

Mooring

The Mast

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Pacific Lutheran University

Movie copyright law in question

'Focus' and the Cave may be on the shady side of the law

BY LISA PULLIAM AND DAN VOELPEL

"Focus" and the Cave may be violating federal copyright laws by showing rented video movie cassettes to PLU audiences.

New York lawyer Harvey Shapiro said, "If the two student groups (are) showing the cassettes (to audiences) comprised of more than 20 people, it clearly is an infringement of copyright." Shapiro is a member of Sargoy, Stein and Hautt, a law firm which represents the 10 major motion picture film companies.

The legality of showing cassettes, which are intended for private use, in a restaurant (such as the Cave) and over closed-circuit television (such as the "Focus" programs) is questionable, Donald Chisum, University of Washington Law School professor and copyright law expert, said.

The Cave has shown rented video recordings of such films as *10* and *Clash of the Titans*, while "Focus" has broadcast *Caddyshack* and *1941*, among a score of others over the past two years.

Rick Eastman, Cave supervisor and assistant direc-

"The whole issue of copyright...is a gray area," Eastman said. "Nothing has gone to court to outline the black and white of what everybody has to follow."

tor of the University Center, said showing rented movie cassettes of the Cave's big screen television was "taking a risk."

"The whole issue of copyright...is a gray area," Eastman said. "Nothing has gone to court to outline the black and white of what everybody has to follow."

"No court precedents have been set because colleges and universities, if confronted with their obvious violations, say, 'We didn't realize,' and then follow the copyright law," Shapiro said. "We haven't had any colleges so blatantly non-transitive in refusing to stop their showings that we've had to sue them."

The Cave will continue to show the movies until a legal precedent is set, Eastman said.

"We have two options: we can throw away that part of the programming...or continue doing it, which may or may not be the right way, and wait until some legal decision comes down which we will follow."

Cave director Mike Ottis maintained the movies do not violate copyright laws because they are shown to a "private PLU audience."

"We're requiring PLU ID, so it is not a public (showing)," Ottis said. Eastman added that ID has been required since September.

"Just because the viewing group is students doesn't make it a private showing," Shapiro said.

"I got the idea (of showing video movie cassettes) from a government organization, the VA (Veterans' Administration) hospital; they show movies on their

closed-circuit television," Ottis said.

Universal Pictures Vice President Charles Morgan said in a telephone interview with the *Mast*, the use of video cassettes by both the Cave and "Focus" are "infringements of our copyrights."

Morgan said the federal copyright law, Title XVII, enacted in 1909 and amended in 1979, specifically states that video cassettes can be shown "only to a group not substantially exceeding a normal family circle."

"The intention behind the law was to carve out showings by families to a few friends or neighbors in the privacy of their own home," Morgan said. "As soon as you make the showings available to people off the street or through television transmission, you cross over legal lines."

Chisum said that while the Cave is "skating on thin ice" legally, the "Focus" broadcasts may be protected under a specific exemption in the copyright statute which allows transmissions for educational purposes.

"If they don't fit exactly under that exemption, then the implication of the law is that they aren't supposed to (transmit the cassettes) without permission," Chisum said.

"The Copyright Act has specific exemptions for use in the classroom for educational purposes, but those are specifically limited," Shapiro said. "Any use other than for education is an infringement."

Chisum declined to implicate either group, but said "they may be on shaky ground. There's some basis for concern."

Shapiro said that shortly after the 1979 amen-

The use of video cassettes by both the Cave and 'Focus' are 'infringements of our copyrights,' said Universal Pictures Vice President Charles Morgan.

dment to the Copyright Act, his law firm sent letters to "almost all colleges and universities in the country, outlining the copyright and notifying them of their limitations. My hunch is Pacific Lutheran received the letter."

Ken Terrell, ASPLU movie committee chairman, brought the issue to the attention of the senate in an April 26 memorandum.

Terrell protested the Cave's scheduling of *Arthur* and "Focus's" broadcasting of *Airplane*, films his movie committee had planned to show in the CK. When he called the film rental company, Film Incorporated, to cancel the committee's order for *Arthur*, he was told his committee had exclusive rights to show *Arthur* on the PLU campus.

Carol Roux, Film Incorporated's movie programmer, said her company considered showing a movie to any audience to be public use requiring exhibition rights which can only be granted by the film owners.

"They (Cave operators) don't have the rights to (a public showing of) *Arthur*," Roux said. "They can't show it."



Inside

Dates. How does the average PLU male or female ask that "special" member of the opposite sex to date them? The methods range from frisbees, to meeting in the stacks. Look inside.

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DJs. Randy Rowland, PLU grad and DJ for KING radio, and Stephen Rabow, DJ for KRAB, discuss their thoughts, views and insides of the world of popular music.

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Compass. Inside the *Mast* this week is the last issue of *Compass*. One will find inside the magazine a variety of articles concerning people at PLU who have "unusual" hobbies.

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Three more candidates for Student life position to tour campus

BY LISA PULLIAM

Three more candidates for the student life vice presidency will tour the campus in the next two weeks, Lucille Giroux, executive assistant to the president, said Tuesday.

The selection process was renewed this week after Dr. J. Paul Balas, favored candidate of PLU President William O. Rieke, withdrew from the competition two weeks ago.

Giroux said the screening committee repeated its reviews of the original applications to select three new candidates for consideration.

Giroux said if a "viable candidate" does not emerge from this round of interviews, Ethan (Rick) Allen will continue as acting vice president.

The three will tour the campus and meet with

school officials during their one-day stays at PLU. Students can meet the candidates during an open house period from 3:15 to 4 P.M.

Marylou Fenili, a lawyer and staff counselor for the Board of Prison Terms in California, who has also served as assistant dean of student services at Mills College Oakland, is visiting the campus today.

James Y.K. Moy, director of Lutheran Social Services in the Tacoma area and former guidance counselor at Wartburg College in Dubuque, Iowa, will be here Wednesday.

Donald J. Froiland will tour PLU May 18. Froiland has been a teacher and counseling specialist and is now the director of counseling services at Shippensburg State College in Pennsylvania.



Matt Anderson portrays Mark in Kennedy's Children.

Spurs plan new activities; elect officers for next year

BY LISA MILLER

Spurs are planning several service activities for the remaining part of the school year, including ushering at *Hay Fever*, serving at the Q-Club banquet and handing out programs at graduation.

Spurs are also selling See's chocolate and caramel suckers as a fund-raising project. The suckers are 25 cents each and can be purchased from any Spur.

Officers for the 1982-83 season are: Kathy Smith, president; Michelle Cheney, vice president; Julie Bjornson, secretary; Connie Eliason, treasurer; Susan Bradbury, ushering chairperson; Lisa Catt, public relations; Cindy McDowell, flower chairperson; Caren Linn, sunshine girl; Terry Bernhardt, devotions; Lorelle Jabs, song leader; Joyce Bridges, historian; and Anne Furnberg, editor.

Other new Spur members include: Connie Con-sear, Linda Gard, Julie Giles, Donna Jabs, Cheryl Johnson, Suzie Johnson, Christine Kjenner, Lois Kronquist, Elizabeth Langeland, Judy Lovestrom, Sherri May, Janet Olden, Chris Parkhurst, Nancy Rankin, Kristy Running, Tami Sargent, and Beth Thoreson.

The regional convention of Spurs will be held at PLU next October. Chapters from Linfield, University of the Pacific, and UPS will be present.

Off-Broadway hit to be shown

BY KAREN BREIDT

"Portrait of a generation's lost wishes and hopes."

—Time; November 17, 1975

"...emotional impact...real pain...a play about mass murder—and the victims are ideals..."

—Newsweek; November 17, 1975

The Off-Off Broadway hit by Robert Patrick, *Kennedy's Children*, will be performed in the Cave May 10 and 11 at 9:15 p.m.

The play centers around four characters—Mark, played by Matthew Anderson; Carla, played by Pamela Westlund; Rona, played by Sandra Doyle; and Wanda, played by Cindy Cody. Don Maier plays the bartender.

Each character represents an element of the 1960s and has seen their hero die. Mark is a veteran of

Children is set in a bar on Valentine's Day in 1974.

"There isn't much interpersonal communication between characters. The characters are withdrawn and self-oriented. It's all their thoughts. Each character has experienced some type of loss and it has deeply affected them," said Terrell.

Pamela Westlund, who plays Carla, said, "It gives insight in how an event affects an average individual. People are strongly influenced—more strongly than they think they are."

Terrell said he chose to do this production because he wanted to do a drama. "I like politics and the affect politics has on people—like John Kennedy's influence on the decade of the 60s and the politics after his death. He has been used as a measure for all presidents since."

"We are all 'children' of a certain time or person," Terrell continued. He said he considers himself a

"There isn't much interpersonal communication between characters. The characters are withdrawn and self-orientated. It's all their thoughts. Each character has experienced some type of loss and it has deeply affected them," said Terrell.

Vietnam. Carla is a sex goddess whose hero was Marilyn Monroe. Rona is very active in the peace movement and Wanda is extremely influenced by John Kennedy and his political career.

Director Ken Terrell said he has tried to create an atmosphere by choosing the Cave for the location of the performance. The Cave has the realistic atmosphere the play needs, he said. *Kennedy's*

child of JFK's brother Robert.

"Just like these people were affected by the 60s, we as PLU students will be affected by the 80s," Westlund said.

The PLU community is invited to learn how the 1960s touched four individuals by coming to see *Kennedy's Children*. Admission is free and curtain time is 9:15 on May 10 and 11 at the Cave.

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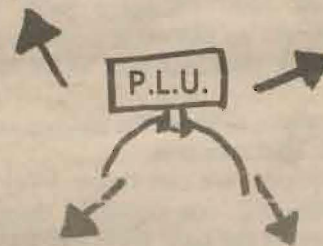
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Eldred, Engquist, Lander and Posehn elected

BY ANDY BALDWIN

Martin Eldred, Joanne Engquist, Cheryl Lander, and Keith Posehn were elected to the Campus Ministry Council last Friday.

"I'd like to see more visibility for the Council and greater student awareness of the Council," said Eldred.

Eldred said that he hopes the Council can have a

more direct effect on PLU by promoting speakers and seminars and by giving additional assistance to the Campus Ministry Office. In addition, he said that he hopes the recognition of religious groups can be streamlined.

Hopefully we have learned a lot this year on how to deal with the religious groups," Eldred said. "We can learn from our past experiences.

Engquist said, "My intention by running was to

become involved with the Council and support the Christian Context at PLU. I am most interested in seeing individuals explore their Christian identity as it relates to their everyday life."

Cheryl Lander said that she thought the students elected to the Council were very diverse.

"I think there is a lot of potential because of the varied backgrounds of the people that have been elected," Lander said.

She said one of her main concerns is to improve the Council programming so it can appeal to a greater number of PLU people.

"I'd like to see some unity among campus ministries, like perhaps concerts, campus ministries get together, and other things which can help to unify the Christian groups on campus," said Keith Posehn. "I'm looking forward to the controversies of recognizing of certain non-Christian groups on campus. I think it will be enlightening as well as challenging."

The Campus Ministry Coordinator will be chosen from among these four newly elected student Council members. In addition, there are four faculty members of the council and University Congregation will appoint a student member to the Council in the fall semester. ASPLU has already appointed PLU student Scott Oslund to serve on the Council.

Oslund said he would like to see a network of communication between the religious groups on campus. Oslund said, "I think one of the hot issues is regarding religious pluralism on campus."

Kardalian collapses and dies during faculty recital in CK

BY BRUCE BERTON

Serge Kardalian, visiting professor here and associate concertmaster for the Seattle Symphony, collapsed during a faculty recital Sunday in the CK, and later died at Good Samaritan Hospital in Puyallup, reported Pierce County Coroner Jack Davelaar.

Kardalian, a 42-year-old native of Beirut, Lebanon, was rushed to the hospital shortly after 9 p.m., and reportedly died in the emergency room after efforts to revive him failed.

Professor David Robbins, who attended the recital, said, "He had just started the second piece when he stopped playing and spoke to his accompanist. The accompanist took his violin and motioned for him to sit on the piano bench. Instead

he just collapsed."

Campus Safety was immediately called, as were paramedics, and an attempt was made to loosen Kardalian's clothes and make him more comfortable.

Paramedics reportedly arrived six minutes after receiving the call and began administering CPR when "he seemed to have a second attack," Robbins said. "He was conscious for quite some time, but after the second attack, the paramedics had a hard time finding a pulse."

Paramedics continued to work until the ambulance arrived and Kardalian was transported to the hospital.

Kardalian joined the Seattle Symphony in 1966 and had held a number of teaching posts at various Washington universities. He had been teaching a class of twelve violin students here this semester.

Gas siphoning attempt thwarted by Campus Safety

BY BRUCE BERTON

A man reportedly siphoning gas from a car in Tingelstad lot was apprehended by Campus Safety officers last Tuesday around 10 a.m., reported Assistant Director of Campus Safety and Information Vaughn Newman.

A student reported seeing the man, who fled on foot when officers responded. The man was apprehended and given over to the sheriff's department. He was booked on theft charges.

Newman also praised the work of RA Sandy Mueller after Mueller reportedly smelled smoke from a broken-down heater in Pflueger Hall. Mueller pulled the alarm and called Campus Safety Monday after smelling the smoke around 7:45 p.m.

"She did everything right in calling us and getting

everyone out of the building," Newman said. The heater was shut off and repaired during the week.

In other Campus Safety News:

April 28 Between 2:30 and 6 p.m.: An unlocked Schwinn bicycle was reported stolen from the lobby of Eastvold Auditorium.

April 30 Evening hours: Students were caught walking on the roof of Eastvold Auditorium and were turned over to Residential Life.

April 30 12:30 a.m.: Students were reportedly being squirted by a fire extinguisher coming from a tan Chevrolet. The license number was given to the sheriff's department, which is investigating.

May 1 12:30 a.m.: Students were reported walking on the roof of Kreidler Hall. The incident was turned over to Residential Life.

May 1 3 a.m.: A group of Washington High School students were walking through campus creating a noisy disturbance. Students were questioned by Campus Safety officers and turned over to high school authorities.

May 2 Between midnight and 8 a.m.: A car on Wheeler had the passenger window shattered and a cassette deck stolen.

May 4 5:15 p.m.: A student suffering from insulin shock was transported by ambulance Good Samaritan Hospital in Puyallup.

May 4 2 a.m.: A car was reportedly speeding, screeching its tires, and driving with no lights on near the corner of 121st and Yakima. License number and description were handed over to the State Patrol.

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Former PLU student wants to become cop

BY BOBBI NODELL

When she was a freshman, former PLU student, Corina Osborne, 19, admits to doing her fair share of partying—albeit wary of being written up for violating school policy.

Nowadays, though, she has more to worry about than the verdict of PLU's peer review board. She is a police cadet. And cadets, like police officers, can lose their job for breaking the law.

Osborne, a former psychology major spent a year at PLU, a semester at Ft. Steilacoom, then dropped her studies to live out a childhood dream to be a "good guy."

Cadets are usually thought of as the group going through the police academy, says Osborne. Therefore "I'm not a traditional cadet."

What she is, however, is one of the four of 30 applicants hired last November for the Olympia cadet program. This program, which she said is one of the few in the country, was set up for "young people interested in making police work their career."

Osborne believes that being a female contributed to the patrol cadet position. "Olympia needed a female," she said. Tumwater and Lacey already had women officers, so now she is the only woman in uniform at the station. But that fact doesn't seem to matter. "I kind of like it," she admitted with a grin.

She claims that a male-dominated atmosphere was never the impetus for her application. This cadet of six months said her desire to be a cop goes back to early childhood, a time when girls hadn't yet noticed boys.

"I've always loved cop shows," Osborne said, commenting that now the only realistic program is "Hillstreet Blues." Her ambition to be a "good" cop, she said, stems from her disgust of small time cops. She points out that the "purpose to an officer is to make the neighborhood a safer place to live," not to make money for the city by issuing tickets.

She sees being female advantageous to promoting this "good cop" image. "We're quieter and can better handle brawl situations," she said, adding that women also aren't as antagonistic and have less trouble with arrests.

Osborne believes "Olympia could use three or four females."

She also finds the use of a women's perspective beneficial in rape talks—one of her unofficial duties. She said that she is the first cadet to do public speaking. "I just told the department I was going to talk." Since then she has given one rape talk and spoken at a dozen block watches, she said. She hopes to get more involved with rape victims and eventually would like to interview them and take statements.

But for now she is limited to writing reports on call-ins and doing "anything that doesn't need to be investigated by an officer," she said.

With such a broad job description, she has embarked on various endeavors. She's operated the command post at the station when there are public gatherings such as petitioning the capital.

And a month after she was hired, she played the role of a bank robber in a mock bank robbery. She said the goal "was to make the robbery as realistic as possible." At the end, she claims the "tellers were crying."

Osborne also has more typical duties such as making home and security checks, updating burglary patterns and cleaning the lunch room, but said her job will never be routine.

She recalled days when she has been the only one working in the front office and four calls have come in at once. Or the time 116 calls came in between 8 and 12 a.m. On the average, she said the station gets 200 calls a day.

Because of the often frenzied days, she admitted that after work it takes a while to unwind. Stress is a large factor in police work, she said, which is why there are so many "tension-release jokes." And to keep sane, Osborne said an officer must keep their private life separate.

To ensure that her private life does indeed stay private, Osborne says she wears her hair up at work so she won't be noticed so easily off work.

Being in the public eye can be very frustrating Osborne said. "People expect so much more," she said, recalling the times citizens called in complaining about officers going 38 in a 35 m.p.h. zone.

But despite living with people's gripes, high levels of tension and a mere 16 cents last February, Osborne wants to be a police officer.

Being a cadet is an advantage, she said, because "if a station hires a cadet, they send you to the police academy and also pay your wages."

However she has to wait until she is 21 to apply for an officer position. And at that time, she said, a lot of things could get in the way preventing her from becoming the first woman police officer for Olympia.



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Catching that extra glance

Lutes have variety of techniques for 'catching' opposite sex

BY GAIL GREENWOOD

Two guys adeptly playing frisbee. A cute girl walking by. A frisbee suddenly appears at her feet.

Clutzy young men? Oh contraire! They are merely using the "old oops-I-missed-frisbee-at-the-girl's-feet" technique.

Similar episodes are seen on TV or in the movies. Remember the beach classics: "Hi, guys, I don't suppose you've seen my dog—I'm afraid I've lost him," or "I just can't seem to get this suntan lotion on my back, could you give me a hand?"

PLU students reported that they, or rather, "their friends" have other methods for catching someone of the opposite sex or for just catching an extra glance.

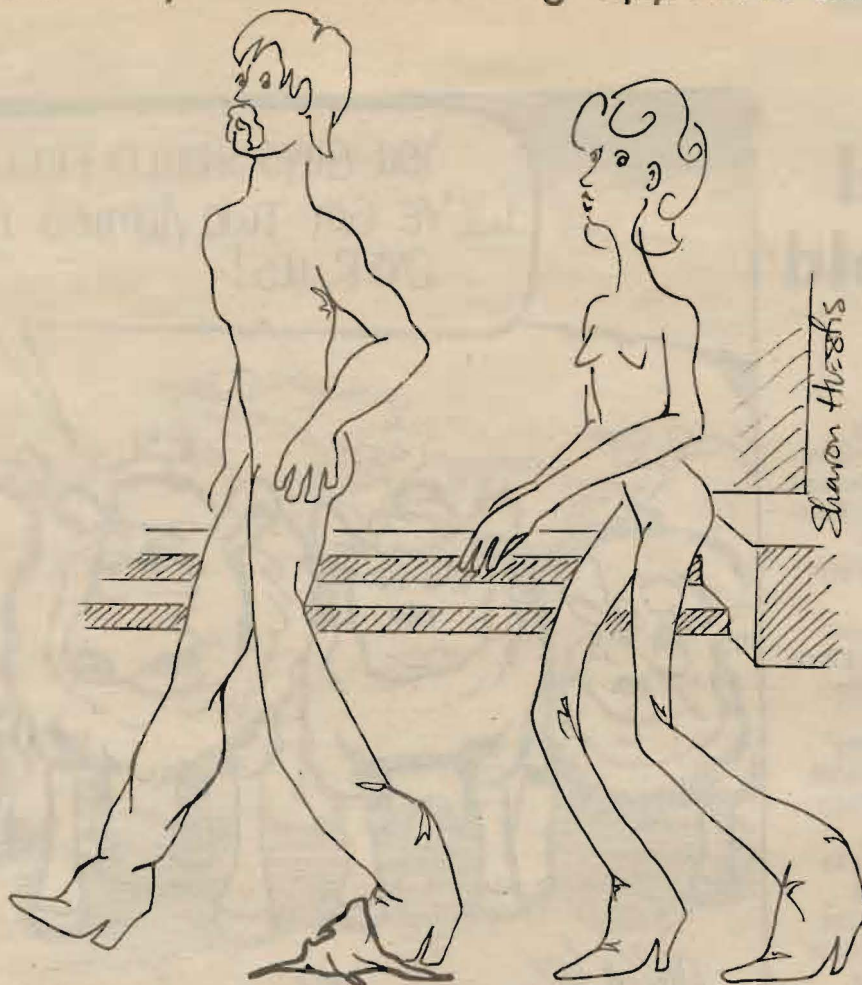
Being the studious sort, many of the techniques employed by the PLU students center around classes. From simply sitting in the right place in class, to purposely missing a lecture in order to have an excuse to call a co-ed to get the notes, students try to get everything they can out of their classroom experiences.

One junior woman admitted that she occasionally leans over and asks, "What did he say?" during lectures when she heard perfectly clearly what the professor had just said.

"The best idea," a senior man said, "is to make it so that you can ask them to study with you. I know, because I've done it."

The library—an extension of the learning atmosphere—is, evidently, a good place to employ several traditional tools. The main techniques employed here are dropping, stalling and asking.

DROPPING—accidentally dropping pens, pencils, or even small books hoping that Mr. or Miss Wonderful will retrieve them. One sophomore admitted that he has on occasion



dropped things to get a good look at a pair of Hanes.

STALLING—saving face, used when that "chance meeting" has been slightly miscalculated. Popular stalling techniques used in the library include sharpening pencils, getting a drink of water, or becoming suddenly fascinated by a shelf of geology books.

A couple students said that to make sure they were in the right place at the right time they'd go to the card catalogue when they had nothing to look up.

ASKING—a method that works in many places but often in the library. It may not seem like "Where is the Academic Advising Center?," "How

do you use the microfilm?," "Is the copy machine working?," or "What time is it?" are very smooth first lines, but they are widely used.

When students aren't in classes or in the library, dining provides another opportunity for that "chance" meeting or glance.

Ever wonder why upper campus women make an appearance at 6:10 at the Columbia Center during football season?

Several students of both sexes said that whenever possible they sit on the west side of the table in the U.C. so that they can watch people.

"Yea, one night a bunch of us guys saw a real cute girl walk in to dinner;

we waited an extra 15 minutes after we were done just to see if she were as cute from the back."

Students said that from the west side vantage point they wait to see that dream man or woman walk into the cafeteria. Then, suddenly deciding that U.C. food isn't all that bad after all, they promptly get seconds.

"Even if you're not hungry, one of your friends might want an extra glass of milk," said a freshman.

Several girls admitted that once inside the cafeteria they literally bump into the person they want to greet.

This bumping technique is useful in places other than the dining room. While "totally emersed" in the selection of poetry in the bookstore, a casual bump and a polite and surprised, "Oh, excuse me!" accompanied by a winning smile might be the start of a beautiful relationship.

Bumping—a really quite versatile technique is also very employable at dances as well.

"I decided it was time to dance with (this cute guy) so I just bumped into him! It worked; he asked me to dance!" reported a junior.

Another junior is a little more subtle: "One thing I occasionally do is approach a girlfriend (one whom I might not ordinarily stop to talk to) when she is talking with a cute guy, and I begin talking to her, just waiting for the introduction.

Several Kreidler women admitted that they routinely go to classes held in Ingram of the Administration Building via the walk in front of Rainier.

In Tinglestad some choose to go up an extra floor or two in the elevator when that Apollo is present.

With spring here and bathing suits and shorts increasingly appearing, statements like the following are overheard more and more often: "Wanna go back to the dorm and study or go watch the girls play tennis?"

R·E·V·I·E·W Art exhibition 'quite exciting'

BY PETER ANDERSON

It seems somehow appropriate that my first glimpse of the exhibition included the sight of the artist himself arranging the elements of one of his sculptures.

On entering the Tacoma Art Museum's current exhibition of sculpture and painting the viewer may well wonder whether the installation is complete due to the constructive nature of the pieces immediately inside the entrance. This feeling is heightened by the first and most obvious sculpture to meet the eye, a symbolic representation of a cluster of houses in varying degrees of completeness with the rather grim but explanatory title *Neighborhood 11 Miles from Ground O*.

On closer inspection, however, the viewer will see that perhaps the artist intends the work to be slightly unfinished, requiring the addition of the reaction of the spectator to be truly complete.

The work on display is that of Phillip David Schwab and William Turner, winners of the 1981 sculpture and painting competition sponsored by the museum. Although Schwab insisted that he saw no relationship whatsoever between his sculpture and the paintings by Turner, there is a common element of necessary viewer participation which is common to both.

All art exhibitions are of course meant to be seen, but the emphasis is more often than not on a simple exposure to a piece that has been done at some point in the past. Rejecting this formal approach, Schwab stated that each of his sculptures is designed to be thematically accessible and meaningful to the average viewer.

While it would be easy to judge the sculpture as non-academic, over-simplified and slightly crude, to do so would be to misunderstand the artist's intent to popularize his work and his ideas.

Schwab uses a collection of simple yet effective symbols in creating the familiar and unthreatening look of his pieces. Simple wooden bowls are part of several of the structures, usually perched on quite ordinary-looking wooden tables. There are no surprises

in technique or material, the pieces are given their essential meanings through the choice and positioning of their elements.

The recently ubiquitous frame house symbol is effectively used in the installation *Neighborhood 11 Miles from Ground O*. The series of wood and grey foam forms represent a progression from a complete house form on one side to minimal remains of a structure on the other. The artist's views on nuclear weapons is dramatically and powerfully portrayed.

This same symbol also appears in *House and Home*, a structure comprised of a simple frame outline of a house placed next to a solid block in the same shape with the corner and frame elements missing. The title, again, points clearly to the distinction between what is a house and what is a home. Both of these buildings rest on a plain pine table, under which a crude leveling instrument strengthens the theme of placement.

Certain of Schwab's pieces are less successful as regards his intended general acceptance. *Horror Vacui* is visually uncomplicated but made incomprehensible by the addition of an arcane poem by Seattle poet Jody Alieson. Her poetry also appears in another construction.

My favorite sculpture is *Entropy Sensed*, an installation of stones and cast concrete squares. Entropy is the process by which an ordered system progresses to a state of disorder and chaos. The sculpture consists of two arrangements of man-made and natural elements which form a progression from large black-and-white squares at one end to small gray pea gravel at the other. This degeneration occurs in color, size and form.

Although Turner's paintings are perhaps not as easily grasped and classified as Schwab's work, they are again very related to the viewing process. At first glance they would seem to fall into the abstract expressionist school, but as one analyzes them more carefully, certain representative elements present themselves and prompt the viewer to question all aspects of the work.

The most creative and intriguing aspect of Turner's paintings is his excellent use of shadows. Forms which would appear to be simple shapes and colors in

what one usually would call abstract work are given volume and a position in space by the use of shadows cast elsewhere in the composition. The shadows themselves jump from surface to surface, defining planes and forms floating in three dimensions.

The subtle elements of imagery are usually identified in the title of the piece, as in the case of the *Inner Room* series, in which the alert viewer will see walls, corners, moldings and in one case wood paneling alongside the less well defined elements. Other recognizable allusions to the real world include smoking volcano forms and in one case a flying witch.

These hazy pictorial elements may sound rather fantastic and unsophisticated, but they in fact are extremely powerful invitations to images of primal states of being, the paintings stirring thoughts of the seething jungles from whence came the beginnings of life.

An excellent example of this theme is to be seen in *The Eternal Primordial*. Notice especially the smoking volcano at the lower edge and the stick-like form in the upper center which appears to bridge a gap between two otherwise unconnected forms in a void. The use of shadows to create an illusory third dimension is especially impressive here.

Unfortunately the artist has weakened the potential power of his work through his Disneyland choice of titles. *Return to the Source*, *The Unknown Region*, and worst of all *On the Magic Mountain* all seem to be drawn from the current fad of escapist fantasy literature and serve to draw the viewer far from the essential realities portrayed in the paintings themselves.

Other specific paintings worth mentioning are *Interconnected* for its rather cliché inclusion of the title in the painting itself and *Landscape of the Mind* for its explosively dynamic feel.

The exhibition as a whole is really quite exciting and should provoke some interesting reactions. The Tacoma Art Museum is located on the corner of 12th and Pacific in downtown Tacoma and is open from 10 a.m. until 4 p.m. Monday through Saturday and from noon until 5 p.m. on Sundays.

Editorials

Moving chapel back to Eastvold a good idea

Moving the Monday, Wednesday and Friday chapel services back to Eastvold Auditorium, where they have not been held since 1969, is a good idea and chapel services should continue to be offered in Eastvold in the fall.

Any move that might get better attendance is certainly worth trying.

Currently, Eastvold is better suited for a production of *Annie* or *The Sound of Music*, but with a little paint and a few banners the place should be more than adequate for worship.

A permanent move to Eastvold would certainly benefit the people living on lower campus. The walk to Eastvold isn't nearly as far as the walk to Trinity Lutheran Church.

If you have a comment on the change, be sure to talk to University Pastors Ron Tellefson or Ron Vignec. They, along with the other members of the Chapel Planning Committee, will make the decision whether to move after the end of the school year.

* * *

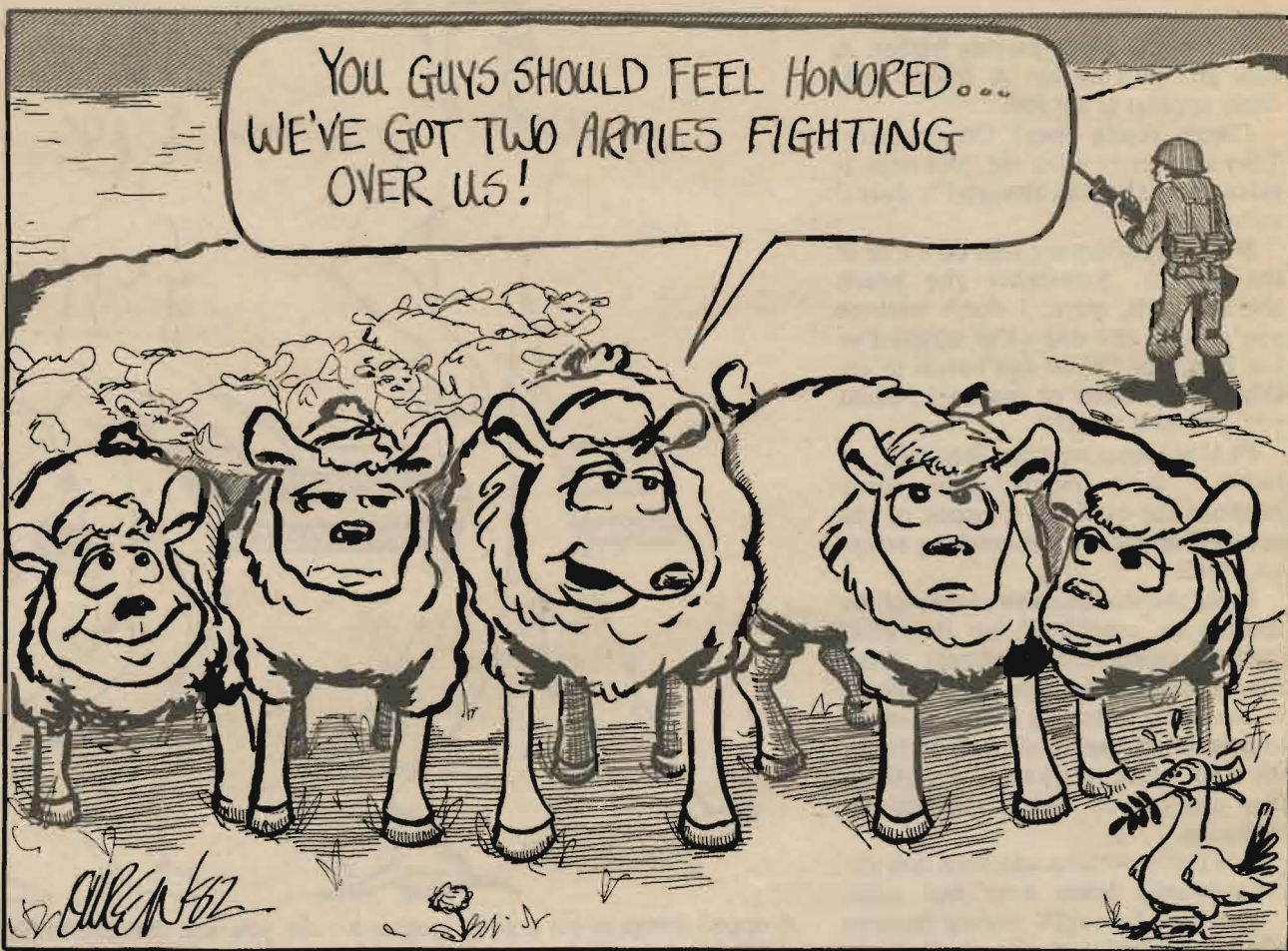
If you are planning to fly home after your finals are over, be sure to shop around for the best deal on your plane tickets.

Don't get burned by going to the airport and

buying a ticket from the first airline that you see. Savings range from a few to hundreds of dollars. Make a few calls before you troop off or use a

travel agent.

Tom Koehler



What kind of ads should we run?

Next year's Mast editors face dilemma



Singing the PLUes...

BY DAN VOELPEL

Last weekend the *Mooring Mast* editors of next year faced a dilemma. We were involved in making value judgments about the readers of this newspaper and our responsibility to them...you.

A national advertising company which sends the *Mast* some of its advertising, is requesting a list of the types of ads we want to receive from them. The list from which we can choose includes beer ads, wine ads, hard liquor ads, cigar ads, pipe tobacco ads, cigarette ads, feminine hygiene product ads, mail order ads and military recruitment ads.

In the past, the *Mast* has only subscribed to beer, mail order and military recruitment ads.

Our group for next year somewhat reasonably,

liberally and arbitrarily decided to include wine and feminine hygiene product ads, while still excluding hard liquor, cigarettes, cigar and pipe tobacco ads.

We want to know what the students, faculty, staff and administration of PLU think about our decision. Would our inclusion of hard liquor and tobacco ads be an encouragement of such products, or is it good business to include those kinds of ads?

We felt a responsibility to uphold the "Christian Context" of PLU by making the exclusions. Should we? Or should we run all those ads and let the students make the value judgments for themselves?

Is it right to include beer, wine and feminine hygiene products, while excluding the others? Let us know by writing letters to the editor for our final issue next Friday.

The other side of this dilemma says if the students respond to our plea for input on ads by screaming for cigarette and hard liquor ads, what should be done to halt their non-Lutish replies? PLU students should not desire hard liquor, cigars, cigarettes or pipe tobacco.

Rumblings through the administration indicate attendance at Monday, Wednesday and Friday Chapel services may be made mandatory for all students... and faculty.

In an unsigned memo from someone to someone

else in the administration of someplace here, it said, "Whereas the morals of the world and this country are declining to the point of rampant corruption of a deviant nature;

"Whereas outside influences are starting to come in contact with our student community;

"Whereas some faculty are abandoning the requirement of a healthy moral code in the classroom;

"Whereas attendance to a three-day-a-week chapel services have reached a number less than satisfactory;

"Whereas alcohol writeups because of on-campus consumption have overloaded the Residential Life Office;

"Whereas maintenance crews are complaining of cigarette butts;

"Whereas the local Planned Parenthood Agency has been forced to hire a triple staff to meet the needs of our single students;

"Whereas study habits are being hampered by non-prescription stimulants;

"We hereby resolve to make attendance at chapel services immediately mandatory for our entire PLU community. By this action we can upgrade our public image and increase attendance to more than 532,761,033 students, staff, faculty, news reporters, athletes, administrators and alumni per year. Sounds like a good idea.

The Mooring Mast

Pacific Lutheran University, Tacoma, Washington, 98447, 535-7491

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Pam Carlson

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Paula Kauth
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Letters

Foul elevator odors perturb Tinglestad resident

To the Editor:

Perhaps my complaint may prove to be unjustified, but I would like to speak out on the intolerable condition of the Tinglestad elevators. It is amazing the special treats found inside them once the doors close. Both are blessed with the pretty ready-to-be-bottled odors of urine, vomit, chew juice, beer and old food found growing in the corners. The even elevator just had its own super-share when some pleasant person dumped water into it just to see if he/she could grow a swamp for Bio 111. Granted, I

may be getting a bit emotional with my argument. But I do feel sorry for those who ride more than six floors on the things because they smell awful, not to forget the sweet, neat treats left lying on the floors.

Is there really a need to be macho and urinate in the elevator? I see nothing wrong with showing a bit of courtesy by controlling one's self until one reaches a proper disposal. Also, is it asking too much to ask people to please consider other Tinglestad residents and guests next time before they choose to write a name and what he/she can accomplish on the doors? Granted, PLU has many students with unique

abilities, but do we all need to share in each other's talents?

Please remember that the majority of the contributions left in the elevator are cleaned up by the housekeepers. These women already mop up enough from the students. Elevator rides can be enjoyable. You can meet new people, laugh to yourself, even make out with your date. But please remember that others cruise the elevators too and spare them the opportunity for complaining.

Name withheld on request

Menu good for a laugh

To the Editor:

I wish to publicly commend whoever was responsible for the meal menu of 5/3-5/9. I enjoyed the humor, it gave a sense of warmth and personality rather than being just another dry, run-of-the-mill publication ground out by some faceless entity.

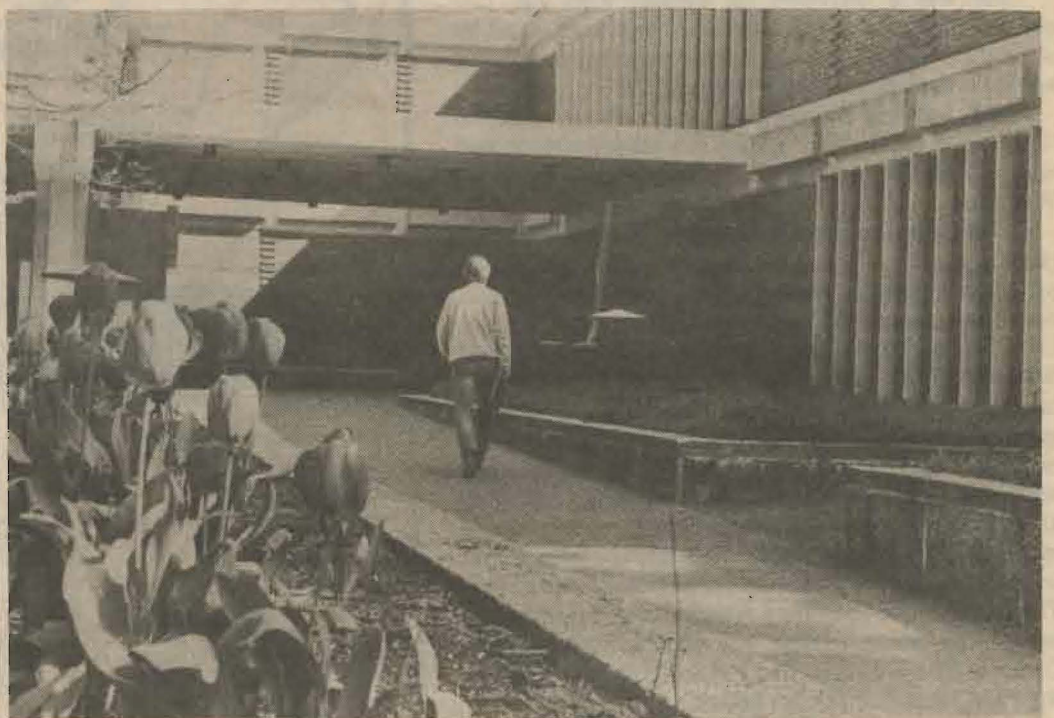
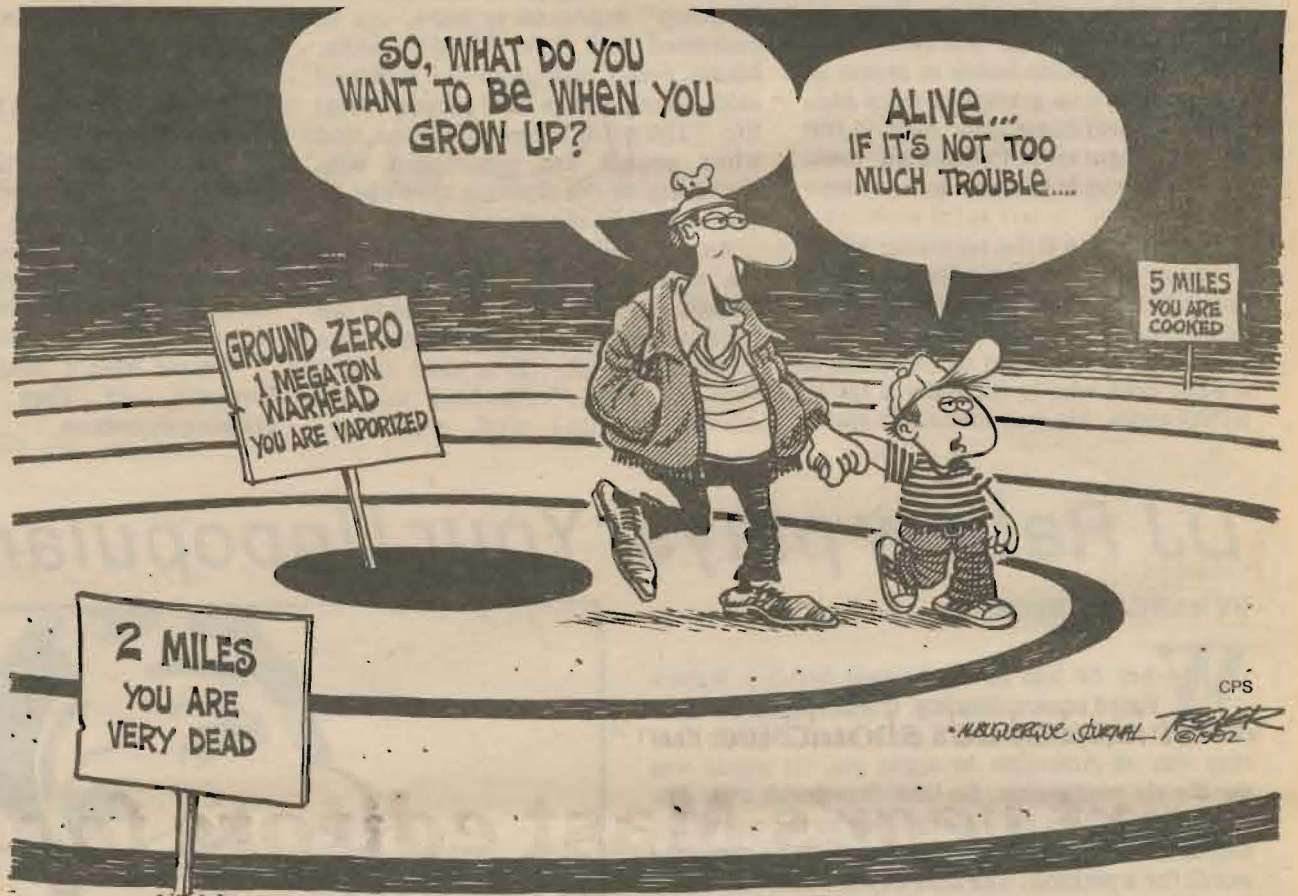
We don't need jokes in every piece of writing, but an occasional light touch is always appreciated. Besides, it is human nature to laugh at tragedy.

Lance Kuykendall

Correction

Professor David Atkinson was appointed chair of the Division of Social Sciences, one of the eight major academic units at PLU and Professor Wallace Spencer will be chair of the Department of Political Science, the post Atkinson relinquished for next year.

The Mast incorrectly identified the professors as chairmen of the social studies and political science departments, respectively, on April 23.



New library hours for dead week

With the coming of finals the library is increasing its hours to accommodate the needs of the students.

The library will close every evening at 1 a.m. from Sunday (beginning of Dead Week) to May 19th of finals week.

The library will open its doors at 7:30 a.m. every morning except for Sunday (at 11 a.m. and Saturday (at 8 a.m.).

Photos by Doug Siefkes

PLU grad now disk jockey at KING radio

BY DOUG CLOUSE

Livin' easy, livin' free. Season ticket on a one-way ride. Askin' nothing, leave me be. Take a run with me and my stride. Don't need reasons. Don't need rhymes. Ain't nothin' that I'll never do. Goin' down party time my friends are gonna be there too. I'm on the highway to hell.
—“Highway to Hell” written by Young, Young and Scott. Published by Edward B. Marks Music, BMI.

The music comes blaring from car radios, stereos, and portable music boxes; it seems impossible to escape it. By the time one graduates from high school he will have spent over 15,000 hours in front of a TV. We are bombarded by the media and music where ever we go.

“A B flat is a B flat no matter where it comes from. It's a note and God created all of them,” Randy Rowland said, as he spoke on the subject of how media and music affect us. Rowland is a PLU grad who is currently a DJ at KING radio. He was invited to speak

last Wednesday night by two PLU students, Rich Hamlin and Barry Spomer. Dr. Martin Neeb, executive director of communications here, and winner of two Emmys, was asked to be the respondent.

Rowland began by stating where he is “coming from.”

“I am a Christian,” he said. Because of that Rowland explained he looks at things, like the media through “Christian glasses.”

Pointing at the good points of music, Rowland said, music exposes contemporary issues. “It sees the hearts of people,” Rowland said. The positive point made was that music is a conversation piece.

Looking at what Rowland calls music's bad points, he said the “passion” expressed in music can be corrupted and bent by the media. Music, even Christian music, Rowland said, often paints a false picture of real life. “The music offers an illusion, and when people are confronted with the reality of the situation they can be shattered,” Rowland said.

As a person who earns his living in the area of music, Rowland said though there are many negatives in the business one must remember music was created by God. “It is dear to the Creator's heart,” Rowland said. It shows harmony and creativity,

Rowland said.

Sociologists, teachers and religious leaders have all looked at the impact of how music and the media affect us. Rowland pointed to some of those studies to show we are a “media oriented society.”

The three main points of Rowland's discussion were how music and the media affect the physiology, sociology, and psychology of Americans.

In the area of physiology or body, Rowland stated how the beat and frequency affects us. The beat can affect one's heart rate, Rowland said. Rock music is syncopated in an unnatural rhythm to the body, Rowland said. The heart then tries to catch up to the beat of the music. “The things around us influence and affect us,” Rowland said.

Rowland also noted that music can have a calming affect. He pointed to the Bible where David soothes an angry King Saul. Sociologically the media can create false idols from the stars, Rowland said. Socially, Rowland said that his, “chief purpose is to know God and worship Him.” The media has us worshipping people.

“People have a need to worship,” Rowland said. They must have a proper cornerstone.

What is the message and lifestyle presented by the media? Rowland suggests looking at songs like “Highway to Hell.”

“The subconscious mind controls 90 percent of all behavior,” Rowland said, as he started into the psychological effects of media and music. What goes into the subconscious stays there forever, Rowland said. Again he pointed to studies done in Russia. He warns that the media, especially advertisers, try to “sneak” things into the mind.

Rowland addressed an issue that has been in hot debate. Back-masking is the playing of records backwards to see if there is a subliminal message. Rowland said he believes there are subliminal messages, noting he is wary of “muzac” in shopping malls.

“But there is plenty wrong in the grooves going forward,” Rowland said, “We must make our decision from that.”

Rowland said we must test the music and media we choose to expose ourselves to.

Rowland suggests looking at the fruits of the spirit found in Galatians 5:22. “What we must remember,” said Rowland, “is not to judge and condemn others.” We must follow where the Spirit (of God) leads us, Rowland said.

DJ Rabow plays ‘Your Unpopular Hit Parade’

BY BARBARA BECK

When he was in third grade Stephen Rabow hated square dancing. It was required in gym class and required holding a girl's hand. Square dancing was as American as apple pie, its music was mindlessly predictable. So little Steve with a set jaw and determination pulled a chair up to the typewriter and decided to make a change. Carefully he chose the words for a petition. The next day at school all of the kids eagerly wanted to sign it—until the principal found out.

“She was a shriveled up woman who was just about to fall over if you sneezed. She scared us all by saying ‘the only people who write petitions these days are the communists at universities.’”

At 28, Stephen Rabow still doesn't like to dance to “Turkey in the Straw,” unless it is played upbeat and wild, by the Tom-Tom Club, Throbbing Gristle or Wet Nurse.

Rabow is a disc jockey for non-commercial KRAB (107.7) radio's “Your Unpopular Hit Parade”—a program pulsating with eclectically modern music, usually characterized by its quick bouncy beat. Songs like “I Wanna Be a Life-Guard” and “I'm So Bored With the USA.” He calls his program “unpopular” because the music he plays doesn't get airplay anywhere else. While Seattle's commercial rock stations play over and over again Top-40 “stupid” music from big commercial labels, Rabow's Saturday night program plays the diverse sounds of artists of independent labels and local rock groups who would not have much of a chance for exposure otherwise. These artists use their own creative talent rather than follow the norm. These are groups such as The Dickey's, The Weirdos, The Psychedelic Furs and The Big Fat Clams from Outer Space.

Yet on the “Unpopular Hit Parade,” it is never a surprise to hear something sung by Anita Bryant, Annette Funicello or Haley Mills—though probably at twice the speed it's supposed to be played.

Rabow believes his zest for life at two speeds faster than what is the custom, dates back to the square dancing petition he wrote in the third grade. It caused such a stir to the established order that the principal said she was going to do the children a favor by tearing the petition up so it wouldn't follow them around for the rest of their lives. But it left a lasting impression on Rabow.

As a DJ, Rabow feels he and the records he spins have a mission. “Don't be stupid,” he proclaims. Open your mind to new ideas and different music styles, rather than sticking with what is already established. Your knowledge, he says, will expand this way. Rabow has always frowned on conventionalism and has always loved change and diversity. “I've always been a weirdo,” he quips.

Other than bright green shoelaces and a dill pickle pin on his lapel, Rabow dresses non-



descript. He does not dress in the trendy new wave fashion or dye his hair purple the way many people expect him to. He defensively says his music is not a trend either. Trends, he says, are obsessions as opposed to appreciation. Although many would call the music he plays as “new wave” he would never call it that. Rabow says it is evolutionary rather than brand new. It is music that reflects the individual. It reflects people who are willing to think and take a risk by trying something different.

“When I was a kid in upstate New York they threw eggs at me for listening to Jimi Hendrix and Janis Joplin—before they were big.”

After high school Rabow hitchhiked to the Northwest searching for a college. His first night in Seattle was spent on a park bench in Pioneer Square. It was the fourth of July, and the Indians were getting drunk, although they had nothing to celebrate. They

(continued on page 9)

Jurors are an integral part of court system

BY LISA RITTHALER

As the defense counsel concludes its closing arguments, the judge looks to the 12-member jury and instructs them of the law to be applied to reach a verdict. Jurors must now decide what the facts are, what testimony they will believe and which party ought to prevail. In a civil matter the jury will also determine the amount of damages.

According to Washington law, any elector and taxpayer residing in a county for one year and who is of sound mind, can be called to carry on a great tradition of human liberty better known as jury duty.

The jury pool is made up by a computerized random selection from the active voter list from each county council district, said Pierce County Jury Administrator Helen Fulghum. Before computers, the random jury selection process was done by blindfolding the county clerk, who would then draw 200 names out of each box of eligibles, she said.

It is the responsibility of the jury administrator to provide jurors to courts for the entire county—municipal, district and superior. Fulghum has done this job mainly by herself for 16 years.

In the month of July, 10,000 names are randomly selected by the computer. This will be the list of jurors for the entire year, Fulghum said. Of these individuals, 500 will be notified by a jury summons through the mail about three and a half weeks before serving. "We send out 500 summons and if we're fortunate we get 200 to serve," she said. The others are either granted exemptions or they do not respond to the summons.

Fulghum said there are no automatic exemptions from jury duty. Exemptions are granted on a case by case basis. Recognized causes for exemptions, according to Fulghum include health problems, financial hardship incurred if an employer will not release an individual, full-time students, or if one's job requires their full attendance, such as a doctor or a dentist. Fulghum said she generally grants exemptions for all students.

Those who do not respond to the summons can legally be punished, she said. It is up to the judge, but these individuals can be held in contempt of court. Fulghum said they usually do not go after these people because "we assume they wouldn't be good jurors anyway." The only time they have taken action, she said, was when a juror was seated to hear a case, and without being excused, they did not show up.

Jurors are on call for one month. They receive \$10 a day plus eighteen and one-half cents a mile for transportation. She said a number of employers generally will make up the difference between the jury pay and their normal wage. Fulghum said it cost

the county \$200,000 in pay for jurors last year in the 13 superior courts alone.

With the assistance of the court docket, it is up to Fulghum to determine which cases will need jurors and how many to call in on a given day. Court loads and the type of cases to be heard are factors in this decision.

Just because a trial is scheduled for a certain day doesn't mean it will be heard. Two-thirds of all cases never get to court or are settled outside of the courtroom. Therefore, she said in scheduling trials the

it can go into the next day.

Juror information requested on the summons was designed to be used by attorneys to save time in the selection process. Then they wouldn't have to ask needless questions, but Fulghum said it hasn't seemed to help.

Jurors are instructed at an orientation session to call in on Tuesday and Friday evenings, the working day before new trials begin. A recorded message instructs how many and of which groups should report the next day, she said. There are 12-14 groups with 12

According to Washington law, any elector and taxpayer residing in a county for one year and who is of sound mind, can be called to carry on a great tradition of human liberty better known as jury duty.

court sets three times more than a judge can handle to compensate for this fact. Setbacks also arise if a case runs long or a judge becomes ill.

Fulghum generally sends 20-25 people to criminal cases and 16-18 to civil cases to go through the jury selection process. This selection process known as *voir dire*, involves the questioning of potential jurors. Each side determines whether to accept or oppose individuals for jury service in a given trial. Individuals may be excused due to bias or for no reason at all. Jurors are questioned until the usual 12-

persons in each group.

Fulghum said "the trick is how many to call in. It gets kind of hairy sometimes when you need jurors and you don't have enough, but for some strange reason it always works out." She said it's a feel you get for it after doing it awhile. "We had 98 people here yesterday and we used all of them."

A typical day for a juror begins at 9:15 a.m., she said. Sometimes jurors will have to sit a couple hours before called for. They can get "very restless. Yesterday they didn't get called until 3:15 p.m."

Fulghum said jurors are in and out of the courtroom so they get to know each other pretty well while sitting and waiting. Knitting, embroidery, books and magazines are common place in the jury room.

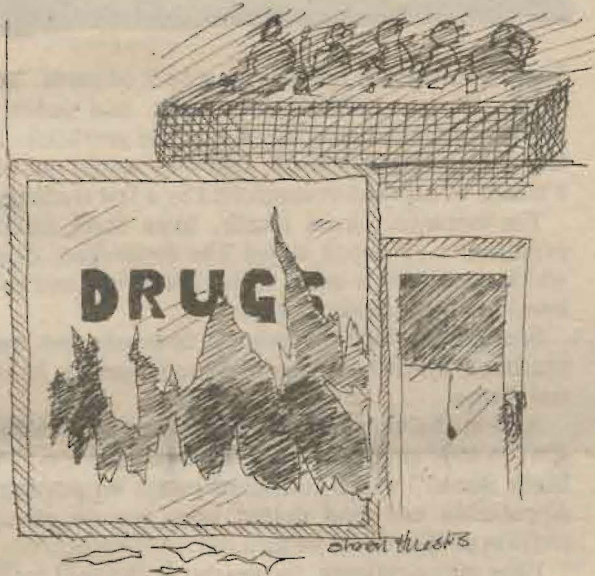
Some individuals have never been drawn for jury duty and they would really like to. Others have served more than once, she said. "Ninety percent thoroughly enjoy it once they get there. Many people have not been to a courtroom so it frightens them at first."

A few individuals enjoy the experience so much they want to volunteer and continue their services. "The law doesn't allow us to take volunteers," she said. With the state of the economy the way it is, she said her office is getting greater requests to volunteer.

Fulghum believes that by going through the entire active voter list once before repeating would give everyone an opportunity to participate. However she is told that this would interfere with random selection.

Trials usually last three or four days, she said. When one case is completed, they are through until they are called in again.

"I like my job," Fulghum smiles. "Just think how many people I've met in the last 16 years." While counting out-loud she figures she sees between 2,000 to 25,000 people go through her office every year. "I do an awful lot of people-juggling," she said.



member panel and one or two alternates are selected, she said.

The length of this jury selection, Fulghum said, seems longer as the years go by. It generally depends on the attorneys. Sometimes it takes several hours or

'Unpopular Hit Parade'

(continued from page 8)

told Rabow they would protect him for the night. A policeman sauntered by and shined a flashlight on the snoozing Rabow. But the Indians, with slurred speech, told the uniformed man that they wouldn't let any harm come to him.

Rabow graduated pre-med from The Evergreen State College in 1978, then went down to Bolivia where he taught young boys about health care. After coming back to Washington he began working at Virginia Mason Hospital and was accepted to medical school. But instead, he saw DJing as a more immediate challenge and began organizing KZAM's new format, "Rock of the '80s," curing the ills of people through the music he played. "So many stupid people will not take risks, he says, they are losing their sense of adventure."

But Rabow's "music for moderns" didn't last on commercial KZAM-AM, and was swallowed up by the more conventional radio stations—"where music comes from the pocketbook and not the heart."

During this time, Rabow was only allowed to play "Have You Never Been Mellow"-type songs. "It was really pathetic. I still have night-

mares about it sometimes. I got 250-300 letters from listeners who were outraged and upset. I try to answer all my mail personally but this was too much."

Rabow xeroxed a letter to all of his listeners but made the mistake of leaving the original in the copy machine. The station manager was not too pleased when he found it—the salutation on the top reading, "Greetings, from the Mind of Mellow Rehabilitation Camp."

When Rabow was fired he took his "Unpopular Hit Parade" over to listener-supported KRAB. Although many of KRAB's programs were cut due to financial strains, Rabow's hours were doubled. Yet it was not enough.

Rabow's next project is to create a nationally-syndicated radio program. Across the nation listeners will hear the diverse sounds of The Ramones, XTC and Rude Norton singing his version of "Gilligan's Island" and "Greenacres."

KJR and KZOK in Seattle were approached by Rabow about carrying his syndication. Both program directors were interested, yet a few weeks later both were fired. "Radio is a quick business, says Rabow, program directors and DJs come and go all the time."

Rabow plans the syndicated show to go on the air by summer, and although Seattle will not pick it up at first, Rabow is confident in time Seattle will carry it due to the influence and pressure from other regions of the country. There is a chance that a Tacoma station will carry the show.

The syndication will be much like that of "Your Unpopular Hit Parade." Just as his present show, it will be two-way radio. The listeners of his Saturday night program, 11 p.m. to 3 a.m., are not passive. They participate. Rabow encourages people to send in tapes they have recorded in their basements, a radical thing to do on commercial radio. Airwaves, he

emphasizes, really belong to the people.

He has received recordings that have ranged from the good to the bad to the ugly and is willing to play almost anything as long as it is constructive.

One tape was labeled "Big Zipper." When Rabow first listened to it all he heard was a zipper taking its time, slowly unzipping. After a silence, he heard someone "pissing into a toilet." And then a flush.

Yet some of the tapes, he says, are very good.

"There are a lot of brilliant artists out there driving taxicabs that never get exposure on commercial radio." A great amount of talent is lost to the "rock and roll army of blue-jean thoughtless people" that listen to commercial rock stations.

"KISW really scares me." Although Rabow believes on a one-to-one basis these listeners may be really nice people, when you get them together—looking, thinking, acting alike—it is really dangerous. They are unable to make decisions. "They don't have to think, just sort of follow." This army uses radio as an escape from personal problems rather than using it as an outlet for creativity.

Popular radio stations, Rabow says, want you to sit back and let them do the work. It doesn't take any energy to do that. "That's not living. That's stupid!"

Do something constructive in your lifetime before you're dead," he says bluntly.

Rabow is happy. He taps his foot to a bouncy song by the Talking Heads, as he shares his excitement over his future nationally-syndicated program. He is also excited about the tapes he's making himself—a manipulation of Musak, songs with voice overdubs.

"There's so much I have to do. So many challenges. So much life to live! Will I ever slow down? Don't be stupid. I could use another 200 years!"

The Nation

For many college yearbooks

This may be the last chance to survive

COLLEGE PRESS SERVICE

"All of us are into memories," observes Dick LoPachin, manager of the university printing division of Taylor Publishing, the nation's largest publisher of college yearbooks, "and that's all a yearbook is: memories."

But the yearbook itself seems in danger of becoming just a distant memory to college students.

At campuses across the country, many yearbooks have folded, many more find themselves the first student service to have their budgets cut in these tough times, and an unfortunate number are starting this spring selling season with the knowledge that, if sales aren't up to par, it may be their last editions.

The reasons, observers say, include not only money but a seemingly-permanent loss of credibility from the wild and experimental editions of the late sixties and early seventies.

Whatever the reasons, the University of Minnesota, Ohio State, and the University of Alabama—Huntsville, among others, have abandoned their yearbooks in the last few years.

Kent State's yearbook, *The Burr*, another typical case, has been on shakey ground for the last few years, and administrators annually threaten to put the publication out of its misery.

Others fit the University of Pittsburgh mold. There, the yearbook staff has done everything from re-naming the 75-year-old publication to selling advertising space inside to conducting expensive direct mail campaigns in order to keep the publication alive. When the book's name was changed from *The Owl* to *Panther Prints* in 1980, officials hoped that sales on the campus of 30,000 would increase from 900 to something in the area of 1500 books. But sales this year have leveled off at around 850, and Assistant Director of Student Activities Larry Lunsford admits "we're not sure exactly how things are going to end up for next year."

But at Pitt, "the only year in recent memory that we have done well was in 1976, when we won the national football championship. Then we sold 1800 copies," Lunsford says.

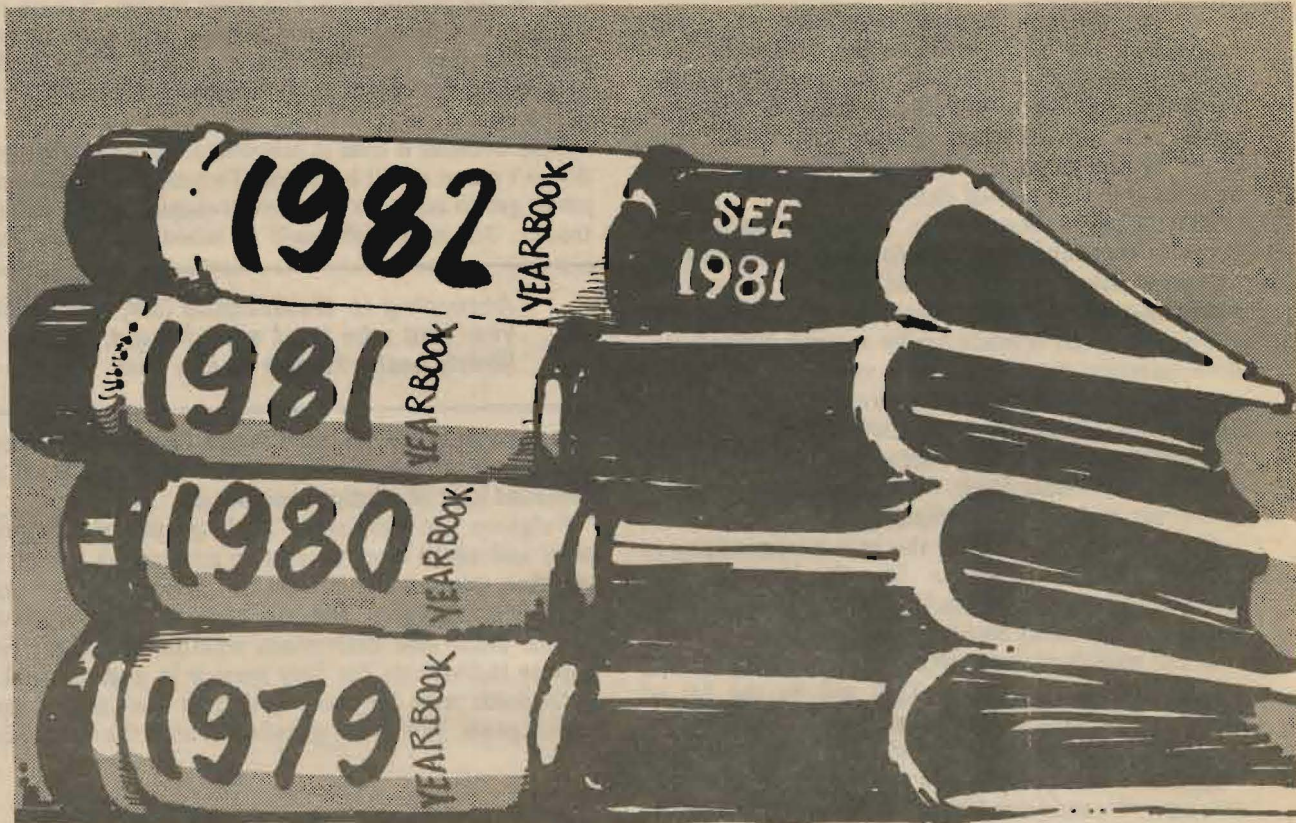
All told, the industry nationwide will have sales this year of around \$20 million, LoPachin estimates, down about 10 percent from the peak year of 1968.

Student apathy seems to be the major reason. At many campuses, students not only show little interest in buying the book, but not enough of them volunteer to help produce them anymore.

At the University of Denver, for instance, the deadline for selecting a yearbook editor had to be extended for three months this spring because no one would apply for the position. When the administration finally proclaimed there would be no yearbook unless someone applied, six applicants were received within the next two weeks. Still, there was serious discussion about disbanding the publication because of low sales and general student disinterest.

Most observers credit the yearbook apathy to the campus turmoil and student rebellion of the late sixties and early seventies.

"During that period," says Nancy Green, president of the National Council of College Publication Advisers, "the whole college yearbook industry went through a mini-revolution of its own. Many yearbook editors just said 'To hell with tradition' and began producing yearbooks in paper-



bags or cardboard boxes or as a deck of cards. Yearbooks became political statements, and university administrators, disenchanted that the yearbooks had lost their traditional form, said they would not fund a means of expression controlled by a few students."

For instance, Green recalls, Iowa State students produced a yearbook called *The Iowa State Bomb*, which contained a series of booklets that had to be inserted into a plastic binder.

Students at the University of Nebraska put out a yearbook which had Alice in Wonderland as its central theme.

And at the University of Kentucky, the yearbook staff in 1971 produced what became known as "The Black Book," which contained essays on poverty in Appalachia and had dotted lines around selected pictures so they could be torn out.

"For many colleges, the yearbook changed from a public relations tool to a public relations problem," explains LoPachin. "It was nothing unusual for the yearbook staff to wander off campus and shoot 24 pages of flowers and leaves and trees."

"That's all behind us now," Green says, "but it has left its scars for many yearbooks. Some yearbooks that stopped receiving funding or lost their base of student support never fully recovered. Some have never come back at all."

"There was very little student unrest here," reports Pitt's Lunsford. "We just have very little student interest on this campus. We're an urban commuter school. Students come here, attend classes, and go home."

Green adds that the economy hasn't helped yearbooks, either.

"Tight money supply has universities looking at where they can take different kinds of money and put it to better educational advantage. Where many campuses used to fund the yearbook through student fees, it is now something students have to purchase separately," she says.

"The problem is that the yearbook has now

become a marketing item," adds LoPachin. "It used to be that the yearbook sold itself. But today, the successful yearbook has to be marketed and promoted."

Indeed, at schools where the yearbook is surviving, or at least attempting to survive, yearbook editors will try just about anything to reverse student apathy.

At the University of Wisconsin—Lacrosse, the yearbook gave away \$25 dinner certificates in a drawing of all seniors who had their pictures taken for the publication.

Appalachia State University and the University of Carolina at Greensboro have begun surcharging students a \$7 surcharge on their yearbooks, in addition to the money students paid in activities fees to fund the publications.

Washington State University and the University of Wisconsin—Madison, relying on convenience selling, give students the option of paying for yearbooks when they enroll and pay tuition each term.

Still, a number of campuses continue to produce yearbooks with healthy sales and strong student support.

Yale, Harvard, the University of Virginia, and UCLA, to name a few, have managed to keep their yearbooks afloat.

At Northwestern University, the once-troubled student yearbook now generates nearly \$20,000 in profits each year, which helps to subsidize the school newspaper.

"We've been real successful since about 1975, after we recovered from the problems of the student movement," says yearbook editor Mike Heeger.

Student asks school to purge course of 'pornography'

COLLEGE PRESS SERVICE

An Iowa State student says a university instructor used "hard-core pornography" to teach students about sexual attitudes and behavior, and wants the school to force the teacher to drop the material from the popular Health Studies 110 course.

"When I signed up for the class, I thought it was mainly about nutrition and exercise," recalls student David Renken, a senior majoring in speech and telecommunications arts.

But mid-way into the course, Renken says, instructor Michael Pejsach presented a series of lectures and slide shows on sexual attitudes and human behavior.

"I was appalled when I saw some of the slides," Renken continues. "The slides were actual photographs of men and women performing sexual acts—not just sketches, but actual photographs."

Renken says several other classmates were equally

upset about the "degrading and demeaning" nature of the pictures.

"The photographs show different techniques of intercourse and methods of sexual stimulation," he explains. "If I'd known they were going to teach how to have sex and use hard-core pornography in class, I wouldn't have taken it."

Instructor Pejsach asserts they are strictly "instructional slides," and emphasizes that "no one has access to them but myself."

Indeed, the materials used to be "kept under lock and key at the editorial offices" of D. Van Nostrand publishing house—which created the materials to supplement one of its textbooks—recalls Tracy Crane of Van Nostrand-Reinhold Publishing, which used to be affiliated with D. Van Nostrand, a textbook publisher.

The latter's book list was bought in 1981 by Wadsworth Publishing, which does not produce the supplemental materials, according to Assistant Sales

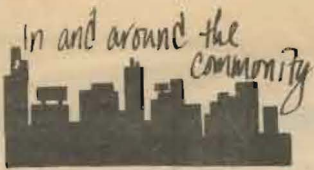
Manager Jim Harrison. Wadsworth, however, has published a new edition of the textbook the materials were originally supposed to complement.

Renken nevertheless took his case to Dean of Students Jon Dalton, wanting help in forcing Pejsach to drop the slides from the class.

Renken's complaint, Dalton says, "prompted an unofficial review of the matter, but the outcome of the review was that the material was appropriate for the course."

The student would still "like to see that type of material taken out of education entirely."

"The human race has been able to survive somehow without this kind of sex education," he asserts. "I agree with teaching anatomy and the birth cycle and even some instruction on birth control techniques. But it's just not honorable to show slides of women masturbating or doggie-style intercourse in the classroom. There's no need for it. It's sick."



Police officers count crime as part of their job

BY LISA RITTHALER

Every day police officers are put on the front line in efforts to combat crime. It is also their job to count crime.

Crime statistics compiled by police may not always give a true picture of the amount of crime present in a community. "There really are more criminal offenses out there than we know about," said Peter Harris, professor of sociology at PLU.

Uniform Crime Reports compiled quarterly by the FBI consist of crime statistics obtained from police departments across the country. According to the Tacoma Police Department, Uniform Crime Reporting requires that seven selected offenses are counted in an attempt to measure the extent, fluctuation and distribution of crime in the United States. These offenses are murder and non-negligent manslaughter; forcible rape; robbery; aggravated assault; burglary; all larceny and auto theft.

According to the Seattle FBI office, the recently-released 1981 UCR statistics showed 16,193 crimes were reported to Tacoma Police. In 1980, 16,516 crimes were reported.

The City of Seattle's figures indicate 55,764 crimes were reported, which the FBI office said is up over the last year. The office hadn't had any indication where Tacoma ranked nationally among other cities.

Harris stressed that these figures indicate crimes reported or known to police—not figures of all crime present in a community.

Harris pointed out that a number of things have to happen before Tacoma or any other police department can come up with this figure that goes to the FBI.

First, he said an act must be committed and someone must know about it besides the offender. This person must then think something should be done about it and contact the police.

"The major problem is the failure of people to call the police," Harris said.

If individuals do not report crimes then they are not reflected in crime statistics.

Some people may believe that calling the police will not do any good, he said. Others may not like police or may be afraid of revenge if they report the crime. Still others, he said, may be involved in illegal practices themselves.

Some crimes are consistently reported. "The more serious the crime the more likely someone will be to call the police," Harris said. Just about all homicides are reported and the majority of robberies too.

Besides serious crimes, the police are usually called when individuals need a police report to collect on their insurance policies, he said.

Once the police are called, they may not do anything about the crime. Police may solve the problem on the spot instead of bringing it into the law enforcement system or decide that it does not warrant their attention. Although reported, he said,

the "crime" may not be counted. With less crimes counted, the crime rate appears lower in this case, making police departments look good.

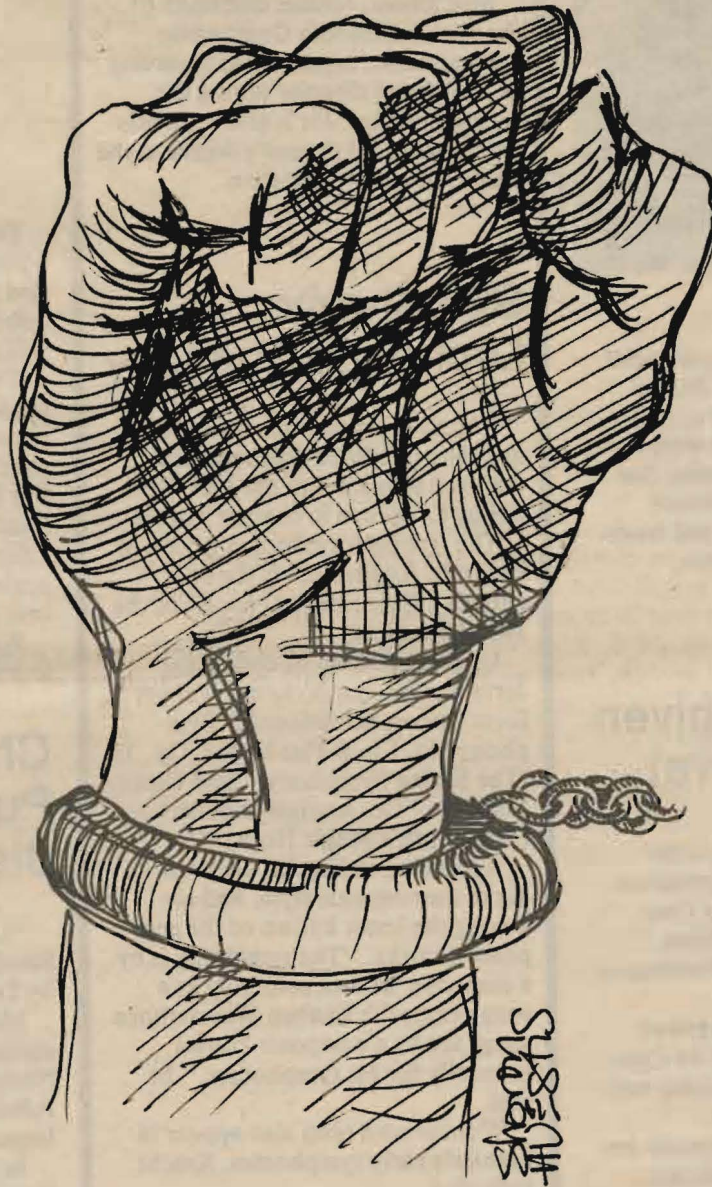
Harris said in the past some police departments did not think it was their job to keep records because catching criminals was more important. Today there is a greater desire for good statistics and police have "better tools to do the job with," he said. "Federal money helped record-keeping," he said. "It's an incentive to keep better records when you get more money for more crime."

Harris stressed that not all police departments do these types of things. Criticism is not pointed toward the Tacoma Police Department. However, in any police department, if there is a gap in the reporting of crimes and police action, then those crimes will not be reflected in UCR statistics, Harris said.

Victimization surveys, which ask individuals whether anyone in their household has been a victim of a crime in the previous year, consistently show more crime than the UCR. Harris said victimization surveys give a truer picture of the existing crime. Although UCR reports are underestimations, they both give the same regions of the United States about the same ranking on most index crimes, he said.

Although the report has problems, Harris said a high crime rate is unlikely to be the result of inaccuracies of the report. The validity of the report should not be dismissed on the grounds of inaccuracies, he said.

Harris said the blame for a high crime rate should not be laid at the door of the police. "Crime doesn't come from what police do or don't do. It comes from freedom and prosperity. It's a part of life," he said.





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**American
Cancer Society**

Campus News

Lapp reigns as May Queen

Debra Lapp reigns as May Queen at PLU following coronation ceremonies on campus May 1.



Debra Lapp

A PLU senior majoring in social work, Lapp was crowned during PLU's 48th annual May Festival. May Festival princesses were senior Sandy Mix of Bellevue; junior Sue Lund of Redmond; sophomore Natalie Belvill of Seattle; and freshman Nancy Rankin of Salem, Oregon.

PLU nursing given WSNA approval

All offerings of the PLU continuing nursing education program apply toward the voluntary Continuing Education Recognition Program (CERP) of the Washington State Nurses' Association.

Announcement of the renewed WSNA approval was made by Cynthia Mahoney, PLU continuing nursing education coordinator.

The WSNA and health agency employers recognize CERP contact hours as evidence of continued learning, Mahoney indicated. CERP hours are a condition for license renewal in some neighboring states, such as California. Washington state has passed a similar measure, and the state Board of Nursing is in the process of developing rules and regulations for its implementation.

The PLU program, administered by the PLU School of Nursing, has been granted provider status for two years, through April 1984.

Wekell Gallery has final exhibit of year

The final exhibit of the season at PLU's Wekell Gallery features PLU candidates for bachelor of fine arts degrees.

The BFA exhibit opens Thursday and continues through May 23. It includes sculpture, ceramics, drawing, painting, printmaking and graphic design. net, Francine Lane, Lavonne Mueller, Tami Sedergren, Timothy Young, Sarah Peckham and Susan Showalter.

Gallery hours are Monday through Friday, 9 a.m. to 5 p.m.

Symphonic band concert Thursday

Contemporary and traditional band music will be featured during a concert by the PLU Symphonic Band Thursday.

The free concert will be in Eastvold Auditorium at 8 p.m.

Director Jay McCament describes the program as "bright, peppy and exciting, appropriate for springtime." Included are "Incantation and Dance" by John Barnes Chance and "Suite of Old American Dances" by Robert Bennett, along with works by Percy Grainger and Ralph Vaughan Williams and a Mexican march by George Gates.

McCament, former chairman of the Fort Steilacoom Community College music department, is serving as PLU band director during the spring semester. He is also currently studying for his doctor's degree at the University of Washington.

Symphony Orchestra Tuesday

Mezzo-soprano Mira Frohmayer and baritone Boyd Schlaefler are featured soloists with the PLU Symphony Orchestra in concert Tuesday.

The free performance at 8 p.m. in Eastvold Auditorium is the orchestra's final campus concert of the 1981-82 season.

Under the baton of conductor Jerry Kracht, the orchestra will perform Robert Schumann's "Symphony No. 1 in B-Flat Major, Op. 38 (The Spring Symphony)" and Gustav Mahler's "Des Knaben Wunderhorn (The Youth's Magic Horn)."

According to Kracht, both works are in the romantic style, and are among the lesser known of the composer's works. "The symphony is by a composer known primarily as a songwriter; the Knaben Wunderhorn songs are by a composer known primarily for his symphonies," he said.

Wunderhorn texts also appear in Mahler's early symphonies, Kracht indicated.

Frohmayer and Schlaefler are featured in duet and as soloists during the Mahler portion of the program.

Frohmayer, chairman of vocal studies at PLU, is making her third solo appearance with the PLU orchestra. She was previously featured during performances of Beethoven's "Ninth Symphony" and Verdi's "Requiem."

Schlaefler, the baritone soloist during last spring's "Requiem" performance is also a member of the PLU voice faculty.

Frohmayer is a well-known Northwest soloist; Schlaefler had extensive solo experience in California prior to his arrival in the Northwest two years ago.

Spring concert at Trinity

The PLU Concert Choir presents its annual spring concert at Trinity Lutheran Church in Parkland Sunday.

The Free concert, under the direction of D. Patrick Michel, begins at 8 p.m. It features works by Shein, Faure, Ravel, Dvorak and Thompson.

Career-wise

Dead week special

BY RICHARD C. FRENCH
Director, Career Planning & Placement

After a semester of existing on bulletin boards around campus, non-torn-down posters have one or more of these fates—they are (1) covered up with other posters, (2) reduced in size by what look like rat bites to provide bookmarks or wrapping for chewing gum, or (3) passed by completely unnoticed.

Here is a segment of the CPPO Career Helps poster that I've observed has suffered to one degree or another all the above, including the ultimate sacrifice, torn from its stapled assurance and trash-canned.

Workshops in

INTERVIEWING

For on and off campus

FEB 9 TUE 4-5 uc 132

MARCH 26 FRI 2-3:30 Regency Rm

MAY 11 TUE 2-4 uc 214

RESUME

FEB 10 WED 4-5 uc 132

MARCH 26 FRI 3:30-4:30 Regency

MAY 12 WED 3-4 uc 214

Dead Week, alias cram time for most collegians, that occurs around here twice a year, is the setting for the last two workshops sponsored by the Career Planning and Placement Office. Both will be held in the University Center, room 214-216. Job interviewing will run from 2 p.m. to 4 p.m. on Tuesday. Resume preparation will start at 3 p.m. on Wednesday.

The roller coaster's on the downhill slide now, not only for seniors and grad students receiving their diplomas May 23, but for all the underclassmen also. For some folks the moment of truth and recognition comes with the same impact that the furry mole experiences on burrowing to the surface of his tunnel at noonday. For the blessed prepared ones *this* end time still carries enough anxiety and uncertainty to bring a periodic catch in the throat. For the others, in varying states of "day late and dollar short" feelings can range from unpleasant discomfort to acute panic. For the latter group—probably at least a simple majority of 51 percent plus—it should be some encouragement to know you are in a vast company.

We encourage those with concerns on interviewing or preparing their resumes to join us at the workshops noted above.

Chemicals in Puget Sound to be discussed

"Chemical Contaminants in Puget Sound" is the topic of a lecture here by Donald Malins, Wednesday.

Malins, director of the environmental conservation division of the National Oceanic and Atmospheric Administration, will speak in Aida Ingram Hall on campus at 7 p.m.

In 1980 Dr. Malins and his associated published a report entitled "Chemical Contaminants and Biological Abnormalities in Central and Southern Puget Sound." It included findings from samples of sediments, bottom dwelling fishes, crabs, shrimps, clams and worms collected from four urban and two non-urban bays.

According to Malins, the report represents a first step in understanding the impact of human activities on Puget Sound.

The lecture is sponsored by the energy committee of the Associated Students of PLU.

Ordal hosting All-campus Beach Party tomorrow

Ordal is hosting their second annual all-campus Beach Party between 10 and 2 p.m. tomorrow.

There will be opportunities to watch air bands perform, get your picture taken with a beach scene backdrop and get wild before "dead week" starts.

Everyone is encouraged to get into their beach attire and attend.

Organ recital to be presented

Tim Kramer will be presenting an organ recital Wednesday at 8 p.m. in Eastvold Auditorium.

The program will feature works by Marchand, Franck, J.S. Bach, Curtis-Smith, and Bolcom. James Wallace, tenor, and Gary Dahl, percussionist, will be assisting.

Tim Kramer received a B.M. in composition from PLU in 1981. He is presently attending the University of Michigan in Ann Arbor, Mich., where he is working towards a M.M. in composition.

This recital will complete the requirements for a B.M. in organ performance from PLU. Admission is complimentary.

Picnic tickets

Tickets for the ASPLU picnic today are available in the ASPLU office from 9 a.m. to noon and 1 p.m. to 4 p.m. for off-campus students.

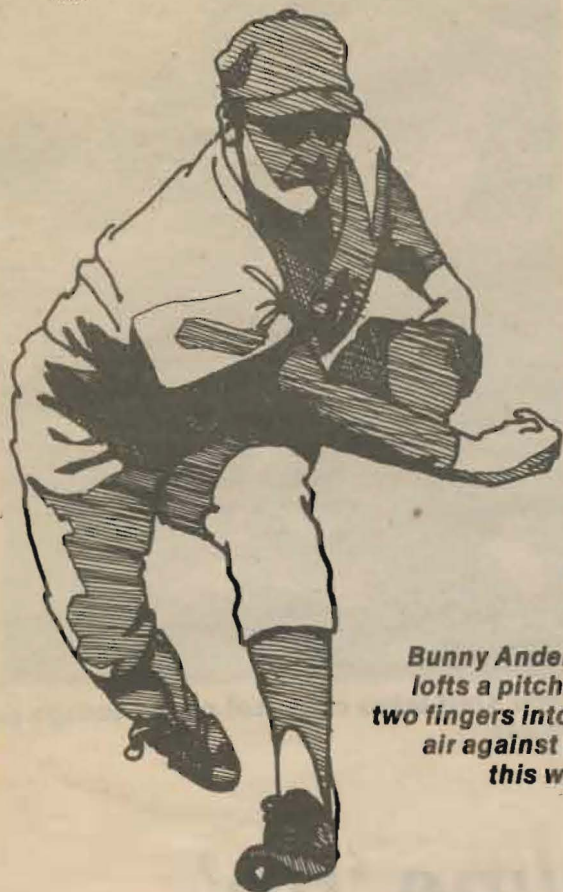
Off-campus students must bring something with their address on it and a person may only pick up his or her own ticket.

New stamp vendor at info desk

Stamps and postal cards may now be purchased through a vending machine in the University Center next to the information desk.

The large stamped enveloped, love stamps, stamp books and overseas airmail stamps will be sold at face value.

Sports



Bunny Anderson lofts a pitch and two fingers into the air against UPS this week.



Buck Jennings

Women at UPS Track bats .500

BY BARB PICKELL

The women's track team batted .500 last Saturday at the UPS-hosted Shotwell Invitational. Of the eight Lute athletes who traveled to UPS a week after winning their second conference championship in as many years, four managed to come up with school or personal records, regional-qualifying performances, or both.

WCIC sprint champion Kara Kehoe rocketed past her own Lute record Saturday, clocking 26.1 for 200 meters. Her previous season best was 26.2.

Karina Zamelis tied one career best and bettered another Saturday in the Lutes' last pre-regionals meet. Her 12.7-second 100 meter sprint tied her fastest clocking for the distance. She took a tenth of a second off her 200 meter time, running the race in 26.8.

Cindy Allen and Nancy Miller were looking for a free trip to Ellensburg, where this weekend's regional contest is to be held. Allen's 18:25.4 clocking for the 5000 meters at UPS put her comfortably below the 18:51.1 qualifying standard as well as below her previous lifetime record. Miller also qualified for the regional 5000 meter race in personal record time, running the distance in 18:44.5.

For the 18 Lute thinclads who will face their first really tough competition this weekend at regionals, and for Dianne Johnson, who is ranked second regionally in the 3000, 5000 and 10,000 meters, the biggest question to be decided is whether or not Rusty Purdy will compete.

Purdy has been slowed down by strained quadriceps since a few days after the conference championship, almost two weeks ago.

"I don't know if she'll run," said coach Brad Moore. "We won't know until the weekend. She could win the three events if we'd let her run them. It's hard because she's the defending champion."

Below 1500 meters, Kehoe, Zamelis, Monica Johnson and Colleen Calvo have proved themselves to be regional contenders. Kehoe is ranked first at 200 meters and third at 100 meters going into the regional meet. Teammate Zamelis is ranked fourth in both sprints. Johnson owns the season's third best time for the metric quarter-mile. Calvo's 2:19.8 clocking for 800 meters is the fourth best in the 15-school region this year.

Jeanne Moshofsky holds not only the conference title in the shot put, but also the third best performance region-wide this season.

If a track team can be measured by its relays, the Lutes should prove tough at regionals. Both the 4x400 and 4x800 meter squads are ranked at the top of the region and the 4x100 and 800 meter medley teams hold second place in pre-championship competition.

Heather Jahr and Bobbi Jo Crow, ranked fifth regionally in their events, could score in the 100 and 400 meter hurdles.

Crew capsized by Loggers

BY JIM HAMMACK

Despite a Meyer Cup loss, the PLU men's crew is looking forward to one of their biggest weeks yet, with victories at the Northwest regionals and the Western Sprints well within reach.

In last week's Meyer Cup race, the Lutes fell to the UPS Loggers for the third straight year.

The Loggers clocked in at 6:32.6 over the 2000 meter course, while the Lutes finished at 6:37.1.

"I switched the boat around, and changed four positions from the previous week," said coach Dave Peterson. "We did pick up two seconds on them (as compared to the Cascade Sprints), but they beat us during the 1500 meter mark of the race."

The race was even at the 1000 meter mark, but the Lutes then ran into difficulty with the strong, gusting wind, that proved to be their undoing. The Loggers used the PLU troubles to their advantage taking a one-length lead at the 1500 meter mark. The lead

held up for UPS, despite a fine PLU sprint.

This week the Lutes are out to turn the tables on the Loggers when they meet on Seattle's Greenlake in quest of the LaFromboise Cup. Racing for the cup is slated for noon Saturday. Additional NW regional racing goes from 8 a.m. til 5 p.m. Saturday, and from 9 a.m. to 2 p.m. Sunday.

Regionals should be good to the Lutes. The lightweight four will be manned by Aki Johnson, No. 3; Mark Landau, No. 2; Mike Anderson, bow; and Carl Bjornstal, cox. Jeff Alm is scheduled to stroke the light four the light eight.

The varsity eight is working out twice a day in preparation for their assault on the LaFromboise Cup. Martin Johnson will stroke the eight.

Coach Peterson remains optimistic saying a Lute win would be no surprise to him.

Meanwhile, the light four is looking good and healthy as they train for the Western Sprints. Heats will be Monday morning with the finals in the afternoon.

Men's track fourth at NWC

BY BARB PICKELL

Championship track and field meets seem to bring out extremes in people. Faced with top-ranked Neil Weaver's disappointing 151'10" third place in the hammer throw, a disqualified sprint relay team, and some surprises from the competition, the Lute trackmen only managed a fourth-place finish at last Saturday's Northwest Conference Championships, held at Lewis & Clark's Griswold Stadium in Portland.

Of the dozen Lute athletes who qualified for the NWC finals, however, three of them came back with conference crowns, and four scored personal or season bests.

Leroy Walters scored 16 points for the Lutes, winning the shot put with a personal best heave of 53'4" and pitching his discus 139'11" to take third place in the event.

Fellow thrower Mike Heelan won the javelin competition, hucking the spear to a career best 209'2".

Collegiate sprint rookie Kris Rocke left no doubts as to who was the fastest quarter-miler in the conference, leaving second-place finisher Greg Hansen of Willamette almost a second behind him enroute to a 49.7-second victory in the 400 meters.

Paul Menter's decision to run only two races at this year's NWC championship (he competed in six events at the 1981 meet) paid off as the sophomore track-and-field all-around placed third and fourth in the 110 and 400 meter hurdles, respectively, running lifetime best clockings in both races.

Neil Weaver's best throw of the hammer was

nearly 20 feet short of his career best, set a week earlier on his home field at PLU. The 151'10" lob was enough to earn the nationally-qualified Lute hurler third place at the Saturday meet.

Tough competition paid off for freshman half-miler Dean Stainbrook at Lewis & Clark, as the first-year Lute runner finished in less than 1:54 for the first time in nearly a year. Stainbrook, whose lifetime best clocking of 1:52 was set last June at the University of Oregon's elite Twilight Meet, finished fourth in the NWC with a time of 1:53.9.

High-jumper Dave Malnes picked up another four points for the Lutes, tying Willamette's John Davenport for fourth place with a spring of 6'3".

Freshman Dave Walker lived up to his number (66) in the conference meet, coming home with a pair of sixth-place finishes in the 100 and 200 meter sprints. The Lutes' only short-sprint finalist, Walker clocked in 11.4 in the 100 meters and 23.2 in the 200.

At the opposite end of the distance spectrum, Steve Dahlberg finished fifth in the conference steeplechase, clocking 10:37.7 for the 3000 meter race. Fellow distance man Jim Stoda ran the sixth best 10,000 meters in the competition, completing the 25-lap run in 32:36.

Wade Craig cleared 12'6" to finish sixth in the pole vault, while teammate Paul DeLap jack-rabbit 42'6" for a sixth place in the triple jump.

The Lutes placed fourth of seven NWC schools entering, rolling up a total point-count of 74.

The PLU trackmen are traveling again this weekend, this time to Whitman College in Walla Walla, to compete in the NAIA District I championships.

Kraft dominant force on golf team

BY BUCK JENNINGS

Now in his second year of competitive play, sophomore golfer Todd Kraft has returned this season as a dominant force on the 1982 men's golf team.

However, Kraft, who has been one of the keys to the golf team's success this season, was not always the serious, dedicated golfer he is today.

When Todd started playing golf at the age of twelve, it was just for fun and relaxation. Enjoying the game, he stayed with it, practicing in his spare time during the school year and once a week in the summer.

While attending Wilson High School in Tacoma, Todd continued improving his game, practicing whenever he could at Fircrest Golf Club.

Rewards started in 1978 and 1979 when Kraft claimed first runner-up at the Fircrest Junior Club championship.

Although steadily improving in golf, Kraft never went out for the team at Wilson, opting instead for baseball. Exhibiting his talent, Kraft played on the varsity team for two years, receiving All-City honors his senior year.

Through it all, Kraft kept golfing on a regular basis. Last spring, with the baseball and golf seasons

approaching rapidly, Kraft found himself in a perplexing dilemma. Realizing he would have little spare time in college, he had to decide whether to play baseball, in which he was already above-par, or golf, in which he was improving with each round.

With only three weeks before both seasons got under way, Todd decided to try out for the golf team. "The way I looked at it, I had more potential in golf," Kraft said.

Kraft not only made the team, he averaged an astounding 76 strokes a round in his first year of competitive golf. "I was surprised at how well I did last year and played well above my expectations," Kraft said.

Kraft was not the only one impressed with his game. "I'm very pleased Todd chose golf over baseball," said golf coach Roy Carlson. "He is a serious, hard-working athlete who has that sheer determination to strive for excellence."

Returning this season with another year of experience behind him, Kraft has become a triple threat on the golf course. His combination of long drives, pin-point chip shots and steady putting have been a strong force on this year's squad.

"Todd's a great team man," said Carlson. "He's not only dedicated to the game he plays, but is liked and respected by his fellow teammates."



Buck Jennings

Todd Kraft takes chip shot on the college golf course.

Jim Kittilsby the master chef

PLUTO Banquet serves up prime 'rip'



Knight Life

BY ERIC THOMAS

The plain, brown folder sits in a plain, grey filing cabinet in the corner of PLU Sports Information Director Jim Kittilsby's Olson Auditorium office. Filed somewhere between "Linfield" and "Willamette," it hardly looks like the kind of thing that would generate much interest.

The fact is, however, that an ever-increasing percentage of the PLU sporting community would willingly beg, borrow or steal to get their "mitts" on it. Athletic department faculty are rumored to have offered their wives in trade for it. Lute athletic administrators cringe at its mention, their faces flushed beet red. Kittilsby himself treads timidly on PLU practice fields because of it, as baseballs, javelins and 210-pound tight ends inexplicably become attracted in his direction after he pulls it out each spring.

The mystery file contains the dreaded PLUTO papers, which annually serve as the entertainment for the Lute Club's All Sports Banquet for the PLU sports community.

PLUTO stands for Pacific Lutheran University Traumatic Occurrences in athletics. Dreamed up 12 years ago by Kittilsby, the banquet serves to uncover and present the most embarrassing and humorous moments of the past athletic year. This year's competition has four categories and "22 potential losers," according to Kittilsby, because, as he says, "they're all 'losers.'" The best of the losers receive a trophy and a song, usually sung by Kittilsby and assistant football coach Paul Hoseth.

The banquet also presents the woman of the year sports award, the man of the year sports award (via the Jack Hewins senior award) as well as honoring the male and female scholar/athlete of the year in the George Fisher scholar/athlete award.

"Clark" Kittilsby, alias "Dr. Cut"

The serious side of the program, however, is dwarfed by the five foot seven inch Kittilsby and his antics. Every spring the mild-mannered, bespectacled "Clark" Kittilsby retreats to the joke and incident cards he keeps on file, to emerge on the second Monday of each May at 5:30 p.m. in Chris Knutzen Hall as "Dr. Cut," the witty punster who reels off "rips" faster than a speeding bullet while leaving mercy behind in a single bound.

Admittedly, Kittilsby patterns his cuts after his idol Don Rickles, who "unfortunately doesn't publish any books." To fill the gaps, Jim admits, "I have to scrounge for some of the garbage I use." Anyone ever attending a PLUTO banquet would agree that utterance is the understatement of the cen-

tury.

In the initial years of the PLUTOs, the pickings for awards were slim to say the least. As a result, Kittilsby went by the old adage, "When in doubt make it up," a turn of events that frustrated cut recipients to no end.

However, as word of the PLUTOs spread, Kittilsby increasingly became privy to a steady inflow of information on athletic goings-on at PLU, though he concedes, "I still have to pull teeth a little to get the information."

One source Kittilsby takes with a grain of salt is the coaches. "I'll talk to coaches but I don't trust them," said "Clark" Kittilsby the media man. "They never tell me about the stuff they did and half the time they don't know about it anyway."

Predictably, the audience eats the Dr. of Cut and his antics up. "It's all in a lighter vein," said Kittilsby, who learned long ago while a public relations man for the Seattle Pilots that an audience prefers "roasts" to "toasts" from an MC. "Students would rather see a friend get 'ripped' than praised, and particularly like to see coaches and administrators get it."

The PLUTO Hall of Fame

Here are some all-time great incidents from the depths of the PLUTO papers.

● During a 1973 basketball game a reserve named Dennis Phillips was summoned for action off the bench against SW Baptist. Dutifully pulling down his warmup bottoms, he readied to get into the game. It wasn't until he was enlightened by teammates that he realized the only thing between him and his birthday suit was a jock.

● A student named Dennis Nordin, who kept stats for the late PLU basketball play-by-play man Bud Blair, was working a game with Blair from the middle of the Central rooting section in Ellensburg. When Blair, in exasperation over his view being continually blocked, asked "What's wrong with this crowd? They're always standing up!", Nordin quipped over the air, "It looks like everyone in the house

has a bad case of hemorrhoids."

● Women's soccer coach Colleen Hacker, last year was asked out on a date by a Keithly Junior High "stud" while observing a student teach a class.

● President Rieke, "never known for his sports small talk," according to Kittilsby, once asked PLU Vice President of Operations Perry Hendricks, a Seahawks season ticket holder, "What's happening in the sports world?"

When told, "We just got QB Bill Munson in a trade with the Detroit Lions," Rieke responded, "Oh, that should make Frosty very happy."

● Then there was the time Lute tennis coach Mike Benson got a waitress fired from a Kansas City restaurant. It seems that after ringing up a \$91 tab for a party of seven, the frugal Benson left the waitress a paltry \$5. In exiting, he was confronted by the waitress, who asked if there was anything wrong with the food or service. "No," replied Ebenezer Benson, "but that's all you deserve." The enraged waitress had to be restrained by the maitre'd and was fired on the spot.

● The PLU ski team won their PLUTO hands down several years ago for their "sermon on the air." It seems that while in Sandpoint, Idaho, for nationals, they were housed in a local church. Bored one afternoon, they took to singing hymns, striking up melodies on the organ and delivering "fire and brimstone" messages from the pulpit. Unknown to them, however, the pulpit was hooked up to a local radio station. Halfway through their "service" an innocent-looking switch was flicked, allowing them to override regular local radio programming for more than half an hour.

The "Dr." bites the ice

Through the PLUTOs, Kittilsby has had the satisfaction of being the cutter, not the cuttee. "I enjoy the tremendous advantage of immunity," he boasts.

That immunity, however, wasn't enough to avoid his getting a pie in the face two years ago at the PLUTOs, nor was it enough to escape this columnist's muckraking.

It seems that "Dr. Cut" was involved in an incident this past semester while instructing an ice skating class at Sprinker that should make him a hands down favorite for a PLUTO if not an Olympic freestyle skating medal.

Being from Montana, where schoolhouses are few and far between and transportation in winter is by foot, Kittilsby learned early in life to go around rather than over cow pies on his daily five-mile skate to school. So adept was young Jim at dodging and swerving that he went to nationals, where he was narrowly defeated by an Alaskan schoolboy who had the advantage of training on a more challenging course occupied by walrus.

To this day Jim still swerves from instinct when on ice, which was the case several weeks ago when, while skating alongside a student, he dodged unexpectedly, only to catch the tip of his skate, backflipping him on his head. Nine stitches and a half hour later, Kittilsby returned reddened and bandaged, to his Olson office.

It would be a miracle if the incident made it into his PLUTO papers. But there is really no need for the documentation. Past PLUTO victims will make sure the "Dr. of Cut" never forgets.



Photo Services

Jim Kittilsby gets a "pie" at the 1980 PLUTOs.

Linfield takes two out of three from Lutes

BY TERRY GOODALL

Capitalizing on six Lute errors in the first four innings, the Linfield Wildcats coasted to a 9-3 win over the Lute baseball squad last Sunday at Linfield. The win closed out the three-game series won by the Wildcats 2-1.

Linfield scored five unearned runs in the first four frames Sunday off Lute starter Ted Walters in a "must" game for the Lutes who were trying to stay afloat in the playoff hunt. PLU post-season hopes dropped with the scores.

"It may have been the pressure of the situation we were in," center-fielder John Panko said of the sudden onslaught of errors. "I'm not really sure; I'm still confused about that game."

Beginning the weekend the Lutes knew what they had to do: win two of three from conference-leading Linfield; a team that had lost only once all season.

For a time, it looked like the Lutes would be headed to Linfield Sunday with two wins under their belts.

Everything clicked for the team in game one. A pair of runs in the third inning turned out to be all the team needed as they coasted to a 5-1 win.

In the fourth inning, with Dave Halldorson on second base, Joel Patnode hit a bullet past the third-base bag. As Halldorson rounded third the left-fielder came up throwing. The ball was to the catcher in time, but hurdling the catcher with a tumble that would make Nadia Comaneci envious, Halldorson eluded the tag and landed on home plate.

Two innings later the Lutes padded their lead. A lead-off double by Rich Vranjes was followed by John Panko's fifth home run of the year—a high loft over the 343-foot marker in left field.

Pitcher Jim Hammack, despite allowing ten walks, gave up only three hits and made the big plays when needed.

In the fifth inning, the Wildcats loaded the bases with one out. The Lutes' 3-0 lead looked in jeopardy, but Hammack got the next two batters to hit soft grounders to get out of the inning.

Bill DeWitt threw only a couple pitches in the game, but they were big ones. In the seventh inning the Wildcats once again loaded the bases against Hammack. This time Girvan looked to his bullpen and retrieved the mammoth DeWitt (6'4", 220 lbs.).

DeWitt didn't even break a sweat getting the first batter to pop-out to third-baseman Eric Monson, ending the game with a strikeout.

"All our pitchers threw well in the series (Hammack, DeWitt and Matt Costello)," Girvan said. "Walters threw a good game, but we didn't help him with the errors."

In Saturday's nightcap the Lutes kept the pressure on, but couldn't keep it going the full nine innings as they lost 13-6.

In the third inning with the score knotted at zero the Lutes erupted for four runs.

Kevin Dykman led off the third with a walk, and Mike Davis followed him with a single. After a Dave Latimer flyout, Monson drilled a shot into left-centerfield for a triple, scoring Dykman and Davis.

Not to be outdone by Monson, catcher Mike Larson followed the triple with a home run to left field. Rich Vranjes drew a base on balls after the round-tripper, ending up on third base following a stolen base and a throwing error.

With Vranjes on third and one out, Girvan went to



Brian Dai Balcon

Head Coach Jim Girvan throws for batting practice.

his bag of tricks and called a surprise suicide squeeze with Panko at bat. Panko missed the bunt and Vranjes was an easy out number two. Panko struck out for the final out.

Why did Girvan signal the team's leader in home runs (Panko) to bunt?

"John hasn't been seeing the ball too well lately; he's been hitting a lot of grounders," said Girvan. "He's a good bunter so I tried it. It really surprised Linfield; they didn't expect us to bunt with the four-run lead."

With the exception of a game-tying two-run homer in the seventh inning by Davis, the Lutes' bats were silent the rest of the day, picking up only four hits in the final five innings.

"We just didn't execute offensively," Girvan said. "We were missing bunts, and could have scored more runs."

Following the Linfield losses which ended his team's post-season chances, Girvan had praise for the opponents.

"Linfield's probably the best team because they take advantage of what you give them," he said. "Personnel-wise most of the teams are the same."

Girvan also praised his own team: Monson, who

went 6-11 at the plate, and had six runs batted in the series; Latimer, "who sparked us"; Davis, who "showed some clutch hitting"; and Vranjes, who "hit well consistently."

Upcoming for the baseballers, who sit alone in third place with an 8-7 record, is a three-game series with Whitworth. All three games will be played on PLU's diamond: a doubleheader today at 1 p.m., and a single game tomorrow at 1 p.m.

The contests promise to be nail-biters as all the PLU-Whitworth games have been the past couple of years.

The last six times the teams have met, the Lutes have won only twice, but five of the games were decided by one run, and the other game was a two-run game. Also, three of the games have been extra-inning affairs.

Whitworth currently holds fifth-place in the conference (7-8), only one game behind the Lutes.

On Monday the Lutes host a non-conference doubleheader with potent Lewis & Clark State beginning at 1 p.m. Wednesday the team closes out its season with a game at the University of Washington. The Lutes will be looking to avenge their 22-1 defeat to the Huskies last month.

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The Mooring Mast

Todd Kraft
leads golfers, p. 14



Jay Abbott, PLU alumnus and former tennis team member, came back to hit a few shots with his former teammates.

Men's tennis squad trounces Green River

BY PAUL MENTER

The men's tennis team took it easy, so to speak, as they competed in only one match last weekend. Saturday, the men trounced Green River Community College 7-2 as they tuned up for today's Northwest Conference Championships on the PLU courts. NCC action which started yesterday, will continue through tomorrow.

In defeating Green River, the men captured four singles victories, while sweeping the doubles competition. Singles winners for the Lutes were Craig Koessler, Ken Woodward, Tom Peterson, and Doug Rasmussen. Victorious doubles tandems were Craig Hamilton, Scott Charleston, Craig Koessler and Tom Peterson, and Doug Rasmussen and Len Bauer.

Coach Mike Benson had high praise for the Green River team. "They're probably the best community college team in the state," he said. "Before we beat them they had won about 35 straight matches."

Looking ahead toward the Conference tournament, the Lutes stiffest competition for the Conference crown should come from Whitman College.

Brian Dai Balbon

Hoseth to hand down track reins

BY PAUL MENTER

Associate Professor of Physical Education Paul Hoseth has announced his decision to retire as men's track coach effective next season.

Hoseth, who has taught and coached at PLU for more than a decade, cited family reasons for his decision. He will remain defensive coordinator of the football team.

"Coaching two sports fulfills two of my six teaching requirements for a school year, but the time commitment is far more than one-third of the load,"

he said. "My kids are growing up, and I'd just like to be able to spend more time with my family than I am able to while coaching two sports."

The tentative plan for coaching organization of the track program with Hoseth gone would have Brad Moore stepping in as coordinator for both the men's and women's track teams. Moore is currently head men's and women's cross-country coach, and head coach of the women's track team.

Also, one or two assistant coaches are expected to be hired. "We have been in contact with some people about the positions, but there is nothing definite at this time," said Hoseth.

Favoritism hits Lute women

BY BRUCE VOSS

It's not often that a team with a 13-10 record enters post-season play as the undisputed favorite.

With a major college schedule bordering on suicidal, PLU's women's tennis team has suffered about as many 9-0 thrashings as they've dished out. At their own level, however, there appears to be no one to challenge them at the AIAW Division III Regionals this weekend at Nampa, Idaho.

The tournament, played in flights, determines which Northwest school will travel to nationals. "Last year we won the championships in five of the nine flights," said Coach Mike Benson. "We have the same people—I can't imagine anyone beating us if we play basic tennis."

Benson, however, cautioned against PLU overconfidence, mentioning Whitman and Whitworth (second last year to the Lutes) as possible threats.

"We feel we should do really well," said No. 4 player Sharon Garlick. Garlick's 6-4, 6-4 victory over UPS' former No. 1 player highlighted a season-ending 9-0 win over the Loggers on Tuesday.

Garlick, strictly a baseline player, made her opponent play her game. "I had to resort to just keeping the ball in play. There were a lot of long points," she said.

Earlier this season PLU beat UPS by a 7-2 margin, losing two of three doubles matches, while the girls didn't even drop a set. Ironically, the Loggers are a Division II school, and, thanks to a softer schedule, finished the season with a better record than PLU.

Records, however, mean little to Benson. "Win-loss records are really unimportant," he said. "We could be 20-0 if we had played strictly in our own Division III."

"We need to seek out the toughest challenge," he added. "After we played UW last week and at Regionals Thursday, it makes those [Division III]

schools seem not so good."

PLU got their trial by fire last week as the Huskies, preparing for their own Regional tournament, brought out their entire varsity squad to white the Lutes, 9-0. For all its benefits, No. 1 player Tanya Jang admitted, "It was kind of humiliating."

Jang, who bounced back with an impressive win against UPS, lost 6-0, 6-1 to UW's No. 1, and was amazed how improved her opponent was. "I knew she would be steady from the baseline," she said, "but she was so aggressive."

Although PLU won just 11 games in six singles matches, coach Benson said his girls didn't play that badly.

"It's not like we weren't winning any points, and weren't hitting any good shots," he said. "We just couldn't put together four points to win a game."

As usual against the Huskies, PLU fared better in doubles. The No. 3 doubles team of Garlick-Karen Stakkestad led 4-1 in the first set. "We felt we should've won," Garlick said. "We had them down."

The pair unfortunately lost their momentum after dropping a game at love, and eventually succumbed, 7-5, 6-1. The No. 2 team of Tracy Strandness and Stacia Edmunds lost by an almost identical 7-5, 6-3.

Benson expects those two teams will have little trouble at regionals. "Our second team has played well all year, and Sharon and Karen have improved every week," he said.

The coach also cautions that it will be "awful tough for anyone to beat Sue [Larson], with her experience"; the No. 2 senior showed her tenacity in a long, hard-fought 7-5, 7-5 win against Green River on Saturday.

Green River CC entered Saturday's match with a 46-match winning streak. "They were really excited to be playing us," Jang said. PLU's girls dampened their spirits a bit by crushing them, 8-1.

Intramurals...



Secondbaseman Craig Waincott throws to first base in an intramural game last week.



Intramural sluggers had ideal conditions to hit in this week.

Brian Dai Balbon

Scott Pic-Kell



Compass

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Peterson cashes in on 'Ivory Fever'



Grad student Curt Peterson holds one of the prehistoric mastadon tusks he found while searching The Boneyard in northern Alaska. Inset: Walrus tusk chips are used by native Alaskans for scrimshaw art carving.

In search of prehistoric bones

BY DAN VOELPEL

"There was supposedly a herd in this one area and something such as a meteor or an ice age all of a sudden hit, and it (herd) suddenly died off."

Curt Peterson, PLU grad student, has been a regular customer on Alaska Airlines. For the past few summers, fishing in the generous waters off the 49th state's coast has put plenty in Peterson's pocket.

However, a more profitable and challenging adventure beckoned Peterson's time and talent in the icy north tundra after fishing season the last two summers. It is a hunt for game without a firearm, yet nearly as dangerous, transporting the hunter scores of miles from civilization — in search of prehistoric animal bones.

"At one point during herring fishing season out of Togiak, Alaska, in Bristol Bay, I had the opportunity to go to a beach where some bush pilots had discovered some ivory. We dropped a plane on the beach (across Bristol Bay from Round Island Walrus Wildlife Sanctuary) after a horrendous four-day storm...which decayed a layer of sand and sediment off the beach. We decided it was a good opportunity to go out there and find some ivory..."

The beach site had been a walrus burial ground known only to the natives and a handful of white men.

Charging at a "fair sprint" to be the first in the party to explore the reshaped sands, Peterson happened upon his first strike.

"About 100 yards down the path, I came across a fossil walrus tusk and a piece of a mastadon tusk, two feet apart from each other. It was an ivory gold mine, because the tide naturally drifts the walrus onto this particular beach."

When he heard the five-pound walrus tusk (in perfect condition) was worth \$100 per pound, the ivory fever struck.

Searching for walrus tusks rapidly gave way to searching for mastadon tusks, a more lucrative venture. Through acquaintances with native Alaskans and bush pilots, Peterson sought the most common site for his search.

"There is supposed to be some (mastadon remains) commonly found out of Sequim, Washington (on the North Olympic Peninsula), where during the last ice age the edge of an ice glacier had stopped. It is a changing point in the earth's structure. It's one particular area where they can be found, because all of a

sudden you're exposed to 10,000 years of rockbed exposed externally."

Although Washington draws few votes, Alaska hides a higher number of prehistoric mastadon remains.

"Up in Alaska, they are more commonly found, because there are a lot of miners in the interior who go through acres of strip mining for certain minerals. They uncover these tusks all the time. Mastadon seemed to naturally live in the Alaskan region.

"Theory has it they crossed the Siberian Straight and live in the interior, along the coastal region and throughout the entirety of Alaska."

Peterson selected one specific Alaskan "boneyard or graveyard as the natives commonly refer" which was called "The Boneyard," because it reportedly had the largest concentration of mastadon tusks and bones.

"It was practically a burial ground for prehistoric animals.

"After fishing season, a friend and I went to the village of Tanana (pop. 300) in the interior roughly 300 miles from Fairbanks" at the junction of the Tanana and Yukon rivers. We knew the only way to get to the site was by skiff, so we talked to all the natives to see if we could rent a skiff for the day."

Finding E.G. Scott, native guide familiar with mastadon expedition, Peterson rode 40 miles down the Yukon River to the site of "The Boneyard."

Although it was just a one-day trip, warnings from a friendly flight engineer told of dangerous incidents in The Boneyard. Some two-bit archaeologists, whose claims had been violated in the past, sometimes layed in waiting for unsuspecting treasure seekers.

At The Boneyard, "we discovered 100 to 200 foot slough banks with sloughing permafrost...permanently frozen tundra...the earth gradually defrosts...those are the portions that slough off. Once a portion sloughs off, there's a greater chance of revealing a mastadon tusk...Sometimes a hundred foot section of this cliff can just disjoin themselves from this bank and fall like a huge iceberg."

Peterson's first chance at a payload was a full skull and tusks protruding from a cliff. In a "hysterical" state, he rushed to the \$7,000 artifact, only to discover a claim had already been made on it.

"We had second thoughts. It was really tempting, but we could have gotten shot if we tried to jump the claim, so we decided we'd better not."

Later, after searching 3 miles off the cliffs, Scott sighted through his binoculars, a tusk 75 feet up the bank.

"He went running up there like a wildman with his ice pick to try and reach the embedded skull. He came within 20 feet of it," but could not reach it as

the 60-degree bank became 110-degree overhang.

Scott, experienced, went around to the top of the cliff and solicited Peterson's help in lowering himself by rope to the mastadon tusk's level to see if he could chip it out of the permafrost.

"He accidentally stood on the tusk and it broke—a two-foot section—a slight heartbreaker," as the value drastically declined.

On the same trip, Peterson found a prehistoric bison skull (worth \$1,700) partially submerged in a mud creek.

The tusks are sold to natives who carve detailed scrimshaw art on them, make gun handles or carve them into small jewelry items. The tusks range in color from red, green, brown, tan, white to ebony, the most expensive.

In addition to walrus, mastadon and bison, there have been discoveries of sabertooth tigers, prehistoric mountain lions and a variety of grazing animals.

Only a dozen people go to The Boneyard each year. The University of Fairbanks once took archaeology classes to the prolific site, for study, but cancelled the trip after one student suffered a dislocated shoulder from a falling slough bank.

An acquaintance of Peterson's was almost entirely buried alive by falling slough, but managed to dig himself out.

"He makes infrequent trips there from now on."

In another mishap, one explorer lost a skiff moored to the bank as tons of falling slough sunk it.

Will Peterson return to the tundra tusk hunt?

"I would like to. It's a popular trade amongst a few exclusive ivory traders."

Inside

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Cruise Puget Sound. page 7

Paso Fino

Carr breeds, trains horses

BY GAIL GREENWOOD

Paso Fino—what does the name bring to mind—a new wine or a sophisticated line of clothes perhaps? Spanish for fine step, it is the name of a breed of horse distinguished by its smooth gait.

Judy Carr, Director of Special Academic Programs, owns, rides, breeds, judges, trains, and loves Paso Fino horses. After 21 years with this breed of horse she is considered an expert.

In the last two years ('80 and '81), her stallion Bandido Que Tal has sired the Grand National Champions for the breed.

She and her husband Tom started a Northwest Regional Chapter of the Paso Fino Owners and Breeders Association, which is the registry for the breed.

Carr said she also judges and teaches all over the country.

"Last week I was in Miami and in two weeks I will be in Orlando, Florida; and then in Mobile, Alabama; Fonda, New York; and Grand Island, Nebraska. Then I'll be giving a clinic in Wisconsin, and I'll be judging the National Championship show for Paso Finos in Atlanta in September.

"I have trained on and off over the years, but I don't consider myself a full-time trainer, but I like to give educational clinics for judges and new owners. The thing I have remained active in is my judging," Carr said.

"The paramount thing judges (of Paso Fino horses) look for is the quality of the gait. Although it is a natural gait, it can be refined with training," she said.

"It is the gait that distinguishes them from other horses. They are extra smooth to ride. They don't trot. They have a special gait they do instead of it—a paso gait. A trot is a diagonal gait: the diagonal legs hit the ground at the same time. It is a two-beat gait.

"A pace is also a two-beat gait, but it is lateral, right legs then left legs. Now, a paso is a lateral gait, but it is a broken pace, so it is four beats: left rear, left front, right rear, right front.

"The consequence is that you can see that the rider's shoulders don't move up and down.

"A favorite thing to do when showing, because of the smoothness of the gait, is to ride along with open palm holding a full wine glass. After successfully going around the arena, the rider toasts the crowd and drinks the wine," Carr said.

"When a foal is born, as soon as it moves faster than a walk, it will be moving in paso steps; it is totally natural.

"They simply don't know how to trot. Occasionally, when mine are out in the pasture I have seen them break into a brief trot, but under saddle they simply don't," Carr said.

The naturalness of the horse and the gait are emphasized at shows. The horses are not even allowed



Left rear, left front, right rear, right front is the four beat pace distinguishing Paso Fino's from other horses, said trainer Judy Carr shown above.

to wear shoes other than a thin protective aluminum plate, Carr said.

Although the Tennessee Walker, American Saddlebred, and Fox Trotter breeds have a similar "running walk" they are not as natural, for sometimes heavy shoes are used to help create the gait.

Paso Fino horses come in every color and are not discriminated against in any way in shoes because of color. However, in Puerto Rico (one of the main places the horses come from), there is a different feeling; dark colors are preferred, Carr said.

Besides Bandido, which the Carrs purchased a little over two years ago and which is from Columbia, South America (the other major place to find Paso Finos), the Carrs own three mares, two of which are due to foal in the next month.

Susanna, La Cordebesa, and Susanna's foal Semilla Volante are the mares. Semilla Volante's name means "flying seed."

"Susanna was bred by artificial insemination to a stallion in Texas," said Carr, "so the name is quite appropriate."

This was done by flying the semen up here. After three months and three tries success was found. On one of the unsuccessful attempts the mares were not cycling properly and on the other the pressure in the airplane killed the sperm. The success was recorded in horse magazines as a major breakthrough.

Unlike cattle semen, horse semen cannot be frozen. Instead it was buffered by the addition of sterile saline, a milk with high butter fat content, gelatin and antibiotics.

Usual breeding techniques are not nearly as complex, but as Carr pointed out it is still "not a simple process of turning mare and stallion together in a pasture."

When a mare is to be bred, the breeder checks the mare with the stallion on a daily basis to see if the mare is in season. If the time is right, the breeding is done "always under lead line control," so that neither animal is hurt.

The Carrs are set up as a business. A breeding fee is about \$500 plus room and board. Currently they have a mare in the stable which has been there three months waiting to be bred. "Breeding is not a money-making venture," Carr said.

Carr's love for Paso Fino horses was developed in junior high and high school when she lived in Puerto Rico. Her father, superintendent of the airforce school system there, bought horses for her.

"As a teenager growing up, it was a great diversion and kept me out of trouble...I remember taking trail rides through sugar cane fields and diving off the horses' backs into the surf."

Fortunately, Tom Carr, an attorney, (who his wife describes as being garbed in either a three-piece suit or overalls) also grew up with horses. "A grandmother whom he dearly loved was an avid horse lover and had several horses," said Carr, "and he is fond of them too."

Tom, Judy, Ben, 3, and Mark, 1, live on their five acres in the Summit area with their Paso Finos—the horses with the fine gait.

Bergman hunts stories on caribou, bears, owls

BY VIRGINIA C. BOWIE

What will become of the Spotted Owl? Can the last herd of caribou be saved? These questions and the answers are among several concerns of particular interest on national wildlife and old forests to Dr. Charles Bergman, assistant professor of English at PLU.

Bergman currently teaches Freelance Writing, English 341, and is himself a freelance writer, bird watcher and editor of *The Towhee*, a monthly newsletter for the Tacoma Audubon Society.

Intrinsic in his writing is his love of nature and natural history.

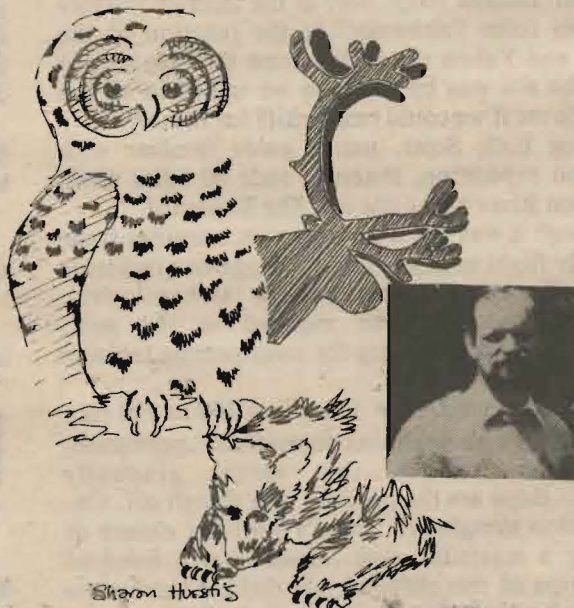
"I've been known to be out at three in the morning watching for a rare species of bird," he said.

Currently Bergman is on assignment to do an article on spotted owls for *The Smithsonian* magazine. In addition to that, the last herd of caribou is the topic of Bergman's assignment for *National Audubon Magazine*, and *Pacific Northwest* magazine has assigned him a story on grizzly bears.

Come May, Bergman plans to visit an Arctic Island to look for the last herd of caribou.

"The caribou is the largest North American mammal. They look like a cross between a moose and an elk," he said. "When the snow melts they make their way down the mountain across Idaho, Washington and the Canadian border."

Bergman said that he and a photographer, Art Wolfe, will go up in a plane and do an air reconnaissance to locate the caribou. Then they will go backpacking for photographs to capture what the animals look like. His story will focus on the biology



of the herd and the politics involved in saving them.

"It is believed the caribou used to run in large herds. But now they have lost their habitat. The U.S. Forest Service is monitoring them and many people are working hard to save them," he said.

Bergman said there are only about ten or 15 caribou left. He and Wolfe were originally scheduled to go out during spring break but the snow was still too high in the mountains and the trip was canceled.

Bergman said the issue on spotted owls is a very controversial one right now.

"The spotted owl can only live in a very old forest,

200 years or older," he said. "They are adapted to certain kinds of canopy cover and certain kinds of nesting are found only in big old trees. Their prey is found there."

Bergman said the political issue is whether society can support spotted owls and increase timber harvest in old-growth forest.

"Timber harvest means timber cutting in old-growth forests. The Secretary of Agriculture has proposed an increased timber harvest in national forest. The only place old forest exists anymore is on federal land," he said.

"Do we have old forest for making money or for supporting species like the spotted owls?" Bergman asked.

There is only about 20 percent of old forest left, he said.

"But we [Bergman and the Audubon Society] want them wild. A pinned or zoo animal is not the same," he said.

Right now the emphasis is on establishing habitat in second-growth forest, he said.

"Second-growth forest is the only answer. But it's a monoculture. All the trees are the same and they don't support wildlife," he said.

Bergman likes owls and said he often finds himself out in the woods at night "whistling them up." He said he has seen about 500 species of birds in North America and he's trying to up the count to 600. Some rare species he has seen locally include the hawk owl and McKay's bunding, he said.

Bergman's plans are to write a book on the different kinds of owls. The plans, he said, are being worked out both in his head and on paper.

Hats attract curious collector

BY ROGER MALLORY

The door opens into the local Goodwill shop and in walks a curious-looking person who heads to the hat rack. After looking through the gold mine of prospective purchases he then tries a few on to see if they fit and whether or not they give him the look he's looking for. After this extensive process a purchase might or might not be made. This process occurs over and over again in the life of one student who might be one of the foremost hat collectors at PLU.

John Lewis, an off-campus student, finds the collecting of headwear to be a great hobby that is the source of more than a few unusual conversations, he

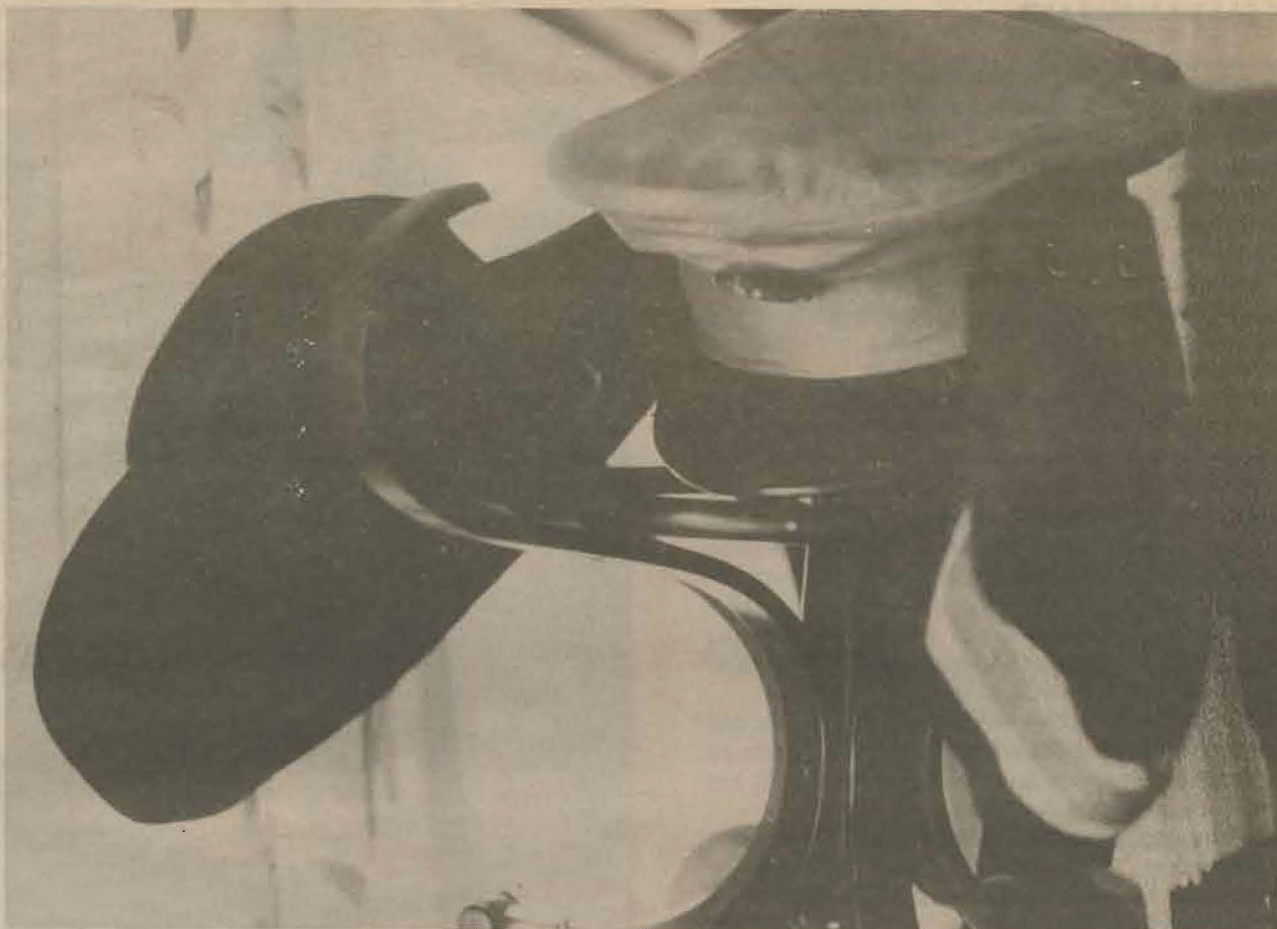
"When people return from trips they usually bring back a hat or two for my collection," said Lewis.

said. A hobby that started about four years ago has since brought over sixty different hats into Lewis' wide and varied collection.

"It just started with collecting baseball caps in high school and later I just started picking up other hats," said Lewis, explaining the origin of his hobby. "Now I don't collect caps anymore, rather I search for the more unusual hats."

Most of the domestic hats that John collects are the result of many and varied searches through Goodwill stores, Value Villages, garage sales, and various other second-hand sources.

"The foreign hats I get from other people who go to these other countries on trips and vacations. My dad does a lot of traveling and he usually brings back hats for me," he said, acknowledging his primary source for the more unusual part of his collection. "Now when people return from trips they usually



Above: Some of the more than 60 hats in Lewis' collection. Right: Hat from Outer Mongolia worn to formal and religious ceremonies. Left: "It's kind of fun to put on a weird hat," said student John Lewis. Photos by Roger Mallory.

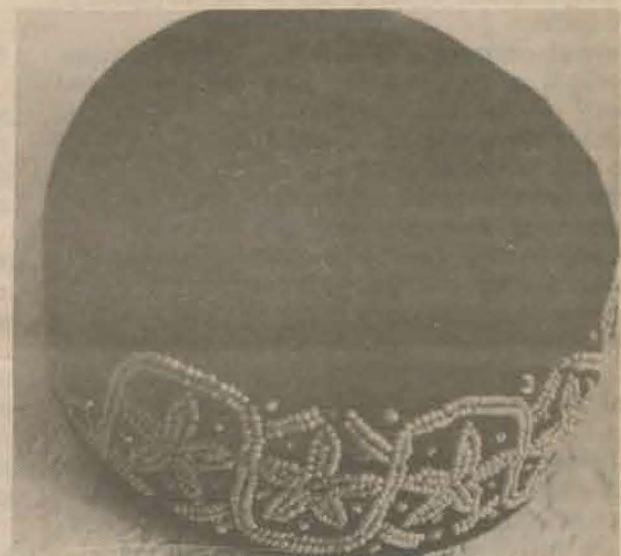
bring back a hat or two for my collection. They are just aware of my hobby and they are happy to bring them back."

Hats from all over the world complement Lewis' collection. Among some of the more interesting hats he owns are from places like Mongolia, the Middle East and Japan. Probably one of the most unique hats he has is a Norwegian logger's hat given to him by a friend who spent a summer in Norway.

Some of the hats have very interesting stories behind them like the Samurai priest hat that his dad brought back from Japan. "That hat was brought right off the head of a Buddhist priest," he said. "My dad asked a friend in Japan about how he could get a hat like that and he just went over to the priest and bought it right off his head."

The hats he collects do not just collect dust but rather are put to various and sometimes off-beat uses. "Every once in a while it's kind of fun to put on a weird hat and go to a movie or just wear one around to break the monotony of everyday life," he said.

More often, however, they get used in skits for Young Life clubs at Clover Park High School where he is a leader. Though hats comprise a formidable



collection, many of the skits that he does are not complete without other attire to go along with them so he collects that also. "You know that I also collect other stuff like clothes and sunglasses?" he said. "I've got about 20 pairs of sunglasses and even a few wigs."

So if you see a person walking around campus with an unusual hat or looking at weird "stuff" at your local garage sale dressed in a Mau suit from China you might have a pretty good idea who it might be!



Ale! Ale! the cans all here...

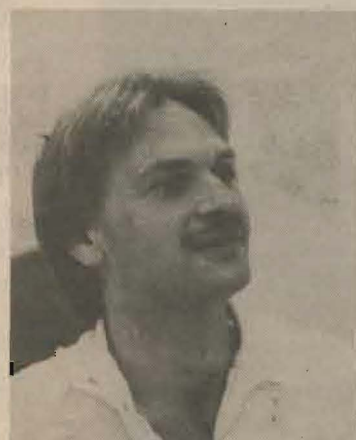
BY ROGER MALLORY

The beer can has been around for about 50 years and has become the subject of many advertising ventures that border on the totally bizarre. Out of such craziness has come a rare breed of collector who collects beer cans. Gene Achziger, a part-time Communication Arts instructor at PLU, is one of these collectors.

"I started collecting—why? It's weird," said Achziger. "Just because they're a part of Americana really; some people collect Avon bottles. Because it says something about where we've come to in packaging in this country. In my profession [journalism] the areas of my profession I'm concerned about are the design and packaging of concepts."

College seems to be the origin for a lot of new things, Achziger said. "It's just something I got involved with in college. I had a party in my dorm room one night and everyone was just bringing their own beer and there were about 12 different kinds of beer cans that showed up. And so I just hit on it all of a sudden," he said.

Grocery stores, old houses, and along the street are some of the places where he finds these cans. His friends are also a very important source of cans. "I make my friends pick up beer cans whenever they go



—Gene Achziger

traveling, especially if they have beer in a strange place. I can them into bringing some back."

Some odd stories also accompany the cans in his collection, he said. "One time I saw one by the road; my sister was in the car. It was a very busy road, so I drove around the block and came back and I made my sister lean out the door and pick up the can while the car was still going. She doesn't do that anymore," he said.

There are also some very odd and rare cans around, Achziger said.

"Beer cans have some very unique packaging—and the concepts they use! Humorous ones? Britain will splash naked women on their beer cans. And there is one town where they're selling beer and using a certain amount of the money to buy a seeing eye dog for the town."

Achziger said, "One of the rarest is Playboy beer. It was produced in the late 1950s. Some guy just came up with the idea of Playboy Beer. They put playmates on the beer cans and after a very short time—really a matter of weeks—Hugh Hefner had them shut down on a court injunction for copyright infringement. And so the few that got out are very valuable."

Some of the reactions that he gets are out of the ordinary since some people find an encounter with a wall full of empty beer cans strange, Achziger said.

"Just anybody comes into my house and sees my beer can collection and they threaten to either crush them or take a gun out and shoot them...play target practice with them...I get some strange looks."

Having collected over 400 cans Achziger still has a long way to go before he has a collection that reaches the thousands that are around. However, he said, he will continue in his endeavor to collect those old, funny and unique cans at every chance he gets.

Goodhind's brush gives life to fantasy

BY SANDY WILLIAMS

With a paint brush in one hand and a lead figure in the other, Larry Goodhind, a PLU junior Computer Science major, can create a wizard, a dragon, a fighter, or a monk, bringing them to colorful reality in the amount of time it takes a dragon to fly from Tacoma to Seattle—one-half to four hours, depending on size.

Goodhind paints miniatures—replicas of characters and creatures who found fame in mythos and fantasy—for the game of *Dungeons and Dragons* (see related story, page 5).

At a scale of 25mm=6', Goodhind's "Minis" range from sprites less than a centimeter tall to a dragon with a 14 cm wingspan.

Using single, double, and triple 0 (pronounced "ought") brushes, and a frequent toothpick or pin for fine detailing, Goodhind said, "To paint a good mini requires the artistic ability of a third-grader because what you're dealing with is something that has ridges and lines. It's like painting a coloring book. You can see where the arm ends and the hand begins because there's a ridge there."

The miniatures are cast in silicon rubber molds and are made of a soft alloy of lead, tin, and antimony which can be bent for alteration, Goodhind said, but at the risk of cracking the figure.

The first step, Goodhind said, is to buy the unpainted miniatures. These can be found at hobby or games stores at a price ranging from 29 to 75 cents each or in packs of four or five of the same mini ("in case you want a group of orcs for your fighter to attack"), or in collections of ten or 20 different minis for a reduced rate of \$10 or \$12 for the lot (about 50 cents each).

Several companies manufacture the miniatures. Goodhind recommends *Superior*, *Ral Partha* and *Citadel* as the best, in that order. Others are *Heritage*, *Grenadier*, and *Archive*. These companies also sell dioramas which are usually used in box scenes, but Goodhind said he only paints "active" miniatures for use in gaming.

Modeling tools required include an X-acto, file, stumps of wood (two to three inches long) for a base to hold while tooling and painting, and white glue.

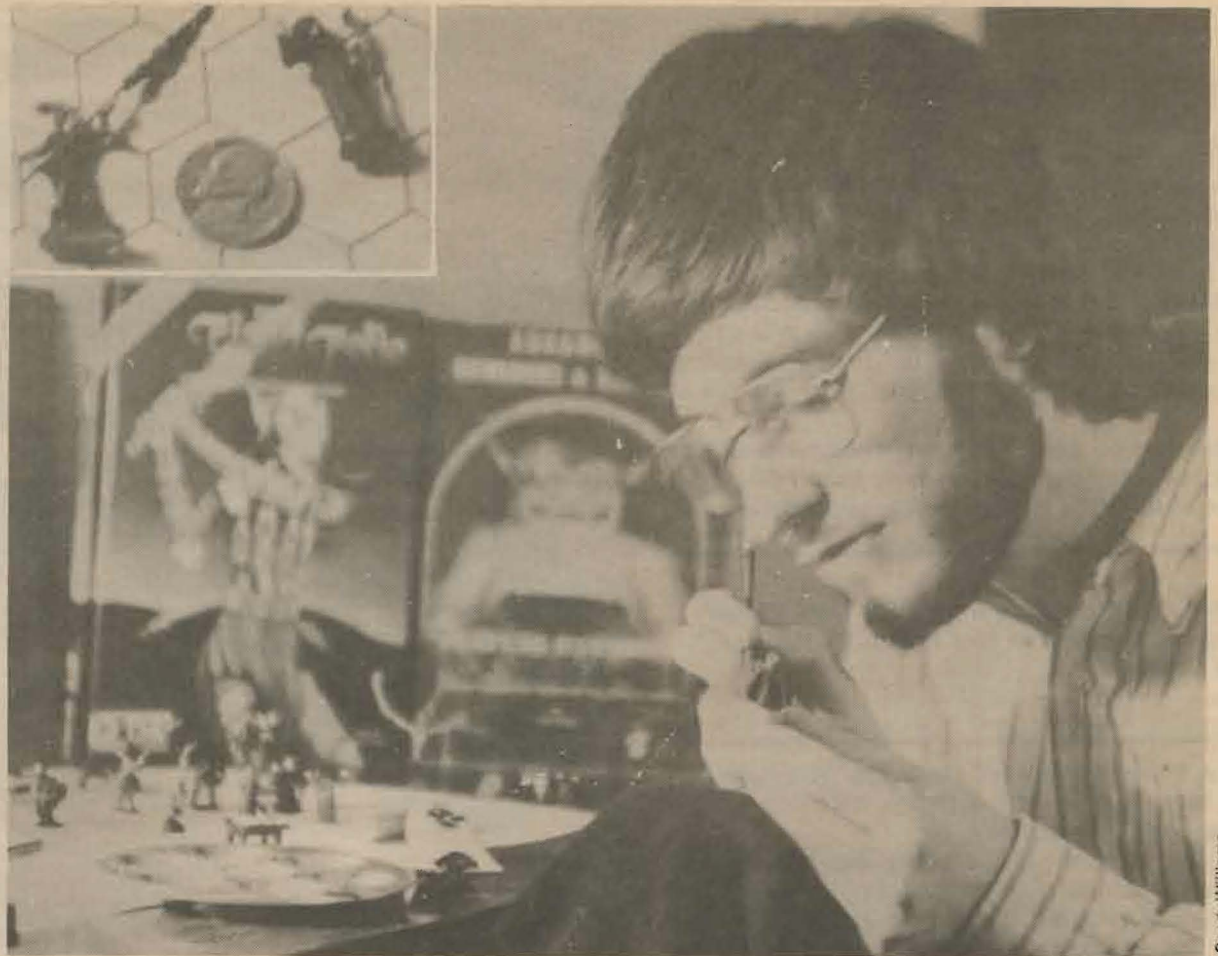
Goodhind begins each mini by trimming the flash—a rim of thin lead foil that is a seam from when the mini left the mold—and "dressing up" any mars.

"Priming" is the next and most important step, he emphasized. Priming is covering the figure with a light coat of flat white paint to prepare it for painting. At this point, the mini is a pale, whitish grey.

Painting follows priming, and the would-be Dr. Frankenstein has a choice of enamel or acrylic paints.

"But with enamel the mini ends up looking like wet candy," Goodhind said, pointing out that he hates enamel paints and never uses them. "Enamel is shiny and doesn't look real. You're painting a creature (including humans). Clothes, hair and face don't shine!"

Enamel is resilient but chips like nail enamel, and the colors are harder to mix, he said. Brush life is shorter, lasting for only three or four miniatures



Student Larry Goodhind paints finishing touches on a miniature's cape. Inset: An eleven banner bearer and a cleric of Aratur, two average size minis.

because they have to be cleaned with thinner.

With acrylics, Goodhind finds brushes last up to a year-and-a-half if cleaned well. Water-based acrylic paints are thinned with water to save on the amount of paint used, and colors are easy to mix on the pallet.

Acrylic colors are "more realistic" with a "rubbery" appearance. "The paint becomes a plastic coat, like latex, that doesn't chip which is important when the mini is used in active gaming," he said.

He normally uses brushes of red sable which cost \$1.70 each. Camel brushes may also be used and are cheaper but the bristles are not as fine.

When the initial colors have graced the shirt sleeves, cloaks, boots, swords, long golden tresses, etc., "super detailing" completes the miniature.

"This is when you put the special blush in someone's cheek, the glow in the innkeeper's nose," Goodhind said. Super detailing also includes the blue in the iris and the black in the pupil—an area smaller than the size of a pinhead.

For this, Goodhind sometimes uses crow quills, special fine-point pens normally used with ink. More artistic ability is required at this point, he said.

Most miniatures stand about an inch high, but Goodhind said he saw a dragon modeled after the one in *Dragonslayer* which had a 35cm wingspan. Such large minis are usually used in dioramas and are made by applying lead foil to a skeleton, he said.

For appearance and size scale, makers of miniatures are guided by a monster manual compiled by Gary Gygax, the person given credit for inventing *Dungeons and Dragons* (D&D).

When the innkeeper's nose is glowing, the miniature receives a light water "wash" of diluted paint brushed over some areas to put "black shadows into folds of the cape, dirt on clothes, mud on the adventurer's face," Goodhind said.

Then he hands the mini to a friend for "proofreading," that is, to point out mistakes.

Finally he gives it a protective coating of Dulkote, a lacquer in a spray can. "One or two coats provides that little extra barrier between your mini and the outside world," he said.

"You have to have something in mind when you begin," Goodhind said. "Much is shown in the colors given the mini, i.e. watch out for the guy in black and red robes."

"When I look at a mini I'm usually struck with an image. I think 'Ooh, evil' or 'Wow, good!' The basic impression and feeling usually stays with you and that way the personality grows as you paint the mini," Goodhind said.

His favorite mini is a cleric which he won in a D&D competition for advanced players.

Clothed in the grey cloak and black hood of Aratur, a mythological deity based on the Norse god Tyr, this mini cleric wears the red sash of honor for his order and carries a staff of a serpent, a mystic magic ideogram of great repute that can be turned into a snake when thrown on the ground. ("Sound familiar?" Goodhind said. "We never said we didn't plagiarize!")

He won the cleric mini for being the best role player in Game Con '81 held in Salem, Oregon. "It's kinda like being voted most valuable player out of a field of 120," Goodhind said.

Another favorite is a jinni 5 cm tall holding a scimitar in one hand with arms outstretched so detailed that "you can see the veins in the arms and the muscles in the chest and back."

Lady fighters, lady monks, elves, and so forth also frequent the touch of Goodhind's brush. For example, Starforis, a "change class female illusionist/paladin."

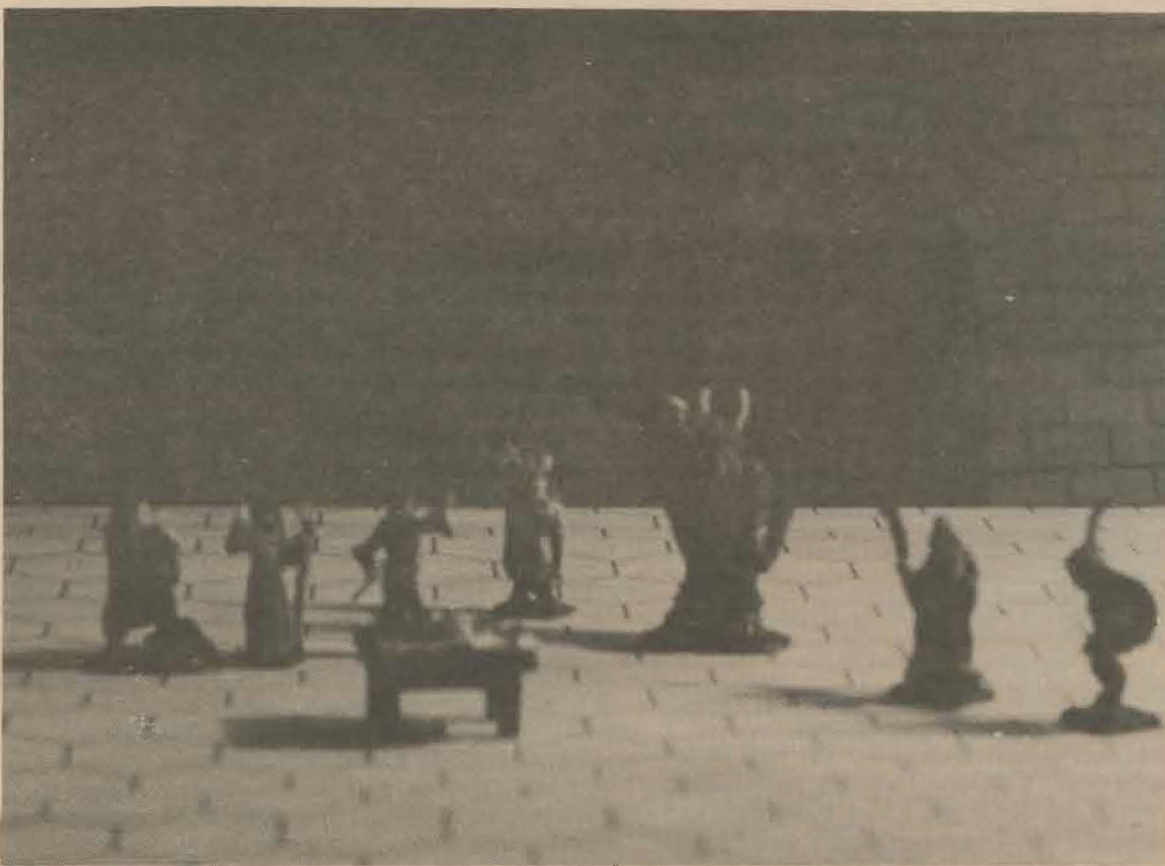
Painting miniatures requires a moderately steady hand and patience, Goodhind said. He finds the intricate pastime "very relaxing" and "useful" since the completed minis are played with in D&D games.

"Painting minis is intense and focused. I tune everything out and concentrate. When I'm done I have something pretty."

"You don't have to have minis to play D&D but they add life to the game—like poker chips," Goodhind said.

"Imagination is what D&D is about and it's nice to have a crutch for your imagination. Well-painted minis provide something special to the game by allowing it to be seen in three dimension," he said.

Goodhind is also earning minors in philosophy and sociology and is an active member of House Rosethorne, PLU's Medieval Society.



Six of Goodhind's minis confront a monster before a castle wall also painted by Goodhind.

characters



Sandy Williams

...creating another world

BY SANDY WILLIAMS

Imagine you are: a magic-user inscribing powerful spells; a paladin combating a dragon; a holy cleric resurrecting a dead friend; an elf slaying an orc beneath the stars of the Valar.

In a fantasy game called *Dungeons and Dragons*, players create such characters and "become" them, according to Larry Goodhind, a PLU student and "D&D" player who has won awards for his game-playing and has taught UC courses on *D&D*.

D&D creates an entire world inhabited by a variety of creatures, including humans, elves, orcs, dwarves, and monsters, that are based on mythos and fantasy. The game was devised over eight years ago by Gary Gygax, a California wargamer.

"The best players divorce themselves from our common hum-drum experience and our technological society," Goodhind said. "People say this is bad, but psychologically there is nothing wrong with limited escapism. You can be what you want to be. You can be the hero and save the damsel from the dragon."

The world of *D&D* is, in part, established by books, such as *The Monster Manual* and *The Fiend Folio*, by Gygax and others, which describe details about creatures, such as how difficult it is to kill a lich.

However, each player, at the start of the game, establishes his or her own character and increases its capabilities as the game progresses. A player might begin as a first-level magic-user able to cast a single spell and progress to a twelfth-level wizard able to converse with dragons, subdue nature, etc., Goodhind said.

Each game or "campaign," is led by a Dungeon Master (DM) who controls encounters and events using 4, 6, 10, 12, and 20-sided dice, assorted guide books and his or her own skills and imagination, Goodhind said.

"When you have a DM who creates a colorful world with enough plot twists to keep you interested, you've got a good DM," Goodhind said. "A good DM writes a book with several possible endings. How the game ends depends on the characters."

Players must make decisions which could involve anything from how many rations to buy for an adventure (*D&D* has its own monetary and trading system) to whether to face an evil monster or flee from it.

Encounters in the game involve "the work of every player. No two games are alike," Goodhind said. "You never know what is going to happen."

In a 1981 *D&D* tournament in Salem, Oregon, Goodhind was awarded First Place Most Valuable/Only Surviving Player.

"Everyone got knocked off in the first 15 minutes. I played the last three hours and 45 minutes and was the first in the U.S. to finish this module alive," Goodhind said.

For each player in a campaign, six statistics are decided by guide books and rolls of the dice to help determine his or her strengths and abilities. These stats are wisdom, strength, dexterity, intelligence, constitution, and charisma, and are determined by

the type of character being played.

For example, a fighter generally requires great strength and constitution, whereas a monk requires high dexterity and wisdom.

"Role play is the watchword of *D&D*," Goodhind said. "Drama is 80 percent of *D&D*. Drama is important and needed if the campaign is to survive."

To help players capture their roles and to add a three-dimensional perspective to the game, Goodhind also paints miniatures of various *D&D* creatures from monsters to bards (see related story, page 4).

Some people claim *D&D* is a cult of the devil. Goodhind responds to this by quoting Gygax: "*D&D* is no more satanic than monopoly."

"People who put down imagination are people who usually don't have one," Goodhind said. "Reality is for people who can't handle fantasy."

For individuals tired of monopoly and backgammon, Goodhind is looking for eight to ten players to start a campaign.

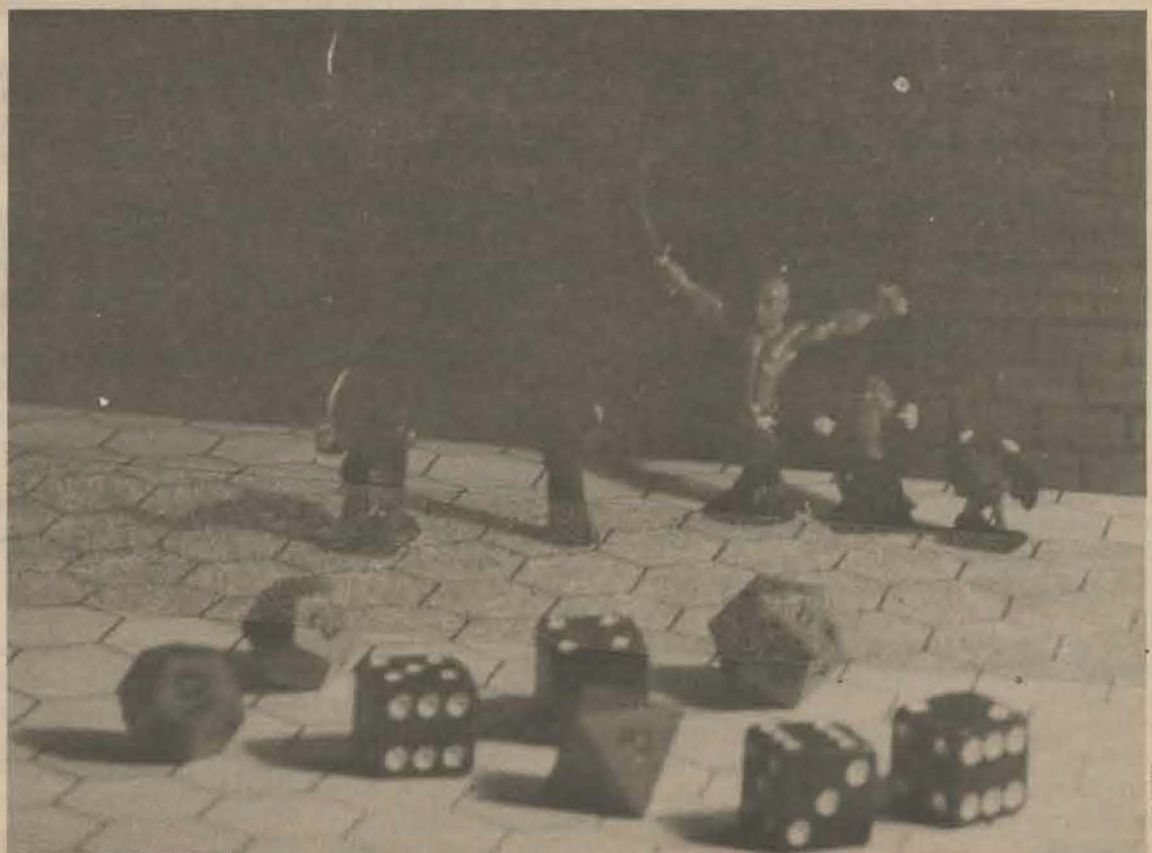
"Beginners are welcome. We'll teach you," said Goodhind, who will act as the DM. Interested people may call him at 537-2350.

Goodhind began *D&D* in 1974 in one of the first campaigns to play on the West Coast. He has since won awards for Most Valuable Player in tournaments in Seattle and Salem, and hopes to play this summer in California, Oregon and Washington with a team of PLU creatures (whoops—I mean players).

Hear ye! Hear ye! Lords and Ladies...



Members of House Rosethorne, the PLU Medieval Society, celebrated May Day with a Medieval feast of Oxtail soup, breads, chicken, Swiss cheese, wines and song. Pictured are guitarist Stephen of Thun, Ariella D'Avignon, and Silithin Elendaey. Photos by Melanie De Lyon.



'Be ye friend or foe?' A jinni commands respect from a monk. Foreground: Dice used in *D&D*.

Sandy Williams

Fibers instructor enjoys weaving

BY PETER ANDERSON

Laurie Dahl describes herself as a weaver and a designer. While these terms obviously refer to her work as a professional artist, they also describe her attitudes towards the many diverse interests which are a part of her life.

In addition to her professional career in art, Dahl is the part-time instructor of a fibers class for the PLU art program. Examples of her work were recently on display in PLU's Wekell Gallery.

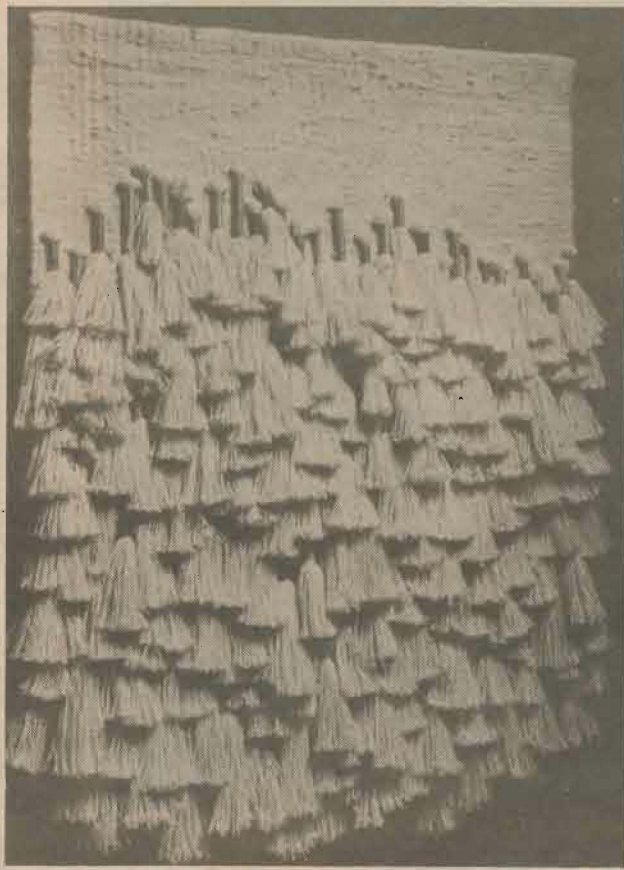
After graduating from Western Washington University with a Bachelor of Fine Arts degree, Dahl spent a year studying fiber art in Sweden and then returned to this area to an artist-in-residence position with the Washington Arts Commission.

For the next five years this job sent Dahl traveling through seven public school districts, where she spent one week in each of the schools presenting a program to introduce the students to weaving and other fiber work.

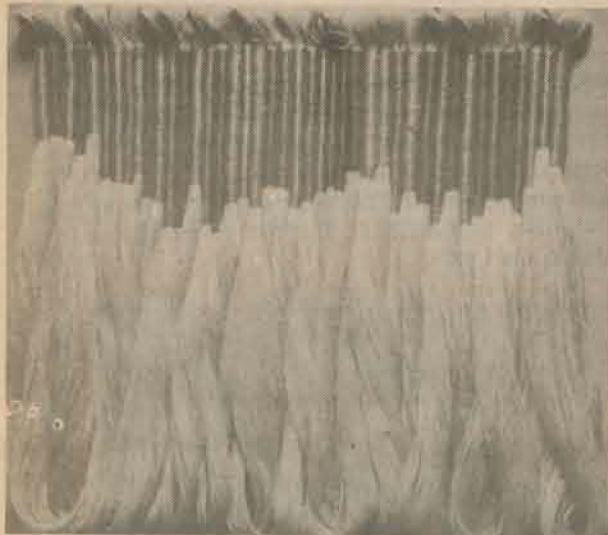
Although she enjoyed the response to her presentations, Dahl said she was disappointed in the generally poor attitude of the public school towards the importance of a stress on artistic expression.

Dahl's next teaching position brought her to PLU. She is happy with the program here, and said that she enjoys the opportunity to work with college-age students.

This exposure has prompted her aspirations towards a full-time teaching position sometime in the



Left and above: "Spring," wool and pearl cotton weaving by PLU fibers instructor Laurie Dahl. Far left: Dahl's "Homage," made of linen and jute, recently on display in Wekell Gallery. Photos by Doug Siefkes.



future, but first she will go back to school, she said. Dahl will enter the Master of Fine Arts program at the University of Washington next fall.

Unlike many art teachers and professional artists who devote their summers to full-time work in their field, Dahl takes quite a different tack and spends the months of July and August fishing in Alaska aboard a 58-foot purse seiner.

Dahl explained that it is important to her to have this time to be totally away from her other activities, and to have no real responsibilities or worries outside of her daily activities aboard the boat.

Although she only fishes two months out of the year, Dahl is never far from the sea. Boating has always been an important part of her life, she said, as

she was raised on Wollochett Bay in the Gig Harbor area. Sailing is her favorite sport, and she spends almost every weekend as a crew member on a racing yacht from Gig Harbor.

Dahl's professional aim is to become a full-time art teacher at a college or university. Regarding her future artistic themes Dahl said she will probably continue working with tied and wound fibers, but the technique will be pushed farther and the work will be on a larger scale.

In her non-art activities, Dahl will continue fishing in the summers and sailboat racing on the weekends. One of her big goals is to crew on a boat in a race to Maui two years from now, and she would like to get a small sailboat of her own, she said.

Students' work published

'Saxifrage' honors prose, poetry, art

BY SANDY WILLIAMS

Bound and titled *Saxifrage*, PLU's literary arts magazine publishes student poetry, prose, and artwork each year and will be available, free of charge to PLU students, May 17, according to editor Ramin Firoozye.

Winning awards for the 1981-82 issue are: Miriam Duerr, 1st prize poetry; Jack Jaunal, 1st prize prose; Lynn Campos, 1st and 3rd prize art; Janet Bender, 2nd prize poetry; Ruth Jordan, 2nd prize prose; and Amelia Hutton, 2nd prize art.

Saxifrage adviser Rick Jones said, "Many of the poems selected were done so on the basis of how well they're crafted, the fineness of the articulation...The best critiques are done by people who are involved in the process."

Bender, whose poem "Listen" took second, said she writes "intuitively" and "out of feeling rather than thought."

"We may be saying more with poetry than we realize we're saying," Bender said. "Poetry operates on a level we normally don't communicate at."

"Listen" deals with alienation, loneliness, and "the shallow relationships one settles for rather than making a commitment to deeper relationships," Bender said.

Lines such as "opaque language of sign" refer to sterile communication and the inability to reach others, she said.

Jaunal said his first prize short story, "The Writer," is based on respect and deep feelings in a relationship.

The plot involves an ex-soldier who participated in 1957 A-bomb tests.

Jaunal, now retired from the Marine Corps after 34 years of service and the rank of Sergeant Major, was in WWII, Korea, and Vietnam and has published

professional articles of military interest on such topics as leadership and history. He said he would now like to concentrate on human interest stories.

"Stories are a good way to tell things that are to show a different world—not the four letter world but a human interest world," Jaunal said.

Campos said her first and third prize artworks, "City I" and "City III," are part of a series using watercolors and ink drawing.

Surrealistic and abstract, Campos' City series bear images of war and cities in the future that are "smack in mid-desert because the people try to get out into the desert but the war eventually gets to them, too," she said.

Campos said she took a futuristic view while painting and drawing in the intricate ink-detailing with a Rapidographic pen. The scenes could even be different planets since many display more than one sun, she said.

"War seems inevitable in societies where there are cities. People fight over resources and so on," Campos said. "City III is flat and one dimensional compared to the others. It has no roads; most have a main road leading into the city."

"Self-sufficient cities like the ones I paint might be what we need in the future. It's not fair that the outer city grows and the inner city falls to crime, etc.," Campos said.

Jordan said her second prize short story "Forgive Us Our Debts" is a science fiction fantasy about rebellion against "the mercenary degrees people go to college to get."

"A liberal arts degree is to broaden horizons on what the world is about and is not meant to be career-oriented," Jordan said.

Her images of light and darkness correlate with open and narrow mindedness and "how knowledge lightens up how you think about the world," Jordan said.

"Science fiction and fantasy open minds to the probable. Sci. fi. and fantasy readers will be ahead of others when these ideas appear in the future. It is frightening to think science is catching up to science fiction," Jordan said.

Hutton's second prize art is an ink drawing of a nude displaying "simplicity and flowing through the movement of a nude figure," she said.

"People tend to separate art too much [from the environment]," Hutton said. "If you look around, art is everywhere. If we accept most everyday things, like glass and silverware, I think people would become more educated."

Hutton said *Saxifrage* is "good to have. It is important to have a place for students to publish their work, especially art students who are starting their portfolios."

Campos, who is also a *Saxifrage* staff member, said she views the magazine as "progressive" since it accepts any kind of art and writing.

This year's judge of poetry and prose was Primus St. John, an Oregon-based poet and teacher at Portland State University.

St. John was the first resident poet in the Tacoma Poet-in-the-Schools program in 1970-72.

Originally from New York City, his book of poetry, *Skins of the Earth*, was published by Copper Canyon Press, and a forthcoming book of poetry will be published this year by Carnegie-Mellon Press.

This year's art judge was David Burgoyne, owner and director of Lakewood Gallery.

In mythology, Saxifrage is a flower that breaks rocks. In botany, Saxifrage is a flowering plant able to grow in scanty soil around large rocks.

Information regarding submissions and staff positions for next year's magazine may be obtained from Rick Jones, ext. 7310.

Charter boat cruises the San Juans

BY JANICE HAYES

Erik Allen, a senior history major, has combined his love of water and history to provide a unique charter boat service in the Puget Sound area.

The Vashon Island native and his family own and operate a 47-foot power boat. Built in 1971 by Chris Craft, the boat has all the comforts of home. Wall-to-wall carpeting, a stereo system, television, kitchen and eating area. The boat is certified to carry six paying passengers.

The Allens bought the boat three years ago. "We wanted to start a family business so that we could all work together," Allen said. "We're a very close family. It's a lot of hard work, but we all pitch in. Anyone who has ever owned a boat knows that something is always going wrong," he said.

According to Allen, paying passengers range from fishermen to honeymooners to families. "It's interesting because we get to meet people from all walks of life. Admittedly, we don't attract too many students," Allen said.

The charter service charges \$200 a day plus fuel and food expenses. Fuel costs depend on the speed the boat is going. At normal operation Eric said the boat burns a gallon of diesel fuel per mile. Food costs are also variable depending on what passengers care to eat and how they want it prepared.

"I have really been impressed with most of the passengers. They are usually very cooperative and friendly. You have to be, to get along in such tight living arrangements," Allen said. "Our job is to be flexible, to do whatever the person footing the bill wants," he said.

Passengers are free to plan their routes, although Allen prefers to cruise up to the Canadian Gulf waters. "The Canadian Gulf has the same beauty as the San Juans, but there is more area and less people. The San Juans get very congested during the summer months. The crowds really detract from the natural



David Walker

Allens' 47-foot power boat takes chartered passengers around Puget Sound.

beauty of the Islands," he said.

Allen highlights historical sites and provides interesting bits of information on points of attraction during all of the charter trips. "There are not too many points in the Northwest that one of the crew doesn't know about."

Allen said he majored in history because it has always been a personal interest. "I started out majoring in Engineering, but I wasn't mentally ready to deal with it; it's rough. History is interesting to me because it is the study of people. Realistically, I didn't choose history for any vocational reasons. What can you do with a history major, besides teach?"

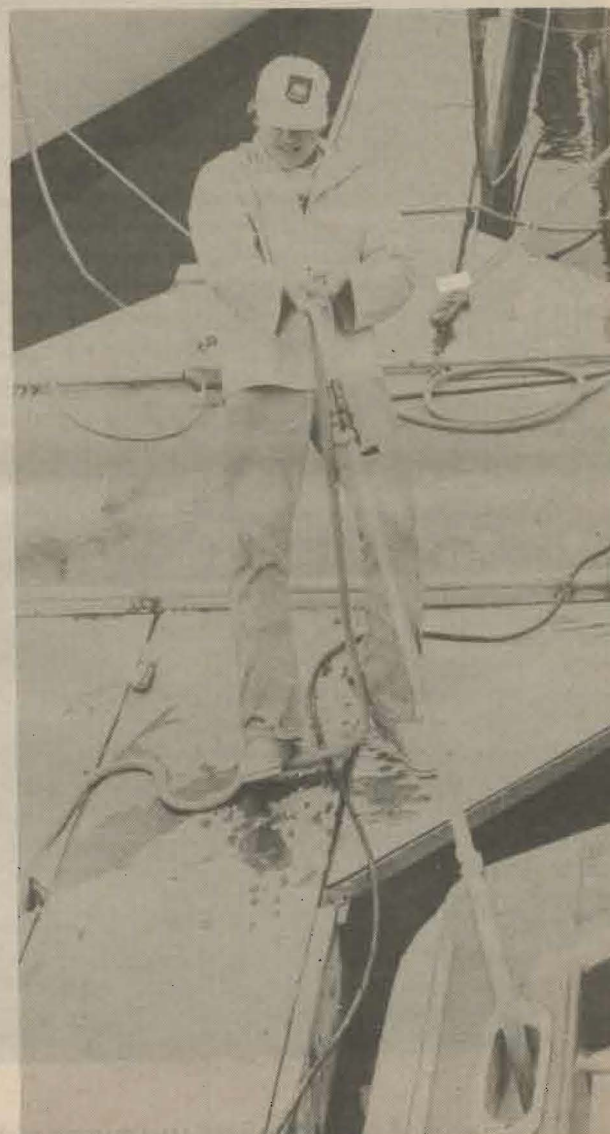
Allen has big plans for the family business. "I would like to diversify our services, maybe give bike tours on the Island [Vashon] or even operate a marine repair service," he said. "I'm willing to take the risks of trying new things; to me security is not as important as variety," he said.

Allen said he gets to do a variety of things on the boat. "I get to travel, work with my hands, and meet people. I like the flexibility the job gives me. I'm not ready for an eight-to-five," he said.

According to Allen, the charter boat's busiest months are July, August and September. Last year the Allens attracted most of their passengers through word of mouth. This year they have contracted with a couple of travel agents and put together a brochure and photo album featuring scenes from some of their trips.

Allen's dream is to charter out of Hawaii someday. "Someone once told me that all great ideas began as dreams. Now it is only a dream, one day it may be a reality," he said.

Anyone interested in the Allens' charter boat service should contact the Allens' business associate Brandt Groh at 535-4796.



David Walker

First mate Neal Allen docks boat on Vashon Island.



David Walker

like the flexibility," said student Erik Allen.

David Doust says:

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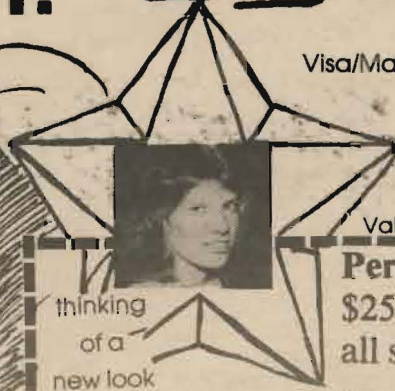
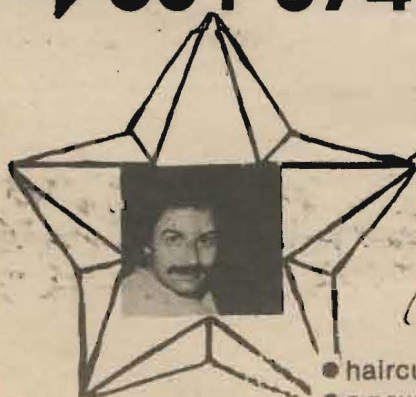
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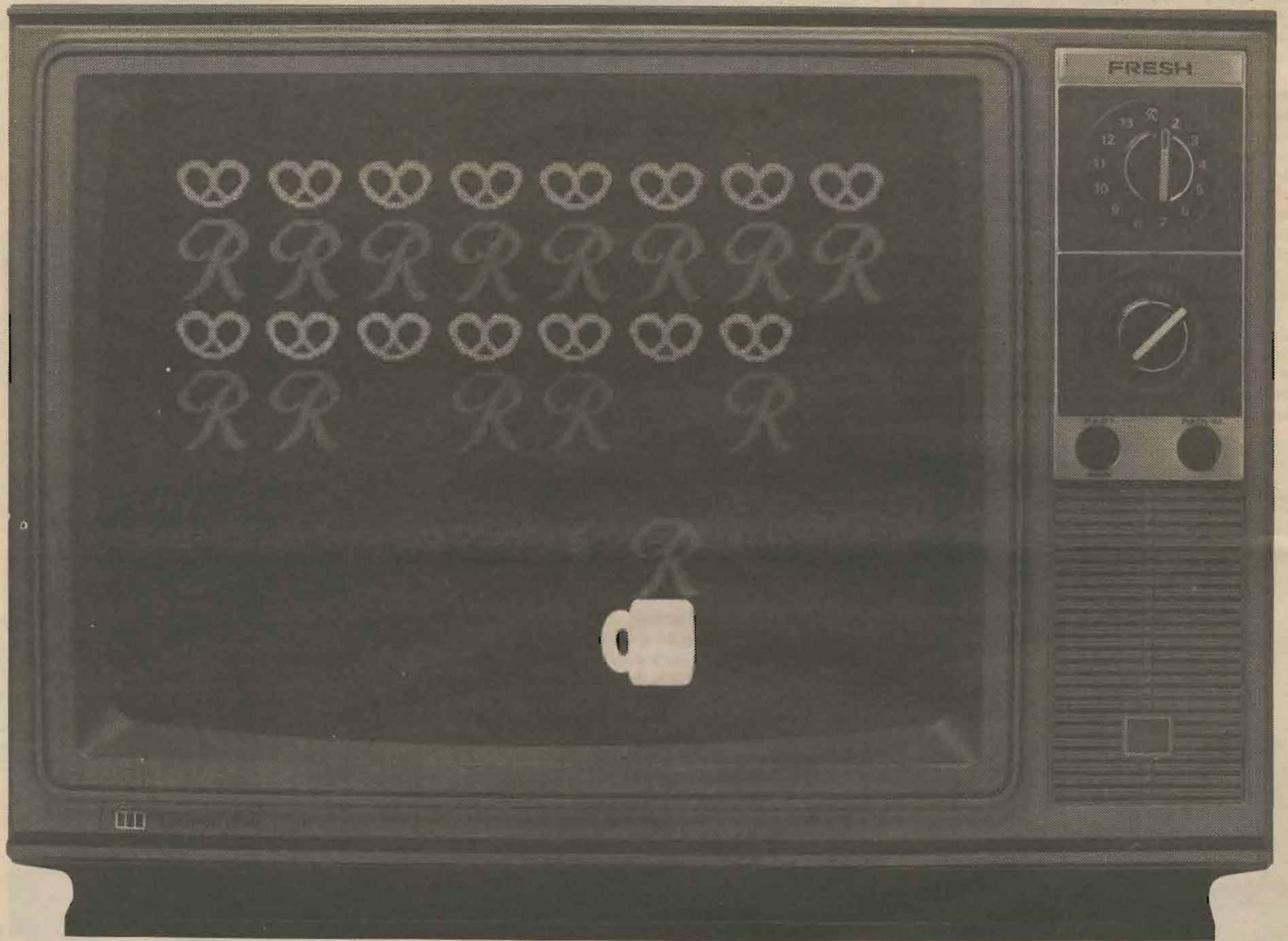
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