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mirare

in search of ideas

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REEDY RIVER MASTER PLAN

INITIAL PROJECT FOR AAH'S CENTER FOR COMMUNITY GROWTH & CHANGE

Patricia McPherson, Graduate Student, City and Regional Planning

On February 22, 2001, Clemson University President James Barker officially announced the University's role in assisting Greenville City and Greenville County with developing a master plan for the Reedy River Corridor. This joint effort is expected to last ten months, and it will serve as a guide for promoting development along the corridor's 16-mile stretch, spanning from the headwaters near Travelers Rest to Lake Conestee.

Clemson's involvement with the Reedy River master plan comes as the first project for the College of Architecture, Arts, and Humanities' new Center for Community Growth and Change. Seeking to formalize and elevate its role in public service, the College has created the Center to undertake significant projects in the region, provide a vehicle to conduct research in various dimensions of the community, and enable faculty and students to contribute to the quality of life in the Upstate of South Carolina.

The proposed plan will serve as a guide to both public and private sectors. It will be consistent with existing city and county plans, as well as environmental regulations in an effort to preserve and enhance the environmental quality of the river. The plan will be developed through an inclusive, participatory planning process, involving relevant stakeholders and interested parties throughout the City and County. Desired land uses will be identified within the 16-mile corridor, and these will generally include open space / passive recreational, public recreational, residential, commercial, and institutional. The result of this process will be a vision plan for the corridor. In addition, the master plan will consider recommendations for design concepts and connections to existing



and desired transportation linkages and vistas. Using the master plan, specific proposals can be sought or developed for particular sites along the river. These proposals would be defined by uses and design guidelines developed in the master plan. Suggested methodology for this project includes the following tasks:

- | | |
|-----------|---|
| Task I. | Corridor-Wide Condition Assessment |
| Task II. | Illustrated Master Plans for Selected Sectors of the Corridor |
| Task III. | Corridor-Wide Vision Plan |
| Task IV. | Design Principles |
| Task V. | Implementation and Phasing Strategies |
| Task VI. | Final Report |

In addition, the Reedy River Steering Committee, comprised of five members each from both City and County Councils, was formed to review the outcomes of each task and to provide overall direction for the project. The City Manager, County Administrator, and Director of the County Planning Commission will serve as ex-officio, non-voting members. This group will meet on a regular basis to provide guidance and receive updates from Clemson University.



The Reedy River has been a fundamental ingredient in Greenville's history. Over the past decade, the Reedy River Corridor has received growing attention from numerous public and private entities, including City and County governments, non-profit environmental groups, and a variety of individuals and for-profit corporations. As a result of the recognized potential of the river corridor, growth in the city and county and the general desire to continue improving and protecting Greenville's quality of life, the City of Greenville, Greenville County, and Clemson University recognize the true importance a master plan provides for this area.

ON THE COVER: PATRICK DOUGHERTY'S "SPITTIN' IMAGE"



Community and student volunteers pose in front of "Spittin' Image" on dedication day to display their hard work.



Dougherty's original sculpture in the Garden: "Sittin' Pretty"

On the fifth anniversary of "Sittin' Pretty," Patrick Dougherty's remarkable first sculpture in the South Carolina Botanical Garden on the Clemson campus, the artist returned for a second installation that is bound to intrigue garden visitors for years to come. Dougherty joined forces with landscape architecture students under the direction of Professor Frances Chamberlain as well as community and student volunteers to spend the month of February erecting the castle-like "Spittin' Image." The "building" was constructed over a four-week period from harvested saplings woven around live trees planted for the project. Dougherty's work, which has been exhibited world wide, is painstaking and labor intensive, but few onlookers can forget the breathtaking results, and it certainly made a lasting impression on the scores of students who assisted him during his month on campus. Time and circumstances had radically altered his original piece, and the new construction nearby is both a poignant echo of "Sittin' Pretty" and an engaging addition to the site.

Clemson Hosts Visionary Scholar

Lanham Seeks to Change the Face of Rhetoric

Kristi Apostel, Graduate Student, English

The birth of the written word revolutionized communication. The computer stimulated a revolution in technology. Richard Lanham understands that the time has come for yet another revolution, one in which the word and the computer converge.

Lanham, Professor Emeritus of English at UCLA and President of Rhetorica, Incorporated, a consulting and editorial services company, presented his revolutionary concepts to the Clemson community during November's presidential colloquium entitled "Where Have We Been? Where Are We Going?"



*Lanham speaks to Dr. Young's
Composition Studies class.*

Before his public address, entitled "What's Next for Text: Saying and Seeing in Digital Expression," Lanham spoke to Dr. Art Young's graduate Composition Theory class, a required course for Clemson Teaching Assistants, in an informal, open discussion session. The topics were more than enlightening:

As a consultant, Lanham has served as an expert witness in copyright disputes and trials for several well-known movies, including *King Kong*, *Jaws*, *Star Wars*, *Animal House*, and *Superman*. As a member of the literary world, Lanham has contributed books on Renaissance Literature, literacy and the survival of humanism, the electronic word, democracy and technology, and revising business prose. Lately, though, he's done some revising of his own.

Drastically altering several of his books, Lanham now offers the written word in exclusively digital formats. In his opinion, writing should be accessible in a dynamic manner that allows the reader to experience words in action. This action is achieved through, among other features, the use of colors and graphics. Making words accessible in this way is not a novel concept for Lanham. He believes that all prose contains hidden visual signals that should not be repressed. If the writer and reader seek the visual aspects of prose, then they will naturally emerge.

The experience of the book should be a visual, interactive experience. This message is one that translates to Lanham's ideal of the university. Teaching in rhetoric and prose will take on a fresh look in "this new expressive space" of the computer. As Clemson embarks on the twenty-first century, faculty and students welcome the ideas of Richard Lanham, scholar and visionary: "This computer is an art machine. . .for synthesizing experience. This is a complete revolution; it would be a pity to miss it."



*Lanham talks with MAPC student Rebecca
Barnett.*

Focus on Poetry

As part of Clemson University's President's Colloquium 2000 on "The Idea of the University," students in certain sections of English 101 wrote poems about experiences in higher education. This "Focus on Poetry" event was sponsored by the Robert S. Campbell Chair in Technical Communication, the Roy and Marnie Pearce Center for Professional Communication, and the Department of English. Nineteen teachers of English 101 and hundreds of students participated. Some of the poems were serious, some humorous, some about Clemson, some about education in general. A committee of eight judges selected five of these poems for special recognition, and the writers were awarded a Certificate of Achievement and a \$100 gift certificate to the University Bookstore.

The five students cited for their poems were Casey Hanyzewski (Undeclared) "Mr. Calculus"; Erin Hensley (Speech and Communication Studies) "The Modern Male in Academia"; Beth Richards (Speech and Communication Studies) "Advice"; Van Stitt (Biological Sciences) "Distracted", and Stephen Sells (Physics) "Harcombe Lady."

Beth Richards' poem is included here.

Advice

Why am I so tired, mom
I can never get enough
Rest she said is all you need
And you will feel
Better to be tired than skip your classes
And make low
Grades are so important
Your first semester of
College is difficult, she said
I'm not going to
Lie down and take a nap
You have so much to do
Tomorrow you have a midterm to
Take each day at a
Time is all you need to adjust

I just don't understand this grade
I studied three hours just for a
C me after class she said
And I will let you
Know more absences- do you hear me
It hurts you more and
More time needs to be spent studying
And all homework must be turned
In order to stay here and not fail out
You must do what I say

But how do I know if he likes me
How can I really
Tell me what he says to you
Does he hold your
Hand me that coke, will you please
Well we don't really
Talk about a loser
He won't even call
You can do so much better, my friend
There are so many more
Guys are so confusing, she said
But its time to go to
Sleep tight my friend
Goodnight

SOUP AND SALAD BOWL SALE



The Art Department's annual Soup and Salad Bowl Sale has grown to be one of the most popular events in the college. Professor Mike Vatalaro's (foreground) ceramics students make the bowls, and buyers can fill them up with soup or salad. This year's event drew hundreds of faculty, staff and students for the noon sale and raised well over \$3,000 for the ceramics program.

EXPERIENCING DOUBLE EXPERIENCIA DOBTE

The School of Architecture's Inaugural Year in Barcelona

In his opening remarks to Clemson students, Barcelona Adjunct Professor Miguel Roldan urged, "In Barcelona, you have to live twice as much! You must see double, draw double, read double, eat double, design double and experience double what you normally do, and then you can return to Clemson as a denizen of Barcelona."

The program at the Clemson Architecture Center-*Barcelona* has endeavored to rise to that challenge, offering a multitude of opportunities to Clemson students. The program has been designed to integrate the benefits of the vibrant design setting of Barcelona, the collaboration with faculty from the Universitat Politècnica de Catalunya-ETSAB, and the unique experience of studying and living in Spain and Europe.



Barcelona Spring Group Participants, left to right: Travis Silver, Mary Leach, Lindsay Tuckfield, Bryan Atwood, Andy Payne, Joel Wenzel (kneeling), Krista Franco, Bart Cothran, Noura Hibri, Jenna Gibson, Anthony Roppa, Molly Felde, Adam Roberts, Maren Ehrenhard, Isabelle Fernandez y Vera, Asheley Scott (crouching), Sarah Yoder, Sean Erickson, Erin Toraya, Michael Parks

Contemporary Barcelona has established itself as a leading design center, on a par with Milan and Paris. The remaking of the city leading up to the 1992 Olympic Games was just the beginning of an ongoing process. With major urban projects such as the Forum 2004 cultural exposition and the redevelopment of over 100 city blocks in the Poble Nou district, Barcelona is striving to promote a future city of remarkable presence. It is an urban milieu conducive to understanding architecture and landscape design problems at all the scales of the city.

Clemson students have eagerly joined this remaking, with studio design activity as a substantial focus of each semester. Studio work centers on looking

at the most critical zones of development in the city. Under Professors Roldan and myself, thirteen architecture students in the fall semester tackled design projects surrounding the site of the new high-speed rail station. This spring, twenty students in architecture and landscape architecture have focused on a prime development corridor linking the historic Barri Gothic with the new Port Olimpico area. Projects of analysis, urban and landscape strategies, and detailed design

development have stretched the students to achieve a greater synthesis in understanding urban form. The highlights of the spring semester arrived in April, with a visit with the head of Barcelona Regional Planning, Josep Anton Acebillo, and an audience with the Mayor of Barcelona, Joan Clos. The students had a unique opportunity to learn from the leaders of the city and to present their own understanding and vision for Barcelona's future.

Along with Clemson's collaboration with the UPC, one of the valuable developments of this first year has been our association with La Nau Ivanow, a multidisciplinary cultural center in Barcelona. As our primary studio space, this location allows Clemson students to share a creative environment

Michael T. Maher

Assistant Professor, Architecture

Director of the Clemson Architecture Center-Barcelona

with musicians, theatre groups, artists and architects, graphic designers, and local civic organizations. It is an environment that demonstrates a broader understanding of design and community outreach.

Beyond the studio, the students have studied urban history and theory with Adjunct Professor Xavier Costa, design detailing with Professor Maher, Spanish language and culture, and applied field studies during study travels in Spain and throughout Europe. Group study travels have extended the classroom to the edges of Spain, including San Sebastian and Bilbao, Madrid, Toledo, Santiago de Compostela, Cordoba, Seville and the Alhambra in Granada. In addition, enthusiastic Clemson students have taken advantage of Barcelona's location to study independently in places as varied as Cairo, Tunisia, Berlin, Paris, Prague, Amsterdam and the British Isles, applying the lessons of reading urban form learned from studying and living in Barcelona.



An aerial view of the Barcelona site the students are designing for this spring

On a walk along Las Ramblas towards the end of the fall semester, several students commented that they had not been to that heavily-touristed area of the city since the early part of the semester. It was a poignant realization that they were no longer visitors, but had become a part of Barcelona. They had indeed "lived twice as much."

The outlook for the future of the program is very promising, with new groups of Clemson students arriving in Fall 2001 and Spring 2002. With the firm foundation established this year, the Clemson Architecture Center-*Barcelona* has clearly marked out this city as another extension of the ever-widening Clemson campus.



Fall semester students Homer Nestlen, Jin Lee, Nick Galizia and Amanda Jackson (from left to right) in Piazza San Marco, Venice, Italy.

MURAL DEDICATION

In January, the entire campus was invited to the dedication of the Hendrix Center Mural on Diversity painted by Melchor Peredo, one of Mexico's foremost muralists (see *Mirare*, Spring 2000). Filling the wall of a second-floor student lounge, Peredo's painting is meant to reflect the cultural diversity of the University. Peredo is among the last of a generation of painters trained in the mural techniques used by many of Mexico's best known 20th-century artists, such as Diego Rivera, Jose Clemente Orozco and David Alfaro Siqueiros. A brief ceremony honored Peredo, who returned from Mexico for the dedication, and donor Maryalice Mayberry, who funded the project.



Solovki

Island in the White Sea

Joan Bridgwood, Lecturer, Languages

St Petersburg is a beautiful northern city, on the same latitude as midway up Hudson Bay. It deserves its nickname of the “Venice of the North”, because the city is intersected by a system of broad canals and elegant bridges. A boat trip up and down these waterways gives visitors the most romantic way to admire the work of Italian architects of the 18th century who were invited by Peter the Great and his daughters to create the image of Russia’s only Western style city. I’ve been teaching both Italian and Russian this year, so a summer doing research into Italian influences in St Petersburg was a good way to combine these two loves.



The shoreline of Solovki as approaching it by boat.

However an invitation from Russian friends allowed me to travel even further North, to the Solovetsky Islands, a place few Russians have seen and many don’t wish to, because of its dark history. When I told a Russian friend I was planning to go to Solovki, she said, “I wouldn’t want you, a foreigner, to visit that terrifying place”, but after second thoughts, she said “on the other hand, it would help you to understand our history and the Russian people”.

The Solovetsky Islands are located just 100 miles south of the Arctic Circle. June, the time of White Nights and almost perpetual sunshine, is the best time to take an overnight train north from St Petersburg, and to head for Archangelsk or Kem, towns bordering the White Sea that have ferry services to the Solovetsky Archipelago. Other passengers on the boat are likely to be Orthodox priests, monks or pilgrims, traveling from all over Russia to visit a holy place: the monastery of Solovki. As the ferry boat crosses the White sea and approaches Solovki, the outline of the monastery begins to take shape: spires, onion domes, kremlin towers, and thick monastery walls.



Slovakian goats

The monastery bells were chiming as we unloaded our bags from the boat. Local residents told us there is something about the sound of the bells that mosquitoes can’t tolerate, so the monastery and village within range of the bells is a mosquito-free area: a wonderful blessing in the Russian North, where mosquitoes can hover in dense black swarms.

As we walked around the monastery walls to the village, we discovered that the monastery is almost surrounded by water. It faces the White Sea on one side, and on the other, Svyatoe Ozero (Holy Lake), an expanse of crystal clear water used by some for bottling and taking home for its holy properties, or (by us) for taking a deep breath and having a quick bracing swim in the most picturesque setting imaginable.

The building of the monastery began in the 16th century. Being the most northerly of the major Orthodox monasteries, Solovki was always known for its austerities. It was founded by monks seeking peace and solitude. When the monastery flourished and expanded its territory, some monks moved away, building small hermitages, or ‘skit’, in the remote parts of the islands.

So why is Solovki still “that terrifying place” for many? The Solovki monastery was the first and most terrible of the Soviet prison camps. The monastery and all hermitages were taken over by the Soviets in 1923. Many of the best youth of the generation of the 20s’ were imprisoned there, and when the camp was closed in 1937, they were all shot. Records were sealed. The monastery complex, still closed for worship, was used as barracks for troops during the Second World War. The shadow of its past faded. Few details were known until after 1991 when, with the fall of the communist system, records were opened. Irina Sapunova, my Russian friend who went with me to Solovki, told how she was born and raised in Archangelsk, the ferry port for Solovki. She and her family regularly visited the islands for picnics and hiking trips during the 1960s. And yet she had no idea of the dark history of Solovki until she applied for a job as tourist guide on the nature reserves on the islands ten years later. At the end of her orientation, the trainees were told, “If tourists ask you about the prison camp and the killing of the occupants, just say you know nothing about that.” In fact she did know nothing until that moment, although she had known and loved the remote islands for 20 years. It is one of the ironies of the Soviet system, that only when she became one of its official representatives did she find out secrets to which regular citizens had no access.

Olga and Victor, who arranged accommodation for us, are a couple of typical present day residents of Solovki. Victor is an icon restorer and is also painting contemporary icons of his own design that are displayed in churches on the mainland. After visiting the monastery as a tourist, Olga had changed from occasional worshipper to a confirmed believer and now observes the Orthodox fasts and holy days. She works as a guide at the Museum of the History of the Solovki Monastery and is also responsible for issuing permits for the nature reserves. Visitors require permission to hike and camp. Today it is nature which is carefully guarded on these islands of outstanding beauty.

Sign at the entrance to a camp, which reads: “with an iron hand, we will drive humanity to happiness”



Of the Redeemer and Transfiguration Cathedral at the Solovetski Monastery



Sign at the entrance to a camp, which reads: “with an iron hand, we will drive humanity to happiness”

A Dramatic Career

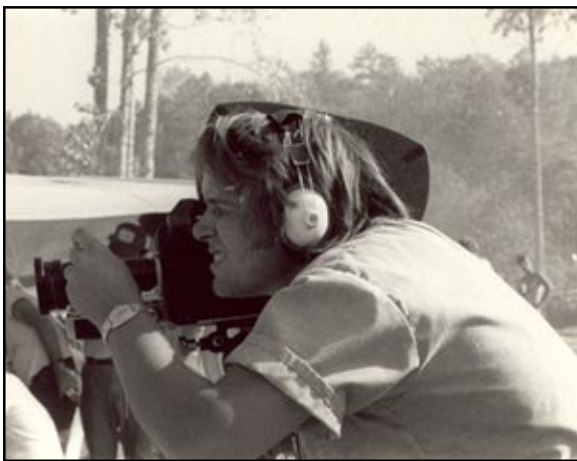
Chip Egan Reminisces About A Quarter Century of Clemson Theatre



Glenn Hare, Public Information Director, Performing Arts

Fans of Upstate theatre are familiar with Professor Clifton “Chip” Egan’s work. For 25 years, he has been a presence on stage and behind the scenes of numerous productions at Clemson University, in Greenville and surrounding communities. Chip’s talents and expertise have been showcased throughout the state and the Southeast, and for years students and colleagues alike have been aware of Chip’s commitment to the dramatic arts.

The university recently honored his life-long pledge to theatre and the performing arts by awarding him with the Class of ’39 Award for Excellence and also honored him with the distinction of Clemson Alumni Professor of Theatre.



Egan in his early days, operating a camera for Clemson’s new station (circa 1978).

In the following interview, Chip looks back on his 25 years at Clemson, remembering how he got here, and why he has stayed. He reminisces about his first theatre experiences, the university before the Brooks Center and collaboration at Clemson.

1. When did you develop your love of theatre? Were you one those kids like Spanky in the “Little Rascals” films that gathered his friends to “put on a show”? And do you remember your first time on stage?

I must have been about five years old. I remember vividly my great-aunt taking my brother and me to the Louisville Children’s Theatre. We made an entire day out of it. We would ride the bus downtown and eat lunch in a cafeteria. Then we would visit my other great aunt, who worked in a department store, before seeing a matinee performance. *Ali Baba and the 40 Thieves* was the first production that just blew me away. The costumes, light and performers struck a cord in me.

My first time on stage was in the sixth grade. It was Parent’s Night and my class was demonstrating creative dramatics. In high school I played football and lacrosse, and my only connection to theatre was as a vivid audience member. So, my first real immersion into theatre came during my freshman year at Hanover College, a very small college located in Hanover, Indiana. There I had a wonderful theatre professor, Tom Evans, who was my inspiration and mentor. That year, I played the button molder in *Peer Gynt* by Ibsen, and we went to Washington, D.C. as national winners in the American College Festival II.

2. Do you remember your first production at Clemson and some of the circumstances of putting that show together?

It was 1976, the Bicentennial of the United States, and we—Ray Sawyer as the director and me as the production designer—put on *George M!*, a patriotic musical review. The students, under the seasoned guidance of speech professor Dr. Arthur Fear, had been designing and building the scenery themselves. Once I was hired, I think many of the students thought they wouldn’t be needed any more, and I had a difficult time recruiting volunteers. Happily, a dedicated core of student “techies” soon emerged and we’ve had strong student support ever since.

3. How has technology changed theatre?

Technology has propelled society in a way that allows us to do things in

our own time. Technology can deliver what we want when we want it. In that respect theatre is a relic. It’s an ancient and inefficient. Patrons, first, have to buy a ticket. Then come to the show at an appointed time. As a director, I’m more aware that today’s theatre experience must have a heightened contact with the audience. It must be worth the effort of an audience that increasingly has every convenience at their command.

4. In 1994, the Brooks Center changed the artistic landscape of Clemson. Not only is it a place for students showcase their talents, but a place for world-class touring artists to perform. When you walk through the building, what memories come to mind?

My first thought is it seems natural for us to be here. I can’t imagine the department not being in the Brooks Center. And, secondly, I remember some of the tough choices the department had to make in order to get here. The original design received a bid that was twice the budget. The faculty, administrators and architects had to cut the cost in half. There were some painful decisions to make, but the collaborative effort created a building that was finely tuned to our needs and makes good use of space.

5. Did you think as a theatre professor you would be involved in disciplines other than your own? Over the years you have worked with colleagues in architecture, the visual arts, computer sciences and many others?

The small town setting makes Clemson unique that way. The colleagues that came to plays are the same people I’ve seen in the supermarket, at the football games, church, at Boy Scout meetings and at work. Eventually, I begin to have a stake in their work, just as much as they did in my own. Ideas begin to get passed around, and this leads to all types of partnerships and collaborative efforts.

6. Beginning in the fall semester the Department of Performing Arts will start offering a Bachelor of Arts in Integrated Studies in Performing Arts. Did you think it would take 25 years for the major to become a reality?

If I had been told in 1976 that in 2001 we would have a major program in performing arts, I would have run in the opposite direction. One of the attractions of Clemson was the chance to build a program. I thought the timetable would be 3-5 years. But over the years there has consistently been a goal to shoot for—first the Daniel Annex, then a new position, then the minor, another position, then the department, then the Brooks Center itself. I have never felt stalled; I have always seen the future as ripe with possibilities.

7. As a tribute to work at Clemson, in 19?? you and your family had the honor of dotting the “I” during a Tiger Band half time performance. What other Clemson memories do you have?

I have lived here long enough to see two upper decks added to the football stadium and then see them full for a Rolling Stones concert. I am a big enough sports fan to really enjoy the many Clemson sports successes, including the national championships. Elden Campbell was a public speaking student of mine who had to duck through the door of my Daniel Hall classroom. I have great memories of countless plays and concerts that have been staged at Clemson both home grown and guest events. But being able to play Harold Hill in *The Music Man* on the Brooks Theatre stage is hard to top.



Egan today, in color

As a director, I’m more aware that today’s theatre experience must have a heightened contact with the audience. It must be worth the effort of an audience that increasingly has every convenience at their command.

Clemson Clay Gets Noticed

The 2001 National Conference for the Education of Ceramic Art (NCECA) was hosted by Winthrop University in Rock Hill, SC. The conference drew over 3500 ceramic artists, teachers, and students from around the country who came together to discuss new technologies and educational issues, attend workshops, and to view over 80 ceramic exhibitions hosted throughout the Charlotte, NC, and Rock Hill area.

With over two years of planning, the Clemson art department assembled several exhibitions to showcase Clemson ceramic art to a national audience. **Clemson Clay: an Alumni Exhibition** hosted over 25 BFA and MFA alumni since 1974, who exhibited their work in the Odell Building in downtown Charlotte. The **Clemson University MFA/BFA Student Exhibition** showcased the work of current students in a downtown Rock Hill storefront, and BFA student Nathan Woodward had a piece accepted into the **National Juried Exhibition** held at the Rock Hill Art Center. The **SC Clay Invitational and Juried Exhibition**, held on the Winthrop University campus, featured the

work of over 70 South Carolina ceramic artists. Representing Clemson were Professor Mike Vatalaro, former faculty member Denise Woodward-Detrich, alumni Dennis Stevens and Elizabeth Keller, and current MFA students Jason Blalock and Scott Garrard.



Jeanée Redmond, *The Patrick O'Brian Series*: "Aubrey," "Surprise," "Maturin."

Children's Books Roundtable at the former Alex Haley Farm

Michelle Martin, Assistant Professor, English

During October of 2000, I was invited by Marian Wright Edelman, on behalf of the Children's Defense Fund, to join twenty-nine others who work with Children's Literature as authors, illustrators, editors, publishers and scholars to spend a weekend discussing and brainstorming ways to better facilitate getting African American Children's Literature into the hands of American children. This inaugural Children's Books Roundtable, which Edelman hopes to make an annual event, took place at the former Alex Haley Farm in Clinton, Tennessee.

Set in the rolling hills of Tennessee, the farm, though close to a major city (Knoxville) and sitting just on the outskirts of a town, gives visitors the feeling that they have stumbled into a magical, wooded place. Recently purchased it from the Alex Haley Estate, the Children's Defense Fund now uses this space for trainings, conferences, and other events that relate to child advocacy. The first thing that visitors see upon entering the grounds is a sign: "This is a smoke-free, alcohol-free, hate-free zone." My experience there convinced me of the truth of this statement. I felt welcomed when I came, embraced throughout the weekend and inspired when I left. It's clear to me now how Marian Wright Edelman has accomplished all that she has over the past several decades; she's an amazingly charismatic speaker and a woman who lives her dream. After hearing her speak once, I am thoroughly committed to helping her achieve her goal to "leave no child behind."

Edelman introduced the Roundtable participants to the Freedom School movement, a program that turns summer camp programs into culturally focused, educational, literacy-based experiences for children and young adults. During its first summer two years ago, the program started with only a handful of Freedom Schools around



Michelle H. Martin in the oldest Haley cabin



Children's Literature Roundtable participants Marian Wright Edelman, Darwin Henderson, Michelle H. Martin, Khalfre K. Abif, and Michael Bryant

the country. Last summer, it grew to fifteen schools, and this summer, the program is expected to grow even more. The participants in the Children's Books Roundtable, many of whose books are part of the Freedom School curriculum, offered suggestions about better ways to use the literature to enhance these summer programs.

The Roundtable participants also got to spend some time in the newly designed Langston Hughes Library. Housed in a cantilever barn, the library was designed by Maya Lin, the renowned architect of the Vietnam Veterans Memorial in Washington, D.C., and was dedicated in March of 1999. This non-circulating library serves as a national showcase for Freedom School books, curriculum material and training, and supports the Freedom School mission to "foster in children a lifelong love for reading." In addition to housing one of the most impressive collections of literature on African American culture, fine arts, history and literature; child advocacy; the Civil Rights Movement and the history of non-violent social protest in the country, the Langston Hughes Library is the most beautiful library that most of us had ever visited. To be surrounded by books in such an awe-inspiring building made me want to curl up with a book and read.

I felt fortunate to be included among this elite group of professionals. It's amazing to look up in the middle of a workshop, and see the faces of more than a dozen people whose works I have been reading for the last ten years; it was a humbling experience. Among those in attendance were Sharon Draper, author of *Forged by Fire*, Carrolivia Herron, author of the controversial picture book *Nappy Hair*, Jan Spivey Gilchrist, whose art work accompanies Eloise Greenfield's text in picture books such as *Africa Dream* and Lucille Clifton's text in the Everett Anderson books; and Tyrone Geter, University of South Carolina professor and illustrator of picture books such as Evelyn Coleman's *White Socks Only* and Dinah Johnson's *Sunday Week*.

I plan to return this summer to continue research for my current book project, *Brown Gold: Milestones of African American Children's Picture Books*. I also hope to be invited back to the Children's Books Roundtable in the fall.

AAH Accomplishments, Milestones, and Awards



Clementina Adams, Associate Professor, Languages—was selected chairperson for the Women and Hispanic Literature Chapter of the American Association of Teachers of Spanish and Portuguese, 2001-2002, and chairperson of the South Carolina Council on Foreign Language Placement and Curriculum for the term starting in fall 2001. She was appointed table leader by the College Board's Advanced Placement Program for June 2001.

Susanna Ashton, Assistant Professor, English—was chosen as this year's recipient of the Idol-South Award given to support faculty research in the English Department.

Alma Bennett, Associate Professor, English—has been elected President Elect of the National Association for Humanities Education for 2001-2003 and will serve as President for 2003-2005. She was also program chair for the national NAHE 2001 conference in Portland, OR.

Joseph Burton, Associate Professor, Architecture—presented the results of a 1998 Special Projects Initiative Fund grant shared with Professor Judith Reno of Savannah College of Art and Design at the fall 2000 meeting of the Southeast Regional Association of Collegiate Schools of Architecture in Charlotte. The grant supported collaborative studio teaching across universities. He presented a paper "The Sustainable Southern City as Villa," co-authored with former graduate student Tim Dotson, at the Shaping the Ecology of a City Workshop, Columbia, SC. He presented a lecture on his sabbatical research, "Louis I. Kahn and Non-Mimetic French Art (Post-Impressionism)," as part of Clemson University's Arts in April, 2001.

Paul Buyer, Assistant Professor, Performing Arts—has published "Motivating the Marching Cymbal line" in *Percussive Notes*.

Wayne Chapman, Professor, English—published "A Finish Worthy of the Start" in *Yeats and the Nineties: Yeats Annual No. 14* (Palgrave, 2001) and "Leonard Woolf, Cambridge, and the Art of the English Essay" in *Virginia Woolf Turning the Centuries* (Pace, 2000). He presented the papers "Mother Ireland and Father Yeats: The Theme of Betrayal in *The Dreaming of the Bones*" and "Leonard Woolf and the Rowntree Political Monthlies, 1916-1922" at the Southern ACIS Conference in Jacksonville, FL, and at the Eleventh Annual Virginia Woolf Conference in Bangor, Wales. He also conducted sponsored research at the University of Texas, Harvard University, the British Library, and the National library of Ireland for his book in progress for the Cornell Yeats Series, "*The Dreaming of the Bones*" and "*Calvary*": *Manuscript Materials*.

Mark Charney, Associate Professor, English—was chosen to be respondent for both Region II and Region VI of the American College Theatre Festival. He held workshops to train faculty to serve as theatre respondents in Region II and led the Critics Institute in Region VI. He also judged the finalist round Irene Ryan Acting Award. He has served as the faculty liaison to the National Critics Institute at the Kennedy Center, Washington, DC.

Brock Clarke, Assistant Professor English—has had two books accepted for publication: a novel, *The Ordinary White Boy*, to be published by Harcourt Books in September 2001, and a short story collection, *What We Won't Do*, which won the Mary McCarthy Prize in Short Fiction, to be published by Sarabande Books in January 2002.

Francis Eubanks, Associate Professor, Construction Science and Management—has received the national Educator of the Year Award on February 9, 2001, from the National Association of Home Builders (NAHB) at their annual international convention and exposition in Atlanta,

Georgia. The award came with a \$1,200 check from NAHB which Eubanks donated to the Clemson student chapter's travel fund. He was also accepted into membership in the Chartered Institute of Building, headquartered in the United Kingdom, and active throughout the British Commonwealth of Nations, in April 2000.

S. Carl King, Professor, Languages—co-edited with Manuel Estébanez Consuegra *El Bromóleo Monocromo: Guía y Manual de Trabajo* (Alicante, Spain, 2001).

Bill Koon, Professor, English—delivered a talk on "Eudora Welty and Southern Humor" to the Conference of Southern University Presidents in Miami, March 2001.

Tom Kuehn, Professor, History—published "'Nemo Mortalis Cognitus Vivit in Evo': Moral and Legal Conflicts in a Florentine Inheritance Case of 1442" in *The Moral World of the Law* (Cambridge, 2000) and "Memoria and Family in Law" in *Art, Memory, and Family in Early Renaissance Florence* (Cambridge, 2000). He presented "'Fama' as a Legal Status in Renaissance Florence" at Fordham University, September, 2000; "Ambiguities of Family in Quattrocento Florence" at the University of California, Santa Barbara, November, 2000; and "Literature Meets Law: A Consilium of Antonio Strozzi for Lodovico Ariosto" at the Renaissance Society of America, Chicago, March 2001.

William Lew, Professor and Chair, Art—is entering his sixth year as a member of the Board of Directors of the National Council of Art Administrators and has been elected to a second term as president.

Chantelle MacPhee, Lecturer, English—presented a seminar at the World Shakespeare Congress, Valencia, Spain. She delivered a paper, "Give Me Liberty or Give Me Death!: Blake's Edward the Third, Prologue to Edward the Fourth and Prologue to King John" at the British Association of Romantic Studies conference at the University of Surrey—Roehampton.

Richard Cowan, Production Manager, Performing Arts—chaired the Community Theatre Festival at the Southeastern Theatre Conference, Jacksonville, FL.

Mechthild Cranston, Professor, Languages—published "Mother of the Living Dead: Marguerite Duras" in *Dalhousie French Studies*. She presented a paper, "Rhyme or Reason: The Teaching of Poetry," at the Blue Ridge International Conference on the Humanities and the Arts at Appalachian State University. She served as president of the Clemson chapter of the American Association on University Professors and was named to the advisory board of the Southern Comparative Literature Association. She served as reviewer for *World Literature Today*, *The South Atlantic Review*, and *The Comparatist*. Her biography was included, by invitation, in *2000 Outstanding Scholars of the 21st Century* published by the International Biographical Centre, Cambridge, England.

David Detrich, Associate Professor, Art—received the sculpture award at Galex 35, a national competition at the Galesburg Civic Center, Galesburg, IL. He was accepted into the 73rd Annual Art Association of Harrisburg (PA) National Competition.

Chip Egan, Professor, Performing Arts—has been voted by the Faculty Senate the recipient of this year's Class of '39 Award.

Steven J. Madden, Assistant Professor, Speech and Communication Studies—has received a Clemson University Board of Trustees Award for Faculty Excellence and an Outstanding Faculty Award from the Panhellenic Council. He has served as chair of the Applied Division of the

Southern States Communication Association and as editor of the *Carolinas Communication Annual*. He has published *Service Learning Across the Curriculum: Case Applications in Higher Education* (University Press of America, 2000).

Michael Maher, Assistant Professor, Architecture—is currently Director and Professor-in-Residence of the Clemson Architecture Center-*Barcelona*, the School of Architecture's new program in Barcelona, Spain. He was awarded a 2001 McClure Endowment Award to study the emerging technology of environmentally responsive building envelopes in Europe. He has collaborated with **Lori Brown, Lecturer, Architecture**, and **Nancy Jackson, Visiting Assistant Professor, Speech and Communication Studies**, on the paper "inFormation: The Collaborative Studio," presented at the Association of Collegiate Schools of Architecture National Conference in Baltimore.

Robert Miller, Associate Professor, Architecture—had his project, the Child Welfare Institute in Atlanta, juried in the Southeast Regional Conference of the Association of Collegiate Schools of Architecture, Charlotte, NC, October 2000.

Edwin Moise, Professor, History—presented "Land Reform in North Vietnam, 1953-1956" at the Mass Political Violence in 20th Century Southeast Asia Conference at the Center for Southeast Asia Studies, University of California, Berkeley.

Lee Morrissey, Associate Professor, English—published "Eve's Otherness and the New Ethical Criticism" in *New Literary History*, spring 2001.

Rameth Owens, Assistant Professor, History—has been appointed by SC Governor Jim Hodges to an additional term of service on the State Historical Records Advisory Board, effective through March 2003. Originally designated by Gov. Carroll Campbell and reappointed by Gov. David Beasley, she has been a board member for nearly a decade.

Janice Schach, Dean, College of Architecture, Arts and Humanities—has been made an Honorary Associate Member of the South Carolina Chapter of the American Institute of Architects.

Karen Schiff, Assistant Professor, English—published "Objects of Speculation: Early Manuscripts on Women and Education by Judith Sargent (Stevens) Murray" in *Legacy: A Journal of American Women Writers*, vol. 17, no. 2, 2000, and "Topics in the History of Artists' Books: Tristram Shandy's Original Marbled Page" in *Journal of Artists' Books*, fall 2000. She deliv-

ered "Composing Pages: The Visual Study of Ostensibly Verbal Materials" at the Modern Language Association Meeting, 2001. After a Summer 2000 apprenticeship in book design at the University of North Carolina Press, her design project for a book of African American literary criticism, *Remembering generations: Race and Family in Contemporary African American Fiction*, was printed in 2001.

Ray Schneider, Associate Professor, Construction Science and Management—has authored a series of articles on working in a contamination free environment in *A²C²*, a Vicon Publishing magazine supporting the cleanroom industry. The articles address companies in the microelectronics and bio-pharmaceutical and related "high tech" industries who are evaluating their options relating to clean manufacturing facility design and construction.

Rob Silance, Associate Professor, Architecture—exhibited photographs in The New Jersey Center for the Visual Arts International Juried Show and at the Pietra Di Luna Gallery, Hollywood, FL.



Rob Silance's
"Ladders"

Margit Sinka, Professor, Languages—published "Tom Tykwer's *Lola rennt*: A Blueprint of Millennial Berlin" in the refereed online journal *Glossen*. She presented "Tom Tykwer's *Run Lola Run*: Why Doesn't Lola take a Taxi?" at the 13th Hollins University Colloquium on German Film. She also presented the following: "Heinz Bude's Defining Construct for the Berlin Republic: The Generation Berlin" at the annual Conference of the German Studies Association in Houston; "Playing Detective: Moving to Advanced German Levels with Langenscheidts *Die Suche*" at the annual South Atlantic Modern Language Conference in Birmingham, Alabama; and "Star Culture and Female Stars: Reflections on Teaching German Film" at the annual Conference of the American Association of German Teachers in Boston. On the basis of national elections, she became the Regional Representative of the Southeast on the Executive Committee of the American Association of German Teachers. She was appointed as Head of the Research and Scholarship Committee of the American Association of German Teachers and member of the Finance Committee.

Lewis Suggs, Professor, History—was inducted into the Black Press Hall of Fame, Norfolk, VA. He delivered "Chester Franklin and the Kansas City Call, 1919-1954" as the main speaker for Black History Month at the American Jazz Museum, Kansas City, MO.

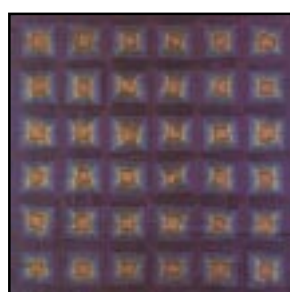
TRIENNIAL 2001, a survey exhibition of contemporary work by South Carolina artists, featured several artists with Clemson connections. Among the many represented at the Columbia, SC, show were professors Sydney Cross and Mike Vatalaro and instructor Jean-Paul Tousignant of the Department of Art, associate professor Rob Silance of the School of Architecture, MFA student Janet Orselli, and architecture alumna Christine Tedesco.



Sydney A. Cross
Desire
1999
alkyds on paper



Janet Orselli
inner view
2000-01
mixed media installation



Christine Tedesco
Fractured Log Cabin
1998
douppioni silk

NICHOLAS AWARDED LEMON PROFESSORSHIP



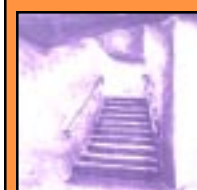
David Nicholas has been selected as the Kathryn and Calhoun Lemon Professor of History. He is a historian of medieval and early modern Europe with special interests in Flanders

and in comparative urbanization. Professor Nicholas is the author or editor of 14 books, including three archivally-based monographs on aspects of the social and economic history of the city of Ghent in the 14th century, a study of urban-rural relations in late medieval Flanders, a survey of *Medieval Flanders*, a two-volume history of the medieval city, two textbooks, and a scholarly edition of the accounts and bailiffs of Ghent for the years 1365-1376. His current projects are an extension of his work on medieval urban life into the 16th and 17th centuries and a history of economic, diplomatic, and cultural ties between Flanders and England in the Middle Ages. Professor Nicholas teaches classes in Western Civilization, Medieval History, and the History of England to 1688, as well as specialized courses in the premodern city and the era of the Hundred Years War.

The Lemon Professorship was established in 1984. Criteria for selection include considerations of national scholarly accomplishment and classroom teaching competence. It includes a salary supplement, funds for professional books and travel, and a reduction in teaching load.

BROWN AND ZELL EXHIBIT IN LEE GALLERY

Instructors Mo Zell and Lori Brown, first year faculty in the School of Architecture, exhibited their art work in a brief show that spanned the end of February and early March in Lee Hall's Rudolph E. Lee Gallery, including a well attended reception on March 2nd. Brown's artwork consisted of collage and mixed media while Zell exhibited charcoal drawings and black and white photography. Images from the show are also featured in the Spring 2001 publication of *Semantics*.



Mo Zell's charcoal of the Payne Whitney Gymnasium staircase.



Lori Brown's collage #8 (2000)

Development Activity in the College of AAH

Glenn and Janet Felton of Hixson, TN, have donated funds for a History Scholarship. Mr. Felton, a 1970 History graduate, is presently Vice President and Managing Corporate Counsel for Provident Life in Chattanooga, TN.

The Philosophy & Religion Department has received a gift to establish **The J. T. Barton Jr. Ethics Prize for Students**, which will award annual prizes to the best undergraduate essay in the area of ethics. Students may enter the competition by submitting an essay presenting a scholarly consideration of selected ethical issues. The Philosophy & Religion Department will determine the topics, standards, select the library resources and appoint the judges. The contest will be open in the fall of 2001 and the winners will be announced in the spring of 2001.

The **Richard C. Calhoun Readings**, which bring a prominent author to campus to lecture for an evening and to work with students, have received a promise of five years of annual support

Paul Newman, through Newman's Own, donated to the college of AAH again, this time to support the purchase of equipment for the Brooks Center Technology Lab, which allows students either to compose music on screen or play music on a keyboard linked to a computer. Also, Computer Aided Design (CAD) will be included in the lab software to aid in lighting design, scenic design, and music theory. The lab will support courses for courses for the new Masters in Fine Arts in Computing that specializes in computer-aided virtual reality and animation.

York Brannock, emeritus Instructor of French, has established the **Durant York Brannock Annual Travel Grant-in-Aid in Languages** to provide \$1,000 annually to assist foreign travel for a qualified language student.

Bernadette Longo and **Elisa Sparks**, assistant professors in English, raised \$113,000 from Innovation and Technology grants and college funding to start a pilot laptop project for 48 first-year AAH students and 8 AAH faculty members in fall 2000. Students come from all majors in the college and are taking laptop courses in English, Spanish, History, and Speech as well as Math and Physics. The program pays for loaner laptops for approximately 10% of students, and provides faculty with a laptop, extra software, development money, training, and camaraderie.

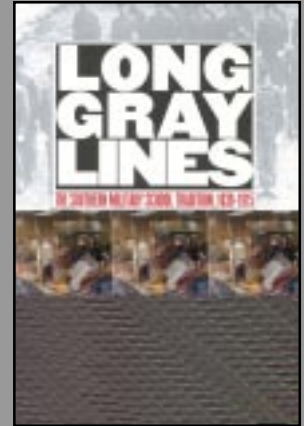
Marvin Honored by Hall of Fame

Robert Marvin, who established the Robert and Anna Lou Marvin Fellowship for Travel and Study in Europe has been inducted into the South Carolina Hall of Fame at the Myrtle Beach Convention Center. He is the 71st South Carolinian to be so honored and the only landscape architect. College of Architecture, Arts, and Humanities Dean Jan Schach and Planning and Landscape Architecture Department Chair Don Collins attended the induction ceremonies, as did retired professors John Acorn and Gayland Witherspoon.

Clemson College Plays Role in History Professor's New Book

Clemson Agricultural College figures prominently in history professor Rod Andrew Jr.'s new book, *Long Gray Lines: The Southern Military School Tradition, 1839-1915* (Chapel Hill: University of North Carolina Press). Like every southern white land-grant college founded in the late nineteenth century, Clemson operated as an all-male military college much like the Citadel or VMI and continued to do so until 1955. Andrew claims that the popularity of military education in the South was due to a "southern military tradition" which equated martial virtues with civic and moral virtues, and believed that by training young men to be good soldiers, colleges were also training them to be upright, responsible, and law-abiding citizens. The book also discusses several student "walkouts" or mutinies and disciplinary disputes between the Clemson cadets and administrators in the late nineteenth and early twentieth centuries. Andrew explains these rebellions by arguing that the southern military tradition was a curious one; it stressed obedience to lawful authority while simultaneously honoring rebellion against "tyranny." The book also discusses the development of an African American military tradition at several black military colleges in the segregated South.

Andrew specializes in history of the post-Civil War South. The idea of using land-grant colleges/military schools to study the southern military tradition came from Clemson professor Bill Steirer, who was Andrew's thesis advisor when he was pursuing his M.A. degree in history at Clemson from 1991-1993. The thesis dealt only with Clemson but was later expanded and further developed into a dissertation covering many other institutions. After receiving his Ph.D. from Georgia in 1997, Andrew developed the dissertation further into book form. *Long Gray Lines* can be ordered from UNC Press, PO Box 2288, Chapel Hill, NC 27515-2288 (phone 1-800-848-6224 or email www.uncpress.unc.edu).



In his new book, Long Gray Lines, history professor Rod Andrew Jr. looks at the history and tradition behind all-male military colleges. He also examines Clemson's own history and those values and traditions associated with it.

AMAZON ADVENTURE

Alma Bennett, Professor, English

Professor Alma Bennett of the English department decided to go south over the last Christmas break—way south. Bennett's trip down the Amazon River in Peru is the kind of journey that most of us only dream about, perhaps with a little dread. Before leaving, she had to put up with her share of piranha and poison dart jokes, but, in fact, she was able to use the trip to spread a little Clemson holiday cheer to grateful villagers along the river. To the many Clemson folk who donated supplies for this adventure, she writes:

On behalf of a lot of Peruvian children in eight villages along the Amazon, Ucayali-Puinahua, and Pagaya rivers, I want to thank you for being so generous. The "Clemson-Amazon" suitcase, filled with school supplies of every imaginable color and description, weighed almost a hundred pounds. When I unpacked the suitcase in order to divide it all up, every inch of the bunks and floor of my tiny cabin was covered and piled high.

The best part, of course, was meeting children along the river and delivering the supplies. Via an American expatriate who lives down river on the Amazon, I also sent three large sacks of supplies to middle and high schools in his village.

I was surprised that the Peruvian crew, helpful but extremely private types for the most part, were keenly aware of these Clemson gifts. The day before our little riverboat returned to Equitos, the captain sent word that, if I had any left, everyone in the crew would really like a "tiger rag" and some of those stick-on paw prints (which, when you're in the context of the Amazon, really don't look too different from their sacred jaguars). So, by the time I left, Clemson University had infiltrated the boat and the crew's clothing in ways I couldn't have imagined! Even the taciturn rainforest-born captain had put paw prints on his cap bill, and—to my surprise and, I think, even to his—he gave me a big hug.

Bennett is shown here with a group of schoolchildren at one of her stops along the way. Christmas vacations in sunny climes are nothing new, of course, but this one was especially memorable, for the traveler and those she met along the way.



Clemson Music Professor Sings with Linda Ronstadt

Scott Lehmkuhl, Assistant Professor, Performing Arts



*When the call went out to faculty for contributions to the "Accomplishments" section of *Mirare*, Assistant Professor of Music Scott Lehmkuhl casually noted that he had sung on the recent Linda Ronstadt Christmas album. That seemed worthy of a little more exposition. At our request, Lehmkuhl was kind enough to share a personal look at the development of a musical performer and educator and the passion and dedication required of both.*

I was introduced to the joy of performing at an early age, being cast as Jerome in the Iowa State University production of *South Pacific* at the age of eleven. I went through high school in New Jersey, where I was involved in many other musical productions. You could say I grew up doing musical theater. After high school, I decided to return to my hometown of Ames, Iowa to attend Iowa State as an Aerospace Engineering major. I had a very respectable grade point average, but quickly discovered that this was not my passion. After a couple changes of major, which included theater and film/television production, I decided to transfer to UCLA, where I became a music major specializing in vocal performance.

I sang professionally in Los Angeles through most of my academic career there, mostly in church choirs, but also in small roles with a couple different opera companies, including Long Beach Opera. I also had the somewhat dubious honor of being selected to play a singing and dancing marine on *Pee Wee's Playhouse Christmas Special*, a nationally televised prime time production.

After completing my BA, I was offered a teaching assistant position in the choral department at UCLA, and decided to continue my music education, now as a conductor. During this time I wasn't doing as much singing, but still performed with the choral ensembles. I auditioned for and became one of the Robert Shaw Festival Singers in 1994, my last year at UCLA. As a member of this choir, I was flown to France during the summer for three weeks of intensive rehearsal, performing, and recording. We recorded two albums, *Evocation of the Spirit* and *Appear*

and Inspire, which are both selections of twentieth-century choral masterpieces. The Festival Singers were reconvened the following January in New York City as the core singers for a choral workshop, which involved choir directors from all over the country, including my former high school director (what a surprise). We sang Hindemith's *Requiem* and two works by Brahms, *Nanie* and *Gesang de Parzen* in Carnegie Hall. Following an interim position at the University of Chicago where I directed the Motet Choir and University Chorus and held a singing position as bass/baritone soloist at the Rockefeller Memorial Chapel, I entered the doctoral program for choral conducting at the University of Arizona, where I directed the University Singers, Recital Choir, and founded the University Singers Select. It was here that I began singing with a semi-professional vocal jazz ensemble called Half Dozen of the Other, an elite group made up of some of the most versatile voices in Tucson. We quickly gained the recognition of many people, including Jeffrey Haskell, the head of Jazz Studies at Arizona. Through professor Haskell, we started doing studio recording work for local commercials and we were introduced to Linda Ronstadt, who makes her home in Tucson. After hearing us, she invited us to sing with her during an upcoming concert she had planned on Mother's Day. We all sang together on a few jazz standards she had previously performed and recorded and she also gave us some time to perform some of our own pieces. It was a wonderful concert that was completely sold out.

The following year, she called upon us once more to be involved in a Christmas concert at the San Xavier Mission. We did several selections of traditional Christmas music, sometimes as an ensemble, and other times with Linda as the soloist. This concert is what led to us eventually being asked to join her in the production of an album. We recorded this past summer as I was interviewing for my position here at Clemson. The album is titled *A Merry Little Christmas*, and I can be heard on several tracks with Linda, singing in a small choir. We had to add a few more voices to our jazz group to fill out the ensemble. This portion of the recording was done in a single week. Later, some of the group went to Los Angeles to record some more tracks. I was invited, but by this time, I had accepted my Clemson position and was in the process of moving (I have no regrets). The album was released in late October on the Elektra Entertainment label and I understand that it did pretty well during the holiday season.

Clemson Graduate Gets Cookin' from Hollywood to Georgia

Occasionally we hear an unusual story about one of our college alumni that we think would be of interest to our general readership. Janet Flanigan is a case in point. Her liberal arts education at Clemson University was the springboard for what has become a rather remarkable career. If you have an interesting post-Clemson tale to tell, please contact us at our return address. We can't feature every one of our 6,500 alumni (Clemson World does a pretty good job of keeping track of them anyway), but we would like to cover one or two in each future issue, particularly the ones who have taken the odd twist or turn after their Clemson days were over.

Janet (Plumb) Flanigan (BA, English, 1984) didn't pay much attention to cooking while growing up and certainly didn't cook while in college. In fact, college meals often consisted of a small can of tuna fish – straight out of the can!

However, during her public relations career, she began a specialty in foodservice relations, rising eventually to the vice presidency of a Los Angeles-based public relations agency. It was during her close work with top national chefs that she began to love the culinary world and began experimenting with recipe creation. One recipe landed her in the national finals of an amateur French cooking contest at the Hollywood eatery of the stars, Ma Maison. This restaurant was where Chef Wolfgang Puck rose to stardom (before Spago) and owner Patrick Terrail was a celebrity in his own right.



Flanigan shows her cooking "stuff" on Atlanta's "Peachtree Morning" television show.

Flash forward 11 years and Janet has moved with her family to a horse farm in Newnan, Georgia, and Patrick Terrail of Ma Maison has relocated and opened a small restaurant called Gaby's in the quaint neighboring town of Hogansville. A luncheon meeting and two cups of coffee later, the two had reconnected and created Gaby's Ma Cuisine Cooking School. The school has taken off like gangbusters, and, in fact, Gaby's has moved the restaurant and cooking school to a larger facility in Newnan, a bedroom community of the Atlanta Metro area.

Between teaching classes themselves, Janet and Patrick have brought some of the region's top chefs to come and guest teach at the school. The pair has been featured on the local NBC morning program "Peachtree Morning," in the *Atlanta Journal-Constitution*, several local newspapers, and there have been major features on Gaby's in *Southern Living* and *Atlanta* magazine. The two have also appeared on local cable television and are currently in discussion on a local weekly cable television cooking show.

In addition to her English major and Communications minor, Flanigan took four years of Spanish at Clemson. This varied background has led to many interesting career opportunities in addition to her culinary profession. When asked recently to speak during Career Day to elementary students interested in writing and editing, Flanigan stressed that "if you can write, you can go anywhere." She is living proof.

Getting the Word Out

Educating the Public about the Food Stamp Program

Andrew Edds, Graduate Student, English/MAPC

Dr. Barbara Heifferon has spent a portion of the last year working with numerous partners across the university on a service-learning project supported by a USDA grant for \$308,000. The USDA was initiated to address the incidence of increasing cases of malnutrition among the Upstate's K-12 children. Ironically, increased malnutrition is partly a result of a social program implemented by former President Bill Clinton called "Welfare to Workfare." Clinton's program was an attempt to make the welfare system work better and to get people into the workforce.

Under the new Workfare program, there are many jobs available for impoverished individuals, but many employers took advantage of these individuals getting back into the workforce by paying these employees for 38 hours a week instead of 40 hours to avoid paying benefits. So a family's principle supporter, who worked 38 hours a week with no health benefits, would earn the minimum wage but would not be able to provide health care for his or her children. While school nurses began to notice an increase in malnutrition and poor nourishment of school children in the upstate of South Carolina, the application number for food stamps in South Carolina was decreasing. Part of the reason for this was the switch from "Welfare to Workfare." Heifferon suggests: "People assumed that they were no longer eligible for food stamps since they had jobs. The reality is that their incomes are still so low that they are eligible for food stamps."

Heifferon became involved with this project when the Graduate Dean chose two junior faculty members from each of the five colleges to partner on grants across the university. The dean was looking for people who were already writing grants and were interested in working across the disciplines. Heifferon comments: "I have enjoyed working in health, as well as education, and agreed to take on the project." The Graduate Dean was interested in service learning work and projects that Heifferon has done in the past. Trying to incorporate real projects in classes, Heifferon was looking for a way to connect her technical writers to producing documents that would help educate family members who did not realize that they were still eligible for food stamps. In Heifferon's part of the USDA grant requesting funds to increase food stamp registration, she proposed a project that would help make people aware that they are still eligible to receive food stamps.

Although the grant was not finalized until recently, Heifferon began working last fall with her Honors Technical Writing class (English 314) to design brochures, posters, surveys, interviews, and audience analyses to understand why people thought they were not eligible to receive food stamps. Specifically, Heifferon's technical writing class has been looking to see if there were any other reasons why people were not applying for food stamps. Together, Heifferon and her classes have been studying demographics and looking at census reports in the upstate to find out what kind of people live here, what kind of needs are here, how can we address those needs, and how can we persuade people to register for food stamps. Meanwhile in South Carolina, a new card has been issued called the "EBT," a card can be used instead of paper food stamps. Each EBT cardholder has a government account where funds are deposited and can be used like a

credit card. According to Heifferon, "One of the benefits of the EBT card is that it helps prevent the embarrassment of those individuals with food stamps from having to pay the cashier with them. With the new EBT card, we can change the social stigma associated with food stamps. This makes it much easier for people with food stamps not to be embarrassed or worried about other people knowing they are on welfare. We want to promote and educate people that this service is available for them. We want to target whatever groups of people really need the EBT card."

In mid-January, the Department of Social Services (DSS), which is located in Columbia, SC, visited Clemson for an all-day meeting on this project. During the lunch hour, Heifferon's Honors Technical Writing class presented research and projects and put out brochures, as well as presenting a Power-Point presentation to display their research. Dr. Heifferon's English 314 class continued this research during this past spring semester to spread the word about the EBT card, and she plans on continuing this research with her future technical writing classes. She comments, "It is a very ambitious project

in that we now have 59,000 clients. This spring's class designed television and radio Public Service Announcements that are being aired now, newspaper ads and human interest stories, and new, more specific, brochures." Dr. Tony Cawthone, professor in counseling, is taking several sections of graduate students in counseling and assigning them to agencies in the upstate. Cawthone's students will learn how to counsel individuals who are eligible for food stamps and give them some of the materials developed by Heifferon's students. A small cadre of community health nurses is also taking part in the outreach effort as they visit homebound patients and distributing the food stamp materials developed by the technical writers. Thousands of brochures have been printed up with grant monies and placed in social service agencies around the Upstate.

Heifferon noted that this project relates to her work as well as her whole life, with medicine, nonprofit organizations, political activism, document design and language. "Since coming to Clemson there has been an encouraging environ-

ment of administrators, professors, deans, and President Barker. The department heads have also been willing to let us explore these avenues, and one project has led to another. With this project the students and I have been able to see that a class really can be organized around a project. It addresses an important issue while it also allows money to be brought into the University." Heifferon feels that Clemson has allowed her to explore these teaching projects, whereas other schools may not have been supportive of an innovative project proposal like this. "Everyone is gaining from this project. The students are learning about real issues and are working on real-life projects, as well as helping others."

This type of grant can provide a template for a land-grant university that has community outreach as a part of its mission. It's a win-win situation for a college and a department that is traditionally not able to generate large monies for faculty research and internships. It helps both the college and the community while providing valid and extensive learning opportunities for students. In addition both students and faculty, like Heifferon, feel they are contributing to the good of the community.



New Press for Art Department

With printmaking students looking on, engineering associate Phil Landreth (l.) and art professor Syd Cross (r.) flank the new press which Landreth and coworkers built for the printmaking department. The press, constructed from scratch in Freeman Hall's metals shop, measures 5' by 8', making it the largest in SC and one of the largest on the East Coast.

Ask Not for Whom the Bells Toll...

But Who's Been Ringing Them Across North Carolina

Text and photos by **Linda Dzuris**, University Carillonneur,
Department of Performing Arts

Vanessa Smith, an Animal & Veterinary Science Major, had to get someone to finish her share of the morning milking at Lamaster Dairy Farm. David Anglin, a Civil Engineering Major, found another RA to take his weekend dorm shift. They were going on tour. James Hyslop (Computer Engineering), Ray Owens (Horticulture), Diana Rambo (Computer Information Systems), Kristy Seigfried (PrePharmacy), Sarah Small (Forest Management), Laura Willard (Secondary Education/French), and Adam Wyatt (Chemistry) also went along. They are members of the CU Carilloners, students who have learned to play our 47-bell instrument atop Tillman Hall. Since our carillon and playing cabin are undergoing renovation, the Friends of the Brooks Center sponsored the group's travel to North Carolina in March of this year for a two-day tour of neighboring facilities. The nine students performed pieces on instruments of various sizes by different bellfounders.

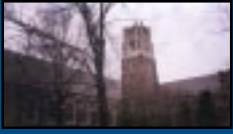
The first stop was Wake Forest University in Winston-Salem, where there is a 48-bell instrument cast by the Paccard Foundries of France. Before performing, the CU Carilloners got their exercise climbing various ladders that went up above the bell chamber and into the massive spire atop Wait Chapel to see the lovely view. Wake Forest Carillonneur Lauren Toney played a hymn arrangement and then turned the bench over to us. University staff and faculty enjoyed a rare afternoon recital.

Later in the day, we made our way back to Charlotte. A 27-bell English carillon awaited us at Myers Park Presbyterian Church. Approximately half the size of our carillon, students had to adapt their pieces to suit a significantly smaller range. Since the bells are lighter in weight, the carilloners found they could play running notes with greater ease and had fun experimenting.

At First Presbyterian Church in Belmont, the group had their first encounter with Dutch cast bells by the Royal Eijsbouts Foundry. An adjudicator for the Guild of Carilloners in North America was our host and she gave the students some good tips.

Our final destination was Duke University in Durham. As we approached, the CU Carilloners were united in their reaction, "Is THAT where we are playing?" Once in the grand stone chapel, the 50-bell instrument is only accessible via an ancient looking lift that was hand-operated. The CU Carilloners heard a spectacular piece by our host, Sam Hammond. They then performed pieces as an evening wedding party arrived for a ceremony.

It was indeed a whirlwind tour, but the CU Carilloners returned with invaluable hands-on experience and rejuvenated confidence in their abilities. Future Clemson audiences can only benefit from this experience.



The bell tower at Myers Park Presbyterian Church, Charlotte



The carillon at First Presbyterian Church, Belmont



The CU Carilloners at Duke University

Art Partnerships at Clemson University

David Houston, Lecturer, Art

In 1996, Department of Art Chair John Acorn issued a challenge to then President Constantine Curris and the University community to integrate public art into the fabric of the Clemson campus. The resulting Art Partnership program funded by the R.C. Edwards Endowment, matches artists with academic and administrative units to create site specific works in public places across campus.

The program is administered by the Department of Art and is conceived of as a participatory, inclusive process of exchange between the artist and the host unit; both artist and potential sites are chosen through open submission. A committee of faculty and students selects the artists, who then participate in site selection.

While each project is unique, they are all born of the larger dialogue between faculty, staff and students that carries the project from initial conception through the final installation. The spirit of open dialogue not only builds a larger context to the work but also opens up lines of communication on campus beyond well drawn academic boundaries.



The stairwell in Tillman Hall designed by Moody.

The first projects matched painter Bruno Civitico (Charleston, SC) with the Brooks Center for the Performing Arts, sculptor Joey Manson (Central, SC, and Staten Island, NY) with the Textile Department, and sculptor Joe Walters (Charleston, SC) with the Psychology Department.

Civitico's mural-scale painting presents an allegory of the performing arts, with each nine-by-nine foot panel representing dance, music and theater respectively. Located outside Sistine Hall, Joey Manson's welded steel sculpture sits across from an outdoor café and mirrors the formal elements of a busy pedestrian crossroad on the south side of campus. Joe Walters' wall mounted relief casts resins in plant and animal forms that comprise a delicate spiral

along a large atrium wall in Brackett Hall. Upon installation, his audience immediately multiplied when this atrium became a computer lab.

The next two commissions, Phil Moody (Rock Hill, SC) partnered with the Education Department and David Tillinghast (Seneca, SC) working with the Agriculture Department and the Cooper Library, continued the mix of different media and sites both in and out of doors. Phil Moody's point of departure is the classical theme of the three ages of humanity, interpreted in today's terms through text and photo mural. Located on three levels in the south stairwell of Tillman Hall, Moody's work must be experienced as a series of fragments that must be synthesized by the viewer. David Tillinghast's large silo form continually shifts between architecture and sculpture. Located outside of Barre Hall and facing the large mall behind the library, Tillinghast's twenty-one foot form functions as a meditation space and a poetic reminder of the archetypal agricultural silo form. A call number cast into the floor of the structure references an artist's book that is an integral part of this piece and is housed in the reference section of the Cooper Library.



David Tillinghast's silo, located outside Barre Hall

Currently nearing completion is the most recent project by John Acorn (Pendleton, SC), who is working with the Hendrix Student Center and the office of Campus Planning Commission. In recognition of Acorn's service to the University and his many public works throughout the state, this piece will consist of six eight and one-half foot paper airplane forms fabricated of one-half inch thick aluminum sheeting. The first piece will be suspended in the atrium of the Hendrix Center, while the remaining five will be sited outdoors with input from a group of students who have contributed to the project from its inception.

Although still in its infancy, the Art Partnership project has created, and in some instances recreated, a new awareness of public space on the Clemson campus. The project will continue, with renewed support from President James F. Barker, to build a community of works that in both process and form realize the goals of public access and increased communication on campus.



Religion and Athletics at Clemson



Kelly Smith, Assistant Professor, Philosophy and Religion

As a result of a recent article in the Greenville News that discussed the duties of Darren Bruce, the football team's chaplain, there has been renewed debate in the halls of Clemson about the proper relationship between a state university and religion. Since this seemed an issue of major importance to the Clemson community, the Piedmont chapter of the American Civil Liberties Union and the Clemson Department of Philosophy & Religion co-sponsored a public debate the night of February 27th about religion and athletics at Clemson. The vigorous discussion was courageously moderated by Dr. Nancy Hardesty, Professor of Religion.

Roger Rollin, Lemon Professor Emeritus of Literature from Clemson, kicked things off by making the point that prayer at Clemson football games had only been "traditional" since the 60's. Clemson students should return to the old tradition of "country gentlemen" known for showing civility and respect for others, something that public prayer degrades. He ended his segment with a quotation from conservative commentator Cal Thomas, who pointed out that public prayer only led to prayer becoming trivialized as a political football.

Dr. David Woodard from Clemson's Political Science Department followed with the proposition that Clemson's mission is to propagate new knowledge. However, it is not enough simply to *generate* such knowledge, he said, we must also teach students how to deal on a *moral* level with this new knowledge. As he put it, "Just when the need for moral judgment is the greatest, the ACLU wants us to sacrifice our beliefs." In his view, it is imperative that we all draw from a common moral well and religion is the only way to establish moral principles in a fashion that government will respect. Opposing religion is thus "a fatal step on the road to a secular, authoritarian state."

Rauch Wise, an attorney with the American Civil Liberties Union, now took up the task of defending its position. First, he pointed out that the *only* thing the ACLU is trying to prevent is someone forcing another to listen to a public prayer. It is neither possible nor desirable to prevent private prayer. In fact, the ACLU would immediately defend the rights of anyone who had been prevented from praying privately, since this would clearly be unconstitutional. It is ironic, he noted, that those in our society who are the least trusting of big government are the ones most willing to have it intrude into our religious lives. Government shouldn't make prayer an extra price of admission to a football game.

However, it is not enough simply to *generate* such knowledge, he said, we must also teach students how to deal on a *moral* level with this new knowledge.

Hank Hamilton, an attorney working for the Rutherford Institute, then took the floor. He claimed that the ACLU's mission was to remove prayer from the daily lives of Americans. The legal problem they face, he argued, is that all the court cases which prohibit publicly funded prayer involve minors. All the attendees at a football game are adults and, as adults, they are there of their own free will. He concluded then that there is no legal precedent for banning prayer at such events. Who in their right mind, he asked, would actually think that a brief public prayer constituted the establishment of a religion? Finally, as to the matter of Chaplain Bruce, Hamilton pointed out that Bruce has a secular job description and that anyway there is a long tradition of having chaplains in adult communities like the armed forces.

The last speaker was Robert Mahoney from IPTAY. He testified that he knew Bruce personally and that Bruce had many job responsibilities including helping the students adjust to college life, facilitating training, dealing with emotional and drug problems, etc. Moreover, he had done an exceptionally good job at this. Of course, occasionally Bruce lets his spiritual side show, but that's simply the kind of man he is. Is Clemson not going to hire someone simply because of his or her beliefs?

There followed a lively question and answer session. Much of the debate centered around the claim that one must be religious in order to be moral. One member of the audience, for example, asked Woodard if she was not a moral person, despite her good deeds, merely because she did not believe in God. Another member of the audience asked if there was such a thing as a truly nonsectarian prayer. Many audience members expressed their own religious beliefs and their feeling that they should be allowed to express them. Although things were sometimes a bit tense, the discussion remained civil at the urging of members on both sides of the issue.

In terms of raising campus awareness of the issues, the event was clearly a major success. After the debate, President Jim Barker made a public statement in which he emphasized the importance of free and open debate on such issues and announced his intention to keep having prayer before football games because it is a longstanding and popular tradition. Of course, the debate still continues...



Students register in Daniel Hall for the Declamation Contest.

Department of Languages Hosts 28th Annual Declamation Contest

On Saturday, November 11, 2000, approximately 425 students from South Carolina, Georgia and North Carolina public and private high schools participated in the Department of Languages' 28th Annual Declamation Contest in Daniel Hall at Clemson University. Originated by Dr. Harry Stewart, Professor Emeritus of French, and former Chair of Languages, the contest has brought thousands of high school language students to Clemson over the years. This year, students competed in foreign language poetry recitation in French, German, Japanese, Latin, Russian, and Spanish. Following the contest, awards ceremonies were held in Tillman Hall and Daniel Auditorium where students received 1st, 2nd, and 3rd place medals in a variety of categories. Special thanks to the Vending Machine Committee for helping to sponsor this event.

The Future is Knocking

The Colloquium on New Technology and the Future of Publishing

Lynley Loftin, Graduate Student, English/MAPC

In April, the Strom Thurmond Institute buzzed with the new ideas and projects of the speakers at the Colloquium on New Technology and the Future of Publishing. Guests from across the university, region, and country gathered to celebrate the birth of the Clemson University Digital Press (CUDP), an idea years in the making and not without complication. The idea of the Clemson University Digital Press started when then-Dean James Barker established a task force to explore the possibility of creating a press in the College of Architecture, Arts, and Humanities. The college itself was passed on to Interim Dean Ron Moran when Barker was appointed President of the university. President Barker carried his interest in the press along with him to his new office in Sikes Hall, when he gave charge to Professor Wayne Chapman to form another committee, supervised by Provost Steffen Rogers (then succeeded by Interim Provost Dori Helms), to explore the possibility of establishing a twenty-first-century press as an institute, which by definition engages two or more colleges across campus. However, with impending higher education budget cuts, the university had to shelve the idea to prepare to meet the crisis. Consequently, the trademark CUDP has remained in the hands of the College of Architecture, Arts, and Humanities, where CU Digital Press is "housed" in the Center for Electronic and Digital Publishing (CEDP), an administrative unit duly authorized by the state Commission on Higher Education in July 2000 and approved for implementation by Barker, Helms, and Moran on August 15, 2000. Chapman was named Interim Director and began the work of implementing the Center and developing several projects for the press, including the colloquium.

The April 5th Colloquium on New Technology and the Future of Publishing featured guest speakers from many different institutions and areas of study. The day began with opening remarks from President Barker and Professor Chapman. The first presentations of the day were on the topic "Libraries and the Digital World," with Mark Herring, the Dean of the Dacus Library at Winthrop University, presenting "Lost in (Cyber)Space: Libraries in the Cyber Age." Herring was joined by John Price-Wilkin, the Head of the Digital Library Production Service at the University of Michigan, who addressed the topic "Leveraging the Digital Library for Publishing the Past and Future."

The session on "Digital Publishing and Professional Communication" was one of special interest to students in the MAPC program, and two MAPC professors, Kathleen Yancey and Sean Williams, moderated the session. Steven Jones, the Co-Director of Romantic Circles at Loyola University of Chicago, presented his ideas about "Publishing Re-purposes: the Romantic Circles Website." He then shared the session with James Inman, the Director of the Center for Collaborative Learning and Communication at Furman University, as they engaged in a conversation, aided by Williams, on "Visible Media: The Implications of Publishing Technologies for Digital Publishing."

After lunch, a session on "Literary Studies and Digital Publishing" featured provocative speakers Martha Nell Smith and Michael Groden. Smith is Co-Editor of the Electronic Emily Dickinson Archive and Director of the Institute for Technology in the Humanities at the University of Maryland; she

spoke on "The Emily Dickinson Archive Project as a Scholarly Edition." Groden, the Director of James Joyce's *Ulysses* Hypermedia Project at the University of Western Ontario (to be published by the University of Pennsylvania Press), related his experiences with and demonstrated features of his hypermedia project in a presentation entitled "James Joyce's *Ulysses* in Hypermedia: Problems of Annotation."

Eduard Fuehr, of the Brandenburg Technical University of Cottbus (Germany) began the session on "Digital Publishing and the Arts" with presentation of his trilingual (German, English, Russian) digital publishing venture in architecture entitled "The Architectural Journal *Wolkenkuckucksheim—Cloud-Cuckoo-Land—Vozdushnyj samok*: Integration of an Internet Journal into Praxis." Caroline Eisner, senior consultant to the Bread Loaf Teacher Network and the Associate Director of the Visible Knowledge Project, projected the audience into the future with her presentation on "Active Engagement: Building a Scholarship of Teaching and Learning in the Humanities." Following the trend of threes, Michael Lentine, President of EarthArtist Tradigital Studios in Columbia (SC), spoke on "Film: Emerging Technologies in Production."



Throughout the day, special workshops and exhibitions occurred in and synchronous with the presentations of the colloquium. For example, Jo Anne Paschall, Director of Nexus Press in Atlanta, assisted in a workshop and prepared an exhibition of "artist's books" (limited-edition, high-quality publications characterized by fine printing and illustrations). She aided a workshop in the Lee Hall print studio, directed by Professor Sydney Cross, and was assisted in her book history display by Professor Karen Schiff of Clemson's English department. The display was complemented by a demonstration of new technology by representatives of the Xerox Corporation in the lobby of the Self Auditorium.

The proceedings of this extraordinary colloquium are being edited for CU Digital Press by Catherine Paul and will be published on the website of the Center for Electronic and Digital Publishing at <<http://www.clemson.edu/caah/cedp>>. The CEDP is also going to publish the proceedings of the President's Colloquium, the year-long program established by President Barker which examines "The Idea of the University." Professors Donna Winchell (English) and Bill Maker (Philosophy and Religion) have been coordinating that event and are editing the corresponding online anthology with the aid of a grant to CEDP from the Provost's Office. MAPC graduate student Kimberly Grissop is employed by the Center to prepare this work for webcasting.

While the CEDP acted as the main sponsor for this event, the colloquium's success was dependent on the following organizations on campus: the Strom Thurmond Institute, which donated facilities and advertising; the University Vending Committee; the Department of English, the Pearce Center for Professional Communication, and the University Libraries. In addition, speakers were supported by the South Carolina Humanities Council and Write to Change/The Bread Loaf Rural Teacher Network.

At the Charleston Architecture Center

John Paul Huguley, President of the School of the Building Arts, joined the Charleston Architecture Center (CAC) as an adjunct faculty and taught a course on the craft and failure of historical and contemporary buildings (Fall 2000).

Jim Thomas of Thomas & Denzinger Architects joined the CAC as an adjunct faculty and taught a course on urban and natural space in Charleston.

Joseph Amisano, FAIA, donated his 2300-volume art and architecture library, including some rare first edition volumes, to the CAC.

Center Director Robert Miller, working with a dozen local firms and a craftsman, has established an internship program for the CAC. Starting Fall 2001, it will be possible for students to work in an architect's office or crafts shop for pay while studying in Charleston. This program will be expanded to include landscape architects, planning, and related fields.

Refurbished Strode Portrait Revealed

The over forty descendents of Clemson's First President, Henry Aubrey Strode, gathered on campus on October 21, 2000, to learn about their esteemed ancestor and to present a refurbished portrait of President Strode to Clemson University. This portrait will hang in the Strode Tower first-floor conference room. Dr. Robert Lambert spoke about the life of President Strode during the building of Clemson College, and Dr. Jerry Reel spoke about the physical look of the campus during President Strode's tenure.



Onlookers admire the newly refurbished portrait of President Strode. From left to right: Thornton Kirby, Dr. Robert Lambert (seated), and Mendal Bouknight.

Brooks Center for the Performing Arts

Calendar of Events



Eroica Trio

July 19 Paaavali Jumppanen, pianist

August 2-5 *Rumors*
Performed by The Clemson Players

September 13 American Chamber Players

September 17-21 Celebrating Gullah Culture:
Festival of African American
Literature and the Arts IX
(FAALA)

September 17-21 Sweetgrass Basket Exhibition
FAALA

September 18 "Growing up Gullah" with
Vertamae Grosvenor
FAALA

September 20 Gullah Stories and Songs with
Ron and Natalie Daise
FAALA

September 27 *Damn Yankees*

October 1 Eroica Trio

October 2-7 *A View from the Bridge*
Performed by the Clemson Players

October 8 *The Sunshine Boys*

October 10 *Sleeping Beauty*

October 18 International Sejong Soloists

October 20 Choral Activity Boosters &
Alumni (CABA) Homecoming
Concert

October 23 Snappy Dance Theater

October 31 &
November 1 *The Tempest*
Performed by the Aquila Theatre
Company

November 4 CU Symphony Orchestra
(Fort Hill Presbyterian Church)

November 6-11 TBA--Clemson Players

November 8 CU Jazz Ensemble

November 15 Tiger Band Pass-in-Review

November 19 CU Symphony Orchestra

November 29 CU Choral Ensembles

December 4 CU Symphonic Band

December 6 The Waverly Consort

For times and ticket information, call the Brooks Center box office (864) 656-7787 (RSVP), Monday-Friday, 1-5 pm. All programming is subject to change.