESPECTABILITY

We are not gypsies in a green wagon,
Tonio told me,
We are respectable people,
Craving honour.

And I remembered the day when I was a child
that I heard the serpent whisper of knowledge
and followed my cousin Barbara to school
so that I, too, might learn
and was spanked for my efforts
by my brass-buttoned uncle
who was a very respectable Major.
I went and sat down by the side of King's Highway,
waiting for gypsies
for I had heard that they stole children
and took them away to live in green wagons
dancing in the firelight to violins and tamborines
telling fortunes
and wearing golden earrings.
No gypsies came
so I went home to grow up.
I have a pair of golden earrings now,
but I never wear them
because they are vulgar.
Molly Stark

COMEDY At Allenberry

"Life with Mother," the Broadway comedy hit which continues the adventures of the day family, as created in "Life with Father," will be performed at the Allenberry Playhouse, in Bolling Springs, from June 8 through June 27.

The entire Day family, including the blustering Father and determined Mother and the four boys, will be on hand in this play about one of America's most beloved families.

Based on a real life story about the Days in the early 1900s, Howard Lindsay and Russel Crouse wrote "Life with Mother" as a worthy successor to their earlier play. In fact, New York critics and audiences hailed it as an even funnier and more rewarding theatrical experience than "Life with Father."

Elizabeth Endrizzi plays the fragile but decisive Vinnie (Mother Day) who, having succeeded in getting Father baptized, wages an unrelenting cam-

that I was incompetent just because I had never cared for or nary seen a child younger than myself. Babysitting is a teenage image of a woman.

If I had been a son, when I graduated "With Merit" in my high school class (1965), I might have been urged to go for technical training, college or an Army career instead of "Hairdresser's School." The title under my yearbook picture wouldn't have been "A thing of beauty is a joy forever" thus making a middle-aged college student feel she is no longer anyone's joy.

If I had been a husband instead of a wife, I would have found more jobs in the Help Wanted ads for my gender than those for clerks, secretaries, aides and waitresses. Being a young wife, seeking work with no college or work experience, and society's expectation that I'll probably get pregnant and quit, the only wage I could earn was \$1.25-hr. and I had to be sure my work was done in those hours because they wouldn't pay overtime. When the monthly billing didn't balance, of course I came in after hours to work on it - on my own time. If I'd been a male worker, the Union might have pulled for my rights.

Is it not delightful to be the image of a woman? Now it is. Now I can appreciate more fully the accomplishments of my political sisters during the fifteen years I spent married and tending to my wifely, motherly, and secretarial duties. While these services are necessary, they are only noble when performed willingly. It IS delightful to now have a choice in decision making, opportunities to stretch and to think, and to feel my own worth.

paign to get an engagement ring in "Life with Mother." Denied the ring for 22 years, Mother Day would not have made such an issue of it except for the accidental discovery that a kittenish sweetheart of Father's youthful days is still wearing an engagement ring she had stubbornly refused to relinquish when the engagement was broken. Elizabeth, an Allenberry favorite and professional actress, played the role of Vinnie in Allenberry's 1961 production of "Life with Father."

David Brubaker will be seen as the pompous yet lovable Father Day; a family tyrant who never won a battle and is no more successful this time when Mother wages her crusade to get an engagement ring.

Brubaker played the Reverend Doctor Lloyd in the production of "Life with Father" which opened Allenberry Playhouse 34 years ago and has been active at Allenberry ever since.

Jeanne Tron will be seen as Bessie, Father Day's silly, ex-sweetheart. Dennis Kotecki will play son, Clarence, Love-struck and newly engaged. David C. Lyons plays John, Todd Negley is Whitney, and Charles A.B. Heinze, II, has the role of Harlan, the youngest of the Day boys.

In 1949 when the Allenberry Playhouse first opened its doors with the performance of "Life with Father," Jere S. Heinze, now General Manager of Allenberry, and father of Charles, played the role of Harlan, under the tutelage of his older brother, John J. Heinze, now President of the 57-acre Allenberry complex.

Mary Rausch plays giddy cousin Cora and Richert Easley has the role of her new husband, Clyde Miller, a hay and grain merchant from Ohio who dares talk back to Father.

Father and Mother Day and family are truly understandable human beings for whom playgoers will readily feel a real and affectionate kinship.

The play is directed by Nelson Sheeley, staged by R. Jack Frost, Jr., costumes by Jerren P. Rogers, under the technical direction of John P. Watts, with set designs by Jason Rubin.

For ticket information, or reservations, call the Allenberry Box Office, (717) 258-6120.

TARNHELM

This year's Tarnhelm, The Capitol Campus Literary Magazine, was distributed at the magazine's annual reception held Tuesday, June 8 in the Gallery Lounge. Editors of the 1982 edition are Susan M. Snell and Marie Drzenovich; staff members include Mary E. Diehl, Gary Fillmore, Judy Gallela and Neil Gussman, with Dr. Theodora R. Graham, Faculty Advisor.