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Editors of The Spectator

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AAUP to Hear Resolution Mon.

A membership meeting of S.U.'s chapter of the American Association of University Professors, (AAUP) has been scheduled Monday to consider a resolution on the "Rousseve Affair." The meeting will be at 3:15 p.m. Monday in Xavier Lounge.

The resolution, if passed, will instruct the chapter officers to transmit all information of the controversy known as the "Rousseve Affair" to the national offices of the AAUP. Dr. Gerard Rutan, of the political science department is president.

DR. RUTAN said yesterday, "the purpose of the meeting is to assess the will of the membership. The officers of the AAUP chapter have adopted no stand since it would be against the chapter statutes to do so. But rather, want to find out the general will of the membership and to abide by what ever directions the membership gives to the officers and board."

The two major points of the

consideration are: that the national AAUP conduct an investigation into the "Rousseve Affair" and its ramifications. And if the national investigating committee judges that there has been a denial of academic freedom in an unjust and unwarranted manner to Dr. Rousseve in particular and to the general faculty by implication then the national AAUP would institute public censure and sanction on S.U. until such time as the denial of academic freedom can be rescinded.

IN COMMENTING on the scheduled meeting, Dr. Ronald Rousseve of the education department, said, "as far as the academic freedom controversy on campus I am expendable. However, I do believe, that the issues and principles involved are not expendable."

The meeting is open to any faculty or administration member. Only S.U. AAUP members in good standing will be allowed to vote.

Petrie Unopposed:

Inman, Barnes, Anderson File

Three men had entered the race for ASSU President when filing closed at noon yesterday. Larry Inman, current 1st vice president, Paul Anderson, and Fred Barnes will face off in the primaries.

Filing for 1st vice president were Dennis Healy, George Sudar, Tom O'Rourke and Tom Shanahan. O'Rourke and Sudar are former student senators.

John Petrie aims for the 2nd vice president spot unopposed. Petrie is the present publicity director.

PATTIE BROWN, Mary Jo Logan and Kathy Triesch will contend for the job of executive secretary. Pattie is executive secretary to the 1st vice president, Mary Jo is ASSU comptroller, and Kathy served as executive secretary of the ASSU workshop.

Vying for treasurer will be Mike McGuigan, Mike Barcott



JOHN PETRIE

and Tom Robinson. Filing for publicity director

were Phil Carstens, Paul Seely, Bob Vick, Dennis Kuhn and Jeff Burgess.

CONSPICUOUSLY absent as candidates were present Treasurer Leo Hindery, present 2nd vice president Pat Layman, and Leon Mahoney, past election board coordinator. All had been mentioned as possible presidential aspirants. Hindery had expressed interest in running for re-election as treasurer.

Alison Fry and Veronica McGill will contend for the presidency of the Associated Women Students.

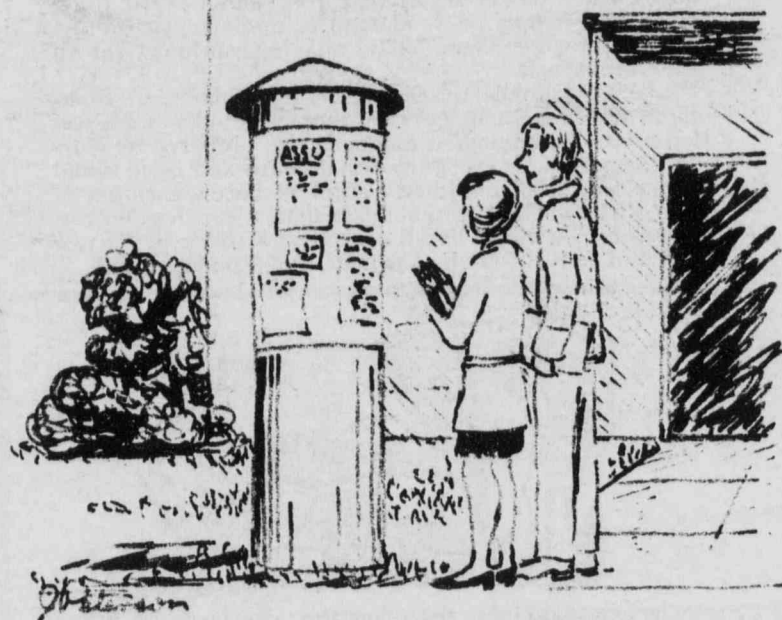
Vice presidential candidates are Marva Stanley and Jeannie Mallette. Running for secretary will be Toni Clark, Marcia Whalen and Denise Ekar.

Liz Martinez is running unopposed for treasurer, and Michelle Harvey and Kathy Litteraker will vie for publicity director.

SEATTLE *Spectator* UNIVERSITY

XXXVI Seattle, Washington, Wednesday, February 14, 1968 No. 30

Tom Hamilton to Attend Jesuit Student Body Confab in Boston



ASSU President Tom Hamilton winds up his administration this month with a flurry of activity, ranging from completion of a number of pet projects to a quick trip to Boston for the annual Jesuit Student Body Presidents' Conference.

The conference delegates will debate such matters as student government-administration relations, relations with faculty, student organizations, student publications, and the role of the student government in university policy making.

An important duty of the presidents will be the formulation

of a joint statement on Rights and Freedoms of Students.

HAMILTON will leave Wednesday, Feb. 21, for Boston, returning Sunday, Feb. 25.

One of the ASSU president's projects whose completion is in the offing is the erection of a pair of readerboards to carry announcements of student events. By the end of this week, he said Sunday, two of the cylindrical boards will be erected, one at the west end of the Engineering building, another at the Bookstore. They will be of rolled corrugated sheet metal with a covering of a new synthetic cork-board.

Another project, a student handbook, is in the final stages. The final draft, prepared by Pat Bradley, was approved yesterday by the board of regents. Bids from several printers are presently being taken.

ONE PROJECT which seems to have hit a dead end is the plan to obtain one hour each week free of all classes for assemblies, entertainment, and other events.

John Rogers, chairman of the academic advisory board, had asked for the free hour at noon each Thursday. According to registrar's studies, Thursday is the day of highest student population.

The university Academic Committee decided on Wednesday noon. Wednesday is the day of lowest student population, but it is also the day in which fewest classes would have to be reshuffled to meet the change.

HAMILTON said that the Wednesday plan was unacceptable, because of the low town-student population available that day.

THE STUDENT core critique is another project in trouble because of a cooperation breakdown between the ASSU and the administration, but Hamilton indicated that there was still a possibility of bringing it off next quarter.

Thalia Group to Play Bach Double Concerto

A Bach double concerto will be the major work to be performed at the second complimentary Thalia Noon Musicales at 12:15 today in the library auditorium.

Eleven members of the Thalia symphony will be led in Double Concerto for Strings by Johann Sebastian Bach by the symphony director, Mikael Scheremetiew.

Also on the program are two pieces for string quartet by Ernest Bloch, to be performed by

Scheremetiew, Barbara Naimy, Marle McKaig and Tatiana Potts.

S.U.'s Madrigals will perform three traditional pieces selected for Valentine's Day: "See, See, the Shepherds' Queen," by Thompkin, "Shoot, False Love" by Morley, and "Mon Couer" (My Heart) by Di Lasso.

A display of caricatures of contemporary musicians by Olga Koussevitzky from the Mikael Scheremetiew Library may be seen in the library lobby.

Plastic I.D. Cards Ready for Fall '68

An evaluation submitted by Leo Hindery at last Sunday's senate meeting showed that solid vinyl plastic identification cards are feasible for use by S.U. students. These cards will be manufactured in time for distribution at the beginning of fall quarter, 1968.

IN HIS STUDY, Hindery investigated three card printing companies as to which produced the best and least expensive cards. The final decision as to which one will print the I.D. cards is now in the hands of the University budget committee.

When the company is decided upon, the cost of the cards will be split between Saga, the ASSU and the administration.

The new I.D. cards will be valid for four years and are highly versatile. Present meal tickets, library cards, and student body cards will be incorporated into one lasting card.

ON THE FRONT of each individual card will appear an in-laid colored snapshot of the student to whom it belongs. It will also bear the student's name and number in embossed lettering. The student body num-

ber will also be punched—IBM style, at the bottom of the card. In general, the front side of the card will resemble a credit card and could be used as such.

On the back of the card will be displayed a series of numbered boxes to be used in ASSU elections. When a student votes, the specified number will be inked out mechanically.

Also indicated on the plastic I.D. cards will be the status of the student and extent of his dorm and meal privileges.

Love-in on Mall

The Student Involvement League is sponsoring a "Love-In" today on the mall in front of the Chieftain from 4-6 p.m.

The SIL has invited the entire student body to attend. Live entertainment will be provided along with flowers and balloons.

Saga will be serving dinner in the Chief tonight at 4:30.

Today's Issue

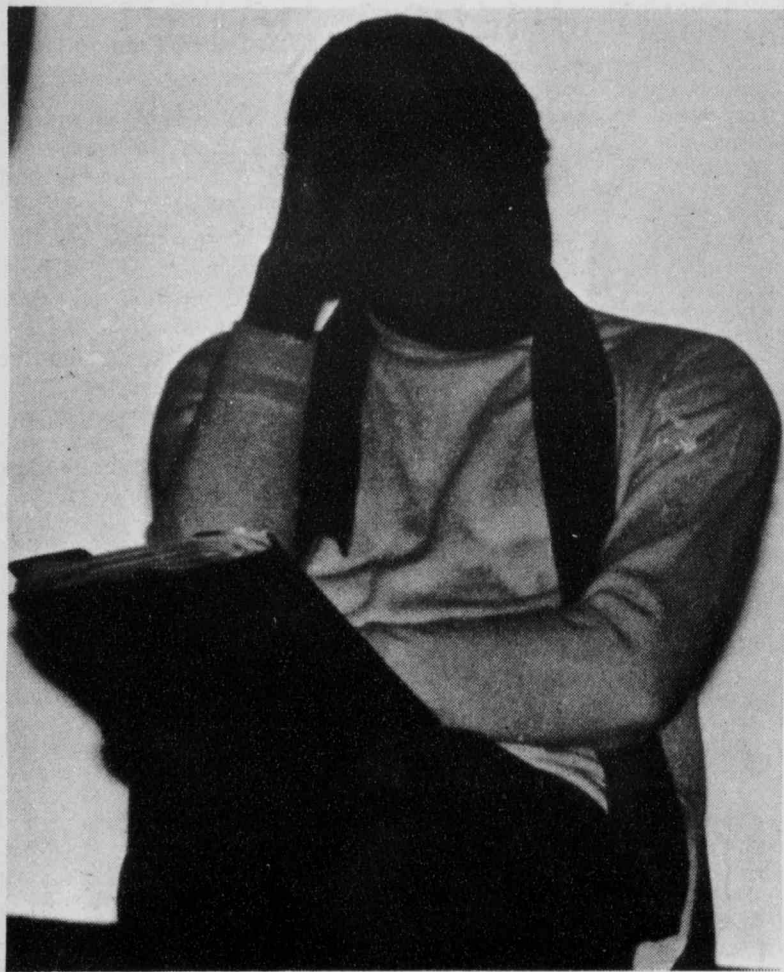
News: pages 1, 2, 3, 4, 5, 16
Feature: pages 6, 11, 12, 13
Sports:pages 14, 15
Journeyman: pages 7, 8, 9, 10



I.K. VALENTINES: Enjoying a sunny day at Volunteer Park were the three I.K. sweethearts. From left are: Marylyn Smith, Lynette Mathsen and Joy Veranth

—Spectator photo by Larry O'Leary

Writings Rise Above Bitterness



A BITTER MAN?: One of the Watts Writers takes a moment's rest during Friday night's reading.

By LARRY CRUMET

If you could package ghetto hate nourished by a lifetime of discrimination against a minority race, it might have sounded like Friday night's dramatic readings by members of the Watts Writers Workshop.

The Los Angeles writers banded together under the direction of author and screenwriter Budd Schulberg after violence surged through the Watts ghetto leaving a trail of blood and ash in 1965.

THE GROUP'S presentation of their poetry and prose made last year's controversial appearance by poet James Dickey, characterized by a bold assortment of four-letter words, "juicy" sexual images, seem tame in comparison.

For some of the young Watts

writers the reading seemed to be a contest to see who would triumph in shocking the audience.

But as one of the writers said, "even us rioters get tired sometimes." When the bitterness was less apparent when the raw wound of racial injustice was unworried, there were moments of tenderness and humor.

One of the most amusing presentations was a dramatic dialogue between heart specialists and a Negro woman with a bad heart. There were two complications in the women's upcoming heart operation. One was getting permission for the operation from her "children's father who was not her husband."

THE OTHER complication was the surgeons diplomatic

pussyfooting in explaining to the Negro woman the heart donor was a . . . er . . . Caucasian. "Now, don't you be confusing me with them fancy medical terms," insisted the patient.

The writers read their works accompanied by an eye-dazzling light show and jazz phonograph records to a less than capacity audience.

Not all of the poems pictured the Negro as the helpless underdog in race relations. A sensitive poem by one of two women workshop writers called on young Negro men to flip off their shades, "Stop trying to be so cool, and stop standing around the street corner."

SEVERAL OF the poems alluded warmly to a warrior heritage in an idealized Africa.

One of the most enjoyable features of the readings were the rich rhythms of the Ameri-

Hamilton Vetos Bill

ASSU President Tom Hamilton announced his veto of a bill eliminating the office of comptroller at the student senate meeting Sunday night. The bill had passed narrowly the previous week, as 1st vice president Larry Inman broke an 8-8 tie.

Hamilton said he would make his reasons public at a later time.

The student senate allotted \$100 to the New Conservatives tutoring program, approved the constitution of the Inter-Dormitory Council, and approved the appointment of a new judicial board Chief Justice in a short meeting Sunday night.

THE NEW Conservatives allotment was made with the stipulation that the money be used solely for the club's non-partisan, non-political central area tutoring program.

Appointed Chief Justice of the Judicial Board was Craig Saran, a senior history major. A proposed amendment to the ASSU Constitution which would officially empower officers to contract financial agreements with the University, was postponed until next week at the request of its sponsor.


can Negro dialect which brought the poems to life.

The purpose of the Watts workshop was to channel Negro bitterness into creative production. Perhaps it has accomplished its purpose.

THE YOUNG writers had planted their frustrations and the nation has watched them grow from the loam of the ghetto to conscience jarring

poetic statement through national exposure on television and with a book, "From the Ashes: Voices of Watts."

But what about the other millions of ghetto youngsters with intense creative abilities but without writer's workshops? What about these others, infected with bitterness from their poverty, poets armed only with a black crayon and the cry, burn baby, burn."



On Campus

with Max Shulman

(By the author of "Rally Round the Flag, Boys!", "Dobie Gillis," etc.)

MORNINGS AT SEVEN...AND THERE'S NOTHING YOU CAN DO ABOUT IT

Any man who says morning is the best time of day is either a liar or a meadow lark.

There is only one way to make morning enjoyable: sleep till noon. Failing that, the very best you can do is to make morning tolerable. This, I am pleased to report, is possible if you will follow three simple rules:

1. *Shave properly.*

By shaving properly I mean shaving *quietly*. Don't use a blade that whines and complains. Morning being a time of clanger and anger, use a blade that neither clangs nor ang. Use a blade that makes no din on your chin, no squeak on your cheek, no howl on your jaw, no rip on your lip, no waves while it shaves. Use, in short, Personna Super Stainless Steel Blades.

I have been shaving for 71 years (not too impressive until one considers that I am 49 years old) and I am here to tell you that the quietest blade I know is Personna. I not only shave with Personna, but I also admire it. Old virtues reappear in Personna; old values are reborn. Personna is a modest blade, an undemanding blade. Personna does not rasp and tug, yelling, "Hey, lookit me!" No, sir, not Personna! Silently, respectfully, unobtrusively, Personna whisks your whiskers with nary a whisper. It shucks your soil and stubble without toil and trouble. Why, you hardly know it's there, this well-bred Personna blade, this paragon of punctilio.

Moreover, this crown of the blade-maker's art, this epitome of epidermal efficacy, is available both in Double-edge style and Injector style. Do your kisser a favor: get some.

2. *Breakfast properly.*

I assert that a Personna shave is the best of all possible shaves. But I do *not* assert that a Personna shave, bracing though it may be, is enough to prepare you for the hideous forenoon ahead. After shaving you must eat an ample breakfast.

Take, for example, the case of Basil Metabolism, a sophomore at V.M.I. Basil, knowing there was to be an inspection by the Commandant one morning, prepared by storing up energy. He recognized that coffee and juice would not sustain him, so he had a flitch of bacon, a clutch of eggs, a batch of bagels, a notch of ham, a bunch of butter, a swatch of grits, a hutch of honey, a patch of jelly, a thatch of jam, a twitch of pepper, and a pinch of salt.



The idea was right; the quantities, alas, were not. When the Commandant arrived, Basil, alas, was so torpid that he could not raise his bloated arm in a proper salute. He was, of course, immediately shot by a firing squad. Today, a perforated man, he earns a meagre living as a collander in Cleveland.

3. *Read properly.*

Always read the paper at breakfast. It inhibits bolting. But do not read the front page. That is full of bad, acid-making news. Read a more pleasant part of the paper—the Home and Garden section, for example.

For instance, in my local paper, *The Westport Peasant*, there is a delightful column called "Ask Harry Home-spun" which fairly bristles with bucolic wisdom and many an earthy chuckle. I quote some questions and answers:

Q: I am thinking of buying some power tools. What should I get first?

A: Hospitalization.

Q: How do you get rid of moles?

A: Pave the lawn.

Q: What is the best way to put a wide car in a narrow garage?

A: Butter it.

Q: What do you do for elm blight?

A: Salt water gargle and bed rest.

Q: What can I do for dry hair?

A: Get a wet hat.

* * *

Personna's partner in shaving comfort is Burma-Shave, regular or menthol. Together, Personna and Burma-Shave make a considerable contribution toward forenoon survival.

A Question of Hours:

Dean Reilly Receives Proposals



By PATRICIA HOLLAHAN

Three proposals on women's dorm hours, unanimously approved by the AWS, have been submitted to the office of the Dean of Women, Agnes Reilly.

Drawn up by Bellarmine Hall president Gayle Tallo and other members of the dorm's executive committee, the proposals highlight a campaign for greater student responsibility begun last quarter.

PROPOSED changes are:

1. That sophomore and junior hours will be extended from 1:30 to 2 a.m. on Friday and Saturday nights, and from 11

ment of personal responsibilities."

The proposals had been sidetracked for some time, due to confusion about the role of the AWS as mediator between the dormitory councils and the Dean of Women. The proposals were finally presented by the Bellarmine Executive Council to the AWS on the basis of resident approval as evidenced by a favorable opinion poll.

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Church of Vatican II Examined in Address



GARY MacEOIN

By SHERYL HENRY

Diversity in church interpretation was the main message of Mr. Gary MacEoin's address on the outcome of the Second Vatican Council. The address, delivered Monday evening in the A.A. Lemieux Library, was heard by a varied gathering of priests, nuns, students, and citizens of the community.

MacEoin's topic was "The Changes Taking Place in the Catholic Church," seen in a

world perspective. MacEoin, a world traveler, discussed the Catholic Church in Chile, Holland, and Mexico as he attempted to show the individuality of church interpretation. MacEoin has a distinguished background in law and journalism and has published a book on the Vatican II Council. He also writes a Catholic newspaper column called "Your World and Mine."

WHAT MacEoin referred to as "the identity crisis" is a prob-

lem for both the unified Church and the individual within the church. He pointed out that the Church is changing, that people now relate to God through free decision, personal commitment, and love. This is directly opposed to the old view of God as one to be feared, MacEoin added.

Within the changing church people must look for principles not advice, MacEoin said. He discussed the changing identity of the Church in four major areas as discussed in the four sessions of the Vatican II Council. The status of women in the Church, birth control, clerical celibacy, and the Eucharist.

"THE CHURCH has failed to recognize the new status of women," MacEoin said. Although they are regarded equal in civil law, the Church has yet to satisfactorily accept them equal to men. "It is the Church's duty to search for ways to give women the status they deserve," he concluded.

The Church must reach a decision in regard to birth control, MacEoin continued. Formerly marriage was regarded as an institution for reproduction. If, however, marriage is also a union of love, then perhaps birth control can be practiced.

MacEOIN said that of married Catholic women surveyed between 1960-1965, the percentage in favor of birth control rose from 39% to 67%. Further, MacEoin added, the Council felt that it may seem more workable for a married couple to have the number of children best suited to them. Birth control then may be an answer.

Next, MacEoin mentioned the contention that many hold a priest to be less than a "full man" because of his celibacy. In Latin American countries, he noted, the attitude is changing and priests may be married. The new attitude is, as MacEoin stated, that a "married priest is no less a priest than if he were unmarried." Also, in many countries, to continue to demand unmarried candidates for the priesthood would so limit the number of priests that severe shortages will result.

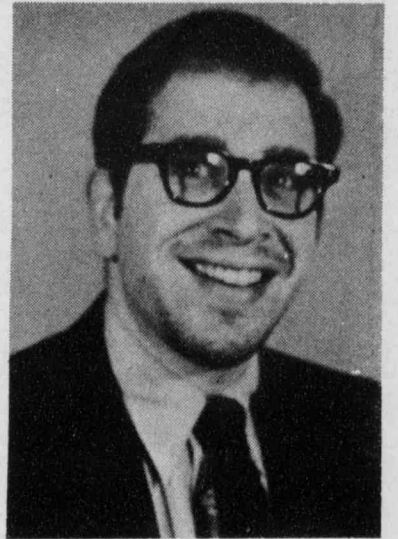
Senate Approves Chief Justice Saran

Sunday night the student senate approved the appointment of Craig Saran as chief justice of the judicial board. Saran is a senior history major and has been a member of the judicial board for three years.

The Seattle resident was a member of the Model United Nations Club from 1964-66 and taught at the St. Peter Claver Center.

In discussing the role of the judicial board, Saran said that "the judicial board will act as a board of appeals for students convicted of offenses by the inter-dorm council. The judicial board has this authority under an amendment to the ASSU Constitution passed last winter quarter.

Saran was a member of Phyllis Lamphere's steering committee and CHECC (Choose an Effective City Council). He is also associated with the Young Democrats.



CRAIG SARAN

The new Chief Justice plans to attend graduate school in the fall.

Gen. Llewelyn Spoke At Leadership Confab

By GEORGE McLEAN

Last Saturday the Christian Life Community group hosted a gathering of representatives from seven western Washington colleges when they met here to attend a Leadership Conference during which General Earnest Llewelyn, U.S. Army, spoke on Leadership qualities.

Gen. Llewelyn was a member of Eisenhower's staff during World War II. He forged his way to that level from the rank of cavalry private. He is credited with originating the armed services newspaper "Stars and Stripes" which has found widespread favor with servicemen.

LEWELYN WAS a participant in the crucial Normandy invasion which spearheaded the Allies' successful attempt to turn the tide of Nazi aggression. He led a group of 24 men onto the beach in northern France — seven of them survived the ordeal.

The general spoke on "How Spiritual Values Relate to the Problem of Leadership" and to include in his speech mention of the importance of possessing "strength of character from which a leader can operate." Llewelyn further stressed the importance of being able to "see

the big picture" rather than to be "a mere cog."

"The real leader," he said, "has to be able to understand the loneliness of leadership and he must be able to integrate diverse factors."

Host for the Leadership Conference was Tom Hamilton, SU student union president. Bob Chesterfield, representing the Christian Life Community group, was coordinating chairman. Representatives included student union presidents Rich Kirkpatrick, University of Washington; John Pearson, Seattle Pacific College; Ray English, Highline College. The moderator was Fr. Francis Lindekugel, S.J.

Each of the student union presidents had attended Lyndon Johnson's recent "prayer breakfast" which had featured a discussion on leadership qualities and they each acted as discussion group leaders during the SU conference. The separate groups then recombined to pool their results.

Conference chairman Chesterfield stated that the next regional meeting will be in March at Lewis and Clark College in Portland, Oregon. He invited interested persons to contact him on campus.

Garters, Banjos Readied For Friday Fun Night

By PATTY HOLLINGER

Gay Nineties sing-along music will turn back the clock in the Chieftain for the second annual Blue Banjo Night Friday from 8:30 p.m. to 12:30 a.m.

Gamma Sigma Phi, womens' service honorary, and Alpha Kappa Psi, professional business fraternity, are sponsoring the event featuring the alternate Saturday night band from the Blue Banjo, 610 First Avenue. The band will provide Gay Nineties music for sing-alongs and audience requests.

The Gay Nineties atmosphere will be highlighted by costumes and decorated tables. Pizza, pop corn and soft drinks will be served by Gammas wearing satin-skirted, sequin-spangled dresses, and by Alphas wearing bright vests with garters on

their sleeves. Candle-lit tables will have red and white checkered cloths.

Straw hats, garters and song books, traditional for that era, will be on sale. Shouts of "Higher, higher" are usually heard as the waiters put the garters on the girls at the bandstand.

Cass Welch, Gamma Sigma Phi, is chairman and Jeff Johnson, Alpha Kappa Psi, is co-chairman for this year's event. Johnson said that all entertainment will be provided by the Blue Banjo band, unlike last year when there was also student entertainment. Admission is \$1.00.

Bernie Clayton, president of Gamma Sigma Phi, said that the Blue Banjo Night was primarily aimed at students under 21, since no beer will be sold.

RELIVE THE "GAY 90's" FRIDAY NIGHT

at

BLUE BANJO NIGHT

in

THE CHIEFTAIN

from

8:30 - 12:30

ONLY

\$1.00 Stag; \$1.75 Couples

GARTERS For Your Girl!

Hats & Song Books — POPCORN —

PIZZAS BY PIZZA PETE!

Gay 90's Band Sing Along!

Presented by Alpha Kappa Psi & Gamma Sigma Phi

Charles Dickens speaks to lit majors:

"No doubt about it. Ebenezer Scrooge would have loved a low-cost NBoC Special Checking Account."



And so will you. An NBoC Special Checking Account is a great way to organize your budget. Tells you how much you spent for what—and where. No minimum balance. No regular monthly service charge. Better check it out today.

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GREEN, GREEN GRASS: A "student," anonymous by his own request, studies cloud formations and finds a new use for

his textbooks. Spring-like weather has brought out the sun worshippers and an epidemic of spring fever on the campus.

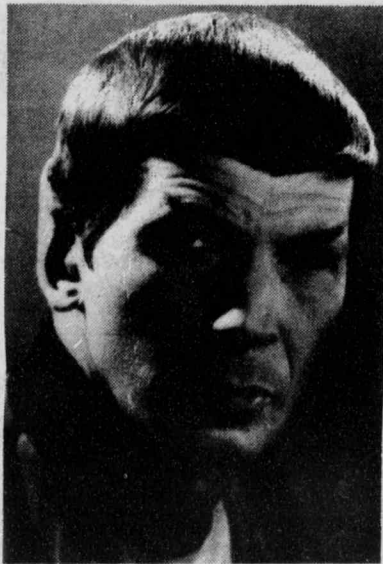
—Spectator photo by Don Conrad

Coed Aids 'Star Trek'

By **GEORGE McLEAN**

An S.U. nursing student has allied herself to a hardy group of space travelers who at this moment face extinction—metaphorically speaking, at any rate.

Mrs. Gary Torgerson, an undergraduate in the School of Nursing, has been sponsoring an advertisement in The Spectator's classified section with the hope of rescuing the starship crew, whose continuing saga is told on the "Star Trek" television show each Friday at 8:30 p.m., from the oblivion already assigned to it by the Nielsen rating system and the NBC television network. Mrs. Torgerson also posted a petition for the same purpose—interested persons will find the petition awaiting their signatures on a bulletin board in the L.A. building.



Leonard Nimoy

THE TELEVISION science fiction program, "Star Trek," has attracted the attention of authors Theodore Sturgeon and Harlan Ellison as well as favorable comment from the famous

science fiction and science writer, bio-chemist Isaac Asimov, and John W. Campbell, editor of Analog magazine and a gifted author in his own right. Sturgeon and Asimov are, in addition,

both members of Mensa, an international group of persons possessing I.Q.'s higher than that of 98 per cent of the population.

From an ardent and quite active dislike for all television shows (she once deliberately smashed a TV set) Mildred Torgerson became a devoted follower of "science officer" Mr. Spock and his co-workers because she simply had no choice.

Circumstances placed the Torgersons within the confines of a small hotel room one night and Mildred found she was unable to refrain from becoming interested in the program her husband had firmly insisted on watching—it happened to be "Star Trek" and Mildred was hooked.

MILDRED IS now a "fellow traveler" with the "Save Star Trek" committee, a nation-wide group in sympathy with the "Leonard Nimoy National Association of Fans," and is actively engaged in keeping the good ship "Enterprise" afloat on the infinite seas of space.

For those who wish to do something personally for the "Save Star Trek" movement, she advises that letters to that effect be mailed to Mr. Julian Goodman, President, National Broadcasting Company, 30 Rockefeller Plaza, New York, N.Y. 10020 and also to RCA (the owner of NBC) at the same address.

Mildred graduated from S.U. in 1965 with a B.A. (Cum Laude) in psychology in 1965 and has since returned to seek a B.S. in nursing.

Press Workshop Begins Friday

The eighth annual Northwest High School Press Workshop begins on Friday. In 24 hours the high school delegates will write, lay out and produce a 12-page paper following the format of The Spectator.

Robert Mack, from Bellarmine in Tacoma, is this year's editor-in-chief of Student Prints.

Judy Fery, junior English major, is executive director of the workshop. Judy is also feature editor of The Spectator. Adviser is Miss Mary Elayne Grady, Spectator adviser.

The high school students will be assisted by The Spectator staff, Seattle Times reporters, and ex-Spec members.

Bullets in Wall, But Dr. Pat Smith is OK

Twin assurances that S.U.'s Dr. Pat Smith is safe in her hospital near Kontum, Vietnam, after heavy fighting in that area reached Seattle last Friday.

One was a telegram from the U.S. embassy; the other was a letter from Dr. Smith herself.

"Dr. Pat Smith Kontum Hospital safe and well," was the message to The Spectator from Allan C. Davidson, a U.S. embassy aide in Saigon.

"**WE ARE** all OK, by what seems to be a miracle," said Dr. Smith in a brief, hurriedly written letter to her sister, Christine Smith, in Seattle.

"The VC and the NVA were entrenched all around the hospital during the battle for Kontum," she said.

"The hospital buildings came through almost unhurt, except that we now have 'steel-reinforced' walls from the number of bullets in them," she continued.

"**THINGS ARE** fairly calm right now," she wrote, "though still very noisy, since the U.S. forces are still trying to root out a couple of NVA battalions entrenched very near the hospital."

Christine Smith said she learned from relatives of a Kontum nurse, Jean Platt, who had also written, that the hospital was treating a large number of civilians wounded in the VC onslaught, and that only one flesh wound was sustained among the hospital staff.

"We are still very busy," Dr. Smith wrote, "what with the casualties plus the fact that a large number of our local employees have not been able to get to work."

Dr. Smith wrote the letter on Feb. 6, while the Viet Cong and North Vietnamese still clung to outskirts of the city.

CHRISTINE SMITH reported that one Kontum volunteer, returning after being home on leave, was stranded in Singapore, and is still unable to rejoin her colleagues because of the fighting.

Contributions of medicines and supplies for the Kontum hospital are being solicited on the S.U. campus at the Kontum Center, at 825 Broadway (next door to the New Careers center, and three doors north of Teatro Inigo). Volunteer help, center officials say, is badly needed.



All You Need Is Love

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Short S.U. Special Filmed by Cordova

Fred Cordova, S.U.'s irrepresible public relations director, will don a director's beret for the next few weeks, as he and a camera crew immortalize the campus on celluloid.

The product of their labors will be no "Dr. Zhivago," however.

The film will run exactly four minutes, and is strictly documentary. It will, nevertheless, be seen on a five-station television network.

THE BRIEF "promotion" film will be run between the halves of the S.U.-Utah State game on March 2, a game which will be carried on a loose sports network of northwest stations represented in Seattle by KIRO-TV.

It will present a brief look at our growing university, highlighting, as the filmstruck Cordova enthused, "everything from the nuclear reactor to bayonet practice."

Narrating the production will be S.U.'s sports publicity director, Pat Hayes, a veteran sportscaster. John Tobin, a Seattle professional photographer, will shoot the film.

THE FIVE stations carrying the game will give the film an audience in Utah, Idaho, Montana and Oregon, as well as our own state.

News of the upcoming cinema spectacular has already had one beneficial effect on campus. After ASSU 1st vice president Larry Inman told the senate they would be filmed, he refused to tell them at which meeting.

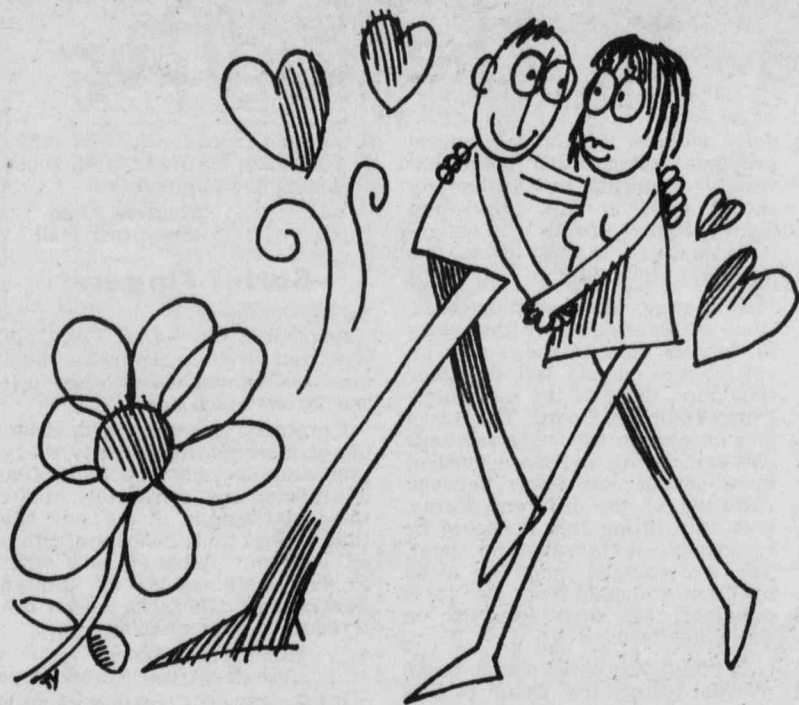
"You'll just have to come to all the senate meetings, so you won't be left out," he told the senators.

Senate attendance since has been excellent.

UW Dental Hygiene Seminar on Friday

The U.W. will have an open house for girls interested in dental hygiene on Friday, February 16, from 2:30 to 4:30, sponsored by the department of dental hygiene. A film and tour in the student lounge of the Health Sciences Building will be included in the open house.

Those attending will have an opportunity to find out more about a career in dental hygiene.



HEARTS AND FLOWERS: Valentine's Day is a day when some people's thoughts turn to hearts and flowers and other things. What are you thinking?

Registration Now Underway

Senior advising begins tomorrow and continues through next Thursday. Pre-registration began Monday for seniors, graduates and unclassified fifth-year students.

Juniors and sophomores with 70 or more credits completed by the beginning of winter quarter 1968 register Tuesday through next Thursday.

All others may sign up to be advised late in February but must report for registration on March 25.

Students who complete registration by Feb. 23 will be mailed tuition bill, schedule form and other registration items by March 1. Students have the option of paying tuition at the treasurer's office hours or waiting until March 25. Late registration fees will be charged beginning March 26.

No course changes may be made by those registering in advance until the first day of classes March 26.



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Poll States Approval Of College Students

By JOHN MAJORS

It seems that the average citizen today has a favorable impression of college students. At least that is the impression one gets from interviewing a barber, a gas station attendant, a housewife, a laundry woman and a property owner. Despite their general knowledge about the college "protestor," the interviewers thought that the majority of students were really fine individuals.

"Hank," the barber, felt that the "old spirit" of his college days was no longer present in the student because of the "unique situation" of the country. He has noticed that students no longer talk in his barber chair like they used to and remain silent except for a few "grunts" on how they want their hair cut. Although he has not seen any people who resemble the hippie image in his shop, he feels that the few college students who have become hippies have actually helped to stimulate religious concern among the rest of the population who look down with disdain at them.

The gas station man thinks that college students have more to contend with than those of previous generations. He said that there was more competition among students for jobs and that their aims and goals were much higher today. The "protestor" student, he felt, did not

really influence the vast numbers of students who are going to college for an education.

A housewife who pulled into the gas station to have a flat fixed had high regard for the college student. She felt that the "more complex" era required greater demands on the part of the student, and that the student was more interested in "things" and aware of more problems than those which he must confront. She wanted to see more scientists and mathematicians come out of the schools instead of "Humanities" majors.

The laundry woman felt favorable about students in college, but thought the hippies were "unjust" toward society for demonstrating and rebelling against all that her generation had tried to give the present one. She felt that there were more "disturbed" students today who did not realize their obligations to society and the country.

The property owner who pulled into the gas station also, was disgusted with "protestors" and said that they should conform to society. "College students," she said, had "more chances than ever before, and if they just think of others instead of themselves they will get ahead." She believed that students today are more "industrious." The lady added that the hippie movement consists of a small minority who want to revert back to the past.

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editorial

Figurehead?

Two virtual non-entities and a long-announced candidate have filed as hopefuls for the ASSU presidency. The lack of well-known names seeking the position shatters one's belief in personal ambition or in diversified student leadership.

SINCE AMBITION takes root in all persons, a vacuum of ASSU leadership is indicated. Just one hardened ASSU officer or committee chairman reached for the top, for the chance to mold student action.

Several of the **name**-candidates were hesitant about entering the presidential fray. They were "maybe candidates" until filing and final commitment arrived.

It may be that these leaders are, to quote Aquinas, "pure potency" and "no act."

That the ASSU or its peripheral committees cannot nurture leaders with the time or temerity to seek its highest office disappoints us — and the student body which needs knowledgeable students to guide it.

PERHAPS the ASSU presidency is a figurehead, a job with lofty title and little strength. The complete lack of leaders jostling for the position may point to a figurehead presidency.

If so, what is the rest of the ASSU?

Specialty Speakers

Three recent campus events were sparsely attended by S.U. students. These events featured expert speakers who provided insight on three of the key problems of the day: racial prejudice, Church evolution and war.

The speakers on prejudice and the Negroes' predicament, the Watts writers who obtained their expertise from street experience, had few listeners. Admittedly, the late publicity concerning their appearance cut down the size of the audience.

YET A GROUP with so relevant a message and so high an appearance fee (\$300), should have been greeted by a full auditorium. Instead, the writers faced an audience dominated by their own color and persuasion. Who needs to bring the startling news to the already converted?

The other two events were similar, with the speaker addressing a minority who already agreed with him. When events end up catering only to special interest groups, they are failures.

A METHOD of attracting genuine interest and larger audience numbers might be to return to the CAP (Christian Activities Program) speaker practice of one or two years ago.

CAP scheduled speakers or discussions at the same time, on the same day of each week.

Such a practice could be tried. Any changes may fail, however, because guzzling beer or swallowing goldfish will draw more participation and a more enthusiastic crowd than serious speakers.

Campus Development Reaches a Standstill

By TIM McELROY

During the past several years, the method and aim of S.U.'s drive for development has changed tremendously. In the past, its force has been primarily channeled into the construction of the 12 major building additions to the campus.

Now, however, the direct planning of new construction, except for the physical education complex, has come to a standstill, according to Brian Cullerton of the Development Office. Only a fine arts center and faculty office building, to be erected on the site of the gym, are planned but they are fixed on no definite construction schedule. The fine arts center is definitely needed, as the state of Buhr Hall obviously testifies. And as Xavier Hall was constructed for use as a dorm with government funds and cannot be used much longer as faculty offices, a replacement will be needed.

MARION HALL has been considered for conversion to faculty offices, with Xavier becoming a coed senior dorm. A meeting was held Monday on the question but action was deferred for a year while an examination of Marian is made to determine if the old building is worth the remodeling which would be necessary.

However, Cullerton said that the University has reached a

point in growth where the physical development of the school is now well enough advanced that attention can be turned to other University needs.

FUNDS ARE a perpetual need, especially as state and federal subsidies are becoming more limited. Money now is needed, not so much for buildings as for increased faculty salaries to attract high caliber teachers, for increased student financial aid and for books and other educational equipment.

Cullerton said that schools must get over their "edifice complex" and realize that buildings are only a means to a university's end—improved education. To achieve this end, a uniform plan of growth, rather than sporadic, haphazard growth must be developed—which again demands money.

Doorway Barred

To the editor:

I don't know how many students heard Father Fitterer's opening address last September, but he announced that everyone was welcome in his office even if it was just to drop in and say "hi."

But have you ever tried to get an appointment with our president? I went through a most horrendous experience of third degree questioning by the league of secretaries just to see Father Fitterer for fifteen minutes.

The outcome? No appointment! Just because one of the assistants decided our president was too busy to deal with one of his students.

I'm sure Father Fitterer isn't aware of the scrutinizing conditions which exist in the outer sections of the Office of the President. But it certainly doesn't say much for an administration run by a group of narrow-minded, discriminating individuals disguised as assistants.

Kac Young

Save from Den of Sin

To the editor:

Lee William Sachs' letter in Friday's Spectator was quite disturbing to me. His apparent condoning of experiments with sex and drugs was particularly offensive along with his condemnation of those who are trying to protect us students from the evils which inevitably follow.

His use of statistics to support his argument that most students condone experimentation is irrelevant. Of course, they approve. They are young and naive. They have no knowledge of the terrible effects that such sin has on the personality. Rather than condemn the administration and the wise legislators of the state of Washington, we should thank them and cheer them on. They are the workers in the vineyard of the Lord.

STUDENTS ARE young and inexperienced. They will encounter sin and worldliness soon enough. We should enjoy our university life as a quiet period of prayer and preparation for our entrance into the vale of tears and the den of iniquity. I am shocked that anyone would complain about the university's effort to preserve our holy innocence.

As the rightful representative of God and our parents, the University has a serious duty to protect all students from moral injury and legal transgressions. Sachs is wrong in implying that the University had no right or justification for its actions. The moral effect that a teacher has on naive and intellectually defenseless students is obviously more important than the education he can provide. We must realize that this institution is not primarily a university.

ALSO, I might add, the university does have the right to interrogate students without counsel. The Dean (of Women, presumably) is not part of the American legal system. She can do what she wants. She does not have to provide coeds with the safeguards and protections of the legal system. She is responsible only to herself. We should congratulate her for her vigilance and concern for the personal moral life of S.U.'s coeds.

Sachs' sarcastic remarks about hiring a gynecologist to investigate pre-marital sex relations is not as absurd as he wishes to make it sound. Since, as he says, it is a crime and since it obvi-

ously violates the Catholic moral principles safeguarded in the university statutes, the University should pick up this moral and legal gauntlet, fulfill its obligations and try to stop these disgusting practices.

If I may offer a suggestion, since the Deans already have work to do, the duty of these new investigations should fall on other shoulders, those of the new Inter-Dorm Judiciary Board. The Board was created to supervise relations between dorms and since most of these sexual acts occur between residents of the different dorms, it is only fitting that it should be responsible for eradicating them. The gynecologist could be hired by them and paid from the (presumably) \$25 fines imposed on those involved.

In this way we could avoid overburdening the Dean of Women while improving the moral atmosphere of the University. I am sure that parents, alumni and supporters of the University would approve and support any action along these lines.

Martin Collins

Times Are Changing

To the editor:

We would like to state our opinions on the requirements for dress at the coming Tolo. The Dean of Women, Miss Reilly, has numerous antique ideas and believes that girls lose their femininity when in slacks or shorts. Evidently the Dean has no respect for the national Yankee Doodle costume worn by the unfeminine, American contestant in the Miss Universe contest annually.

The little cliché, "There is a time and place for everything," simply reinforces our argument that a barn is neither the time nor the place for a skirt. With those restrictions we should be wearing formals to class and heaven only knows what to an ordinary formal affair. Maybe in Miss Reilly's youth the dress was the current rage, but the times are changing! The rule will not make the girls lead a more sheltered life, as there is nothing more obvious than a girl sitting on a bale of hay with her skirt gradually moving up to her waist (to the guys, that is).



Restraining ourselves because of a lack of new words that could accomplish something, we would like to wish, on behalf of our-

selves and Dean Reilly, a wonderful February 23, 1968, to all those attending the get-together.

Students from Marycrest Hall

Butter Fingers!

To the editor:

Regarding my letter, I did accept your first abridgement which was bad enough but this last one is too much.

I protest!! In addition to deleting or misconstruing nearly every important concept you have misinterpreted me completely in the third paragraph. I did not say that "I find their concept of limited interest." What I said was: "I find their concept of limited interesting." There is a vast difference in the meaning.

Ethel J. McKinney

Captain, Army Nurse Corps

Editor's Note: Contributors must realize that typographical errors are inevitable in any newspaper. Mistakes are not deliberate.

Faculty Wives Sponsor Benefit

S.U. Faculty Wives' Club has "bought out the house" for the February 21 performance of Teatro Inigo's "The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade." Funds received from the ticket sale will go into the organization's general funds, and help to finance such events as the annual Christmas party for the faculty's children.

Refreshments will be served during intermission in the lobby of the Teatro.

Chairman of this event is Mrs. William Dore (wife of the play's director). She is assisted by Mrs. James Parry, Mrs. Richard Davison and Mrs. George Flynn.

Catch Him If You Can Tolo Bids on Sale Now

Bids for the dorm-town tolo "Catch Him if You Can," to take place Friday, Feb. 23 at Hagen's Barn in Renton, will be on sale everyday beginning Thursday in the Chief between 10 a.m. and midnight. They will also be sold in Bellarmine and Marycrest daily between 5 and 6:30 p.m.

Law Prof on Campus

Fr. Charles Walsh, S.J., of Gonzaga School of Law will be on campus from 8 a.m. to noon Monday to talk to juniors and seniors interested in attending law school.

He will meet with the students in Pigott 154. Students interested should sign an appointment sheet at the admissions office counter.

MAin 2-4868

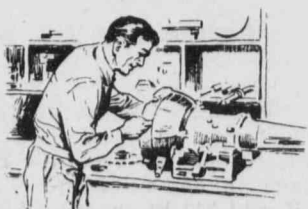


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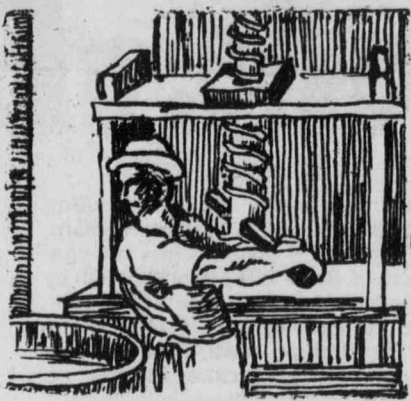
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"THE PLACE TO GO"



The Spectator

Journeyman

Wednesday, February 14, 1968

THE SPECTATOR-JOURNEYMAN

Page Seven

Pop Succumbs With Rise of Rock

By ARNIE CLIFT

Well, you know, it's a shame and a pity
You was raised up in the city
And never learned nothing 'bout country ways...

"Sweet Martha Lorraine"
Joe McDonald

ROCK has arrived. Any adult may walk into a record shop, pick up a copy of "Magical Mystery Tour," and nobody raises an eyebrow. After all, didn't Leonard Bernstein, big daddy to the musically insecure, pronounce his blessing on network television? Didn't the "New York Times" hire a rock critic?

Face it: rock has status. Sprinkle "Sgt. Pepper" and a few Stones albums among your Bach and Brubeck, and it shows that you know where it's at. You're knowledgeable, you're avant-garde, you're (sigh) young at heart.

On all levels rock seems to be firmly entrenched. College students, who used to embrace jazz or those boyishly earnest "folk singers" from our nation's fraternities as a means of drawing the line between themselves and their siblings back home, now remain rock fans, unashamedly buying the discs that Junior and Sis have made popular. And all the way down to the seven-year-olds, they're grooving to some form of rock.

FINE. The more friends for rock, the better. I cheer as the last bastions of musical know-nothingism crumble.

But I do object to the rewriting of history. Since amazingly few rock fans have any idea as to what they're really listening to, what its origins are, the contributions of the past fade with each new weekly Top 50. While the young may be excused for not knowing history, the adults have an obligation to get things straight. But they don't bother.

Most of today's adult rock fans, in-

cluding the new breed of intellectual rock critic, are an ignorant lot. They didn't start listening until the Beatles, and they defend their late arrival by claiming that rock used to be so bad, but now with the Beatles and Dylan and all, rock has become newly creative and exciting. And so the giants of the past, without whom today's music could not exist, are brushed aside into oblivion.

THE BEATLES know better. So does anyone who was really listening in the '50's. As one who discovered rhythm and blues in 1950—"Marie" by the Four Tunes—and who can still sing the flip side of "Rock Around the Clock," let me tell you what happened, and why it happened, and why you should remember it.

American pop music has been congenitally ill from birth. The American pop tune—especially the love song—is a product of Broadway and musical comedy. While there were musical stage productions in this country as early as 1866 ("The Black Crook"), modern musical comedy stems directly from the Viennese opera. These turn-of-the-century works were written by often-gifted composers who also tried to write grand opera and failed. And where the opera offers passion, sensuality, and profound depth of feeling, the operetta offers romantic schmaltz.

Leo Fall, Victor Herbert, and especially Sigmund Romberg endlessly composed delightfully nonsensical numbers whose influence has been disastrous. Run through the titles from "The Student Prince": "Just We Two," "Beloved," "Deep in My Heart." This is the stuff that became the model for the American romantic ballad. Handsome prince loves innkeeper's daughter but has to marry princess. Love conquers all, but not until all the cotton-candy love songs and all those really swell, good-time drinking songs have warmed the hearts of millions.

THE WORLD of the popular song has never imposed upon reality (unless you think "Porgy and Bess" or "The Three-penny Opera" are about real people). It is fantasy of the worst kind—that which tells us only lies about ourselves. We are not strangers in paradise, we don't live in blue heavens, and we already should know what spring is like on Jupiter or Mars.

Those who say that I'm being foolish to discuss pop music seriously are kidding themselves; everyone has bought the love song at one time or another and has bought its message as well. It is the musical equivalent of the old "Cosmopolitan-Redbook" short story, and millions who never would have read the latter honestly believe that "Some Enchanted Evening" is an eloquent and moving statement about love.

We have had only a few composers gifted enough to transcend the inherent limitations of the popular song and make it a form capable of expressing real experience and real feeling: Arlen, Gershwin sometimes, Porter in his arch, dazzling manner—you can probably think of a few more names. Usually, we have had to settle for competent hacks like Rodgers and Hammerstein, Lerner and Loewe: facile tunesmiths with an unerring sense of the public's reluctance to accept anything but the familiarly banal and the soothingly monotonous.

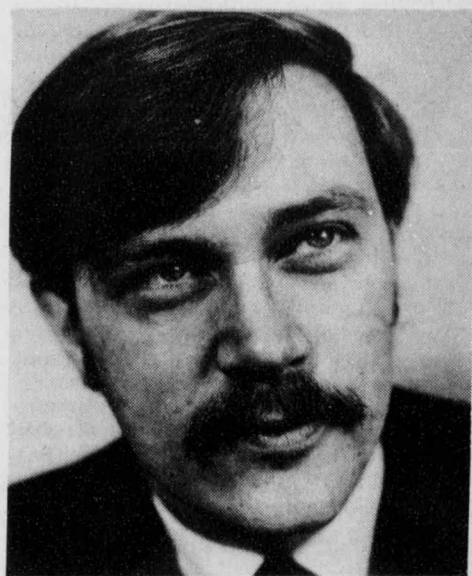
IRONICALLY, the pop tune might have died long ago but for the periodic injections it receives from jazz. Call the roll of important jazz singers, those who taught others how to squeeze meaning from a lyric and how to improve a banal melodic line—they all came from jazz.

Frank Sinatra, who wrote the book on pop singing, started with Tommy Dorsey and learned a lot about phrasing and breath control from listening to Dorsey's trombone. Bing Crosby started with a big band and admits that Louis Armstrong was a big influence. Nat Cole was one of the best jazz pianists of the '40's before he started transforming pop trifles into works of art with that unique voice. And so one form of American Negro music sustained pop until an older form, the blues, helped to kill it off.

(If you think the death sentence for pop is premature, consider: why has "Shadow of Your Smile," a good-but-not-great ballad, been recorded nearly 300 times? Because almost no new ballads of any quality are being written. The few that are seldom have the good fortune to be pre-sold to the public as mood music for a Taylor-Burton farce.)

Also consider: who is the next great songwriter to come down the pike going to be influenced by? Not Rodgers and Hart, but Dylan, Lennon-McCartney, even Brian Wilson. And to come full circle, who will be composing the Broadway musicals ten years from now? Want to bet it won't be rock-based composers like Burt Bacharach and John Barry? We will be hearing the illegitimate children of the Viennese schmaltzmeisters for years to come, but the tradition is dead.)

By the early '50's, pop music had reached its all-time nadir. The reigning king was Eddie Fisher, who could hit every note correctly and could smile a lot; not much of a trick, but it has often passed for talent, and had 25 consecutive gold records (although the record industry in those days claimed a million-seller every time it sold 300,000 or so). Jazz was escaping into cerebral realms;



Arnie Clift, a 27-year-old native of Wenatchee, Wash., is currently studying for his masters in English at S.U. His interest in music is revealed in his contribution to today's Journeyman.

an occasional craze like the mambo would come and go. The scene was dead-dull, which, as Mark Twain has noted, is the average citizen's conception of heaven.

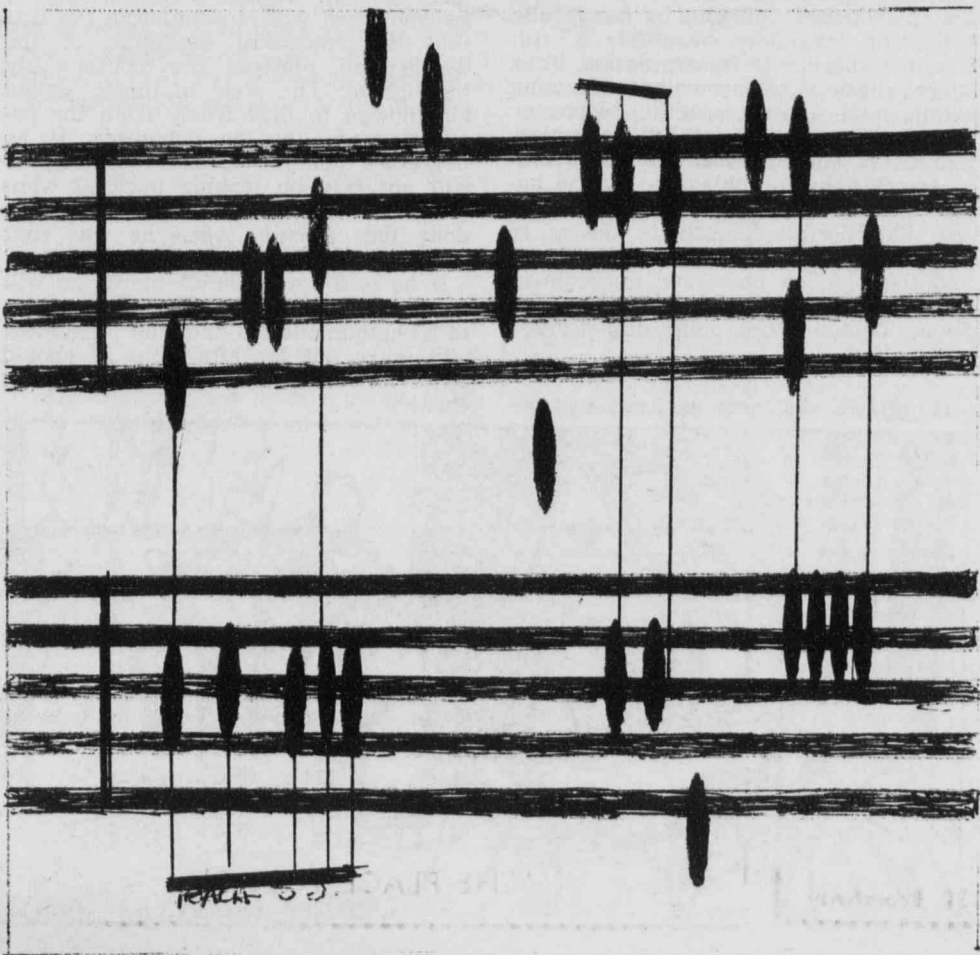
BUT A NEW breed of cat was loose and restless in the land: the affluent American teen-ager. He had ancestors—the jitterbugging bobbysoxer, the slightly older jazz hipster—but now, with a pocketful of coin and a hearty contempt for his parents' abominable musical tastes, the American teen was ready to establish his own musical identity. The requirements were simple: his music had to be a direct assault against his parents' notions of good taste. He found it, Mom and Dad screamed, and rock 'n' roll (how old-fashioned that term sounds now) turned American music around.

The rock fan of today likes to talk about social significance. The real social significance of rock lies in the incredible musical synthesis accomplished 14 years ago which brought into the American mainstream a vitality it had never possessed. Rock is nothing less than the fusion of musical values from the two most despised and ridiculed subcultures in America: the American Negro and the white, rural Southerner.

The white American has always been attracted to Negro music, and he has always been unable to cope with it. He has resorted to a number of expedients: minstrel shows, Stephen Foster songs, Dvorak symphonies, inferior white jazz groups, "Porgy and Bess," and white imitators of Negro rhythm and blues from Bill Haley to the early Beatles.

Much of this has been music of high quality, but the result has been a musical exploitation of the Negro and an extremely uneven split of the take. This sad history reflects partly racial prejudice, conscious and unconscious; partly a fear of the rhythmic freedom and the open sensuality of Negro music; partly a completely wrongheaded system of musical education which teaches appreciation only of music composed in the European tradition.

I CAN DO little about the first wrong,
(Continued on page 10)



Recent Trends in Pop Music: From

By BOB CUMBOW

THE function of music — especially rock — has always been corporal stimulation. The existence of the dance is an indication of this. The function of language has always been communication or expression — whether of an idea or experience, a desire or a command. The product of the simultaneous employment of both music and language is the song.

The young Nietzsche, in "The Birth of Tragedy," distinguished between two strains of the Greek spirit, the Apollonian and the Dionysiac. His distinction may also be applied to the pop music of the last ten years.

Hard Rock—the music which was originally called "Rock and Roll" and still remains closest to that spirit—developed out of jazz, blues, and other Negro forms joined to a country and western sound. Its aim and character may be termed Dionysian; that is, its intent is to supply a physical outlet, to play toward a purely corporal response.

IT EQUIPPED itself for this purpose with an imposing and sustained rhythm and a music which is more loud and percussive than it is tuneful. In this, Hard Rock is not so very different from the jazz of the Roaring Twenties.

The lyrics of Hard Rock—or Dinoysian—songs are usually cyclic, repetitious and quite artless. They make no aspiration to art. Rather, they are the linguistic response to the atmosphere already created by the dominantly rhythmic music. Hard Rock emerged during the '50's, most notably with Bill Haley & the Comets ("Rock Around the Clock") and El-

vis Presley ("Hound Dog" et al).

It continued into the '60's with the "surf sound" of the Beachboys and the early work of the Beatles and the Rolling Stones. Hard Rock may be heard today in the recordings of such groups as the Monkees, Paul Revere & the Raiders, and Mitch Ryder & the Detroit Wheels.

DURING THE Kennedy years American youth began to feel a real sense of progress and social concern. It was during this time that the folk song, with its social relevance and topicality, became a dominant force in pop music. This was preceded by the Kingston Trio's overwhelming success in the late '50's. But in 1962 the Kingston Trio released their last single "Greenback Dollar"/"New Frontier," and quietly yielded to incipient Dylanism in the persons of Peter, Paul & Mary.

The emergence of Bob Dylan, who has had the single most profound effect on recent pop music, marked the entrance of the Apollonian strain into the pop circuit. Songs here termed "Apollonian" are those whose aim and character is to evoke a mental or emotional response through stimulation of the intelligence or the sensibilities. Consequently, such songs emphasize their lyrics rather than music; they demand to be listened to; and, more often than not, they cannot be danced to.

Dylan won his popularity first as a writer of songs. Although he has released two albums of his own, his songs were made famous by the more popular Peter, Paul & Mary ("Blowin' in the Wind," "Don't Think Twice"). His efforts during this period (up to 1964) were concentrated in folk and semi-folk songs. (Semi-

folk are those songs written in a folk idiom but too new to be considered "traditional.")

HE BEGAN to achieve popularity as a singer himself only when he introduced an overt rhythm into his songs, and elaborated them with a Rock-like instrumental background. In this new style he produced "Ballad of the Thin Man," "Just Like a Woman," "Like a Rolling Stone," and "I Want You." It came to be known as Folk-Rock, a blending of the rock sound with the social topicality and quasi-poetic language of the folk song.

It was an attempt to fuse the Apollonian with the Dionysiac; but it was not successful because in Dylan's work the words were still more important than the music, which was seldom melodious, and even more seldom dance-able.

The thing I have tried to emphasize about the Apollonian song is its topicality. It has a message, and wants to be heard. From this, it is easy to see how Folk-Rock quickly fathered that fortunately short-lived bastard son, the "Protest Song."

Protest songs reached their zenith in the summer of 1965 with Barry McGuire's recording of "Eve of Destruction," a manifestly unsubtle catalog of evidence ("guns loadin', bombs explodin'") that the world is going to hell. Intended to be the quintessence of Dylanism, Protest Rock failed because it emphasized the "message" to the almost total exclusion of the "medium." Listeners wanted song, not sermon.

DYLAN STANDS as a watershed in the development of contemporary popular music. With him begin three distinct

trends in recent pop, all contributing factors in today's pop song. One stream, the only one which shows signs of waning, is that of pure folk, represented by Gale Garnett, Marianne Faithfull, Joan Baez, and the ever-present P P & M. Its approaching demise was heralded last summer by Peter, Paul & Mary's recording of "I Dig Rock and Roll Music." On the pure folk circuit, only Joan Baez still sells.

The second stream, toward which P P & M made a definite move in "I Dig," is termed "Good Time Music." It springs from the "homeyness" and crude instrumentation of Dylan's folk and Folk-Rock songs. It survives now in the work of the Lovin' Spoonful, Jim Kweskin's Jug Band, the Mamas and the Papas, and a number of recent songs by Country Joe and the Fish ("I Feel Like I'm Fixin' to Die," "Acid Commercial"). The Mamas and Papas actually defy classification because of their versatile ability to handle rock, blues, semi-folk, Broadway and other types of song in one flawless style. Yet, unique as they are, they epitomize the "Good Time" sound.

The third stream is the main stream, which I intend to trace briefly in the body of this essay. It begins with Bob Dylan's single-handed creation of Folk-Rock, which was quickly taken up by groups like the Animals ("House of the Rising Sun") and the Byrds ("Bells of Rhymny"). Folk-Rock itself still exists today—though in a modified form—in the work of Donovan and of Simon & Garfunkel. But their work is really a later link in the chain which begins with Folk-Rock.

THE GROUP which owes the most to Dylan is the Byrds, who made their

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What Makes Music Sacred?

By FR. KEVIN WATERS, S.J.

LAST August we visited Kansas City for a few days to help celebrate National Liturgical Week. And celebrate we did, for everyone had a good time. (These days we try to have fun during a liturgical rite.) Ray Repp and Sister Germaine were there along with Episcopal Father Mitchell and his wife, and everyone remembered to bring his guitar. The discriminating worshipper was duly considered too, for a 350 voice chorus provided a more sophisticated

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type of entertainment by singing some serious musical fare.

So it happened that no one's taste went unsatisfied. Indeed, you really would have had to be a fencepost not to have enjoyed yourself.

We wondered at the time, and we still do, whether liturgical music should play lackey to our life of amusements. In bald terms, do we bring ourselves to prayer in order to be amused? Or did St. Paul have a better focus when he chided the Ephesians to sing psalms and hymns so that they give thanks to "God who is our Father in the name of our Lord Jesus Christ"?

UNLIKE CROMWELL, we are not now calling for the destruction of every musical instrument that has found its way into the church. We are not crying out for the unstringing of a single guitar.

Guitars, hopefully, will be used more and more. Hopefully, too, diligent practice will enable them to be better played. And this brings us full circle to what we would like to say about wholesome entertainment versus joyous songs in praise of God, both of which merit our attention and respect.

The problem of distinguishing our emotional response toward amusement from a similar attitude toward sacred song is not new. Nor is rendering the liturgy into English and increasing congregational response the exclusive property of Vatican II. All this transpired once before — in Elizabethan England. And Elizabeth, insofar as reform in church music was concerned, had a champion in William Byrd. He was the finest composer of his day, and among the finest of any day.

Byrd wrestled the very matter we are considering—music to amuse and music to praise—and he overcame it in a most unique manner. In fact, he conquered it almost too completely, for it makes his performance a hard one to better.

BYRD WAS discontent not only until he found the secret of separating his sacred style from his secular; he was even discontent until he developed distinct styles within sacred music itself. Some pieces he wrote to be sung in church during the liturgy, and others he wrote to be sung for devotions at home. Though the distinction between one and the other styles of sacred music is not as palpable to a modern ear as is the pronounced cleavage between sacred and secular, it is nonetheless real.

Some will question Byrd's vestigial presence as relevant to that Christianity which is most anxious to wed the sacred and the secular. But familiarity with Byrd breeds the desire that we cautiously analyze what we are about in developing sacred music in our own day. At the outset, we are not any more anxious about Jazz Masses and liturgical hootenannies, or any other music derived from today's youth culture than we are about concert Masses written by Mozart, Stravinsky or Hermann Schroeder.

This type of music, popular or sophisticated, is subject to certain accusations

when it professes to be the apt expression for men at prayer.

IT IS derogatory. It is not at all self-sufficient. It is bland. It despairs of individuality. It extends no viewpoint. It lacks a questing vision. It offers nothing over and above man's general search for humanistic fulfillment. It is unnecessarily concerned with the vehicle of expression rather than the expression itself. In other words, pseudo-sacred music does not envelope the worshipper in the aesthetic. Its musical merits may be considerable or fashionable, convincing or stirring.

But if this music does nothing more than entertain us, or if it even goes considerably further and deepens our emotional awareness of what is beautifully tragic or sublimely beautiful, it still does not succeed in its expression. True sacred music is concerned with effecting within man a very specific response: personal encounter. This encounter, moreover, encompasses the most intimate relationship achievable by the human person, which is that he both desire and permit himself to desire to rest in the presence of the divine person. And the function of sacred music is to make this desire for encountering the divine person more fully dimensioned and fruitful.

IF MUSIC distracts us from this de-



From Bob Dylan to the Walrus

name through a recording of Dylan's "Mr. Tambourine Man." But look where the Byrds took Folk-Rock. They added electric guitars and a drop of acid, and became the Founding Fathers of Psychedelic Rock.

With growing use, among youth (the record-buyers), of "mind-expanding" drugs, whose primary effort is a heightening of sensuous response and awareness, it was inevitable that pop music should be affected. Electronic sounds, and crude, often cacophonous instrumentation began to appear on rock records. This was preceded in part by the discordant, shrieking harmonica of Bob Dylan's Folk-Rock.

Psychedelic Rock, though not overtly drug-oriented, attempts to produce in music and words the sounds and patterns of psychedelic experience; yet, in most cases, it retains the steady rhythm of Hard Rock, and is therefore "danceable." It is even now a major force in pop music, and its influence is evident in the work of nearly all the main stream groups and singers.

"ACID ROCK" is the name applied to a kind of Psychedelic Rock which is overtly drug-oriented. The songs of Acid Rock often openly promote drug-usage ("Feed your head! Feed your head!"). Drugs are the beginning and the end of the Acid Rockers' music. Its major proponents currently are the Jefferson Airplane, the Grateful Dead and the Doors.

As listeners' ears became more accustomed to the exotic and unusual sounds and strange chord patterns of Psychedelic Rock, a climate created for the introduction into western pop of the music of the East, the "Raga" sound of India. Primarily responsible for the innovation of "Raga Rock" and the Ravi Shankar boom which are still very much with us was George Harrison of the Beatles. Although his fusion of East and West (as climaxed in "Within You, Without You" on the Sgt. Pepper album) was prefigured by the work of avant-garde guitar virtuosos like Sandy Bull and John Fahey, and was quickly taken up by groups like the Yardbirds, Harrison remains the best and most-heard composer of Raga Rock.

Thus far I have described four streams of pop music, the three springing from Dylan and the original Hard Rock. (It should be admitted here that there is a wealth of material under the heading of Hard Rock with which I am not dealing here, including "Soul," the Negro musical tradition which is still very much alive in the Supremes and Lou Rawls; the "Blue-Eyed Soul" of the Righteous Brothers, Mitch Ryder, and other performers consciously working in a Negro tradition; and the original pure Rock of the Sonics, Paul Revere & the Raiders, and any number of localized dancebands.)

But Hard Rock is no longer in the main stream of pop music—it is not "where it's at"—because there is now a type of rock which commands a much larger popularity by virtue of its intellectual as well as corporal stimulation.

I CALLED Hard Rock "Dionysian" and opposed it to the "Apollonian" strain in pop music. But, while it is true that there still exist in today's pop music trends clearly distinguishable as "Apollonian" or "Dionysian," one of the intriguing phenomena of the rock medium today is that a good deal of Hard Rock now has meaning, while remaining danceable.

The major trend in pop music today is to stimulate both mind and body, and neither one to the exclusion of the other. For this new trend I have coined the

term "Thought Rock." Thought Rock is Hard Rock or Psychedelic Rock or Raga Rock which is danceable, yet whose lyrics are eminently listenable. These songs do not insult the listener's intelligence with their lyrics while he dances to their rhythms. They are, at last, a successful fusion of the Apollonian with the Dionysian.

The role of the Beatles in this shift to Thought Rock cannot be over-emphasized. Perhaps their great change is due to the fact that their sustained popularity has forced their personal changes as human beings into the public eye, through their work.

THE SIGNIFICANCE of the Beatles



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lies in the fact that they were the first Hard Rock group ("She Loves You") to turn to Thought Rock. It happened in 1965, when even the overly Apollonian Folk-Rock was still young, and no one noticed. They released an album called "Rubber Soul," and people of all age-groups were so caught up with the soothing, dreamy sound of "Michelle" that they did not see the change signalled by the other cuts on the album. "Norwegian Wood," for example, was an early piece of semi-Raga which described in very subtle terms the ambiguity of a sexual relationship between the narrator and a girl he "once had." There is something significant in the fact that, when the Beatles made this record, the Rolling Stones, their major competition in the popularity race, were still recording pure Hard Rock pieces utterly lacking in subtlety ("Satisfaction").

The Stones have been much compared with the Beatles, because the two groups are the most popular on the pop music circuit today. But until recently the comparison has been unwarranted. Before the release of their current album, "Their Satanic Majesties Request," the Stones worked primarily in the realm of the Dionysian: Hard Rock and Blue-Eyed Soul combined with an overt sexuality praised (and bought) for its "honest openness," but often damned for its bluntness. The lyrics of most of their songs were mindless and artless; but this is not to their discredit, since for the most part they made no aspiration to art.

There are notable exceptions in such songs as "It Is the Evening of the Day" and "Lady Jane," which indicated that perhaps all along the Stones were trying to escape the purely Dionysian. But the point is that only now is their music really becoming a part of the main stream touched off by "Rubber Soul" over two years ago.

THOUGHT ROCK has only a few precedents in the history of recent pop music. Perhaps the most mentionable is Bob Lind's 1964 recording, "Butterfly of

Love," which combined an appealing linguistic beauty with a tune that could be whistled and a gentle-but-effective rock rhythm.

The point of "Rubber Soul" was missed until 1966, when it was reinforced by "Revolver," the Beatles' greatest forward-step so far, the most-praised and listened-to (and the least bought) recording ever released by the Beatles. "Revolver" introduced to the pop world a catchy, Good Timey song whose depth of meaning was generally overlooked: "Yellow Submarine" was sung by many who failed to grasp the importance of its ironic statement about retreat from reality. Probably the most successful song on the album was "Eleanor Rigby," in the semi-classical (string quartet) tradition of "Yesterday." "Eleanor," centering on the lack of meaningful relationships between persons in our world, preceded such songs as "She's Leaving Home" and "Penny Lane" by the Beatles, and Bobbie Gentry's smash hit last summer, "Ode to Billie Joe."

The second side of the "Revolver" album is a brilliant demonstration of how, while retaining rock rhythms, the old, mindless love-lyrics of Hard Rock can be made artful and appealing. Meaning is now injected into the most simple "I want you to love me" type song. And since "Revolver" most pop music has made an open attempt to incorporate meaningful, intelligent lyrics into musical settings which are basically Rock; that is, most pop musicians are now aspiring to art.

There are still Supremes, of course, and Detroit Wheels and Monkees—but this is because the joining of the Apollonian and the Dionysian is not yet complete. Perhaps it will never encompass all pop music. But it continues to spread. Even now, the Beach Boys are composing a "Hymn to God."

DONOVAN AND Simon & Garfunkel, proponents mainly of folk, semi-folk and Folk-Rock, have had their major successes in the realm of Thought Rock. Witness Donovan's very popular, and very obscure, "Sunshine Superman," "Mellow Yellow," and "There Is A Mountain," which were sung and danced by persons who constantly wanted to know what they meant. And Paul Simon's "Sounds of Silence," a poignant vision of the breakdown of personal and artistic communication in a corrupt commercial society, was first released in a pure folk idiom, but became a success only after its re-release with dubbed-in drums and electric guitars.

The work of Country Joe and the Fish is classified as "Shock Rock"; that is, songs you won't hear on the radio. But this classification does not exclude Thought Rock. Country Joe MacDonald has written several pieces of Thought Rock, among them "Happiness Is a Porpoise Mouth," a moving description of the beauty of sexual love; and in recording it, Country Joe and the Fish have produced one of the more significant achievements of the Thought Rock movement. The fusion of the Apollonian with the Dionysian, incidentally, was boldly heralded by the title of their first album: "Electric Music for the Mind and Body"—a phrase which, to me, sums up the main trend in today's rock.

Another mentionable achievement in Thought Rock was Procol Harum's release last summer of "A Whiter Shade of Pale." This song stands as perhaps the most eclectic piece of rock ever recorded. It had thought, lyrics with an overtly literary significance, a slow-rock beat, a melody from Bach, shifting musical and linguistic patterns characteristic of Psychedelic Rock, and vocal delivery in a blues-soul idiom.

THOUGHT ROCK—or at least its influence—may be seen in the work of nearly every performer or group recording today, from the minor and newer ones (Hensin Cargill, The Stone Poneys, Noel Harrison, The Who, The Cream) to the more-established groups (the Stones, the Airplane, the Beatles, the Mothers of Invention).

It is beginning to affect the work of established Dionysian performers such as the Monkees ("Daydream Believer") and Nancy Sinatra, whose major writer and co-performer, Lee Hazlewood, is producing progressively better material

("Lady Bird," "Some Velvet Morning").

The effort of Thought Rock, like that of poetry, is to create (or re-create) an experience, and to expand the listener's consciousness of himself and of his world by evoking his involvement in and response to that experience. The vehicles chosen for this task are not just words, but also rhythmic and melodic instrumentation and imaginative sound-pattern (a contribution of the Psychedelic strain in modern rock).

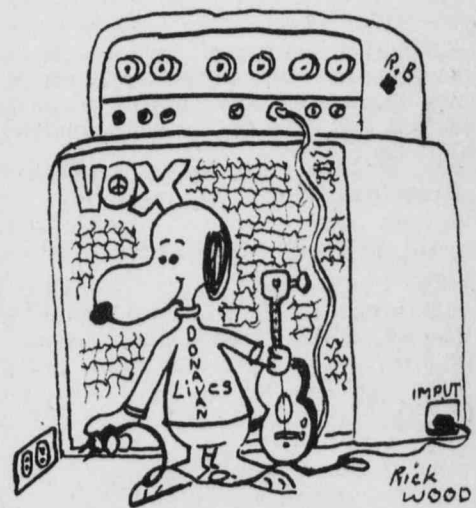
The Thought Rock song, then, can be, at its best, a kind of poetry. At least the better pop songs of today are filling the gap (in the life of the average joe) left by poetry, which was for 40 centuries the most popular literary genre, but which for the common people of today is either hopelessly obscure or totally inaccessible. Thought Rock songs are fulfilling a poetic need in these people, in the same way that that need was filled by poets from Homer to the Renaissance: through song. To call the most successful Thought Rock song a kind of poem, then, is not to over-emphasize its literary qualities, for poetry and music have always gone hand-in-hand.

Thought Rock is itself a highly eclectic medium. All of the neatly classified and distinguished kinds of pop music are embraced and affected by it. Today's rock album is a *pastiche* of all types.

Take for example the most famous and popular bit of Thought Rock yet to appear, the Beatles' album "Sgt. Pepper's Lonely Hearts Club Band." It has the old Hard Rock sound in a spoofy sort of song called "Lovely Rita," about a fast meter-maid and the transposition of the male and female roles in normal social relationships. It has the kaleidoscopic sounds of Acid Rock ("A Day in the Life") and Psychedelic Rock ("Lucy in the Sky with Diamonds"). It offers the Good Time sound of "When I'm Sixty-Four" and the album's title tune. "Within You Without You" is the finest piece of Raga yet to appear, since it accomplished the fusion of East and West not only in music but in thought as well.

AND THERE is a name for this new eclecticism, too. It is "Magic Rock," and it is the direction in which Thought Rock is now headed. In the past few months no less than three new albums appeared, picturing on the cover their performers clad in magical garb, promising sorcery: Country Joe and the Fish, the Stones' "Their Satanic Majesties Request," and of course the Beatles' "Magical Mystery Tour."

By the way, what of the Walrus? Are the Psychedelic-Raga sounds of the Bea-



ties' Hinduistic version of Unity and Relativity "I Am the Walrus" the goal of Thought Rock, or just a stepping-stone to something newer and bolder?

Last year at this time, "Walrus" would have appalled the listening public. We have come a long way in a very short time. What will we be hearing (and discussing) this time next year?

Whatever it is, I feel confident that it will deserve listening to (and discussing). For "Rock and Roll," whatever it may have been once, is no longer purely an entertainment medium, no longer just background for the Dionysian rites of the high school gym on Saturday night. It has become one of the most vital and immediate art-forms of our day.

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Change of Allegiance: Rock not Pop

(Continued from page 7)

but let's look at the other two. The richest vein of native American music is the Negro blues. It is not a haphazard folk form but a highly refined musical structure possessing infinite possibilities for musical expression. It is the bedrock of jazz and rock; it has influenced our best popular composers and some of our "serious" ones; yet whites still misunderstand, misrepresent and reject the blues.

"Self-pity and sorrow" is the average American's impression of the blues. Well, yes and no. It is more accurate, if slightly pretentious-sounding, to say that the blues singer was the first, and, perhaps, the only existential singer. For the Negro after the Civil War, the only truth was existence, the only problem: how to keep existing. To survive in a hostile environment, he had to know himself, his friends and his enemies. To help himself live with this knowledge, he objectified them in the blues.

The blues come from the field holler, a fierce, primitive cry with a falsetto break. Originally the spontaneous overflow of powerful emotion, the holler became the mark of the man, his badge of individuality. As the freed Negro came into contact with the guitar and the harmonica, instruments adopted probably because they were easily transported, the freedom and elemental emotion of the holler became the basis for a distinctly Negro and distinctly American approach to music.

THE BLUES SINGER took the diatonic scale and added the flattened third and flattened seventh: the blue notes. Unhindered by formal rules, he bent notes, slurred notes, caressed them, tortured them to create the gutty, liberated sound that has gone by many names—funk, soul, down-home—and makes white pop with its dull, precise intonations and pompous, Robert-Goulet, over-and-out final choruses sound so effete and sterile.

Couple this development with the Negro's cultural sensitivity to rhythms (no, I didn't say "natural rhythm"), and you have a freely swinging approach to the European scale that most Americans are not sophisticated enough to appreciate. Our European tradition does not exploit rhythm; in fact, it teaches us to be rhythmically insensitive. Most people do not respond to jazz because they cannot feel rhythms which are implied or accented rather than stated. Or to a blues singer because they cannot hear how his yips, growls, and moans become an integral part of a musical structure.

These contributions underscore a point of view in Negro music that is a perfect antidote to the sick romanticism of American pop. Victimized by a social system that shredded the fabric of tribal and familial ties, the Negro blues singer developed an illusion-less approach to matters sexual. The subject of most blues is still too much for white, middle-class sensibilities:

I used to love you, but oh, Goddamn you now

or

If I can't be your woman, I ain't a-gonna be your dog.

Love, says the blues, must be seized today, because nobody knows about tomorrow, about fortune, about the girl, or about his own feelings. Enjoy today in the face of tomorrow—this is the happy-sad, bittersweet feeling of the blues

that, reflected in every bent third, every harmonica-wail, has turned on American youth for 14 years.

Only slightly less shunned and slandered than the Negro is the white hillbilly, the Arkie, the Okie. While rock has revived interest in all forms of Negro music, the hippest Sgt. Pepper's club-member is not free enough of social pressure to dig Buck Owens or George Jones. The Lovin' Spoonful or Country Joe, yes. But their country ancestors go unhonored. Or dishonored.

NINETY PERCENT of country-and-western is crud, but, to quote Sturgeon's Law: 90 percent of everything is crud. While the corn quotient in the hillbilly ballad is high, many country composers reveal a special skill that Tin Pan Alley has never caught on to: the ability to evoke in one image an entire ethos, the world as it really is when we're not conning ourselves with our wearisome sophistication. The following lines are real, even if you have never worked in Detroit, hopped a freight, or holed up in a sleazy hotel room:

By day I make the cars,

And by night I make the bars

(Bobby Bare)

Third boxcar, midnight train;

Destination: Bangor, Maine

(Roger Miller)

Playing solitaire till dawn

With a deck of fifty-one

(Lew De Witt)

Such concentrated understatement is unique in American light music. Listen to the great ones, from the original Jimmie Rodgers and Hank Williams down to Sonny James and Waylon Jennings. And especially Woody Guthrie. If you can escape your cultural hangups, they'll turn you around.

How did these two streams converge? In the ghettos of Eastern and Southern cities, race music, or rhythm and blues had been selling for years. The country blues had migrated to the city, got electrified, jazzed-up, and streamlined for dancing. In the early '50's that affluent, restless white kid we mentioned earlier discovered the Negro radio stations and strange names like the Penguins, the Midnighters, James Brown and the Famous Flames, Bo Diddley. He liked it. It sounded real, vital, alive. He started buying it.

THE BIG RECORD companies noticed that these special artists on unknown labels were moving, and they rose to the challenge. By throwing their millions behind the talented Negro performers who bringing a new sound into pop? Not our corrupt Decca, Columbia and Victor. They lined up their insipid white pop performers and covered, note-for-note, each r&b song as it broke. George Gibbs grabbed off LaVern Baker's "Tweedle Dee," the Crew Cuts stole the Penguins' "Earth Angel." Even Perry Como was gently rocking with "Ko Ko Mo."

Meanwhile, the now-forgotten artist who established rock as a national and world phenomenon was quietly gathering steam. Bill Haley had led a western group called the Saddle Men. He signed with Decca, changed the group name to the Comets, and started listening to r&b, particularly blues shouter Joe Turner. Haley started cutting, using the instrumentation that became the basic rock pattern for 12 years: lead guitar, rhythm guitar, tenor sax, drums. The songs were driving 12-bar blues numbers, but something new had been added—the hot-damn, whoop-it-up aura of the western combo.

Haley was a year ahead of himself. He released a number of 45's that disc jockeys glanced at and threw out, including an original called "Rock Around the Clock." In early '55 he made it to the Top Ten with a Joe Turner tune, "Shake, Rattle and Roll." The lyrics had been prettied up, but it was still something else:

I believe to my soul you're the devil in nylon hose.

I look at you and know where my money goes.

Way back then, Mr. Dylan, the times, they were a-changing'.

A FEW MONTHS later, it all fell into place. Hollywood was turning the first and the best big-city-juvenile-delinquency novel, Evan Hunter's "Blackboard Jungle," into a mediocre movie about a fun group of kids who amused them-

selves by raping their female teachers and stomping their male teachers. The movie was a smash, and, shortly, fat, well-fed suburban kids were donning leather jackets, greasing their hair into flowing D.A.'s, and trying to look as mean and rebellious as hell. And the background music underscoring the restless, pointless hipness of the movie was "Rock Around the Clock."

A single record had never before had this revolutionary impact. Listeners accustomed to the blandness of pop heard only cacophony. The young heard a physically exuberant sound, a direct attack on all that was vacuous and irrelevant



Perry Como: Even he's gently rocking.

in American music. At that point they rejected "good" light music in favor of sounds that suggested the possibility of life as middle-class America could never conceive it.

Make no mistake; when American youth shifted their allegiance from Broadway-Hollywood-Tin Pan Alley to these strange, new hybrid sounds from alien cultures, they were acting out the rejection of American success-and-status values that has escalated into today's "generation-gap" crisis.

Jazz fans had been deliberately alienating themselves for years, gratefully accepting the "weirdo" designation. But this was a revolution in the musical tastes of nice, normal kids who had never been near a 42nd-Street night-spot. To be sure, for many kids the music was just another fad to be embraced, but it was from this generation that many of today's most gifted and subversive rock musicians emerged. It was the '50's that educated Frank Zappa, for example.

IF HALEY WAS the first attack, the successful invasion and decimation of pop was the achievement of the greatest rock singer ever produced, a man who ranks with Sinatra, Ray Charles, and Billie Holiday as one of the few authenticities in the history of American light music: Elvis Presley. He did nothing less than remake American music in his image, surviving one of the most virulent and hate-filled attacks ever launched at a performer from the pulpits and editorial desks of this country. Every rock musician and fan owes Presley an incalculable debt; he created the tradition in which they work.

Presley was, as jazz pianist Dick Katz noted, the first white blues singer. He sang as if music had never been invented, as though the guitar and notes of the scale existed only for his statements, his feelings, his understanding of the world. For the first time a white singer had established the honesty, the freedom, and the sexuality of the blues in the mainstream of American music.

An indifferent guitarist (so was Leadbelly), Presley was a superb singer. His voice had the colorings of the blues, rich and full in the lower register, raw and abrasive at the top. Its frenetic, slurred phrasings over Scotty Moore's agile guitar (Presley seldom played on recordings) and in front of the Jordonaires' Southern-white-gospel vocalizings cre-

ated a body of recorded work that is unsurpassed in rock.

PRESLEY WAS NO phenomenon of press-agentry. When he broke nationally, he was already a Southern legend, a graduate of one of the toughest training schools anywhere: the Southern country-western circuit. Indeed, he had already recorded his greatest work: "Milkcow Blues Boogie," "Blue Moon of Kentucky," "Good Rockin' Tonight."

He had been influenced by the Negro music of the South to the extent that his first record could not get air play on Southern stations: he sounded too colored. Presley terms Arthur Lee "Big Boy" Crudup his greatest influence. He also was affected by many rhythm-and-blues performers, particularly Little Richard (Penniman).

Presley also carried with him the restless country singing charisma of Hank Williams; the loner, the wanderer carrying his guitar and thumbing his way down Southern highways. (He re-creates this atmosphere superbly in his current 45, "Guitar Mar.") But there was a more fundamental appeal to the young; the wild, rebellious appearance of a Memphis "good old boy."

Presley was Southern and of the working class, which is a hard row. He was the kind that usually dropped out somewhere in high school, hanging out at the Dairy Queen, cultivating long sideburns and a seedy, pseudo-western appearance, returning in full measure the contempt society aimed at him. Such boys are not punks or hoods, although they deliberately try to give that impression. They are hard workers when they find a job, they are fantastically loyal friends, many of them become wryly perceptive observers of life. But in society's terms, they are losers.

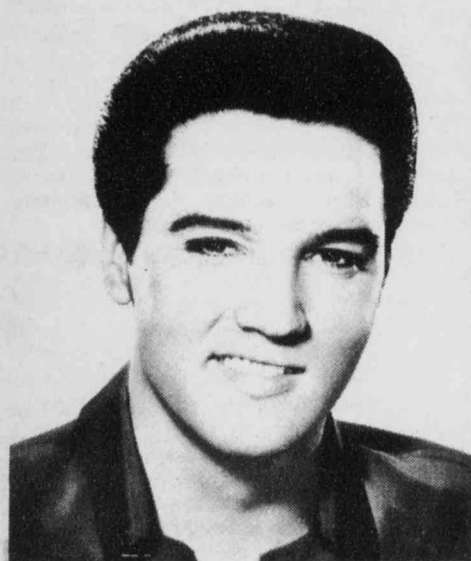
ELVIS (how many fights did he have as a kid, defending that name) became a winner and without becoming a Rick or a Gary or something else nice. (Perhaps it's irrational, but I could have liked Bob Zimmerman much more than Bob Dylan.) To American parents with their unfailingly indiscriminate perceptions, he was a creep, an animal, and (because of his uninhibited stage demeanor) a sex fiend. Of course, it took nothing more to insure the loyalties of the young. The revolution was complete.

Presley lost eventually. He let nobody change him. So Hollywood held out millions and let him change himself. He made bad movies and sang bad songs and became a star. R.I.P.

He just may be returning, though. His latest releases have a nice sound, reminiscent of the old Sun releases. He undoubtedly could come back if he wanted. The Beatles made it by singing ten-year-old rock. Why not the greatest?

In Presley's footsteps came many others, many of them good, a few of them great. The Everlys, Buddy Holly, Roy Orbison from the country; Chuck Berry, Fats Domino, Sam Cooke from r&b. Each deserves a full-length article; it is their sounds that the British used a few years back. You can take the early Beatles, Stones, D.C. Five and identify their influences, band by band.

I'M NOT GOING to comment on contemporary rock, except to say that it's fantastically alive and full of possibilities. If the pioneers of the '50's captured the country, the settlers of the '60's are putting some interesting structures on the newly-won ground. Ten years from now I will probably write an article about them.



Elvis Presley: The revolution is complete.



In Review →

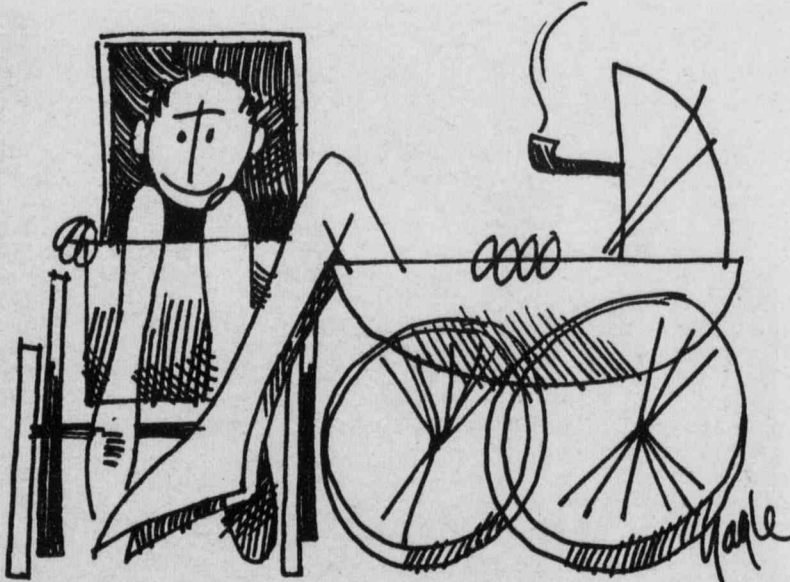
Off-Center Trilogy 'The Father'

By ROBERT CUMBOW

Bravos are a rare occurrence at the Seattle Repertory Theatre; but I heard them Sunday night. The cheers were for Josef Sommer, whose brilliant portrayal of Captain Adolph in Strindberg's "The Father" is the performance of the season and one of the finest displays of individual talent ever seen at the Rep.

Strindberg's play is an intense dramatic tour de force in which a cavalry officer (Captain Adolph) drives himself insane with suspicion about the parentage of his daughter. A coldly rational man of learning and science, the Captain is devastated when confronted for the first time with something he cannot know.

HIS CONNIVING wife (Pauline Flanagan) feeds his suspicions with taunting hints, and



becomes the active agent of his destruction in an all-out power struggle between man and wife. "Love between the sexes is a battle," she says in the second

act. But the cavalry officer, a man well-acquainted with battle, suffers a shattering defeat. "The Father" is almost Shakespearian in depth and di-

mension; and in its treatment of domestic struggle, it anticipates one of the most powerful and successful plays of our own time, Edward Albee's "Who's Afraid of Virginia Woolf?"

JOSEF SOMMER'S deeply moving collapse as the Captain is excellently supported by the smooth, polished acting of all the other cast members, most notably Pauline Flanagan, Margaret Hamilton as the nurse, and Jonathan Farwell as the doctor.

"The Father" is directed by Pirie MacDonald, an associate director at the Rep from 1965 to 1967, who has returned to Seattle from graduate studies at Harvard to guest-direct the play. His direction, as Rep-goers have come to expect, is flawless. As a result, "The Father" stands as one of the major achievements of the Rep Company.

JOHN CONKLIN'S oppressive, stifling set draws the audience in; and, in the last scene, under David Segal's masterful lighting, looms ominously over the cast members on the stage in a final, chilling tableau.

A gripping and enthralling play, "The Father" is a most powerful and most commendable artistic accomplishment for the Rep Company.

At the Off-Center Theatre, a triple bill is the current fare. Three one-act plays dealing with ages of man are being performed by members of the Rep Company at the Off-Center Theatre (2115 5th Avenue).

The first play, "Krapp's Last Tape," treats of old age. Written by Samuel Beckett, author of "Waiting for Godot," it is a major work of the absurdist theater. In the play, a single man, Krapp, aged 69, confronts himself as he was at 39, by means of a tape recorder and a series of tapes on which he has kept records of the year-by-year passage of his life.

JASON BERNARD is impressive as the one-man cast. "Krapp's Last Tape," in the hands of Bernard and director Patrick Hines, is a touching and pathetic picture of waste and loss.

Thornton Wilder's "Childhood" is intriguing, though a bit confusing. One is never quite certain of the specific relationship between man and wife and their three children, in a dream-reality-game sequence, which, nonetheless, is interesting, and comes off rather well.

THE PLAY points out with new depth the gap between children and parents. The acting is good, surprisingly so with the three children, the youngest of whom is only eight. "Childhood" is fascinating enough in performance, though in retrospect seems somewhat inconclusive.

Finishing the evening with a light note, director Hines presents the audience with probably the most hilarious piece of comedy ever delivered by the Rep actors. Also by Wilder, the play in "Infancy," and it alone is worth the price of admission. It is a series of dialogues among a nursemaid, a Jewish mother, an Italian policeman, and two infants in perambulators.

THE PLAY'S not-too-serious conclusion is that parents, in attempting to raise and teach their babies properly, only retard their development, and that infants in carriages are far wiser than they are credited to be.

RICHARD KAVANAUGH steals the show as one of the infants. He is so good that he casts an eclipse over the usually brilliant acting of John Gilbert, the other baby. Olivia Cole and Pearl Castle are tremendously funny as the nursemaid and the mother; and Theodore Sorel projects an open-armed audience-appeal as Patrolman Avonzino.

Consistently fine directing by Rep actor Patrick Hines, and smooth, effective technical work add a polish to the three plays, making them a most worthwhile evening of professional theatre.

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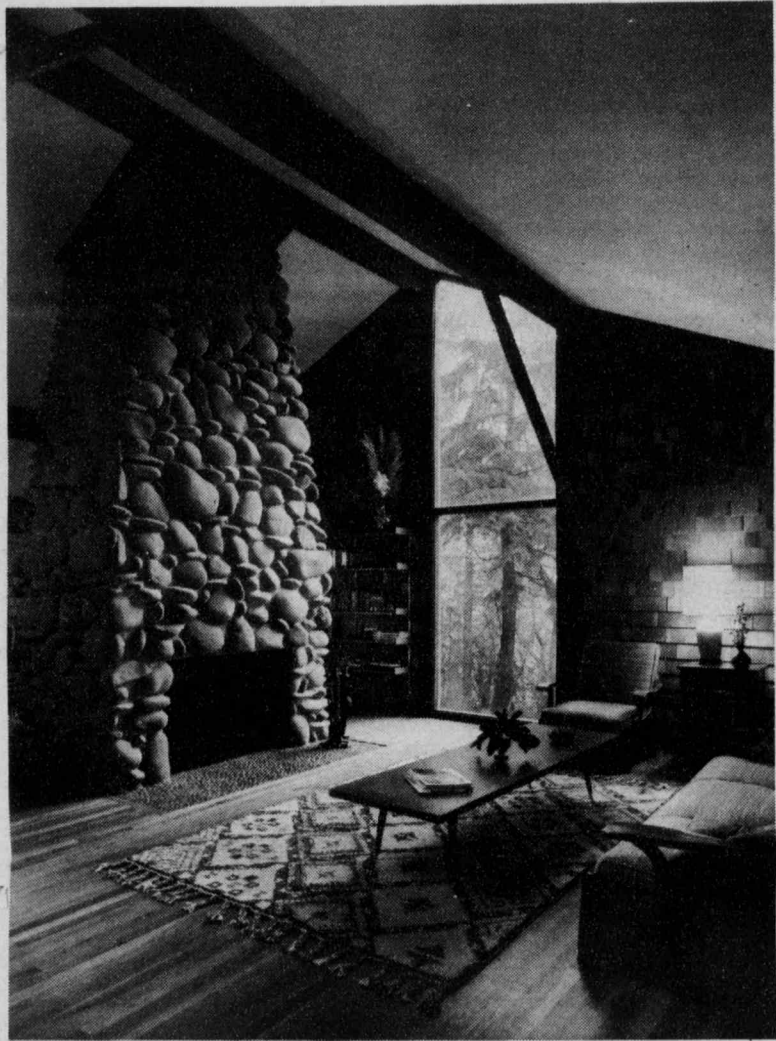
TEXT BY JOANNE ZITO
SPECTATOR PHOTOS
BY DENNIS WILLIAMS

Maxime Marinoni, S.U. French teacher, considers it one of his major distinctions that he is native of Grenoble, France, home of the 1968 Winter Olympics. This month the Seattle Chapter of the American Institute of Architects added yet another distinction to the list when they honored Marinoni's Bainbridge Island home with the 1967 Home of the Year award.

Overlooking Blakely Harbor, the modern structure is a result

of the collaboration efforts of Marinoni and Gene Zema, architect. The home rests in the middle of a five acre lot, previously the site of Mrs. Marinoni's childhood residence, a forty-year-old house which was literally "carried away" by one man to make room for the new structure.

THE DECISION to build presented a dilemma: "Choosing an architect means finding one with tastes that match yours, with ideas, imagination and conviction of purpose who will see



FOR COLD NIGHTS: This imposing fireplace, the focal point of the Marinoni living room area, has a chimney of white stones worn smooth by the flow of a river and a hearth made of stones collected by the Marinonis during long trips as "rock hounds."



BRINGING NATURE INDOORS: The living area of the Marinoni home allows the outdoors to come indoors through the tall windows and natural-finish walls and floors.



HOME IN THE WOODS: This exterior view of the award-winning Marinoni home shows the use of natural redwood

shingles which blend with the wooded surroundings. Set on a hillside, the pilings give the house stability.

that the job is done right," said Marinoni, "but the main problem is similarity of taste." Aided by suggestions from Mrs. Marinoni's brother, a retired architect, they reviewed the designs of Zema and found them appealing. His natural, open designs and clean lines were emphasized by a unity of material and structure site which "suited their taste perfectly."

The lot is secluded and wood-bound with such extensive privacy that "you can dance naked in the house if you wanted." That privacy lent itself to the execution of the primary stipulation that the design retain a feeling of being in the woods. With an indication of special and financial conditions the architect was left with a final important factor, exposition. As Zema explained, "achieving protection against and compatibility with the elements and terrain is the essence of architectural endeavor."

The one-level rectangular design is implemented on concrete piers which serve to stabilize the house on a sloping terrain, eliminate termite problems and give it a light appearance of being set "on" the site rather than "into" it. Red cedar shingles dominate the exterior surface and carry through to the open natural design on the interior walls.

"EXPLAINING this part of the design to my parents (still in France) was a problem" said Marinoni. There is no equivalent for shingles in France and therefore no adequate means of describing them. Recent adoption of the American material also necessitated use of the American word, as Marinoni discovered when he found a French housing brochure describing the "innovation."

Strong cedar beams run in horizontal and vertical lines to the fifteen foot white plastered cathedral ceiling and create the only delinative effect between dining and living room area.

DIVIDING THE living room and study is a unique two-way stone fireplace. In order to retain the natural harmony, each large smooth river-washed stone was hand gathered by the Marinonis from the Dungeness River. The smaller dark pebbles

of the hearth were also hand gathered and personally inset. A solid month of rock hunting served to bring in more of nature than was actually desired!

Practicality and ease of maintenance were major factors in the decision to have oak hardwood floors throughout. Contrary to opinion, the floors need only dusting; the wax finish is a Swedish varnish which is painted on, sanded and repainted, becoming ingrained and durable.

AGAIN BLENDING unique design and utility, Zema introduced an abundance of floor-to-ceiling windows and a long open hallway that runs the full eighty foot length of the house; economy of natural lighting complements the spacious effect.

An unusual arrangement which has brought adverse comment from friends is the lack of extensive window on the living room-view side of the house. Yet the view of Blakely Rocks comes only through a narrow break in the trees. As Marinoni pointed out, it is limited and can be adequately seen through the tall side window. Indeed, that side gets little sun and much cold wind from Puget Sound; extensive windows would only compound the heating problem presented by the cathedral ceiling and still would not enhance the view.

STEPS DUG into the steep slope between the carport and kitchen constitute the unsheltered back entrance. "It is inconvenient (to have to go outside) in a way," commented Marinoni, "but we don't mind; after all, it's a wet country, and if you can't take a little rain, go to Florida."

Ferns, Oregon grape, wild rhododendron bushes and stumps covered with ivy and huckleberry enhance the natural landscape. Enclosing a "sunk-en" garden, the front deck extends out over vast lawn space.

All aspects of the architectural structure—landscape, design and materials—should, according to the architect, be "selected for simplicity of appearance and use and ease of maintenance." When asked about the latter in reference to the windows, Marinoni laughed, "They're too much work . . . especially when re-

porters and photographers call every week and Daddy Max has to clean off all the peanut butter smudges and fingerprints!"



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Teatro Actors Attend 'Clinic' And Explore Their Perversions



GEORGE WASHINGTON: Not really, but it is Kevin Yagle, a member of the cast of Teatro Inigo's winter quarter production, "Marat/Sade." (We're not spelling out that title again!) Yagle is being fitted for

his costume as one of the inmates of the asylum by Miss Lois Aden, a drama department faculty member who has designed the costumes for the play.

—Spectator photo by Larry O'Leary

By DIANNE BYE

Ironically situated across the street from the Crisis Clinic office on Columbia St. is a rehabilitated Jehovah Witness temple, now called Teatro Inigo. The frequenters of this theatre have been a wierder assortment than usual lately. Streaming into rehearsals for the next production, the student actors and actresses seem almost normal in their various states of nervous anticipation and youthful enthusiasm.

But the same crew emerge two or three hours later a transformed group of victims. Hair is matted and sweaty. Faces bear distorted grins. Some exhibit distinct signs of recent hysteria and uncontrollable outbursts of emotional tension. Their bodies are quivering, racked with contortion and often with bizarre laughter. Many ambulate with spasmodic twitches and a few are aggressive, striking and shaking their fellow actor. Clothes are disheveled. (Stockings fouled, ungartered, and down gyved to their ankles.) All appearances indicate some recent, gruelling ordeal.

fresh from rehearsal of "The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum at Charenton under the Direction of the Marquis de Sade." by Peter Weiss.

The play, directed by William Dore, head of the Drama Division of the Fine Arts Department, demands a doubly difficult creative response from the cast. Of the 32 performers, 24 are portraying patients playing roles within the show itself. In other words, the student is faced with the task of being an inmate of the Asylum at Charenton who is acting a part in a play directed by the Marquis de Sade himself being a "guest" of the asylum.

Each performer has had to work himself into his own peculiar disease. Among the patients are deformed spastics, grotesque psychotics, catatonic schizophrenics, paranoids, manic depressives, sexual deviates and an abundance of exhibitionists. Some are not suffering from mental disorders or even physical problems, but are social outcasts—prostitutes, alcoholics, thieves, reactionaries.

ly understand his character and to believe in his role, Dore arranged "cilinic" sessions in which the inmates could discuss their problems in a nonhostile atmosphere. The group therapy was enlightening, but usually increased the psychological problem of the patients—an effect ultimately desired for the overall insanity permeating Marat/Sade.

One inmate has a chronic "neck-rotting" illusion. To justify this ailment, which results in a contorted activity throughout the show, the patient explained that he had been captive during the French revolution and his enemies had poured acid on his neck to torture him. Another actor sees his character as suffering from a severe speech impediment and also imagining that he is possessed by devils.

ANOTHER has developed into a middle-aged woman inmate who has reverted back to childhood, assuming thumb sucking and other babyish habits.

All have found it necessary to justify every action—including the most maniacal—in terms of their characters. The evolution of each patient, in his role or out, continues at every rehearsal.

The outcome is, when everyone is co-operating, an artistically chaotic form. The dynamism is frightening, but the message is penetrating—and undeniably the play will speak of the intensity of the world of intermingled sanity and insanity—a world in which we live just as precariously as did the 1808 post-revolutionaries of France.

Art Sought

Mu Sigma, S.U.'s fine arts honorary, is sponsoring an art exhibit on the first floor of the Lemieux Library April 1-10.

Marianne Wegner, chairman of the event, announced that all types of art, "paintings, sculpture, etchings, etcetera," will be displayed. Students who are interested in submitting any of their works for display and/or sale should contact Marianne in room 111 Marion Hall.

In Review: 'Far From the Madding Crowd'

Film Conveys Power Of Nature, Passion

By MARY ANN FRUSHOUR

One of the most successful adaptations by a movie of a novel is "Far From the Madding Crowd," Thomas Hardy's tale of a flirtatious woman and the three men who love her, now playing at the Blue Mouse Theater.

The plot is typically Hardy: the characters are calamity-prone, living lives fraught with tragic coincidences. Bathsheba Everdene is pursued by Gabriel Oak, an impoverished sheep farmer, Boldwood, a wealthy landowner, and Sergeant Troy, a dashing soldier who has his way with any girl who takes his fancy. Bathsheba spurns Oak and turns Boldwood, who loves her with a frightening simplicity, into a racked, frustrated admirer.

SHE CHOOSES Troy for her lover and husband but Troy disappears after the death in childbirth of a servant girl he had seduced. Boldwood begs for Bathsheba's hand and at their engagement party, Troy enters to claim his wife. Boldwood guns down his rival and is taken to prison, leaving the way clear for the patient Oak. The film closes with Bathsheba and Oak in tame but happy domesticity.

All the characters are extremely effective as English country dwellers of a century ago. Julie Christie is excellent as Bathsheba, portraying the passion and desperation of a woman in love far more convincingly than she did in "Dr. Zhivago." Peter Finch gives an

excellent performance as the man with "no passionate parts" who is yet destroyed by a love he cannot understand or control. Alan Bates is appropriately sturdy as Oak. Terence Stamp, daring and dangerous, carries a world of promise for the adventurous girl who meets his wicked black eyes.

THE SUPPORTING characters, chosen from the local farmers of the Dorset countryside, add color and authenticity to the setting.

"Madding Crowd" not only translates Hardy's plot faithfully, a virtue few movies can muster, but also brings to the screen the most elusive element in Hardy's novels: nature itself. Here is the film's particular virtue, for it uses abilities peculiar to the film media to add sweep and grandeur to Hardy's story. The wild moors and sea exert a powerful and expressive presence throughout the film. All the characters, even in their most powerful moments, are subjugated to the force of nature, conveying in magnificent visual terms Hardy's naturalism.

Film is also used to advantage in the scene where Troy seduces Bathsheba by an exhibition of sword play, with Bathsheba as the target. The film slows and dissolves into muted colors, expressing the tender yet wild romanticism of the moment.

"Far From the Madding Crowd" is a triumph both for Thomas Hardy and the art of movie making.

Mexican Deaf Given Hope by S.U. Grad

By MOLLY McDONELL

A 1963 graduate of S.U., Janet Thompson, has become a one-woman Peace Corps to the deaf children of Tijuana, Mexico. She single-handedly opened and has operated Tijuana's first school for the deaf since 1965.

The story of her success, told in this month's "Sign" magazine, is one of long, hot hours of work, a salary only when the school can afford it and of often heartbreakingly small results with the children.

JANET'S SCHOOL, the one-room El Centro da Rehabilitacion Auditiva, is perched on a clay hillside not far from Tijuana's Caliente race track. Money is a constant problem. Tuition is \$5 a month for each of the 35 children but only about half of the fathers are able to pay, as their occupations range from barbering to selling tacos from a handcart. Janet's salary is \$100 a month—when it's available. Her supporters include the actor Victor Mature and the AMIGOS of UCLA and San Fernando Valley College, who built the school building.

Janet's majors at S.U. of education and foreign language plus a special interest in Latin America, prepared her somewhat for the arduous work of teaching the deaf. Her Spanish, however, had to be sharpened considerably before it could be effective. Janet attempts to teach her pupils a basic knowledge of their language because, as she says, "If we can give them at least some language, they have a fighting chance." She realizes however, that no miracles can be expected. "But if we can make their lives a little easier, a little less lonely, it will be worth the trouble," she says.

TO THE PROBLEMS of teaching young children must be add-

ed those of the deaf. The art of breathing correctly, so essential in forming words and yet so taken for granted by those who can hear, must be mastered before the child can even learn to speak. Lip reading is a more advanced technique which poses problems in recognizing many Spanish words which seem almost identical and consist of numerous syllables.

Janet's work has been rewarded by the enthusiastic support and appreciation of the people of Tijuana. In June, 1966 the Kiwanis Club of the city gave her the Trofeo Calli award for humanitarian endeavor. Janet was especially pleased by this recognition. "I went all through college without any prizes," she says. "Then, when I got something, to get it in a foreign country!"

Janet Thompson's work, despite all the difficulties, is especially rewarding because it is a way of life for her. She says, "I can't imagine doing anything but working with deaf children—somewhere in Latin America."

Official Notices

The last day to withdraw from classes with a grade of "W" is tomorrow. Approved withdrawal cards and the \$1 fee must be filed at the registrar's office by 4:30 p.m. tomorrow. Cards or fees are not accepted after this date. A grade of "EW," which is computed as an "E," will be assigned students who fail to withdraw officially.

Seniors and graduate students who plan to graduate in June must file an application for degree with the registrar's office by Friday. Applications for degrees will be issued only upon presentation of receipt from the treasurer's office indicating that the graduation fee (bachelor's \$20, master's \$45) has been paid. Mary Alice Lee

SUCH ARE the cast members, TO HELP the actor thorough-



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Chiefs Jolt Falcons, 99-93

By KATHI SEDLAK
Expanding their winning streak to five games, the Chiefs knocked off the SPC Falcons 99 to 93 Saturday night. Down by an unthinkable 14 points at the half, the men-in-white staged a major-league comeback in the second half, scoring 63 points and pulling down 26 rebounds.

CAPTAIN Steve Looney sank the first five points for the Chiefs in what seemed to be the start of another routine blasting of the cross-town team playing in their new, Sonic-like uniforms. But the Falcons, capitalizing on three quick fouls called on Jim La Cour, Lou West and Looney, built their lead on effective bonus shots and back-board control.

Following a few well-chosen half-time words from Coach Buckwalter, the Chieftains proceeded to massacre the Falcons, attacking them from all directions as "Light-Finger" Mike O'Brien stole the ball repeatedly and Tom Little put several shots through the hoop. West and Jim Gardner proceeded to strip the boards and within five minutes the Chieftain rally erased the half-time lead.

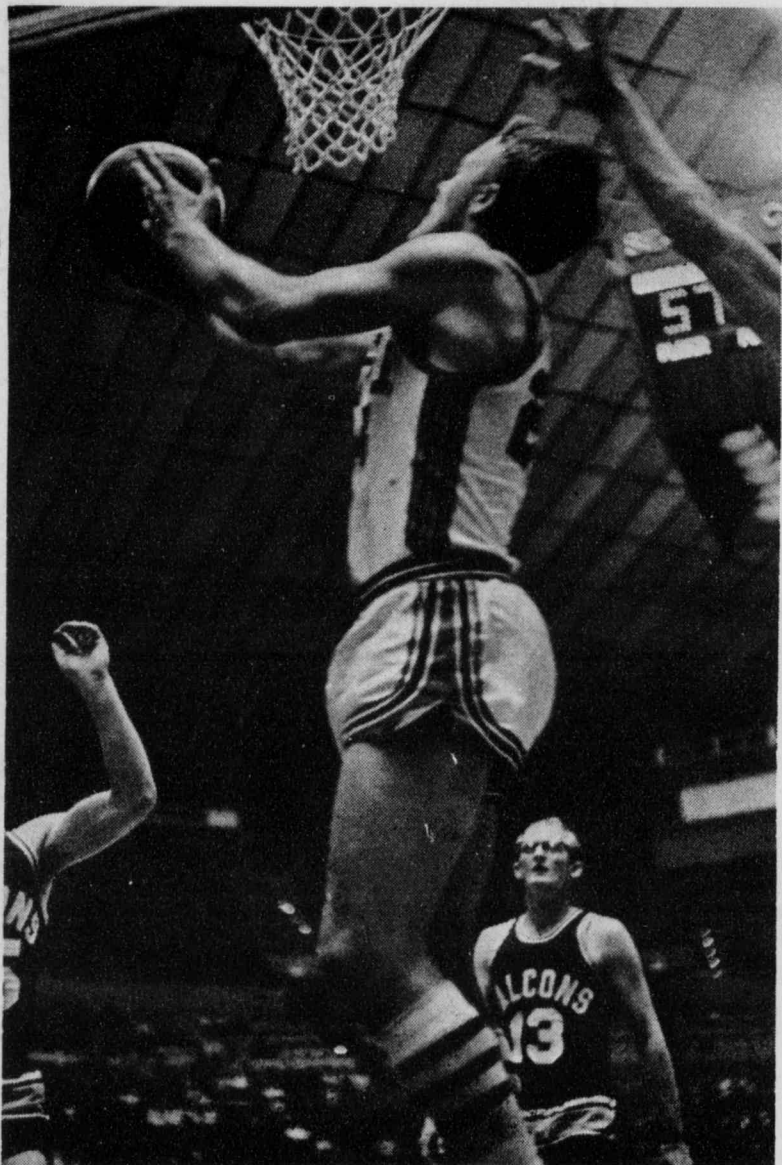
LaCOUR, PLAYING with four fouls, sank the basket that put the Chiefs ahead for good with 7:20 left in the game. Gardner helped put the game away as he and his teammates hit on eight straight free throws to wind up the victory.
West totaled 20 points to lead



BALANCING ACT: Chieftain forward John Wilkins seems to be balancing the ball on the back of his hand. Actually Wilkins is trying to rebound an errant field goal attempt as is Chieftain Jim Gardner (number 42 at left) and Falcon forward Bill Owen.

—Spectator photo by Dennis Williams

the Chiefs, followed by Little with 19, Looney and Gardner with 15 each, and John Wilkins with 12. For the Falcons, Bill Yaeger scored 26 points, leading all the players in that department. West was the leading rebounder with 11.



MASTER THIEF: Mike O'Brien has just stolen a Falcon inbound pass and is shown here going up for a two-pointer. The steal early in the second half helped the Chiefs whittle down a 16-point Falcon lead.

—Spectator photo by Dennis Williams

Central, SPC Fall to Paps

The Central Washington and SPC frosh teams fell to the Papooses Friday and Saturday night, but not without giving the Paps fits. Central died hard as they lost 90-89 in Ellensburg.

The SPC frosh gave Jack Schalow, Papoose coach, gray hairs for the second time this year. The first time the two teams met, the Paps won by only 59-58.

Saturday the baby Falcons stayed close to the young Chiefs for the duration of the game. A basket right before the half-time by Bob Horn gave the Chiefs a 34-33 lead.

The Papooses stalled the last three minutes of the game to preserve a slim lead and they finally won 70-63. The Papooses are now 16-1 for the season.

SPORTS

Racquet Sports News Notes

By SIDNEY WOOD

With the advent of the spring-like weather its time once again to unscrew that press and knock some of the dust off those tennis balls that have been lying around, only to find that they're dead.

Tom Gorman, Seattle U.'s tennis titan, drew Denmark's top player, Jan Leshchly, in the opening round of the National Indoor Tennis Championships in Salisbury, Maryland. Leshchly, the colorful lefty whose valiant effort in this past year's Forest Hills tournament gained for him widespread popularity is a pretty tough opponent to draw in the first round, but tough opponents are to be expected in a tournament of this caliber.

Tennis coach Cliff Hedger disclosed yesterday that this year's schedule will include road matches with Cal Berkeley, San Jose State and a number of other schools in the Bay area, while the Chieftains will host such teams as Utah, Idaho State, Oregon, Oregon State and a feature match with U.W. This match will pit S.U.'s 24th ranked Gorman against Seattle's only other nationally ranked player, U.W.'s Dick Knight, number 47 in the U.S.

Seattle U. has another racquet titan in Jim Eden, last year's runner-up in the National Badminton Tournament in the junior men's division. Still eligible in that division, Eden will go after the big prize at this year's national's in April. Eden doubles as a tennis player but will look only at the birdie this spring.

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Banchees Score First Victory

By BRIAN PARROTT

In intramural action this week the A Phi O, a campus service fraternity, did a fine job of cleaning up the Vice Squad, trouncing them 43-18. Ed Robinson and Randy Staudacher led the way with 11 and 10 points respectively for the victors.

THE PREVIOUSLY not-so-high-flying Banchees devastated the Poi Pounders 52-28 as high scoring honors were shared by Clay Kim and Dave Ramos with 14 points each. It was the first win for the Banchees who now stand 1-4. The Poi Pounders have yet to celebrate in five outings.

The Justice League toppled the Sixth Floor, but no score was given. Jerry Kehoe led the way to victory with 13 points. Joe Noone added another 12.

TONIGHT'S contests pit the Engineers versus the powerful Chambers at 6:30 p.m., the Chiefs vs. the Trillos at 7:30 p.m., the Invaders vs. the Nads

at 8:30 p.m., followed by the Forum vs. the R.O.T.C., scheduled for 9:30.

The Chambers must win tonight if they are to keep their undisputed hold on first place in the National League. The Engineers have a 2-3 record compared to the Chambers' 5-0 mark. The Trillos and Nads, who are tied for second place in the National circuit must win to stay a game behind the Chambers.

Crew to Present Petition For Letters Tomorrow

There will be an athletic board meeting tomorrow, Eddie O'Brien, S.U. athletic director, reports. The main item on the agenda will be a petition by the Crew Association requesting varsity letters for the members of that organization.

For three years the crewmen have tried to obtain varsity recognition for their sport. However the athletic board has voted the request down because of financial considerations.

At the meeting crew coach Jim Gardiner will explain to the board how the athletic departments of Oregon State and Stanford have given their crew teams varsity recognition without any financial assistance. Gardiner will request that the S.U. athletic department adopt a similar program.

The S.U. oarsmen begin daily practice in two weeks and their first regatta is scheduled for March 23. (See editorial comment in last column of this page.)

Little, West, Looney Dominate Scoring

Tom Little continues to lead the Chieftains in scoring as he has pumped in an average of 18.9 points a game. The sophomore guard has dropped in 416 points on 175 field goals and 66 free throws.

Lou West, another sophomore, is plunking in an average of 15.95 points a contest. Leapin'

Lou has far out-distanced the other Chiefs in rebounding as he has peeled an average of 10.8 rebounds a game off the boards.

Steve Looney has picked up 299 total points and he leads the Chiefs in foul-shooting. John Wilkins is the Chiefs' most accurate shooter from the floor as he has hooped 79 of the 153 shots that

he has taken for a .561 percentage.

It is interesting to note that Little is ahead of and West is even with the scoring pace Tom Workman set as a sophomore in 1964-65. Workman went on to All-America honors and is now with the Baltimore Bullets of the National Basketball Association.

PLAYER	G	FG	PCT	FT	PCT	RBD	PF-D	TP	AVG
Little, Tom	22	175-400	.438	66-101	.653	89	64-3	416	18.90
West, Lou	22	136-308	.441	79-108	.731	236	78-3	351	15.95
Looney, Steve	22	107-272	.393	85-116	.733	71	61-5	299	13.59
Wilkins, John	22	79-153	.516	32- 57	.519	141	61-2	190	8.64
LaCour, Jim	22	66-167	.395	37- 53	.698	96	52-2	169	7.98
Gardner, Jim	22	45- 88	.511	33- 63	.523	146	66-2	123	5.59
Brenneman, Dick	19	21- 49	.428	24- 33	.559	59	49-2	66	3.47
O'Brien, Mike	19	19- 42	.452	14- 21	.667	27	28-0	62	2.74
Pierce, Sam	20	11- 35	.314	5- 16	.312	34	18-0	27	1.35
Harris, Jim	12	5- 11	.454	4- 5	.800	2	3-0	14	1.16
Jackson, Harvey	6	0- 2	.000	5- 6	.833	0	3-0	5	0.83
Workman, Jerry	5	1- 3	.333	0- 0	.000	1	1-0	2	0.40
Tronquet, Mike	1	0- 1	.000	0- 0	.000	0	0-	0	0.00
Team Rebounds						177			
S.U. TOTALS	22	665-1532	.434	384-589	.652	1081	484-19	1714	77.90
OPPONENTS	22	627-1450	.432	443-653	.678	1020	435-17	1697	77.13

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FRIDAY, MARCH 1: Totems vs. Phoenix

SUNDAY, MARCH 3: Totems vs. Baltimore



Game time: 8 p.m.
Sundays and Holidays: 7 p.m.
SEATTLE CENTER COLISEUM

Winning Year for Team? It Won't be Easy

By TERRY ZAREMBA

The Seattle U. Chieftains have not had a losing record since the '50-'51 season. But for a while this year it appeared as though the Chiefs were doomed to ending the season with more losses than wins.

After the disastrous January road trip, the Chiefs had a disreputable 5-12 record. Things had gone from bad to worse for Bucky Buckwalter, S.U. coach, and his charges.

ROAD TRIPS are difficult enough for a team without having to withstand a flu epidemic, as the Chiefs did. All during the four-game trip, they were bugged by the



flu as well as their opponents (Utah State, Weber State, Colorado State and Denver).

The Chiefs came out losers in all four of these contests. The game against Denver was especially noisome for Buckwalter and his crew as S.U. had the ball with 15 seconds to go and were behind 89-87.

However the Chiefs not only failed to achieve a tie, but they eventually wound up on the short end of a 91-87 score. When the team return to Seattle, Coach Buckwalter made a statement to the effect that team morale was still high and they thought that they could win the rest of their games.

PEOPLE SNICKERED at the remark because the toughest part of the schedule still was ahead of the Chiefs. In the immediate future loomed then fifth-ranked Utah and tough Weber State.

The Chiefs proceeded to beat these two teams as well as three others (Montana State, Portland, and SPC). And so they now stand with a 10-12 ledger. However, our boys still have a rugged road ahead of them in their quest for a winning season.

Five games remain to be played—three on the road and two at home. Saturday the Chieftains head for El Paso, Texas, to face the University of Texas at El Paso (UTEP) Miners. The Miners have never quite forgotten the loss (their only one of the season) that they suffered at the hands of the Chiefs in the 65-66 season.

The Miners went on to win the national championship that year. Last year the Chiefs and Miners split a pair of games in the regular season and the Miners were victorious in the NCAA Regionals, so the rivalry is a bitter one.

ON MONDAY, the Montana State Bobcats get another crack at the Chiefs, this time in Bozeman. Then on February 29 the Chiefs renew an old rivalry when they meet Gonzaga in Spokane.

The Chiefs' close out the season the first week of March with a television game against Utah State on March 2, and they have a return donnybrook with UTEP on March 4.

To finish with a winning record, the Chieftains have to win four of these five games. Barring another outbreak of flu I think that they can do it.

Crew Deserves Varsity Letters

Tomorrow S.U.'s athletic board will meet to decide whether or not the members of the S.U. Crew Association will be eligible for varsity letters. The crew members have spent long and hard hours practicing in preparation for meets at which they represent Seattle U.

Since the crewmen and their coach, Jim Gardiner, have done very well in recent meets and since they have carried their weight financially, the members of the Crew Association should be given the privilege of earning varsity letters.



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A SEARS representative will be on campus February 16 to conduct personal interviews.

Please make necessary arrangements through the Placement Office.

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SMOKE SIGNALS**Today
Meetings**

Gamma Sigma Phi, board 6:45 p.m., Chieftain lounge.

Gamma Sigma Phi, general 7 p.m., Chieftain lounge.

Hawaiian Club, 7 p.m., 3rd floor Pigott.

I.K.'s 7 p.m., house. Wear blazers.

**Tomorrow
Meetings**

Yacht Club, 7 p.m., Pigott 305. Vancouver regatta.

Marketing club, 11 a.m., Xavier conference room. A Seattle advertising executive will speak.

Application Deadline on Opera Auditions is Tomorrow, Feb. 15

Application deadline for the San Francisco Opera auditions is tomorrow. Preliminaries will be at 9:30 a.m. and finals at 2:30 p.m. on Saturday, March 9. The finals will be in Pigott Auditorium; preliminaries will be at the U.W. music building.

The 15th annual auditions are open to women between the ages of 20 and 32 and men between 22 and 34 who are residents of western United States.

In addition to cash prizes the winners are offered concert engagements and contracts with the San Francisco Opera, Spring Opera and the new Western Opera Theater.

Applications are available by writing San Francisco Opera Auditions, Mrs. Ainar Johnson, 11733 Palatine Ave. N., Seattle 98133.

ROTC Military Ball

Ed Constantine, general chairman of the Military Ball, announced that the theme of this year's ball is "A DAY IN THE LIFE." The ball this year will be April 20 in the Spanish Ballroom and lounge of the Olympic Hotel. All ROTC Cadets are invited to attend. There will be a receiving line.

Official Notices

Financial assistance application forms are available in the financial aid office, Bookstore building. It is time to apply for the 1968-69 school year.

All students who are currently receiving aid and want to continue, as well as those who apply for the first time will be required to submit a parent's confidential renewal statement to the College Scholarship Service, Berkeley. The form is analyzed there, and then sent to S.U. for final review.

Aid is based on the amount the parents and students can reasonably be expected to furnish toward college expenses.

For the first time special forms are also available for

married students, and single emancipated students. This is available on an experimental basis.

The Washington State Pre-College Test will be administered on Saturday at 8:30 a.m. in Pigott 504. All students are required to take the test who have not already done so or who have not completed more than 12 credit hours in another college before coming to S.U.

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