

## Core requirements questioned, defended

by Karen Pierce

Sixteen students and thirteen faculty voiced their reservations about core requirements at a special student hearing Wednesday night.

Followed by a similar hearing on Thursday afternoon, these meetings were called by the committee to study the core. Since April, 1977 they have been evaluating whether the present core meets the school's objectives for a liberal education.

Discussion ranged from whether piano lessons legitimately meet a liberal arts requirement, to the argument that liberal arts education is more than a "smattering of everything".

Many students focused on individual requirements, such as the P.E. and religion requirements. "Why should there be a formal program for something I'd rather do on my own?" said Reed West about P.E. credits. He suggested credit be given to participation in varsity and club sports.

At least three students spoke against having to take two religion classes. But Ken Christopherson of the religion department replied that religion, as an influence on history, is usually not studied prior to college, and hence, two required classes instead of one.

Christopherson also said that while religion is part of the school's identity, there is a tension between this identity and what students feel is practical.

There is a "tug of war" between liberal and practical forms of education, he said. Why should the core be lessened when the school has defined the core as the very heart of education, he argued.

Phil Beal, dean of student life, said the "real heart of education" lies not with a selection of disciplines but with the learning process itself.

"Individual courses do not impart as much as the changes a person feels after a wide variety of experiences," he said. He suggested a course emphasizing such tools as decision-making, research techniques, values clarification and self-challenge.

"Don't consider this as a peripheral occurrence, but as an integrative experience."

"This is a very tall order you're asking for," commented committee member David Suderman. "It is putting thought into the process of thought itself." George Arbaugh said this idea was proposed and supported during the 1968 core review but was dropped because a workable program could not

be developed.

Several students and faculty were strongly supportive of another integrative experience, the Core II program. Student Joan Lofgren said she was more "motivated, stimulated and challenged" by her Core II classes than classes required for the regular core.

"Is Core II on the line?" exclaimed one student in that program. He said Core II seems

to show that disciplines are "part of whole living organism," and that he was overwhelmingly pleased with it.

Senator Camie Christopher, after questioning many freshmen, found that many did not know what the requirements were. She proposed a "block" system of requirements, where students would choose from a wide area, such as Natural Sciences, rather than from

individual departments. She also suggested requiring two classes in English and an English proficiency test before graduation.

The committee to study the core is now assessing how effectively the present core meets the outlines they have formed for a liberal arts program. They will be presenting their material to the faculty in April.

## Committee gets to core

by Karen Pierce

Wednesday's and Thursday's hearings on core requirements were part of a series of actions taken by the committee to study the core since its creation last April.

Educational Policies Committee called for the review in March of 1977, saying that the core had not been reviewed since its inception in 1969.

Twelve committee members were appointed by their divisions and schools last spring. A student advisor, Jim Nieman, and the provost were also appointed.

According to Nieman, the committee first studied the history of liberal arts programs at PLU and other schools. They concluded that a consensus on objectives may be reached much easier than the means to achieve those objectives.

Committee member George Arbaugh recommended that a process of justifying and refining the present core may be more constructive than more radical action. "To attempt to start with the planning and construction of a core with a clean slate," he wrote, "will involve us in what will ultimately be a thankless and horrendous task unlikely to lead to any secure long-range gain."

In February, committee member Frank Olson relayed the latest draft of "Guidelines for the Construction of a Core Curriculum" to the committee with the request that they move on to further tasks. These guidelines, said Nieman, reflect the committee's rationale for

core requirements.

The objectives for a liberal arts education, as paraphrased from the draft, are:

- \*extensive practice in the skills of language and thought;
- \*exposure to humanistic arts and achievements in the areas of ideas, symbol systems, literary and artistic achievements, and historical contexts;

- \*exploration of the natural world and scientific method;

- \*examination of aspects of human society, including structure, diversity, dynamics of maintenance and change, and social issues;

- \*examination of Christianity and comparison with other religions;

- \*analysis of personal values;
- \*testing knowledge and activity in regard to morality;

- \*participation that provides artistic, physical, cultural, social, or religious development;

- \*concern for high standards.



Phil Beal, dean of student life, stressed "learning processes" at a hearing on core requirements Wednesday.

## Work continues on alcohol policy

by Dave Morehouse

The residential life advisory committee has drafted a proposed alcohol policy and is seeking administrative feedback on it. The policy maintains that the university "neither condones nor condemns private, responsible individual use of alcoholic beverages."

Under the proposed policy "in cases where students are over 21 years of age, students residing in residence halls will be allowed to make their own decisions

regarding possession and consumption of alcoholic beverages. In cases where students are under 21 years of age, PLU will expect students and their parents to have reached mutual understanding on the issue of consumption of alcohol."

The proposal also stipulates that use of alcoholic beverages is allowed only in the privacy of students' rooms and that students must accept the responsibility for their own and their guests' behavior.

According to Jerry Stringer, Director of Residential Life, the president and other administrators have not taken an official position on the proposal, but have indicated a willingness to discuss it. "It's a positive sign," said Stringer.

The decision to place the proposal on the Board of Regents' agenda for the April meeting has not been made yet. The plan now calls for implementation during the 1978-79 school year.

# UPS begins ten year, \$45 million campaign

UPS began a \$45 million fund-raising campaign Monday, with their highest priorities on building and endowments, according to Tacoma News Tribune.

Ending in 1988, the campaign would raise UPS's endowment fund from \$9 million to \$35 million, remodel the fieldhouse to seat 6500 people and put the UPS Law School on campus.

Already they have received pledges totaling \$8, 450,000, provided the money is matched by other contributions. The TNT calls it the largest fund-raising drive by a private college in the Northwest's history.

Six and a half million dollars of the money received in endowments will be earmarked for scholarships. Much of those scholarships will be given to middle-income students, the TNT reported.

The breakdown of campaign dollars includes:

\*\$10 million for unrestricted endowment.

\*\$2.9 million for the library.

\*\$6.5 million for scholarships.

\*\$6.95 million for faculty salaries, including provisions for merit increases.

\*\$8,945,000 for daily operations.

\*\$1,125,000 for "special academic programs", including interim, overseas and honors programs.

\*\$1,060,000 for faculty

development and research.

\*\$400,000 for academic advising and career counseling.

\*\$800,000 for equipment.

\*\$1,363,000 to renovate the fieldhouse and gym, and to construct a pavilion nearby.

\*\$2,457,000 to build a law school on campus.

\*\$650,000 to make the campus accessible to handicapped students.

\*\$700,000 for land acquisition and landscaping.

## Health Center treats 35 for Russian flu

by Karen Pierce

Thirty-five people have been treated for Russian flu and its complications since Monday—and that's more cases than the Health Center has had in 18 months.

"There's been nothing like this before," said Medex Dave Jones.

Symptoms are coughing, chills, body aches and a high fever, for which Jones prescribes aspirin and rest.

"There's not a whole lot I can do for the flu," he said, "unless it gets in their lungs."

It's the complications he's worried about. Twenty-five percent of the flu cases have developed into bronchitis. "It's not flu, but its complications, that get people into real danger," he said.

Two cases of rubella were reported this week. Since then Jones has seen no further rubella cases.



Mark Morris

Students who sit desk or operate television equipment are on the same pay scale. There is a new proposal that jobs requiring greater skill receive higher pay.

## Inequality in pay spurs proposal

by Dave Morehouse

Sue, who slaves over a hot telephone at the Ordal desk, earns the grand sum of \$2.30 an hour. Fred, who occasionally turns lights on or off at conventions and concerts in Olson Auditorium, earns \$3.50 an hour. Why do wages differ so drastically for two jobs whose duties seem to require the same amount of effort?

The rates students are paid for working on campus are determined by the budget heads for their individual departments. Because of the apparent inequities that have resulted from this system, a new proposal

for a student wage scale has been drafted by Anita McEntyre of Career Planning and Placement. The proposal establishes three levels of skills with commensurate pay scales.

Level I jobs require basic skills, such as filing, serving, lifting, answering the telephone, and are paid the going campus minimum wage.

Level II jobs require certification, or classroom or job experience. These jobs include tutoring, grading, typing, and programming, and are paid the going campus minimum wage plus 10 cents per hour.

Level III jobs require

managing others and are paid the going campus minimum wage plus 20 cents per hour.

The current campus minimum wage is \$2.30 per hour. Because of a contract the Career Planning and Placement office has signed with the Federal government, PLU is granted a 15 percent discount in paying its student help. Thus the \$2.30 per hour, as opposed to the federal minimum wage of \$2.65 per hour.

"This is only a proposal at this time," emphasized McEntyre. "I'm seeking input on this proposal from students, administration, and anyone else who is interested."

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## Steps to nowhere cost \$255,000

Denise Ralston

Stretching between Memorial Gym and the swimming pool, the Fred Mills Plaza has remained unfinished for nearly 15 years.

Intentions for it to become a walkway and waiting area were only half met. The walkway was provided by donations from

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family and friends of Fred Mills. He was a 40 year supporter of PLU and his family has attended PLU for generations.

According to Milt Nesvig, assistant to the president, the plaza was built in spring of 1965 with \$255,000.

A cement block with steps leading to a level platform was completed. No steps to complete the plaza have been taken since that time.

Originally, a donor was to provide a statue of an athletic figure or a three-piece contemporary art structure to adorn the platform.

However, after construction had started, the donor no longer wanted to volunteer the statue.

No funds remained for the completion of the plaza, so the platform sits useless.

"It's really a more functional

thing than meets the eye," said Jim Kittilsby, assistant athletic director.

He sees its potential in becoming a covered waiting/reception area with benches for people who utilize pool facilities.

"Often times students or parents wait out there in the rain," he added.

Dr. David Olson, head of the physical education department, also said that a shelter area with benches would be the best alternative for the platform.

## Corrections on Senate

In the February 24 issue, the eight senators were listed incorrectly. Those elected were: Scott Ballou, Camie Christopher, Scott Cummins, Lisa Guenther, Dave Siberg, Steve Rieke, Thuha Vuong, and Lewis Williamson. 1079 ballots were cast.

In the February 16 issue, Steve Snow was quoted as saying he was not against alcohol. The statement was made in the context that he was not against other people drinking; Snow does not drink.

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# Personality, 3 piece suit highlight performance

by Kathleen Hosfeld

Sitting on the edge of the Cave stage last Friday in the dark, I waited. Eventually two ominous figures loomed out of the shadows at me-- James Lee Stanley and his bassist, Terry Morgan.

Lowering my voice several octaves, I said, "Hi there!" as nonchalantly as possible. Introductions, pleasantries and an hour and a half of equipment problems later I asked, "Do you think you'll have time to talk to me? I'm from the school newspaper."

"I'd have time to talk to you no matter where you were from."

"Oh golly," I sighed, looking for the 5'6" blonde that must have been standing behind me.

Minutes later, Morgan, Stanley and I found ourselves in their dressing room discussing potassium and vitamin C.

Morgan, an exciting performer in his own right, appeared at PLU with the Michael McClellan quartet recently. He met Stanley through his job as an entertainment coordinator for the U of W.

Stanley's career began, (once upon a time), with his love for a young girl who loved only guitar players. "This little boy," he writes of himself, "being nobody's fool and of an absurdly tenacious nature, refused to be cast aside and became a wonderful guitar player, but then Karen Edwards decided song writers were where it was at. The little boy, amazingly undaunted, became a sensitive song writer with a gift for melody and insightful lyrics....but Elton John got famous and Karen Edwards decided that piano players were really where it was at. For some reason that nobody knows, this little boy--obviously a little slow on the up take--took up piano."

Today Stanley is touring the college circuit ("because I like it") and is "going insane". His career has also included performances in concert with such names as Stephen Bishop, Phoebe Snow, Chick Corea and America.

"I'm not really in the business," he claims. "I just play the music."

After forty minutes of unprintable dressing room banter, it was time for the show to begin. Quite a crowd had assembled despite the Ordal disco. ("Why do they smell like their shorts are burning?" Stanley asked me naively.) He sat down to the piano during a lengthy introduction by Don Yoder and claimed the audience with one flourishing arpeggio.

"What endears Stanley to his listeners is totally beyond me," he writes of himself. "But it seems to work in an uncannily consistent manner."

Could it be his stage presence--the way his head and shoulders talk to his guitar?

Or the sensitivity displayed in the ballad "Last of the April Fools" or his guitar instrumental "Letters from Nina"?

Or his absurd introductions? "This is a tender love ballad done by the man who ran off with my first wife..."

Or his amusing anecdotes? "I played a lot of peculiar gigs before I became a household word."

Whatever it is, Stanley's performance is pure entertainment, highlighted by his attractive personality, magic wit and beautiful three piece suit. ("Somebody actually got mad at me for not wearing my three piece suit when I performed for them.")

"You should ask him if those stories are true," a friend told me during a break.

"You don't really want to know that do you?" I asked.

"Guess not," he said and smiled.

# President Rieke reacts to visitation protest

*Last week, after the Mast printed the story of Pflueger's decision to not enforce visitation violations, Dr. Rieke sent a memo to residents in Pflueger. Since that time other dorms on campus have considered action similar to Pflueger's. To give those dorms a broader perspective on the question, we are reprinting both Dr. Rieke's memo and the dorm's response.*

## Credibility doubts cast

To: Residents of Pflueger

On Nov. 14, when the Student Life Committee of the university's Board of Regents formally considered the proposal from RHC for revised visitation hours, the then RHC Vice-Chairman (and now newly-elected ASPLU president) observed that the proposal stayed alive because I had backed the need for it to be taken seriously.

His observation was correct. Since that time an ad hoc task force suggested by me and consisting of students, regents, and administrators has made significant progress in drafting a proposal which is to come before the April 24 meeting of the regents.

I have felt comfortable in supporting further study of an issue that is controversial and which I might otherwise wish to avoid or defeat because I have been convinced that this is an issue of genuine concern to our students, and because I have believed that our students are mature and responsible.

Now, however, I am faced with a significant problem. The article entitled "Pflueger to ignore visitation" on the front page of the Feb. 24 issue of the *Mooring Mast* brings the problem into focus. If the article is factually correct, major credibility doubts are cast on both Pflueger and myself. It is at this point that I ask your assistance. In all candor and without

any hidden agenda I urge your advice concerning the following questions:

1. Since Pflueger's action is defined as "a protest" but no one previously indicated to me that action I was taking to resolve the question was unsatisfactory, how shall I escape feeling alienated, undercut, and consequently no longer supportive?

2. How shall I interpret Pflueger's action to the ad hoc task force mentioned above which not only is working in good faith but is, in fact, making genuine progress favorable to your objectives?

3. Since all members of the Board of Regents (not just those on the Student Life Committee who are most familiar with the issue) receive the *Mooring Mast*, and most probably will interpret "a protest" negatively, how shall I now support my previous argument that the board is dealing with mature, responsible students?

I am impressed that "150 of 197" residents in Pflueger Hall undertook a major responsibility when they balloted as they did on Feb. 15 and 16. I hope that they will understand that a part of this responsibility is to assist me with the foregoing as well as related questions.

William O. Rieke

## Academic freedom allows conflict

To: President Rieke:

We were pleased to receive your letter asking for advice and assistance concerning our visitation stance. We also see the need to clarify many misconceptions concerning our actions.

In reply to your first question, we acknowledge and appreciate your support of the RHC proposal and your efforts to address the issue as one of genuine concern to the students. We do not mean to "alienate" or "undercut" your support, but rather by our actions, we hope to demonstrate the students' continued support and need for this proposal.

Regarding your second question concerning Pflueger's action despite the ad hoc task force progress on the issue, at the time of our initial actions we knew of no progress on behalf of the committee.

At the present, even though we have heard of possible actions recommended by the ad hoc committee, we will continue to show interest and leadership for the visitation policy.

Since our initial action we have heard proposals of three experimental dorms to serve as "guinea pigs" to evaluate the revised visitation proposal. We do not feel this is an appropriate solution to the problem but rather we feel this is an attempt to pacify the students' desire for action.

In your third question we interpret your feelings as saying that we are no longer mature and responsible adults because, in fact, we are "protesting" what we feel to be an injustice to the students of this university.

Rather we believe that academic freedom promotes and stimulates a conflict of ideas for students, as well as administrators, in a non-violent manner. Education encourages us to critically evaluate alternative answers concerning any problems facing our community and democratic society.

We feel that we have conducted our action as mature, responsible and educated students. It is indeed unfortunate if the Board of Regents equates this action of protest with immaturity.

Enclosed is an official statement of Pflueger Hall's stand on the visitation issue. We hope it may help in clarifying any other questions you may have. We would be more than willing to meet with you for any further discussion of this issue.

Thank you for sharing with us your concerns and questions. It is our sincere hope that this conflict will soon be resolved to the satisfaction of the students as well as the administration.

Respectfully yours,  
Pflueger Hall

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# Business prof saves travel money by hopping freights

by Marya-Alma Copeland

Dr. Scott Freeman has an unusual hobby—freight hopping. "Most hobbies tend to fit into an overall set of interests that you develop," explained the Assistant Professor of Business.

Freeman said that his interest in traveling and adventure probably started when he was a toddler. He was always disappearing from home.

His family moved to a farm in western Pennsylvania when he was seven. He said, "I became a genuine hillbilly." Here he could do a lot of exploring on foot and when he learned to ride a bicycle he kept getting farther and farther away.

"It just kind of snowballed and I was always interested, as they say, in searching the unknown."

"I have always regarded hitchhiking as my primary mode of travel and it has become easy for me to do." Freeman said hitchhiking is an art. It is similar to marketing and salesmanship. People can bum around for years and never pick up the art.

"You have to sell yourself to someone else, control the car and think it to a stop." Knowing

how to stop the right car involves subtleties that the average hitchhiker does not always possess. "It can be a very enjoyable experience along with the many interesting people you meet."

Freight hopping was an alternate mode of travel for Freeman. The first time he rode a freight train was from Barstow, Ca. to Kansas City, Mo. "A darn good back up, too. I had stood on the freeway ramp with other hitchhikers for three hours and I just got tired, went to the freight yard and rode all the way. It was quite an initiation."

Freeman does not jump from one box car to another. He explained that there is a lot of folklore attached to freight hopping. Jumping from one car to another may have been true once, but not any more.

Freeman says, "I simply go up to the freight that is stopped in the yard and make sure I stay out of the way of the detective, sometimes called 'bull'."

"If it is a small place, I just go up to the station and inquire whether there are any available box cars, when the next train is leaving in whatever direction I am going. I have never run into

anybody who has given me a negative response, and they have all been willing to help me out and tell me what car the detectives are in."

"One should get as much information as possible—what cars are going to be dropped and where—for once you get on there is no one to ask. It's always more fun when you get on to know how long the run is going to take," he said.

As for searching the cars, he said they do. When the cars are stopped to change engines, or drop off cars, they are checked for hot wheels which could result in derailment. The air hose that links the cars is also checked and boxes searched for left cargo. However, whenever he has been spotted, they have been friendly toward him.

Freeman regards freight hopping to be a safe form of hitchhiking, less dangerous than bike riding. So far he has traveled 100,000 miles. Last summer he traveled 15,000 miles.

An inexpensive mode of travel, \$100 per month to be "living it up".

Freeman has traveled as far north as the arctic circle; to every province in Canada; Alaska; Newfoundland; and most of the United States.

Freeman suggests some rules for safety and success.

Do not get too close to the door, because the train gives a jerk when it starts. Get on in one motion—throw your pack on first, then vault on.

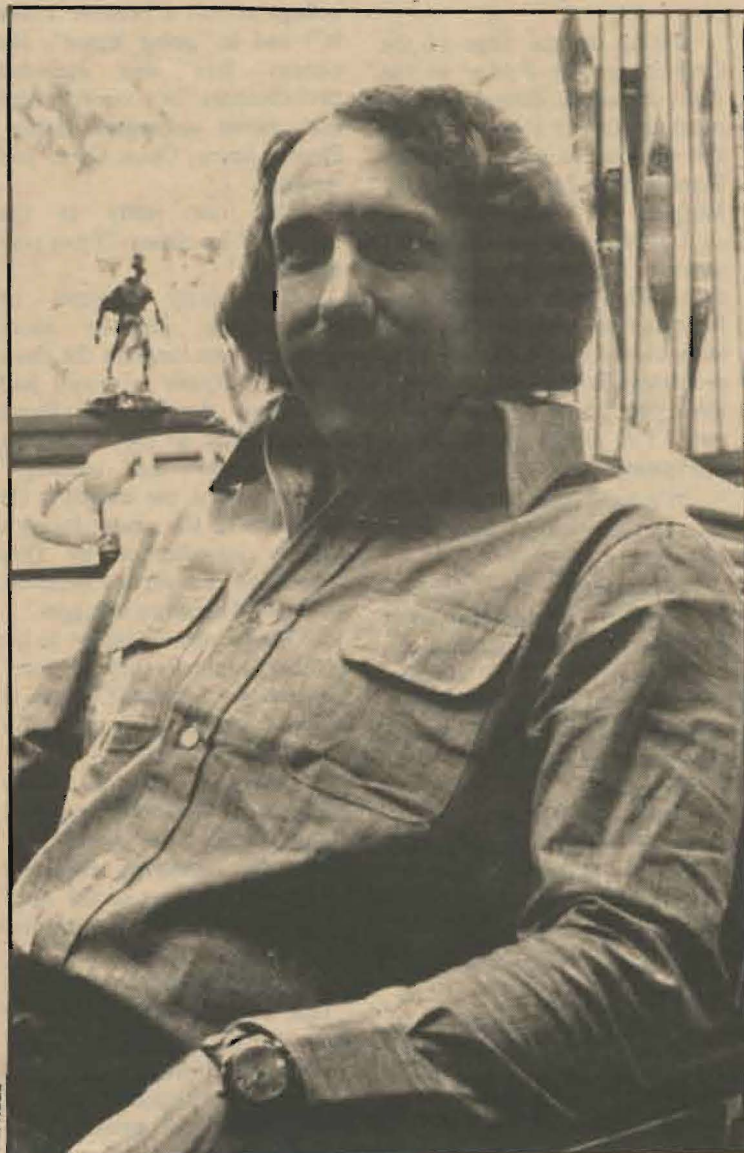
Never hitchhike in the dark. It is essential to have the proper gear: good tent, sleeping bag, food and cooking utensils.

As a bachelor, Freeman came to PLU after receiving his DBA from Kent State, Ohio. He said

he applied for this area because he liked the region.

To him freight hopping is not

only safe but exciting. When he can, he plans to tour other countries.



Scott Freeman




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## Pulitzer prize winner Husa guest - conducts

by Thomas Morrow

Karel Husa, Pulitzer Prize-winner and Professor of Composition at Cornell University, is conducting music seminars and will lecture and guest-conduct during his visit here.

Husa has been a guest conductor with many major symphony orchestras, and won a Pulitzer prize in 1969 for his composition, "String Quartet No. 3". He is also well known for his composition, "Music For Prague 1968". Husa is a native of Prague, Czechoslovakia.

Since his arrival here yesterday, Husa has been leading seminars on conducting, composition, and orchestration, and has been scheduled to present several public lectures.

His visit, co-sponsored by the PLU Music Department and the Lecture and Convocation Series, will reach its climax with a concert by the PLU Symphonic Band and Wind Ensemble, Husa guest-conducting.

The concert will be presented Tuesday at 8:15 p.m. in Eastvold Chapel.

The PLU Symphonic Band will begin the concert, under the direction of Dennis Hanthorn, PLU music instructor. Hanthorn took charge of the symphonic band in this, its first year of existence. Because of a reduction in the number of woodwind players in the band,

the woodwinds were incorporated into the larger Wind Ensemble, developing the band into a brass choir.

The program will open with two selections for brass and organ, "Purcell's Trumpet Voluntary" by Frank Clark, and "The Heavens Are Telling" by Benedetto Marcello.

These will be followed by a selection entitled "Music for a Festival" by Gordon Jacob, five short pieces which exhibit the versatility of the brass.

Concluding this portion of the program will be an antiphonal brass choir piece from the Venetian Renaissance, "Canzona per sonare No. 2".

Under the baton of PLU Assistant Professor of Music, Roger Gard, the PLU Wind Ensemble will then take the stage.

The Wind Ensemble will begin its portion of the program with a concert march by George Kenny, "Allegro Brillante", followed by a premier performance of "Music for Winds and Percussion" by PLU graduate student Mark Sjostrom.

The final selection performed by the Wind Ensemble under Gard's direction will be "Toccata" by Fisher Tull.

Next, Husa will conduct his 1970 composition, "Apotheosis of this Earth", a work in three movements, entitled "Apotheosis", "Tragedy and Destruction", and "Postscript".

# W Offshoot

Unusual crafts,  
unusually talented people

*Violin maker:*

## Elements in craft tradition, purpose

by Geri Hoekzema

"The tone quality of the violin depends on each part; everything must work together." Hermann Bischofberger, a violin maker living in Seattle, goes on to describe the detailed work which goes into every violin.

A violin begins as pieces of wood which have been aged for at least 20 years, and kept worm- and dust-free. Three types of wood are used: spruce for the top section, maple for the sides and bottom, and ebony for the fingerboard and pegs.

The top and bottom slabs are cut into the familiar figure eight shape. Then they are shaped with a tool called an arching plane, which works like a razor, until the curvature of the pieces is right.

Sides are formed by soaking strips of maple in water, bending them with a hot iron, and fitting them to a mold until they dry. Cellatine glue, derived from animal hoof and hide, is used to attach the parts together. The top and bottom are held together with clamps until dry.

Bischofberger says that certain features, like the "S"-shaped sound holes and scroll-shaped top are not needed for good tone, but are traditional. "In violin-making," he says, "we combine tradition with purpose."

A high-quality violin takes at least 200 hours to make. Bischofberger says he wishes he had more time to make violins, violas and cellos. But he and his sons are too busy repairing instruments.

Violin making has been in the Bischofberger family for three generations. At age 16, Bischofberger started a four-year apprenticeship under his father in Zurich, Switzerland. He holds a Swiss Government Diploma. He came to Chicago to work in 1949, and has been in Seattle since 1955. His two sons help with the violin work and his daughter, Denise, is a receptionist in the shop.



Mark Morris

The Bischofberger's large Victorian house on Capitol Hill holds not only the workshop, but also Bischofberger's collection of old and unusual instruments. The fireplace mantle displays the work of various Seattle-area violin makers, most of whom are now gone. On the walls hang mandolins and a zither. His oldest violins were made in 1733 and 1753.

Bischofberger, who plays the violin well, says, "It's important to play an instrument if you're going to be making it."

"The value of a violin doesn't necessarily increase as it gets older. A poor quality violin is not worth much even if it is an antique."

Handmaking violins, claims Bischofberger, is not a dying trade. According to him, most beginners prefer less expensive "assembly line" violins. But an advanced or professional violinist prefers a violin which has been fashioned by one person, because the care that goes into the instrument makes it high-quality and durable.

Henry, the eldest son, has completed his apprenticeship and has attended Swiss Violin Making School. Kenneth will be going to Europe next September to learn more about violin making. Bischofberger stresses the need for a violin maker to study the styles of French, Italian, Swiss and German violin makers and their differences.

To most people, each violin looks the same. But since instruments are handmade by different people, there are naturally what Bischofberger calls "infinitesimal differences" in tone quality, which can be noticed only by trained ears.



Mark Morris



Mark Morris

## *Self-taught whittler:* Custom wood carver

by Wayne Anthony

Spending 10-14 hours a day on what he loves to do best, James Gray steadies his eye and hand on his project.

James Gray is one of the many people in the Northwest who devotes his time and energy to one of the fastest growing crafts in America-- woodcarving.

Gray has been carving wood for the past six years. Never having any lessons, he is one of the few self-taught woodcarvers. He started the hobby in his spare time by just whittling on pieces of wood. Last August he opened his own business.

Earning a living from carving and displaying his works in his shop does not produce enough income, and as a result, 99 percent of his carving is custom made. People come in and order a specific design and Gray carves it for them. Or if they are not sure what they would like, he suggests a design.

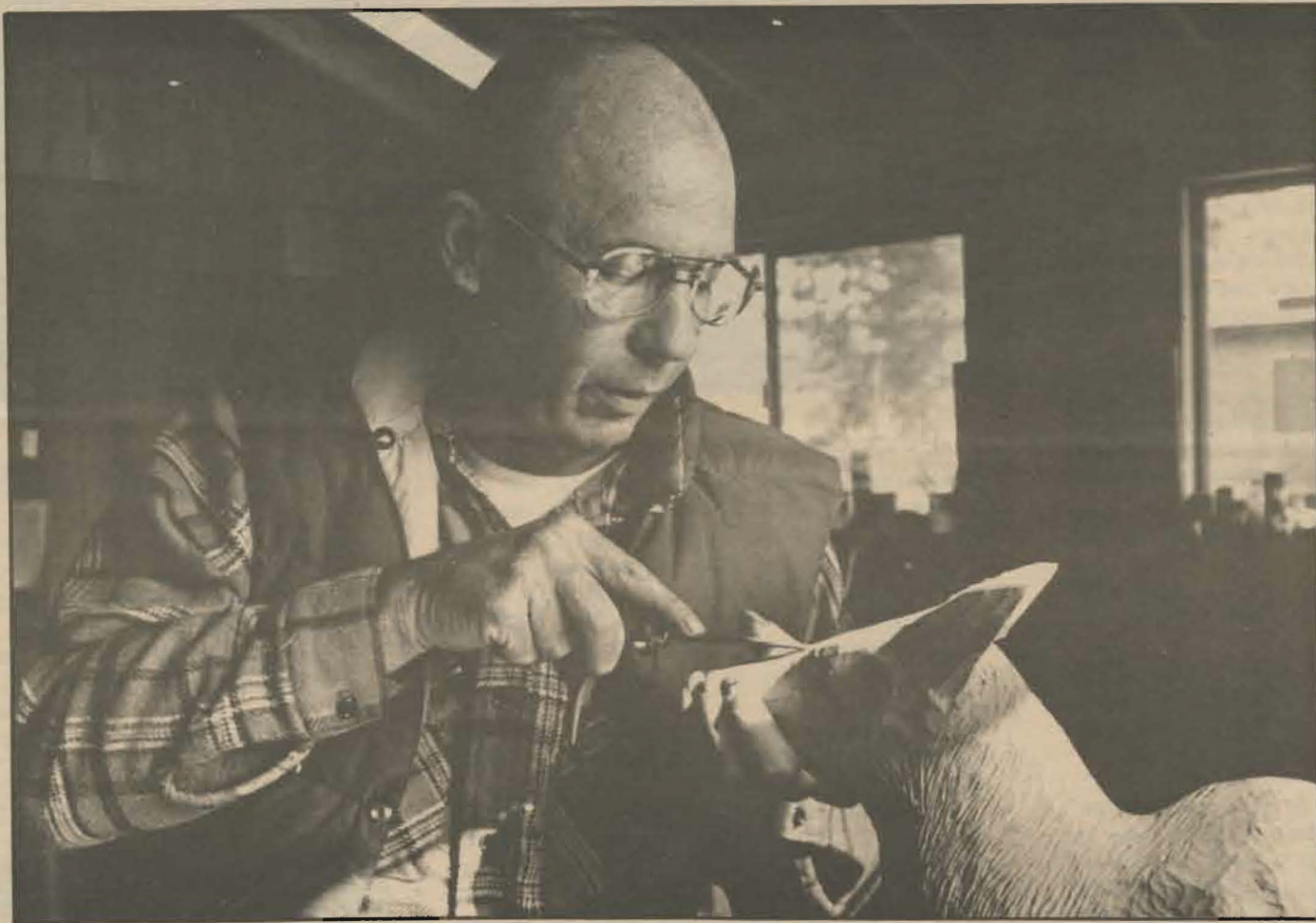
"Like any other craft, you need natural ability and good coordination to do a good job," he said. "But 90 percent of wood carving is technique."

Using geometric designs or just ideas, Gray says he loses himself while carving, as he gets totally involved in what he is doing. He said that some of the basics of woodcarving are color, shape, and form, and he fits each of these into every carving.

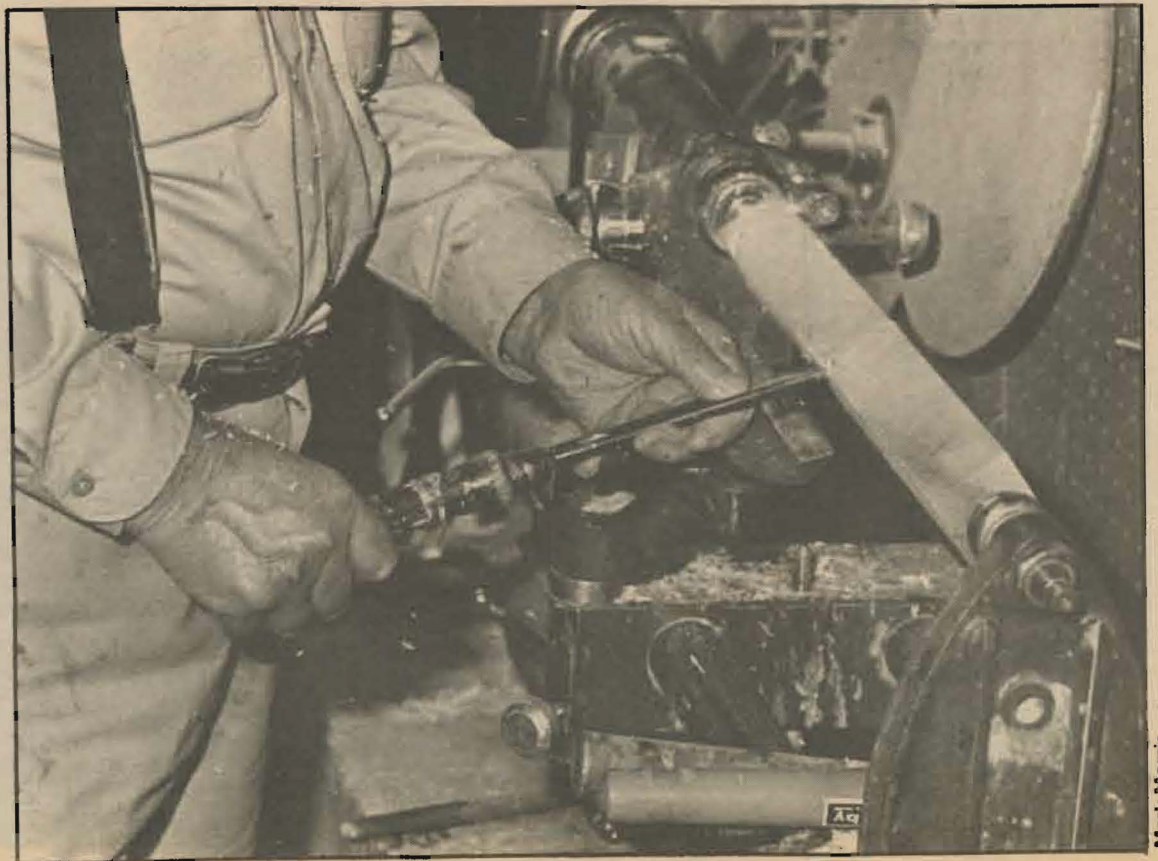
"If you don't have these three elements, all you're going to have is a well-executed piece of crap."

The tools Gray uses are specially imported from England and Germany. The main tools are the chisel and the gouge. "If you don't have the right tools, you are just wasting your time and money," he said. "The tools are expensive, but they will last a lifetime."

Gray belongs to the Northwest Woodcarvers and the National Woodcarvers' Association, organizations set up to handle the growing interest in carving.



Mark Morris



Mark Morris

## Glassblowing: Whimsical, fragile, beautiful

by Kris Weathermon

It is refreshing to find a person who thoroughly enjoys what she does for a living. Pat Collinge, a Tacoma glassblower, is such a person. She and her husband, Frank, started their own business, "The Glass Menagerie", and have been self-sufficient for two years.

Mrs. Collinge makes whimsical creations using a technique called glass spinning. She starts out with four-foot rods of Pyrex glass of varying diameters.

She heats these rods in the flame of a propane and oxygen lab torch. The flame must be approximately 5000 degrees F. to melt the glass until it is pliable enough to shape.

Wearing dark glasses to protect her eyes from the brilliant flame, Mrs. Collinge carefully pulls and twists the molten glass into recognizable shapes and figures. A simple piece can be completed in a couple of

minutes while more complex items may require hours of work.

Mrs. Collinge is a trained musician, and she never had thought of becoming a glassblower until a few years ago, when she saw some glass Christmas ornaments that she wanted but could not afford to buy.

There are few glassblowers in the Tacoma area, but she found one who taught her the basics of the craft. Mrs. Collinge now offers a series of three lessons to those interested in glass spinning.

Although most of her works are spun glass, Mrs. Collinge also does glassblowing on a small scale. Her method of glassblowing is similar to glass spinning except that she blows through a rubber tube attached to a hollow glass rod. When the end of this rod is molten she blows and shapes a bubble and then adds detail using glass spinning techniques.

The Collinge's shop, "The Glass Menagerie" is open by appointment and they also sell and demonstrate glass spinning at craft shows and state fairs.

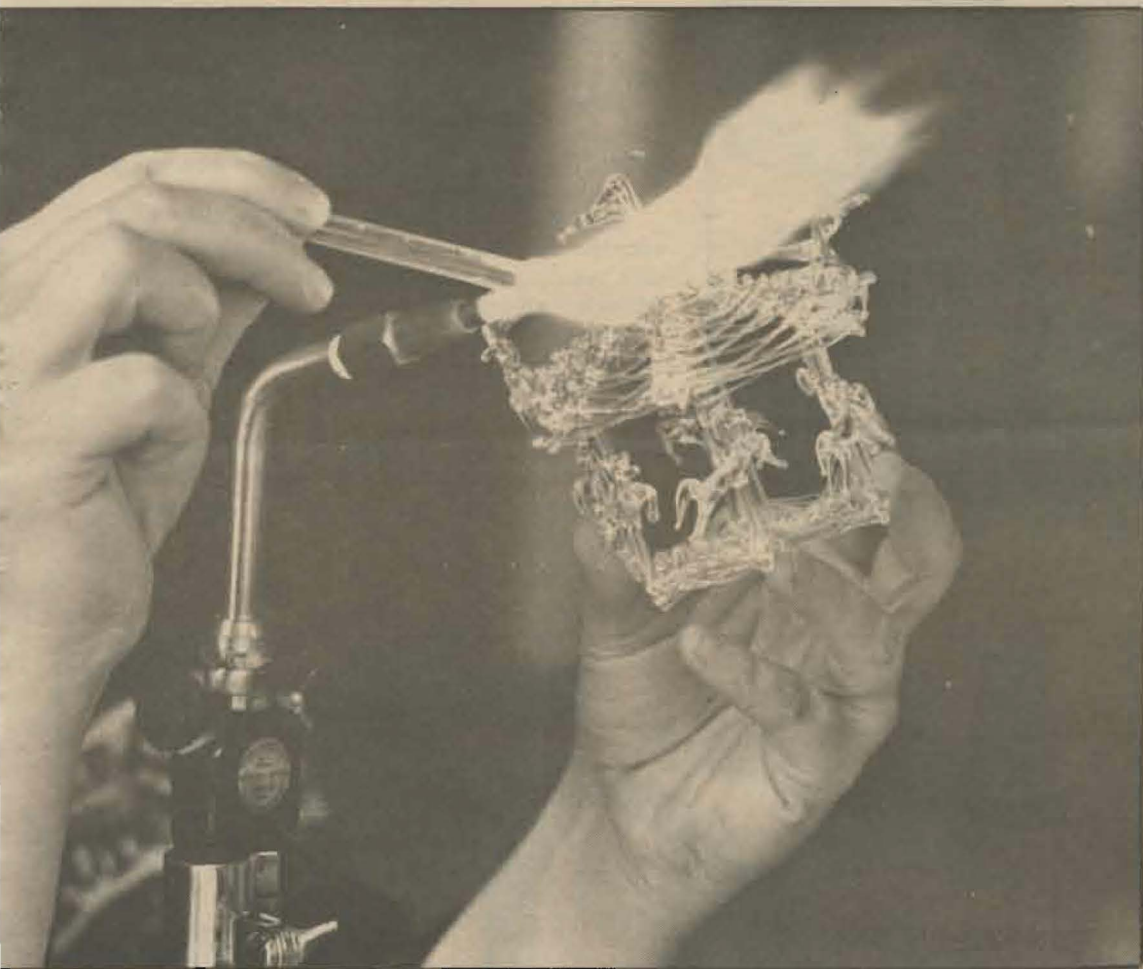
Mrs. Collinge still finds glass spinning exciting. She is always coming up with new ideas for projects. She likes making whimsical pieces like carousels and tricycles.

Glass lends itself well to children's motifs and Mrs. Collinge has made characters from Sesame Street and Winnie the Pooh. The glass pieces she makes for the tops of wedding cakes are also very popular.

Glass is a fairly expensive craft medium, so there is very little waste in Collinge's workshop. Mrs. Collinge tries not to take glass too seriously because of its fragile nature. "If a piece breaks," she said, "all you can do is cry."



Mark Morris



Mark Morris

## A professional hobby: Making spinning wheels

by Chris Connerly

In 1970, Chet Bartholomew began making spinning wheels for a hobby. He was 76 years old. Now Bartholomew is 84 and has made 200 spinning wheels. It takes two weeks for him to make a wheel.

Once he had four spinning wheels around the shop for a month. Finally, a woman bought two of them and told a friend who bought the remaining two the next day. Bartholomew's comment was "you just never know how long it will take to sell them, two days or a few months."

Bartholomew has never advertised much, but word of his skill has been spread around. "The one time I did advertise," he recalled laughingly, "I had four wheels to sell. I put an ad in the *Tacoma News*

*Tribune*. I didn't sell any of the four wheels, but someone brought me one to repair, so I ended up with five."

People who have bought Bartholomew's wheels have taken them as far away as Alaska, Hawaii and even Norway. The wheels are made from Eastern maple which he says is the best wood. It is also more expensive than most wood. But as Bartholomew said, "Why do all that work on cheap stuff?"

Bartholomew does not make spinning wheels to make money, which is lucky because at the price he sells them he would only be making \$2.25 an hour. He makes them to keep busy. As he put it, "When you get older, you don't want to work too much. But you need something to keep you busy."



Mark Morris

**'Into it all':**

# Kilns, clay, hands: potter's best friends

by Allison Arthur

"Into", people ask, "what are you into?" For Rick Mahaffey the answer is clay. He is part owner in a co-op pottery shop, the Commencement Bay Clay Works.

The setting, however, is not very near to Commencement Bay. Directions are given to "an alley between N. Tacoma, N. 'G', N. 1st and N. 2nd and there's a mural peeling off." After three turns into wrong alleys, I see "clay works" on an aging wooden wall. Mahaffey invites the stranger inside.

This is not a place where the artist sells his wares--this is a place where the artist creates.

Immediately the handmade, earthy colored brick kiln becomes the conversation piece. "We had a few hassles with the city", Mahaffey explains. "They didn't have any codes about kilns." But since he had built six or seven elsewhere, the city okayed the project. Construction began in Sept. 1974, but because there was not "quite enough money", the kiln was not completed until April 1975.

Mahaffey was an engineer major at San Jose State College until his senior year. So trying to explain the kiln in layman's terms is not easy. "The fire comes up the sides, circles and goes down through the floor here, see, and then up back there." What are the advantages of a gas kiln versus an electric kiln?

So long, layman's terms. "Reducing atmosphere", "less oxygen is needed" and "humid days are better" are all I catch. Obviously there are advantages. Let's change the subject.

How about the potter's wheel?

Mahaffey's electric wheel cost \$150 used. The motor came from a 1940's DC battleship. And "the same man who designed the remote control camera for the Apollo mission created this one," he adds. Beside the wheel are various utensils (a potato masher for example) used to make designs in the clay.

It was beginning to sound simple and look like fun. Memories of mud pie and putty days. But Reid Ozaki enters. He is also a member of the co-op and the creator of some fine pieces I've been eying. Mahaffey initiates a discussion with Ozaki of the properties of clay, the plasticity and aging techniques.

Ozaki majored in biology before discovering art,

so the task of clarifying "plasticity" seems natural. He explains how clay plates (tiny particles) collect water and how each of these plates needs to be wet so they "can slip and slide with each other."

And the aging? Well, it is good to have it age five years, but not necessary. How is it aged? "Some people have taken to peeing in their clay," Mahaffey says. It has something to do with increasing bacteria growth. But he adds quickly, "It's been aging in the earth for years. Besides, I don't think I could get into working with it."



Allison Arthur

Speaking of working with it, "What do you want me to throw today?" Mahaffey asks while standing at a table where pugs of clay sit in plastic bags. (A pug is 25 pounds of clay formed into a brick shape.)

"Oh, anything," I answer. "I'll do my favorite shape," he decides.

He tears a section of the pug and begins working the clay. (The potter's term is wedging.) It looks like work. Mahaffey makes a joke about the first time he made bread and ended up "wedging" the dough instead of kneading it. "It turned as hard as rock."

Fortunately he is more successful with clay. He has been "into" it since 1969. Sitting at the potter's wheel looking very easy, he begins pounding the slab of clay on the "bat". (A piece of wood used to protect the surface of the wheel.)

A little water, the spinning of the wheel and his hands cause the mound to gain shape. It grows to a large soup bowl size, then a tubular vase and finally a large round pot. It took 20 minutes or so.

While working, Mahaffey explains why he focuses on the inside of the pot. "If you take care of the inside, the outside will take care of itself." I run for the note pad and he confesses, "I'm giving you a lot of potter's cliches."

We discussed pottery as craft and art. Money is a small problem. Mahaffey supplements his earnings by teaching at the Bellevue Art Museum School. Both potters travel to various galleries and fairs to sell pottery.

Mugs are very popular. But Ozaki says of Mahaffey, "He hates making handles." Mahaffey agrees, but insists that he compromises with the art and makes mugs anyway.

What happens if something doesn't sell? "Well, take this pot," he says. "It's not a veteran yet. It's only been to one sale." After three or four failures at selling it, he'll smash it up.

"That's a waste," I said. But Mahaffey says, "No, it's more like mercy killing... the thing is usually ugly." I find that hard to believe.

Mahaffey plans to go back to throwing pots and if the weather allows, they both might go in the alley and throw a frisbee later on. Even though they are both very "into" their craft.



Allison Arthur



Allison Arthur



# Baseball season opens with Tuesday UW game



Photo Services

PLU diamond dictator Ed Anderson is up in arms, which is to say that the former New York Yankee farmhand has a mound staff whose collective deliveries are appraised as cute and quick, albeit of questionable control.

Potentially stronger in the pitching department, improved infield defense and some random bats with socko are other assets as the Lutes prepare for the March 7 opener with University of Washington.

Highlighting the PLU schedule is a six game, ten day road trip to Arizona March 17-27. All the cactus country games will be played in the Phoenix area.

PLU, 13-19 in 1977, 9-8 in the Northwest Conference, will bank heavily on the righthanded slants of junior Doug Becker. An all-NWC selection, Becker was the Lute workhorse last year, toiling 91 innings and zipping third strikes past 52 hitters while compiling 2.37 ERA.

A healthy Scott Johnson, who has had bouts with arm trouble, should give the Lutes a sorely needed left handed stopper. Transfers Brian Grassi and Phil Kennewell, along with freshman Steve Klein, are hard throwers.

The Lutes have experience behind the plate, with senior Jeff Hall, a .300 stroker last year, and junior Kevin Brown brandishing five letters between them. Transfer Todd Spencer,

who also fits prominently into the outfield plans, is another capable receiver.

Slugging shortstop Steve Irion, a senior, heads the infield delegation. Irion whacked a school record eight home runs last year, hit .327, and plated 27 runners, the latter also a PLU standard. Sophomore Eric Carlson has a gifted glove at first base. Junior Chuck French is the incumbent at second, while Auburn freshman Guy Ellison, MVP in the North Puget Sound League last year, has the inside track at third.

PLU's leading hitter from last year, Randy Ayers, is not in school this semester, which prompted a juggling act on the part of Anderson. All-district first baseman John Zamberlin, who belted four homers and hit .290, will move his rifle arm to the outer garden. Junior Blane Berry, who hit .300 in league play, is another outfield fixture.

## Women's basketball tromps 75-45 over cross town rivals

by Jean Fedenk

PLU's women's basketball team tromped cross town rival UPS Tuesday night, 75-45. The Lutes showed their team depth as all ten members played and scored. Top scores were Debbie Davidson with 16 and Jan Borcharding with 15.

Coach Kathy Hemion attributed the victory to a variety of skills. The team had a balanced scoring attack, in the second half picked up speed on its zone switch and put the ball inside for scoring, picked away at UPS consistently and utilized a press.

Making use of all players,

Hemion had more control of the game with the variation of forwards and guards, substituting Jan Borcharding for sister Bonnie and switching centers. PLU usually runs with both centers on court during the game.

Statistically the team only shot 36 percent from the field, 31 for 84. Only 29 percent of the free-throws were good. Usually the Lutes are in the 70-80 percent bracket.

The last regularly scheduled game was with Central Washington Wednesday night. The Lady Lutes will know March 15 if they are in the small college "B" class tournament.

The tournament is March 9 and 10 in Spokane.

March 3 and 4 PLU hosted the girls' AAA state basketball tournament. Eight teams completed this year's tourney.

## New soccer club forms

Thirty-five women have turned out for PLU's first women's soccer club. The soccer club—a non-intercollegiate team sport, had its first competitive game Saturday.

The new club is coached by students Karl Granlund and Hal Ueland and faculty-advised by Sara Officer. Granlund's and Ueland's soccer expertise comes from PLU's mens' soccer team. The team is divided into two squads.

Next Saturday the club will take part in the Western Washington Women's Soccer Association tournament at Sammamish park in Seattle. They will play four different games incorporating both squads heavily.

Following this tourney they will swing into their league season. Though no printed schedule is out at this time, the Lutes are playing a 20-game season.

## Swift decision on meet

PLU's Bob Loverin, who coaches both the men's and women's swimming teams, has made a Swift decision to resolve an impasse created by the overlapping dates of the NAIA and AIAW national swim meets.

With competition running concurrently in Portland (men's) and Brenau, Georgia (women's) March 9-10-11, Loverin was extricated from his dilemma of which gender to accompany when former Lute tanker Tom Swift agreed to head the men's entourage to Lewis & Clark.

Loverin directed the Lady Lutes to a fourth place finish last weekend at the Northwest College Women's Sports Association regionals at the University of Washington. PLU trailed only Washington, Oregon, and Central Washington in the 13 school field.

Debbie Sill, a freshman from Bellevue captured first place in one meter diving. Several school records fell during the meet, with senior Jane Miller authoring two re-writes, the 200

breaststroke and the 100 individual medley.

Wendy Hunt claimed fifth in the 100 freestyle and Heidi Olson placed sixth in the 1650. PLU's 400 free relay unit of Olson, Karen Beggs, Tami Bennett, and Hunt finished third.

## Bogus results

PLU claimed fourth place in women's competition, eighth in men's at the Northwest Collegiate Ski Conference meet last weekend at Bogus Basin, Idaho.


The Lady Lutes got a tenth place from both Bente Mellom in cross country and Barb Orr in the giant slalom.

Jon Thieman's male contingent was second as a team in cross country. Dan Dole was PLU's top nordic contestant, winding up ninth. Rick Rose finished eleventh. Dole placed thirteenth in the giant slalom.

If he can run a paper, can he run a mile? The editor of this newspaper will resort to running in the upcoming Jogathon to earn money to help purchase new composition equipment. Details next week.

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## What's New at Old City Hall?



Fashion is the watchword of our times, and fabrics that are themselves uniquely beautiful make even more pleasing garments to wear. Chet Brinker, owner of **CUSTOM HOUSE**, second floor, collects only the finest in specialty fabrics — many one-of-a-kind prints and hard to find weaves. You can't sew? Chet is also a fashion designer and will gladly custom tailor your garment. While many trends change rapidly, custom designed and tailored clothes become the standards in the wardrobe of today's man and woman. Visit **CUSTOM HOUSE**, and experience beautiful fashion.

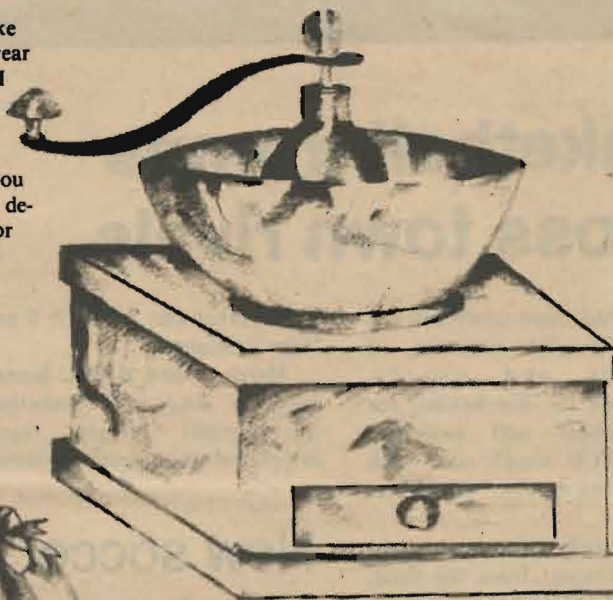
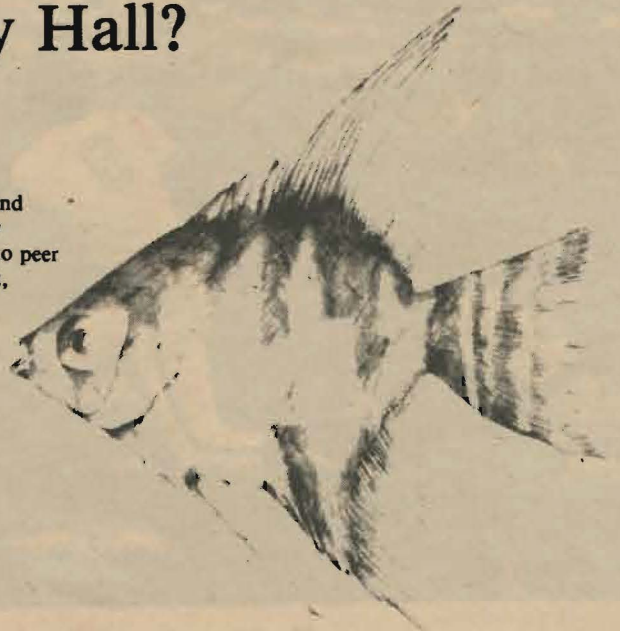
Have you ever hugged a little stuffed dog with red ribbons on her ears? Meet Henrietta — one of the many furry friends in **SMALL TALK** — a shop brimming with toys, games, and hobbies for kids of all ages. Dennis Hope, Old City Hall's resident ventriloquist, and his wooden-headed friend Jerry carry on "scintillating" dialogue with patrons daily. And ask Dennis about the "Children's Theater Workshop," a chance for youngsters to give their show business inclinations a trial run. Who knows, by the time you leave **SMALL TALK**, you may be able to recite the Gettysburg Address without moving your lips!

...and there's more. Watch for the premiere of our resident children's theatre group. They'll be performing every Saturday at scheduled hours—just to give kids a chance to know how much fun live theater can be!

Because the response to Saturday Market was so overwhelming, it has been expanded into a year-round arts fair. Under the sponsorship of **OLD CITY HALL** professional artists and craftspersons will be exhibiting in the building every weekend. Each week one participating artist will be honored as the "Artist of the Week." If you would like more information

about the week-end arts fair, contact Judy Eckhart (843-2212) or **OLD CITY HALL** (572-2353), or write Old City Hall, 625 Commerce Street, Tacoma, Wa. 98402. In conjunction with the weekend market there will be live music, entertainment, and magic shows — even free balloons — a wonderful way to spend part of a rainy weekend.

Fish stories can now be at top of your list...particularly, the ones that didn't get away. **THE OLD CITY HALL AQUARIUM**, second floor mezzanine, has the best live show in town. There's no admission charge to peer through the glass at hundreds of bright, exotic, and entertaining fish. Of course, all the fish on display are for sale, and there are all the supplies any aquarium enthusiast would need to set up his own little under-sea world. Visit **THE OLD CITY HALL AQUARIUM** and go home with a "fish story" of your own.



Fine coffees, like fine wines, require the most careful preparation. The aroma of roasting coffee beans warmly fills the spaces of **LE CAFFEA CAFFE**—where patrons enjoy the leisurely atmosphere of a European sidewalk restaurant. Owner Bill Travis features only the finest in specialty coffees—carefully roasted and ground to give the utmost in coffee enjoyment. And to go with the "Special Coffee of the Day," are a multitude of pastries sure to tempt even the strongest of will powers! **LE CAFFEA CAFFE** — make believe you actually are in a European sidewalk cafe.

**MIZPAHARTGALLERY** has found a new home at Old City Hall. Owner and stained-glass expert Bev Shipton is there working on light-filled glass creations daily. Each month in addition to a wide variety of works **MIZPAH** will feature the work of one prominent Northwest artist. January's artist is Paul Chalk. **MIZPAH** is the exclusive agent for Jim Miller, and during February, Jim will be in the gallery working. Visit **MIZPAH GALLERY**, for stained glass creations and a chance to view the works of outstanding Northwest artists in one of the Northwest's finest galleries.



**OLD CITY HALL** is located at 625 Commerce in downtown Tacoma. Open every weekday 10 till 6; Wednesday and Friday 10 till 9; Sunday noon to 6.



# letters

## Crowding out off-campus students

To the editor:

On Feb. 17 PLU sponsored a high school debate tournament, an interesting experience for both the high school students and the university students. However, this experience was marred by what looked like a lack of adequate planning. If anyone tried to use any of the University Center facilities they understand the utter confusion that occurred. The halls were crammed with students preparing for their debates, but for the most part they were out of the way.

The real problem was the coffee shop. Most of the day the place was so packed you couldn't get in there for a glass of water. After a while an announcement came over the loudspeaker asking those people not eating to leave. The coffee shop is one of the few places off-campus students have to

socialize between classes and studying. It is also the place that the majority of the off-campus students eat their lunch, either brown-bagging or buying food there.

Many off-campus students were upset that they were asked to leave their lunchroom and lounge. It is not that we don't want to see worthwhile events like the forensics tournament, it is that we would like to see a little more planning. Perhaps charging them a flat fee and feeding them upstairs at a different time than the resident students, or scheduling their lunch at a different time than the majority of university students. A little more advanced planning would make this event and others like them more enjoyable for all the students involved.

Dennis Abrahamson  
Nancy Martin

## Seal hunting in depressed economy

To the editor:

Canadians in the region where the seals are hunted live in a depressed economy and have seasonal work. They have stated that they need the hunt in order to survive. However, because of the huge quotas allowed the species is rapidly being diminished.

Unless a more reasonable management method is developed, the seals will not be economically viable in just a few years.

The humaneness of the hunt has also been controversial. That is one reason why the Canadian government suppresses press coverage—the image of the tiny seal being clubbed to death was flashed across European television screens a few years ago and the demand for seal fur dropped drastically. Perhaps it is time to remind the would-be buyers where the fur comes from.

The harp seal hunt is an example of an all-to-frequent phenomenon: a few people getting rich off of a species used for very marginal unimportant economic production; mismanagement that is causing the destruction of the species; local people who need employment being torn between traditional lifestyles and the realities of overhunting; and governments insensitive to the need for environmental protection and unwilling to provide positive alternatives for the local people who need work.

Mary Layman

## Letters policy

Letters to the editor should be received typed and triple-spaced by 5 p.m. Letters should not exceed 400 words.

## staff box

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THANK YOU, MR. PRESIDENT.... AND NOW TO REPRESENT THE OPPOSING VIEW, HERE'S A REPLAY OF ONE OF MR. CARTER'S CAMPAIGN SPEECHES.

## Debater says trips aren't 'mini-vacations'

To the editor:

The Feb. 24 article "Cal Poly forensics trip: no trophies just mud" gets no trophy from this former debater and certainly makes all forensics look like mud.

Contrary to the misconceptions implied in the article, "learning experiences" at tournaments are more than encounters with jay-walking and wet luggage; debaters focus "conclusive research" on more than skunks; we don't always go shopping; and often PLU debaters do become known for their forensic skills, without the aid of electronic football games.

Any tuition-paying student

should be disgusted if Sandy Braaten's article is a true representation of the use of the forensics budget; tournaments are fun, but they're not mini-vacations.

Did Sandy's article inform anyone of the national debate topic for colleges for 1977-78? No. Instead of explaining the general topic of felony crime and the specific issues of rape, child abuse, and child pornography, we were informed about standing in line for the Mike Douglas Show.

It seems significant that this article, one of two concerning forensics in two years, was written by someone who competed at Pomona and who

also happens to be a writer for the *Mooring Mast*. It makes me wonder whether the *Mooring Mast* has a commitment to reporting all important campus activities.

Yet, PLU does win speech trophies, although primarily unacknowledged ones. My intent in writing is not to criticize Sandy (as a speech competitor she only gets my admiration) but to prevent any misconceptions about forensics from growing further. I would also challenge the *Mast* to take a stronger interest in this activity; perhaps then we might better appreciate the benefits forensics lends to learning and growth.

Joan Lofgren

## Weyermann's 'dreams' — no more than Nixon's promises?

To the editor:

Election time seems to be a time of exaggeration and overstatement. In point of reference I turn to Jim Weyermann's "ten-plus-one commandments" ad issued during the campaign.

To begin with, it is not clear whether these wonderful "commandments" are campaign promises, goals, or dictatorial edicts. The ad doesn't tell us. Finally, the night before the election, we discover that they are nothing more than "dreams". Does that mean Weyermann goes to sleep with visions of increased Cave funding dancing in his head? That explanation is no more implausible than any other, given the fact he never shows us precisely what constitutes these "dreams", or how he plans to implement them.

Examining the first commandment, it is easy to see what the problem is. He wants to "allow all policies concerning the living environment on campus to be decided by those students living in that

environment". Sounds great, doesn't it? Unfortunately, the term "living environment" is never quite spelled out. Does it include all residential life policies? Does it include Foss Pond management? No one knows, except Weyermann. If it does include these things and passes, PLU would instantly become the most liberal college campus in America. It would be the only campus in which all student life policies are determined without regent imprint. Conservative Lutheran parents would withdraw their support, and PLU would begin a rapid decline.

A group of his "commandments" can be lumped together under the heading of deficit spending. He wants to increase funding of the Cave, intramurals, financial aid, and dorm television. Great, as long as he pays for it. It would be easy to forego these increases, particularly if tuition increases were mandated by spending increases. Incidentally, he wants to increase financial aid for middle class students. It is not clear whether he will accomplish

this by increasing total funding or by shifting funding away from lower class students.

Additionally, he wants to get a big-name artist to appear on this campus. It is not clear whether he is referring to musicians (like Fleetwood Mac), or to artists (like Rembrandt). Giving him the benefit of the doubt, however, let's assume he means a big-name musician. Unfortunately, Weyermann doesn't tell us how big a musician he wants. PLU can afford George Benson, but it can't afford Fleetwood Mac, and it certainly can't afford Wings. So until he tells us who he has in mind, all his talk is just hyperbole.

Weyermann stated last week that he has specific plans to implement his dreams. This is reminiscent of Richard Nixon, who, in 1968, said he had a secret plan to end the war in Vietnam. Nobody knew quite what the plan was until after he got elected. The war lasted another four years.

Daniel T. Flanagan

# critic's box

by Van M. Prather

Tennessee Williams' "Summer and Smoke", opening tonight in Eastvold at 8:15 p.m., is a study in the nebulous mistiness of human emotions. Director Bill Parker's production may have captured a bit more of this nebulosity than desired.

Gary Daines' lighting and set designs were obviously well planned and executed, and ran smoothly, utilizing every area of the stage to maximum advantage. Laura J. Blobaum's costume designs were visually stunning, and always impeccably suited to the action and mood.

Unfortunately, the confident taste and expertise of these designers did not always carry through to the cast.

Charmee Cowan as the

fluttery, affected Alma seemed to encounter difficulty in warming into her role. Her lines seemed rushed and sloppy in her first few scenes, but she later settled into a very moving, poignant portrayal. Cowan's physical gestures were perfect, and she was especially good in intimate scenes.

David Harum as the younger Dr. John Buchanan took a little longer to warm up. He seemed uncomfortable, and could not decide if his character did or did not have a Mississippi accent. By the end of the first act, he was giving a good, solid performance, which he was able to sustain throughout the remainder of the show.

Paul Fouhy had trouble with physical aspects of his role as the senior Dr. Buchanan. While his

line delivery seemed adequate, his movements were wooden, and he frequently played to only one area of the audience for extended periods of time. This was jarring after the many excellent stage pictures Parker has incorporated.

Karen Chamberlin and Lisa Johnson were both very strong in wholly different roles. Chamberlin shone as Alma's neurotic mother, with exceptionally good facial expressions.

Johnson was a delight as Nellie, Alma's student whose coyness hides much deeper motivations. She matured well in her role, and displayed fine subtlety. An annoying tendency to squint occasionally marred this.

The literary circle were all good ensemble players, with Laurie Blobaum particularly good as the slightly catty Mrs. Bassett. Finally, two minor but truly outstanding roles must be mentioned.

Ernest Hibbard as Gonzales was nothing short of magnificent. He looked, sounded, and acted Gonzales at all times.

Not to be outdone, Patty Peterson's performance as Rosa Gonzales can only be characterized as flawless. Sultry and flashy, but always under control, Peterson never once dropped believability, and effortlessly commanded the stage every time she appeared.

If the cast as a whole settles into their parts a little earlier, and works on consistency, the show should be incredibly touching. The talent in all areas is evident, it needs only a bit more refining. "Summer and Smoke" plays tonight, tomorrow night, and next weekend in Eastvold Auditorium. Seating is limited, so reservations are recommended.



David Harum and Charmee Cowan star in "Summer and Smoke," tonight in Eastvold.

PLU Photo Services

# briefly...

## Artist Series ends with Taylor

Billy Taylor, a jazz pianist, composer, arranger, teacher and actor, presents this season's final Artist Series Monday at 8:15 p.m. in Olson Auditorium. Billy Taylor is backed up by bass and drums, the rest of his trio.

In addition to the Artist Series performance, Taylor will speak to the Jazz History class at 11 a.m. in Eastvold 227.

After the evening performance a reception will be held in the Regency Room. Both the lecture and reception are open to the public.

Among Taylor's credits are 12 books and more than 24 recordings. He wrote "I Wish I

Knew How It Would Feel To Be Free", one of the theme songs for the civil rights movement. This song alone has been recorded over 30 times by such artists as John Denver, Harry Belafonte and Lena Horne.

Billy Taylor became the music director for the "David Frost Show" in 1969. He was a disc jockey and owner for Harlem's black owned WLIB. He gives lectures and owns Billy Taylor Productions which handles commercials, records and concerts.

Tickets are on sale at PLU, the Bon Marche or at the door: \$4 adults; \$3 groups; \$2 senior

citizens, children, students; free for PLU students.

## Application deadline

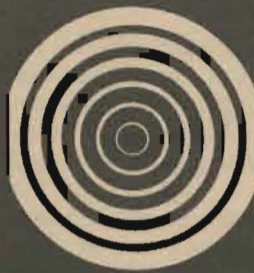
This is the last day applications will be accepted for *Mooring Mast* editor, *Saga* editor and Publications Board business manager.

Job descriptions are available at the info desk.

Interested applicants should send a letter of qualifications, outlining any previous experience and explaining why the position is being sought.

# THIZIZIT

by Mike Frederickson



What do swahili, sailing, wine tasting, yoga, calligraphy and dance have in common? They are this semester's Center Courses which begin the week of March 13. Class descriptions and schedules are available at the UC Info Desk where you can sign up too.



Master flutist Jean-Pierre Rampal will appear with John Steele Ritter, keyboards, in a special Easter Sunday concert at 7:30 p.m. in the Seattle Opera House. Tickets for the March 26 event are \$5.50, \$6.50 and \$7.50 at Bon Marche ticket outlets.



Mount Rainier, highest peak of the Cascade Range, is the focal point of the Audubon Film Series showing Wednesday in Chris Knutzen, "Queen of the Cascades" produced by Charles T. Hotchkiss concludes with Hotchkiss' 14,410 foot climb to the summit. Show time is 7:30 p.m.



175 outstanding pieces from a private collection of Asian sculpture will be shown in "The Sensuous Immortals: Sculpture from the Pan-Asian Collection" at the Seattle Art Museum, Volunteer Park. The exhibit runs March 11 through April 23. Call (Seattle) 447-4710 for information.



Through a variety of experiences including nightclubs, concerts, disc jockeying and Big Band performances, Billy Taylor has developed a technique that has earned him the nickname "Mr. Jazz". Attend the Billy Taylor Trio Concert Monday at 8:15 p.m. in Olson Auditorium. Free to PLU students.



The annual slaughter of harp seals on the ice floes off of Newfoundland will begin again on March 10. Greenpeace, an environmental group, is sponsoring a series of events to increase public awareness of the hunt and of the 1978 Save the Seals expedition. For info call (Seattle) 632-4326.



The KZAM \$1 Midnite Movie this Friday and Saturday at the Lakewood Theatre is "Phase IV". A Sci-Fi tale of humans vs. super-intelligent ants which appear in the Arizona desert, the film is said to capture some of the strangest and eeriest special effects ever created.