Seniors vote down en masse ceremony
No final decision yet

By BRUCE OSBORNE
The majority of seniors who voted in a poll before spring break want to graduate individually instead of en masse. Student Government Association President Darrell Pile told the SGA Tuesday.

Of the 434 seniors who voted, 264 prefer individual awarding of diplomas, while 170 prefer to graduate en masse.

A graduation committee had proposed that graduation be conducted en masse this year, instead of the traditional individual awarding of diplomas. The poll was conducted to determine seniors' views on the proposal.

President Ronald Carrier hasn't made the final decision yet, but "I'm 99 percent sure we'll graduate the same way as last year," Pile said.

In other business, the SGA voted to give $350 to the Data Processing and Management Association.

"This is a new organization. It's very active, and very helpful for students," the finance committee chairman said.

A new rule which states that any financial proposals must be read to the senators at least twice before a formal vote is taken was temporarily suspended for this proposal.

Funding requests by the English Club and Chrysalis were turned down by the finance committee.

The English Club's request "was not as well looked into as perhaps it should have been," according to the finance committee chairman.

(Continued on Page 4)

Protest kills dining hall hair code
Worker opposition also curtails new evening hours

By THOMAS HAMP
Opposition from student food services employees has led to the alteration of two new dining services and the abolishment of an employee hair code.

Student employees Monday submitted a letter of grievances to food services director Robert Griffin. A grievance about an employee hair policy had caused the most controversy among students according to senior student manager Kevin Haggins.

Related story,
Page 2

Preliminary investigation indicates that the vandalism was not done by James Madison University student, according to Dr. William Ross, vice president of student affairs.

EXPENSIVE GRAFFITI. The university is offering a $1,000 reward for information leading to the arrest and conviction of those persons responsible for defacing the Newman Lake bridge and a dorm on Greek Row.

Vandalism

The extension of dining hall evening hours and expansion of menu offerings have been extended from 6:30 to 7 p.m. Student employees will be in effect only on Sundays. The dining hall will resume closing at 6:30 p.m. on March 11.

Also, on Mondays, hamburgers, hot dogs or pizza have been offered in addition to the lunch and dinner entrees. Student employees have complained that serving facilities are inadequate for such an expanded menu. Haggins said that an expanded menu was turned down by the finance committee.

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Governor Dalton signs bill opening board meetings

By Dwayne Yancey
Governor John Dalton has signed a bill opening meetings of state college boards of visitors to the public. But first the General Assembly tackled amendments allowing certain items to be discussed behind closed doors.

Dalton had asked for the amendments before he would sign the bill, which will become effective July 1.

The bill's sponsor, Del. A.R. "Pete" Giesen (R-Staunton), said the amendments added nothing new but merely clarified the bill. Others, such as Del. Clinton Miller (R-Woodstock), said the amendments Dalton requested considerably weakened the measure.

The bill makes the Freedom of Information Act applicable to boards of visitors of state colleges and universities.

The FOIA requires public agencies to hold open meetings, except when discussing certain legal and personnel matters, such as employment, assignment, promotion and demotion.

The new amendments allow boards of visitors to meet behind closed doors when discussing the "performance" of certain employees or departments, as well as when considering admissions and employment, assignment, personnel matters, such as promotions and demotions.

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The new amendments allow boards of visitors to meet behind closed doors when discussing the "performance" of certain employees or departments, as well as when considering admissions and employment, assignment, personnel matters, such as promotions and demotions.

The new amendments also allow boards to discuss such matters privately without lawyers or staff members present.

In addition to the amendments requested by Dalton, the General Assembly had earlier approved other exemptions: when boards are discussing disciplinary action against students or when considering donations from private individuals who wish to remain anonymous.

The move to open meetings of boards of visitors had been opposed chiefly by university officials, who said discussion of sensitive topics that come before the board.

Former manager files grievance

By Vance Richardson
A grievance has been filed as a result of an ultimatum given to a former student manager of food services here that he either shave his beard or take a demotion.

Herman Turk said he was given the ultimatum by the director of food services on Feb. 15, resigned the next day, and filed his grievance the following week.

According to Turk, Robert Griffin claimed that there was an unwritten policy that prohibited student managers from wearing a beard. However, no other student managers were aware of this "oral policy," Turk said.

"In essence, I was forced to resign my position for a policy that didn't exist," Turk said.

Initially, I was the only person in food services asked to leave as a result of my appearance. I feel that I was unfairly discriminated against.

A hair code was implemented by food services Monday, apparently as a result of Turk's grievance.

After complaints from student employees, the hair code went into effect Wednesday night and the director of food service, Robert Griffin, has offered Turk the opportunity to discuss getting his job back.

According to other food service employees, the student manager at Dukes Grill shaved his beard after receiving an ultimatum similar to Turk's.

Another student manager, who asked to remain anonymous, said, "I thought this kind of crap went out with the 70's."

Turk said his problem began back in the fall of 1978 when he started growing a beard while working as student director of catering. He said Griffin told him not to return to work until he had shaved his two-week growth.

Turk complied and returned to work.

Since no policy was laid down, Turk claims he interpreted Griffin's remarks to mean that "beards as such were acceptable but growing them while at work was not."

Related story:

Between the fall term of 1978 and this semester, Turk grew a beard while on break. He returned to school and asked for a month with "no complaints" from his supervisors, he said.

Then, during his fifth week of working with his beard, Turk was informed by the assistant director of food services, Graham Ross, that he would have to shave.

Turk refused to shave, he said: "Because of the principle of the matter. There still was no written policy." he said.

After resigning Turk filed a formal grievance asking that his previous position be reinstated and that he receive financial compensation for the duration of that forced absence.

The grievance procedure was initiated in April of 1977 by University President Ronald Carrier. It is a four-step process for handling student grievances related to employment.

The first step involves discussing the problem informally with the employee's immediate supervisors. The second step involves examination of the employee's file. The third step involves a conference between the employee and the personnel office. The fourth step involves a hearing before the University grievance panel, which makes a recommendation to the President.

The FOIA currently allows public agencies to meet privately with lawyers or staff members to discuss "actual or potential litigation.

The new amendments also allow boards to discuss such matters privately without lawyers or staff members present.

The move to open meetings of boards of visitors had been opposed chiefly by university officials, who said discussion of sensitive topics that come before the board.

Supply officers are the professional business managers of the Navy. Financial management, auditing, merchandising, purchasing--everything it takes to keep the Navy moving, moves through them. Even at a junior level, the Supply Officer responsible for a single ship runs an operation equivalent to a million dollar-a-year business.

Navy Representatives will be on hand 3-5 April 1979.
Wanna bet?

Turning vacation money into sunny profits

By PATTY MCKIBLIN

Most college students who spend Spring Break in Florida usually return to school with little or no money, but for James Madison sophomore James Naquin, last week was somewhat more profitable.

Naquin invested four dollars in bets at the Dania Jai-Alai just outside Fort Lauderdale and turned them into $435.60. He netted two dollars on the winning quiniela returning $47.80 and two on the perfecta yielding $387.80.

Jai-Alai is a popular betting sport in Florida and is played much like handball or racketball. Players throw a softball-size ball against a wall with basket "scoops" fastened to the players' hands. Spectators can place bets on the players or teams they believe will win.

The Quiniela requires the bettor to choose the top two finishers in the match and the perfecta wagers on the top three placers.

Naquin’s winning bets were on numbers one and three in the quiniela and one, three, five for the perfecta. He made two other bets on the quiniela for the same match.

How did Naquin come up with the winning combination?

"Those numbers just popped into my head," he said. "I went with those because they were good numbers. I just went with them." He said he spent the "change" during the week.

"I had to sit there about five minutes to get up the courage to go to the window and collect," Naquin said. After receiving the money, Naquin "wanted to just keep looking at the bills" but was told by someone to put the money away, he said.

Naquin said he will keep the money "and use it for spending money" at Washington Nationals baseball games or the movies. He said he will consider investing the money in the stock market.

"I came back from Florida profitable, that's for sure," he said.

Naquin said he has no plans yet for spending the money, but added that he "has a few ideas floating around in his head." One possible idea, he said, was to use his earnings to paint his car.

The winning bet was the last of the night for Naquin, but he claims, jokingly, that he's ready for another winning wager.

"Well, I've got this system, you see, and..."

WHAT A WAY TO GO! James Naquin found himself $300 richer returning from spring break in Fort Lauderdale where he won a bet in the Jai-Alai games. (Photo by Sandy Paetow)

ENTAM

In Association With Alex Cooley

LIVE IN CONCERT

WILLIE NELSON

Special Guest LEON RUSSELL

Friday, March 23, 8:00 P.M.

Tickets: $8.50 $7.50

All seats reserved

ROANOKE CIVIC CENTER

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ROANOKE CIVIC CENTER
Dr. Helen B. Wolfe, general director of the American Association of University Women (AAUW), and the AAUW Educational Foundation, will deliver the James Madison Lecture during the annual Founders Day program here Friday.

Wolfe directs the implementation of policies established by the AAUW from its Washington, D.C., office.

She received a bachelor's degree from the State University of New York at Buffalo, a master's degree from Cornell University and a Ed.D degree from the State University of New York at Albany.

Wolfe was the recipient of the 1976 Distinguished Alumna Award from Buffalo State University and is listed in "Who's Who of American Women" and "Who's Who in the East."

The Founders Day activities also will feature the presentation of the official James Madison University Mace.

Mrs. Emily Lee of Columbia, S.C., will present the mace on behalf of the class of 1943 to JMU President Dr. Ronald E. Carrier. The class of 1943 financed the construction of the mace as a gift to the University.

The mace, which was designed and built by Ronald J. Wynecke of JMU's art department, will be used as a ceremonial device.

The mace is constructed of 14k gold, silver and rosewood. It stands 32 inches tall and weighs about 15 pounds.

Etchings of JMU's old Main and the eternal flame of knowledge are featured on the outside border of the mace's crown.

The Founders Day program is scheduled to begin at 1 p.m.

---

Chrysalis's request was tabled, and the art magazine no longer needs the $300 it had originally requested, the chairman said.

Approximately 14 student senators could not attend the dinner, but most agreed that it would be worth having a similar meeting again.

SGA Parliamentarian Barbara DeBellis said she is "concerned" about articles in The Breeze which she said have expressed negative opinions about the way SGA meetings are conducted.

DeBellis asked that each senator submit some written feedback to her about parliamentary procedure.

The finance committee is working on setting up a date for the budget hearing meetings. SGA Treasurer Don Haag said.

A birthday cake was brought in to surprise Pile, who turned 22, and the senators sang the appropriate tune for the occasion.

---

TUESDAY THRU THURSDAY NIGHTS (FROM 5-8), ARE JMU NIGHTS AT BONANZA. WITH ANY RIBEYE, TOP SIRLOIN, NEW YORK SIRLOIN OR T-BONE DINNER, THE DRINK IS FREE WHEN YOU SHOW YOUR ID.

---

Thousands Of Dollars Found In Trash On Campus.

Check around your campus community. You, too, may be able to collect an educational award of up to a thousand dollars if you Pitch In! Groups from campuses all over the country were awarded $8,750 last year by participating in Pitch In! Week.

This year, Budweiser and ABC Radio Network will again reward participating colleges, universities and approved campus organizations who participate in Pitch In! Week. Five groups will win $1,000 in first place educational awards, five second place groups will win $500, and five third place groups will win $250.

For entry rules and the Pitch In! Week program kit, simply send in the attached coupon.

---

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Hunger Project

Center's methods questioned

BY DERBIE YARD

The goal of the Hunger Project is to end starvation on the planet in two decades. The goal is commendable, however, the method used by The Hunger Project to attain it has been the source of great controversy.

The purpose of the Hunger Project, which has a center at 19 W Water St., near the Harrisonburg parking deck, is to create awareness about hunger and to create a commitment to end it. Donations do not go to feed starving people, instead, the money is used for communication, in the form of presentations, the printing of educational and enrollment material, the production of films and the publication of a newspaper. This is the part of the project which has fallen under criticism from opponents. They think the money should be used strictly for the hungry, not just to publicize the problem. Proponents say that only awareness and the subsequent commitment can end starvation, since, they point out, nothing else has worked yet.

“Newweek” (Aug. 28, 1979), “Mother Jones” (Dec. 1978) and several other magazines have investigated the Hunger Project and have concluded that the project is less than ethical in some respects and mentioned that questionable financial dealings were involved in the project.

Spokesman for the Hunger Project, called the “Mother Jones” article “sensational.” The article referred to in “Newweek” as background. Lotts urged the “more than 1000 people from this community” to look at all the groups that have worked on hunger for years. They need to look at what has been done, the failed efforts to know what works.

Fasting, lobbying are part of Hunger Project

BY DERBIE YARD

All attempts thus far to end world hunger have obviously failed because hunger still exists. This is because hunger has not been fought within the appropriate context. The Hunger Project pamphlet entitled, “It’s our Planet – It’s our Hunger Project.”

“It is the creation of a context, the end of hunger and starvation on this planet, which aligns and effectuates what we do,” according to this tract. Three generating principles that make The Hunger Project unique are cited in the pamphlet. They are: first, that which the “little individual” does is an important factor. “The Hunger Project is based on the innate and natural experience of responsibility within each of us for making the world work for us all.” This feeling of responsibility excludes the negative feelings of guilt and shame, since these accomplish nothing.

Secondly, it is the principle that The Hunger Project is an “alignment of wholes, not a sum of the parts.” This means that “you are the source of The Hunger Project” and that “no one gets credit for the project, and each of us is allowed to own the project completely.”

Three primary forms of participation are also cited in the pamphlet. These include: a personal fast on the fourteenth day of every month in commemoration of the first Hunger Project fast held on Nov. 14, 1977 in which 50,000 people participated; a financial statement was unavailable at the time he visited the center. Spokesmen for the Harrisonburg Hunger Project, Carl Hartel, Larry Hoover and Van Orden replied to Baer by reiterating the philosophy that “The Hunger Project is about commitment to end starvation by 1997.” They went on to say that a financial statement was available for inspection and then, further explained the organization.

Lotts letter (DNR 1-20-79) cited the “Mother Jones” article as background. Lotts urged the “more than 1000 people from this community” to be involved in the Hunger Project to read this enlightening report (Mother Jones)” before continuing their association,” and repeated that “there are many religious and truly non-profit organizations taking positive action to combat hunger in the world.”

A Presidential Commission on World Hunger has recently been formed by Jimmy Carter. Members of the Subcommittee on public participation are singers John Denver and Harry Chapin, both of whom are allied with The Hunger Project, said Van Orden. Their mission is to look at all the groups that have worked on hunger for years. They need to look at what has been done, the failed efforts to know what works.

For example, Van Orden said, during a recent earthquake in Central America, the United States... Continued on Page 6
Hunger

(Continued from Page 5)

GOLDEN CORRAL
Family Steak House
1580 South Main

“The center here is the first and only small town center,” Van Orden said. “We pictured it staffed six days a week all day long, but it hasn’t turned out that way.”

“We’re being more realistic now and are working back up,” she said. “We’ve realized that people are not going to walk into the center of their own volition, that we’re going to have to go out to church groups and civic organizations to explain the project.”

The organization has advertised in the Daily News-Record, at last summer’s Rockingham County Fair, at a local radio station’s festival and has shown John Denver’s film, “I Want to Live,” at Roth’s Theater 1-2-3, several times, she said. “We’ve realized that people are not going to walk into the center of their own volition, that we’re going to have to go out to church groups and civic organizations to explain the project.”

The four organizations approved by commission

By PATTI TULLY

The commission on student Services approved the constitutions of four new student organizations at its meeting Feb. 7.

The commission recognized the James Madison University Chapter of the Data Processing Management Association (JMU DPMA), the JMU Men’s Lacrosse Club Beta Reta Beta, and the JMU Association for the Education of Young Children.

The four organizations will become officially recognized after the University Council is notified that the commission has recognized them, and President Ronald Carrier has given his approval.

The purpose of the JMU DPMA will be to help data processing majors understand data processing in the real world and how it operates, said Dan Quick, president of the organization. Among services the JMU DPMA will provide is a key punching service and a tutoring service available to all data processing majors, and other students taking Data Processing 39, Quick said.

The goal of the Men’s Lacrosse Club is to become a varsity sport in two to three seasons, said club president Bill Borges. All varsity sports have to start as clubs, he said. Beta Reta Beta will be a biology honor society, Tina Currie said.

The JMU Association for the Education of Young Children will be the first organization here for students in that field. The commission also discussed proposed revisions to the Student Government Association constitution. Among proposed revisions are student senate representation changed to three Greek and 13 off-campus representatives, elections to be held during the twelfth week of the semester, and a student running for president would have had to attend JMU for two full semesters prior to the election.

In addition, a salary revision has been proposed to change the SGA president’s paid hours from 20 to 25 per week and those of the administrative vice president, legislative vice president, treasurer and secretary changed from 15 to 20 hours.

In further business, reports were made by representatives from the residential facilities subcommittee, the recreation subcommittee, the environmental development subcommittee and the student senate representatives.
Valley mall bus
Because of the strong support and use of the shopping mall by downtown merchants and shoppers, the Valley Mall bus will continue to operate every Saturday throughout the semester. It will run on the same schedule leaving Gibbs Dining Hall at 1:00 p.m. and 3:00 p.m.

Library plans
Plans for the library addition will be available for student and faculty viewing in the Warren University Union. Room B. March 16, from 9:30 a.m. to 3:00 p.m. The architect and members of the University's Advisory Committee on the Library Addition will be present to answer questions and receive comments. At 1:30 and at 2:30 the architect will present a brief explanation of the drawings, but persons may come and go at will throughout the hours designated.

Dance concert
The Modern Ensemble of the James Madison University Dance Theatre will present a Modern Dance Concert March 15, 16, and 17 at 8:00 p.m. in the LaMer-}
ner Auditorium. The concert is sponsored by the Warren University Union. Students, faculty, and staff with JMU ID will be admitted free to the show for $50. The concert is a benefit performance for the Dance Program Fund.

Wine & Cheese
Rabbi John Adland of Temple BethEl Old Furnace Library Science-Educational Department will be held in Warren University Union. From 9:30 a.m. to 3:30 p.m., March 17 Registration is $50 for students with a valid dining hall contract or $75 if luncheon registration is desired. Send a check payable to James Madison University to Department of Library Science-Educational Media by March 7, if you would like to attend.

Job workshop
The Career Planning and Placement Office is sponsoring a Job Hunting Workshop, March 19, at 9:30 a.m. in Merzanne Room A of the Warren University Union. The workshop will outline the complete job hunt process from determining a job objective and initiating contacts to the first day on the job.

Storytelling
The Institute in Education will feature Diane Wolkstein, noted children's author, and David Holt, traditional music specialist, in Storytelling for Children: The Southern Tradition. The program will be held in Warren University Union. From 9:30 a.m. to 3:30 p.m., March 17. Registration is $50 for students with a valid dining hall contract or $75 if luncheon registration is desired. Send a check payable to James Madison University to Department of Library Science-Educational Media by March 7, if you would like to attend. The program will be held in Warren University Union. From 9:30 a.m. to 3:30 p.m., March 17. Registration is $50 for students with a valid dining hall contract or $75 if luncheon registration is desired. Send a check payable to James Madison University to Department of Library Science-Educational Media by March 7, if you would like to attend.

Library science department here will present an all-day storytelling program entitled "Storytelling for Children: The Southern Tradition" on March 17 in the WUU ballroom. The program will feature two of the nation's finest storytellers. David Holt and Diane Wolkstein, according to Dr. A. Ramsey, of the library science department. "Both will present stories taken from the folktales of traditional stories from the south which encompass a wide range of thrilling stories," Ramsey said. Also included in the program will be workshops to help participants improve their own storytelling techniques. "Everyone participating in the program will also receive a chance to exhibit their own skills in our open storytelling sessions," said Ramsey.

Mike Parent, a professional storyteller from Charlottesville will make an unscheduled appearance during the program, said Ramsey. "I also expect to have a JMU student, a high school student, a librarian, and a faculty member there to give presentations," she said. Both of the program's main storytellers, Holt and Wolkstein, have impressive backgrounds, according to Ramsey. Wolkstein is a collector of traditional tales and has traveled throughout the United States, South America, and at 2:30 the architect will present a brief explanation of the drawings, but persons may come and go at will throughout the hours designated.

Graduate students will be available for the storytelling program sponsored by the James Madison University Dance Theatre will present a Modern Dance Concert March 15, 16, and 17 at 8:00 p.m. in the Latimer-}
ner Auditorium. Students, faculty, and staff with JMU ID will be admitted free to the show for $50. The concert is a benefit performance for the Dance Program Fund.

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**Announcements**

(Continued from Page 7)

**Interviews**

Sign up sheets are now posted in the Placement Office for interviews with Kings Dominion, Camp Airy, and Camp Louise. The Placement Office also has information on many other summer job opportunities. For additional information, contact the Placement Office, 2nd floor Alumni Hall.

**Film**

The film “Sermon on the Mount Now” will be shown at the Wesley Foundation, 690 South Mason St., March 18 at 6:30 p.m. The film attempts to relate the mind of Christ to some of the choices we face today.

**Camp placement**

The Mercury Club, in conjunction with the Department of Physical and Health Education, will be hosting Camp Placement on March 21. Students will have the opportunity to meet and interview representatives from summer camps who are actively seeking summer employees. Walk-in interviewing will begin at 9 a.m. and continue through 4 p.m. in the South Ballroom of Warren University Union. For further information, contact Bill Cleverger, 330 Godwin Hall, or call 433-6527 or 433-6145.

**Tutors**

Need a little extra money? Tutors are needed for Public Administration 265 and Economics 135. Contact Shirley Cobb, Counseling and Student Development Center, 433-6595, 2nd floor Alumni Hall.

**Careers**

Recruiters from Fauquier County Schools and Montgomery County Schools, Maryland, will be here on March 19, seeking Liberal Fine Arts graduates. For more information, contact the Career Planning and Placement Office.

**Graduate social**

A Graduate Student Social Hour will be held Friday, March 16 from 4 to 7 p.m. in Dining Room 1 in Gibbons Dining Hall. There will be a $0.50 cover charge. Cheese and crackers will be served, liquid refreshments will also be available. Graduate students, faculty and guests are invited to attend.

**Honor council**

Students may pick up applications for the position of Honor Council representative from the dean of their respective academic schools beginning Monday, March 19. Representatives will serve from September, 1979, to May, 1980. Deadline for applications is Monday, April 2.

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**We Feature**

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- 50 item soup and salad bar
- Steaks, Seafood, Chicken, Sandwiches and Spaghetti
- Buffet
- Mixed Beverages Now Available

**GANDY DANCER**

*After Enjoying A Delicious Meal
GO BELOW to the:
Open Thurs.-Sat.*

**This Week:**

**HELVICOPTER**

**LARGE**

**DANCE FLOOR**

9:20 p.m.

*Welcomes all MADISON Students***

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All the Taste - Naturally
An Honest Beer with an Honest Taste

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Hey Grads & Seniors

Peace Corps & VISTA people will be on campus:
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Sign up today at your placement office for interviews. Talk with former volunteers.

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Peace Corps/VISTA
1713 H St., N.W.
Wash., D.C. 20525

Math, science workshop set for March 30-31

A workshop for freshman and sophomore college women who are planning to major in math or science at one of seven Shenandoah Valley colleges will be held at James Madison University March 30-31.

The "Women In Science" workshop will focus on opportunities for women in the sciences and will provide continuing support for participants during their undergraduate years as they make curricular and career decisions.

A variety of activities have been planned for the workshop to allow participants interaction with professional women in educational, industrial and governmental careers representing ten different areas of science and mathematics.

Dr. Dorothy M. Skinner, a senior research scientist at Oak Ridge National Laboratory and a professor of biomedical sciences at the University of Tennessee's Oak Ridge Graduate School of Biomedical Sciences, will deliver the workshop's keynote address on March 30. She will discuss the future prospects for women in science.

Margaret A. Gordon, an associate professor of biology at JMU, is the workshop's coordinator. She was awarded a National Science Foundation grant for the "Women In Science" workshop.

For additional information contact Margaret Gordon at (703) 433-6204.

Chorale concert slated

The James Madison University Chorale will perform a wide variety of sacred and secular music during its spring concert at JMU's Wilson Hall Auditorium on March 18, at 3 p.m.

The highlights of the program will be "Mass in G Major"-by Francis Poulenc and an oratorio section including "The Heavens are Telling" from "The Creation" by Joseph Haydn.

The chorale is directed by David A. Watkins. Watkins is an associate professor of music and the vocal-choral coordinator at JMU.

Dr. Richard McPherson, an associate professor of Music at JMU, will accompany the chorale on the organ.

The concert is open to the public at no charge.

APPLICATION

Women In Science Career Workshop; JMU; March 30-31
RETURN TO: Margaret A. Gordon, Director; Women In Science Workshop; Dept. of Biology; James Madison University; Harrisonburg, Virginia 22807.

Name ___________________________ Mailing Address ___________________________ Phone ___________________________

College ___________________________ Major ___________________________ Minor (if any) ___________________________

Recommending Professor ___________________________ Current Grade Point Average ___________________________ Or ___________________________

(Circle) I am a Freshman Sophomore Other ___________________________

SAT Test Results ___________________________ (verbal) ___________________________ (math) ___________________________

Area of Science Career Interest ___________________________

Check any of the following, appropriate blanks. I am most interested in:

Personal Appointment with a Woman Scientist ___________ In the Field of ___________________________

Small Group Interaction With Scientists ___________ Other Students ___________

Employment Possibilities in Science for Women ___________ Career Planning ___________ Curriculum Choice ___________

Non-Traditonal Occupational Outlook ___________ Life Problem Solving for Women In Science ___________

Other (specify) ___________

Those students not currently in residence at JMU, please note the following information:

Will Commute ___________ Reimbursement for ___________ miles.

Planning to arrive (Date/time) ___________________________

Will need room/board while on the JMU Campus ___________

Single ___________ Double ___________

Enrollment is limited to 200 participants. If accepted, you will receive notification and all necessary, additional information by mail.
After six months of rehearsal:

Modern dance concert runs for three nights

By Dwayne Yancey

If you think modern dance is a tired avant garde, then you're right. But if you think it's only for the avant garde, then you're wrong.

The Modern Dance Ensemble draws the fine line between the two at its annual concert this weekend. Performances begin Thursday night and will continue Friday and Saturday at 7:30 p.m. in Latimer-Shaeffer Theatre.

Modern dance is sometimes rather difficult to define for the layman. In fact, perhaps the only absolute one can give is that no discus is not an example of modern dance.

The ensemble's concert contains eight separate dances, which range from the ballet-like pieces one might expect to the abstract. But if you think it's only for the avant garde, then you're wrong.

Ellen Loucks, the dance performed under eerie lighting conditions, with the dancers sometimes crawling across the stage, or scuttling to and fro in fear, using short, jerky motions.

Ensemble co-director Karla Zhe said, "There's an ominous presence threatening them that directs their movements. For me, it was the image of Smaug, the dragon in J.R.R. Tolkien's book 'The Hobbit.'"

Choreographed by senior Lisa Gibbons, 'The Hobbit' is based on Tolkien's dragon in the dance, James explores different female qualities and moods. The first part of the suite is more subdued and original, she said. While the second is more fiery.

Senior Lisa Gibbons choreographed "Dead End Street" based on the song "Village Ghetto Life" by Stevie Wonder. "One person goes out and comes back and tries to show the others that yes, you can make it," said Gibbons. "But the others are frightened. The ghetto is the only life they know. The person who came back is an outsider. She dances around them, and they pretend to go along, but don't. Finally, they destroy her, feeling they've won a victory."

"Village Ghetto Life" is an example of a dance with circular motion, something bright and funny. "Look At Me When I'm Talking To You," by JMU graduate Laura Labieniec, is choreographed by ensemble co-director Linda James, one by guest choreographer, and four by James Madison University students.

"This year we've had more student choreographers than ever before," said James. "Basically I just corral people and say you will choreograph next year, won't you?"

Performances began at 8 p.m. in Latimer-Shaeffer Theatre. Performances continue Friday and Saturday at 7:30 p.m. in Latimer-Shaeffer Theatre.

Linda James..."Basically I just corral people and say you will choreograph next year, won't you?"
Checking out...

The Modern Dance Ensemble's spring concert, which opened last night and runs through Saturday night in Latimer-Schaeffer Theatre. The concert consists of eight dances, ranging from ballet to the abstract. To the left, dancer Marilou Moore strikes a classic ballet pose, while below members of the ensemble perform co-director Linda James' piece "La Luna Del Fuego."

photos by

David Haycox
By MAIN WALKER

Two African students at Eastern Mennonite College remembered the sincerity of Johann de Wet’s speech on the subject of South Africa. The students also objected to a governmental proposals that would end racial discrimination in South Africa.

Information Attache de Wet gave a synopsis of the government’s plans to create “homelands” for South Africa’s seven black nation states at a meeting of the Young Americans for Freedom.

“The (plan) envisages that each population group (White, Colored, and Asian) will have full authority to execute its own decisions when dealing with matters which they regard as the exclusive concern of each group,” said de Wet.

The parliament for each racial group will have full authority to enact legislation affecting all aspects of life within their own homelands. Each group will be required to consult with the state president before the Constitution is changed.

The parliament will share political equality on the proposed Council of Cabinets: said de Wet. The council will consist of national representatives elected by the people of South Africa. But the final decision on matters would rest with the state president, said de Wet.

De Wet also claimed that de Wet’s population figures were not being suppressed. de Wet said each racial group elects its own leaders, he said, “Independence is not forced on these people.”

In terms of South Africa’s policy of plural democracy, de Wet said the government “is helping to develop the various territories occupied by the different black races into independent nation states.” The final objective is that the black races and the nine black nation states will eventually be linked in a South Africa economic community or commonwealth while retaining their own identity and political sovereignty.

De Wet also claimed that many of South Africa’s mines are in Transkei, which the government has made independent. “Too often the realities of internal progress are ignored by U.S. critics, he said. “We believe revolutionary change is better than revolutionary change.”

De Wet also claimed that South Africa’s blacks do not want a homeland, but rather wish that South Africa “to be kept as a state,” said the students.

“We want to see all racial policies abolished so that black and white can live side by side,” said Tjingaete.

“The blacks in South Africa do not accept these homelands,” Tjingaete said.

Karamata questioned if the government will free all political prisoners. The leaders of the proposed black nation states are puppets, he said. Those nation-states are not recognized by other countries, the United Nations, he said.

Tjingaete also doubted de Wet’s population figures, saying that nearly 80 million blacks are being forced into the poorest parts of South Africa. “Many blacks are being oppressed in South Africa,” said de Wet. “We believe revolutionary change is better than revolutionary change.”

De Wet claimed that 41 multi-racial trade unions existed in 1979. But other categories of statutory job reservations still exist in South Africa, he said.

The African students also argued de Wet’s claim that the 1979 student riots in Soviet-occupied countries were implemented on the minority of the African students who advocated communist and socialist beliefs.

Union Leader Arnie Paulus said, “Students from all over South Africa participated because they wanted to end racial injustice.”

De Wet stood firm in his assertion saying that students were pressured to participate in the riots by their peers.

The students had foreign ideologies, such as communism and socialism. They were not fighting the government’s policies, they were fighting the system, he said.

“Using a socio-economic viewpoint, de Wet said that South Africa is the most stable country in Africa.” Many black countries—Botswana, Lesotho, Swaziland, Zambia, and Zaire—“depend on South Africa for their economic well-being, despite political differences with the South African government,” said de Wet.

U.S. economic support has been instrumental in the advancement of social progress in South Africa, according to de Wet. De Wet claimed that the United States firms now employ an estimated 100,000 blacks in South Africa, and an even larger number of South African blacks work for industries supplying the U.S. firms. These blacks might well become unemployed because of disinvestment or trade restrictions.

De Wet said that South Africa is making progress in social justice, and that U.S. corporations have influenced the living standards of South Africa’s blacks.

De Wet claimed that during the 1980s and 1990s, “the South African government spent more than double the amount on development for the blacks, than the United Nations did in development for 130 million people in 38 of the world’s poorest countries.” He also claimed that real progress and prosperity in South Africa depends on foreign investments and businesses, and that, he said, “is the best way of ensuring economic and social stability.”

Introducing a new Busch Beer: On the outside, there’s a bold new label. On the inside, there’s a brand new beer. Brighter. Smoother. More refreshing. Born of costly, natural ingredients and brewed the slow, cold natural way. So don’t just reach for a beer. Reach for Head for the mountains.
The Student Government Association voted unanimously to give a total of $1000 to two clubs at its Feb. 27 meeting.

Circle K, a service organization, received $750, and Sigma Alpha Iota, a music sorority, received $250. Circle K will use the money to send members to conventions, to recruit members, and to finance an aluminum can recycling drive, the finance committee chairman said.

The SGA normally doesn't fund sororities, but Sigma Alpha Iota is "really in need," according to the chairman. The club held fundraising events to try to alleviate financial troubles, money is just to "keep things rolling. I don't foresee them coming back to us in the future," he said.

After allocating the funds, the senate passed a proposal which will delay voting on finance committee matters for one week after the initial announcement by the finance chairman.

In other business:

Officers will be elected for the Virginia Student Association next month. A meeting at the College of William and Mary recently at which statewide student leaders talked about their SGA's. Pile's speech "captured the crowd for 45 minutes," Martin said "We came off very impressive. We seem to be one of the better student governments around."

The Student grievance procedure about faculty will be publicized through letters to The Breeze and to the D-hall digest, the chairman of the curriculum and instruction committee said. Furthermore, an effort will be made to publicize the procedure in the faculty handbook, department heads will be requested to call meetings and announce to majors how the system works.

(Continued on Page 23)
**Rockingham County may be site for brewery**

Editor’s note: Coors is considering building a brewery on the East Coast and is currently looking at two sites—one in Rockingham County and one in North Carolina. This has evoked considerable debate both pro and con in the community and various local bodies, including the Student Government Association. Various industry leaders have endorsed Coors because of the interest in Coors and its impact on the community. The Breeze will be keeping track of developments.

By TOM PITTS
and STEVE CHILDRESS

Two miles south of Elkton in eastern Rockingham County, the Shenandoah River cuts through some of the flattest farmland in western Virginia. The land is patched with wheat and alfalfa and has rich layers of sediment that was carried down from the mountains by rain or deposited even earlier by the river that once flooded the valley.

It is here that the Adolph Coors company may build a brewery.

Coors announced the possibility in December, following a celebrated “hush-hush” visit of Virginia Governor John Dalton to meet with the Rockingham County Board of Supervisors.

Coors has also been looking at a site along the Pee Dee River in Aiken County, North Carolina.

Whether Coors will build at either location is not yet certain. If Coors officials have made that decision, they’ve been keeping it a secret. Bob Keyser, public information director for Coors, told The Breeze recently that Coors had not yet decided which site they will choose for the brewery or if it will even build an east-coast facility.

But Coors, company president, had been quoted repeatedly in the past few years denying any intention of his company to build another brewery outside the parent plant in Golden, Colorado.

But Coors lucrativCalifornia market has been seriously hurt by the growth of Budweiser and a Teamsters union boycott, and industry spokesmen point to the need to open a new market in the east, and thus the need for a new brewery.

And Coors has been active in the east.

Coors has obtained options on about 1750 acres of land near Elkton, according to Henry C. Clark, a Harrisonburg attorney representing the company. Clark said this constituted the “critical options,” that is, for land essential to the brewery.

As of Feb. 21, “we found out that we had all the necessary options signed that we needed to build a facility if the decision were made to come into Rockingham County,” Keyser said.

This means that Coors has until the end of this year to decide if they want to buy the land or else may buy the land and the owner is legally bound to sell to Coors within the specified time period.

In addition to the land under option, Coors has actually purchased 215 acres of land in the county via a spin-off company established by Clark.

Clark said the Stonewall Land Company is an “independent company” formed at the request of Coors.

Clark said that Stonewall is buying the land now because it is unable to obtain options on it. The land that Stonewall bought was on the market and the owners wanted to sell now, rather than take options, Clark said.

Keyser said a similar company has been established in North Carolina and that some land there has already been purchased.

The land in Rockingham County is on a three mile stretch along Highway 340. About 1750 acres are within the marl, with a total assessed value of $3,250,000.

Most own small parcels of land, some with houses, but a few own much larger tracts, Kenneth R. Harnett with 515 acres, is the largest landowner. His land has an assessed value of $500,000.

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‘Superpatriot’ makes ‘the cocaine of beers’

By AYLTON CROSON

Bill Coors is adamant about not building another plant in the foreseeable future. For one thing, he says, “The notion of merging Watson’s theme would be solely estranged if the beer were made on the banks of the Wabash.”

Fortune Nov. 1972

“Eventually we might build other breweries,” says Bill Coors, “but if you take a circle up around from where we already ship to in northern California you hit Atlanta, Ga.”

Forbes Magazine 1972

Coors “the beer that won the West” may be coming East — possibly to Henderson County.

The Coors Brewing Company and the Coors family, is as controversial as its beer. In legendary. The ultraconservative Coors family is known for political activism, and the company has had numerous clashes with government agencies.

Just who is Coors? What is the background of the company and the family that runs it? And why does its beer have such a glamorous reputation?

DRAFT BORGER TO DRAFT BEER

In 1973, Adolph Coors, a beer truck driver who had fled Germany to avoid the draft, built a brewery amid the gold mining camps west of Denver.

Today, his two grandsons, William Coors and Joseph Coors, control the world’s sixth largest beer company. The Coors family has had numerous clashes with government agencies.

Just who is Coors? What is the background of the company and the family that runs it? And why does its beer have such a glamorous reputation?

VAPORIZING AND BOYCOTTS

Coors’ penchant for controversy seems to have spread to his breweries.

In 1972, the Federal Trade Commission charged Coors with restrictive distribution policies.

Coors has attempted to influence CPB policy.

President Nixon in August 1974. Coors has attempted to influence CPB policy.

Colfax Jan. 1973. Coors wrote to CPB president Henry Loomis protesting an award-winning documentary “The American Way of Death” on behalf of a good friend in the mortuary business.” Should the film “wrongly attack the industry,” he warned, it is the type of thing which I will be very interested in watching closely if I ever become confirmed to your fine board.

The committee tabled his nomination, citing a conflict of interests. At that time, the Coors family owned an independent television network, Television News Incorporated. This company was formed because Joseph believed that most “network news is slanted to the liberal left.” Coors termed the committee’s veto “a bad and unfair decision based strictly on political motives.”

Joseph served in the 1960’s on the University of Colorado Board of Regents, where he denounced the SDS, bankrolled an “alternative” student newspaper, and attacked the university’s practice of giving birth control advice to female students.

ARMY INVESTIGATION AND BOYCOTTS

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College campuses in the 1960’s were characterized by turmoil, but at one regent put it, “the chief disruptive factor at CU is Regent Coors himself, who by his arrogant attitude and lack of understanding of how a university should operate has needlessly angered the people of the state.”

Coors has made generous contributions to the right-wing John Birch Society. He and his wife made the maximum legal contributions to Ronald Reagan’s presidential campaign fund.

New York Times Magazine alleged that he has spent large sums of money to set up ultraconservative lobbying activities in Washington. He has campaigned against several liberal congressmen, including Timothy Wirth, a Democrat from Coors’ home district in Colorado.

COCAINE OF BEERS

Coors is a legendary beer. It is chic. It has a mystique. It is the cocaine of beers, with a reputation far exceeding its market.

Until recently it was only sold in Western states. Coors is one of the few beers that is unpasteurized and therefore subject to spoilage, and so it is stored in refrigerated warehouses and shipped near freezing to keep it fresh.

Within the last decade its reputation spread across travelers to Colorado “smuggled” the beer back East, sometimes selling it for triple the retail price.

Paul Newman and Clint Eastwood are reported to be regulars of Coors on movie sets. President Ford and his secret service men would bring Coors back to Washington. Vice President Walter Mondale offered to buy Coors if the practice was halted after one agent was discovered with 38 cases on board.

What makes Coors so magical? “I can’t explain it,” says Ernest P. Rydell, editor of the New York Times Magazine. “Coors, by brewing standards, is a good beer, but so are many others. I think it’s mostly because of its unavailability.”

“Coors is a lightly hopped beer, meaning it is brewed with less malt, fewer hops and more rice than beers with a tangy taste. Compared with Heineken’s or other more full-bodied foreign beers, Coors does seem almost flat and it is this quality that could account for its popularity among young people just starting to get acquainted with the pleasures of beer drinking.”

Locals scoff at Coors, calling it “Colorado Kool—Adj” but according to Rydell, “if you conducted a blindfolded test of the four leading beers, the chances of picking out Coors would be minimal.”

Indeed, one national newspaper conducted an informal test among eight beer drinkers, finding that only three could correctly identify Coors. In short, the difference between Coors and any other decent beer could be 300 miles.

Maybe, if Paul Newman suddenly switched to Schaefer, Denverites would pay $15 a case for it.
Eastern religions discussed here

By CINDY FLORE

Reincarnation is like an economic transaction since the quality of one’s next life is determined by the morality of one’s current life, a James Madison University religion teacher said.

Dr. Wade Wheelock discussed Indian Hinduism and Southeast Asian Buddhism at a Wesley Foundation Feb. 25.

"A sizable percentage of the world's population do hold these traditions," he said, adding that the Buddhism in Japan, Taiwan, and communist China is significantly different than in the rest of Southeast Asia.

Reincarnation in both Hinduism and Buddhism is based on the premise that there is "an endless series of lives" for each person, he said. The body dies, but the soul lives on.

The important thing to realize is that no matter what future existence you get—even it will come to an end and you will be reborn as something else," he said.

A person can even be reborn as a dog, cat or ant if he leads an evil life, Wheelock said.

"There is always an element of uncertainty about the future: and endless calling to answer for your deeds," he said. "There is never a point where you could call it quits."

For these religions, justice is inevitable, even if not in this lifetime. For instance, even an evil person "will eventually get him," he said.

Reincarnation is believed to be the natural law: no deity presides over it. That's simply the way the world works, he added.

However, there is a class of religious elite who want to find an end to the never-ending cycle of reincarnation, Wheelock explained.

For Buddhists the Buddhas was a great man who found his way out of the cycle of reincarnation and then taught others his way, Wheelock said.

The monks, in particular, are on their way to liberation from reincarnation and, according to Wheelock, it is up to the masses to support them with food and gifts. "This is the highest form of doing good deeds," he said, "because monks represent the ideal of humanity."

Both traditions deny that there was any beginning to the world, he explained. It is like a circle, with no point on that circle as the beginning.

Buddhism has a simple statement defining evil, he said, explaining that one should not kill, steal, lie, commit adultery or drink alcohol.

Many Buddhist have books to write down all their good deeds; he stated, thus determining how peaceful a life they had lived, and eventually influencing their next existence.

Evil, for the Hindus, is specified by one's social class or niche in the caste system. One must do the duties of his social level; for if not, society's harmony will be disrupted, Wheelock said.

One cannot decide what class to be in. For one is born into it, he said, adding that the social hierarchy is well-planned. The lower classes hope to live a good life so that they can eventually move to a higher level in the next existence.

"Praying does occur in Hinduism, but it is not emphasized," he said. "The deity is not loved according to what he can give you in the world but because he is the most worthy of love."

However, those who are extremely devoted to the deity can gain liberation from the reincarnation cycle. "A true, final salvation comparable to the Christian tradition," he said.

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Old Mill 1/2 keg 23.50
Schlitz 1/2 keg 28.50
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* cigarettes (various) $3.70 *

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MISC 102/PE 152
1400-1545 MWF

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DOD DISTRIBUTING CO. - VERONA, VA
Sonner ‘sells university’ to CSC

BY KRIS CARLON

"If you run into anybody with any extra money, now you know what to do: if they don’t give it to you, tell them to give it to me," the vice president of University Relations told the Committed Student Committee Tuesday.

Dr. Ray Sonner, whose department is responsible for the "selling of the University," was the fourth in a series of guest speakers from the administration to talk to CSC.

Sonner told the committee that, according to a recent Breeze survey, less than one percent of the student body knew who he was, and that one student wrote on the poll that Sonner taught geology.

"I may have rocks in my head, but I’m not a professor of geology," he joked.

Most of the work done by University Relations does not come in direct contact with students, Sonner said, but without University Relations activities "we wouldn’t have James Madison University."

Some of the responsibilities of University Relations, according to Sonner, include: interpreting JMU to the public; promoting the advancement of JMU by securing funding; public support; administering the student emergency loan fund; promoting the JMU athletic program; promoting the University President; and running the Career Planning and Placement office.

In other business, CSC member Dan Fraser reported that the Utility Deposit Organization should start signing up students by mid-April, that sample contracts for the student members are being drawn up, and that the membership fee still has not been determined.

The organization will serve as a depository for students using city utilities, and could save students up to $250 in annual deposits for the $5 or $10 membership fee.

The organization will not include Continental Telephone Company, however.

The CSC will hold a flea market on March 26, from 9 a.m. to 5 p.m. on the athletic field near Godwin Hall.

Task and Manpower coordinator Jeff French reported that Campus Police will transport injured students around campus if they needed help, and that temporary parking stickers for certain on-campus parking lots are available for those students.

Also, French reported that clearing campus sidewalks down to their foundations is not feasible, since the high concentration of salt or gravel that would be necessary for this would destroy the sidewalk.

In other business, CSC president Dr. William Hall, vice president for Student Affairs, said there was "no doubt in his mind" that the CSC’s actions during last semester’s city zoning changes were the cause of improved University relations with the community.

Even though Harrisonburg changed the zoning contrary to CSC desires, "they did win the respect of the people of Harrisonburg, which in the long run will be a more significant victory," Hall said.

The CSC also went on record in backing Jacob Lewis Taylor, a former CSC senator, for the Republican region III campaign for the Young Democrats and a member of the CSC for three years, in his run for the Young Republican region III representative.

A resolution passed requiring that any person involved in a fund raising project for the CSC turn over any money to the CSC treasurer within three days.

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Regional gymnastics meet today
Three-time champ Louisville heads 11-team field at JMU

Twelve gymnastics teams from Virginia, Kentucky, South Carolina, North Carolina and Tennessee will compete in the Association for Intercollegiate Athletics for Women (AIAW) Region II Gymnastics Championships March 16-17 at James Madison University.

The University of Louisville, winner of the regional gymnastics championship the past three years, will return to defend its title against Eastern Kentucky, Memphis State (Tenn.), North Carolina, Appalachian State (N.C.), William and Mary, Kentucky, Western Kentucky, Radford, Duke, South Carolina and host James Madison.

Memphis State, North Carolina and William and Mary are the champions of their respective states. The Kentucky state championships were scheduled for last weekend.

Host James Madison placed third in the Virginia AIAW gymnastics championships.

"There's been a lot of improvement in the level of women's gymnastics in just one year's time," said meet director Hayes Kruger at JMU. "We saw it at the Virginia state meet and we're sure we'll see the same improvement at the regional meet."

Three round regional team competitions will be held today Radford, Duke, James Madison and South Carolina are scheduled to compete at 9:30 a.m., while Appalachian State, Kentucky and Western Kentucky are slated to compete at 1 p.m. Louisville, Eastern Kentucky, Memphis State and North Carolina will compete at 3:15 p.m.

Gymnasts whose teams did not qualify as individuals will also take part in the meet.

The top gymnasts will compete for honors in the individual championships at 1:30 p.m. tomorrow.

One local athlete will be competing in the regional championships. Bonnie Wampler, a freshman from Radford College and a graduate of Harrisonburg High School, will take part in the vault and uneven parallel bars competition.

Admission for the meet is $2 for adults and $1 for students per day. Adults may purchase a two-day ticket for $3. Tickets will be available at the door.

Regional meet which begins today in Godwin Hall.

The Dukes could muster only a third-place finish in their state championship meet held in Godwin Hall. We'd do much better, however William and Mary accept five of six events and routed the rest of the field by collecting 209.5 points. JMU was second with 193 and Virginia Tech third at 189.4.

Sophomore Dave Carter took the only place of the meet for the Dukes and collected first place in both the floor exercises and the still routine.

In the All-District selection, Stielper has been named an honorable mention selection to the Eastern College Athletic Association (ECAA). He was ranked second in the latest statistics released by the National Collegiate Athletic Association (NCAA). He was ranked second in scoring in the latest statistics released by the Eastern College Athletic Conference (ECAC).

JMU finished the regular season with a 5-8 record.

Basketball season 'almost' over
Dukes fall three times short of 21

By DAN McNEIL
"Almost" was the word this year for the football team as four points separated James Madison University from the Division III tournament. Almost was the word again for the 1978-79 JMU basketball team.

A total of five points was the difference between an 18 and 21 win in the season opener.

For the second straight year, the Dukes closed the regular season with a 5-8 record.

Robert Morris College surprised the Dukes with a 59-48 upset that dropped JMU to 17-7 after JMU had routed the Flashers 96-73 a month earlier.

Georgia State overpowered the host team in the finals of the JMU Invitational, 66-64, to account for the other narrow defeat. The loss marred an otherwise successful JMU tournament in which JMU won over Virginia Military and George Washington University.

The season began with an upset victory over Williams, 67-58, after the departure of the school's two-all-time leading scorers. The win set the stage for Tyree Shoulders who averaged 25.7 points and 8.4 rebounds a game. He established six school records during the 1978-79 season.

Sophomore Tyrone Shoulders was named an honorable mention selection to the National Association of Basketball Coaches' All-District IV team.

JMU finished the regular season with a 16-19 record.

A total of five points was the difference between the Dukes and the compeetion. A 13-point victory over Old Dominion dropped the season's final game.

JMU's 1978-79 season included a 56-55 overtime win over Old Dominion.

Stielper set other single-season school records in field goals, points, free throws and rebounds, including a career high.

Stielper was ranked fourth in the nation in scoring in the latest statistics released by the National Collegiate Athletic Association (NCAA). He was ranked second in scoring in the latest statistics released by the Eastern College Athletic Conference (ECAC).

JMU finished the 1978-79 season with an 18-4 record.

Sports
Bobbled

JMU's JEFF CEMPRE is safe at first when Kutztown State's Tom Calvario can't hang onto the ball at first. The Dukes had little trouble with the Bears, sweeping the Wednesday doubleheader. 16-7 and 12-1.

Photo by Mark Thompson

Baseball team takes two from Kutztown

The JMU baseball team stretched its winning streak to seven straight with a sweep of Kutztown State here Wednesday, 16-7 and 12-1.

Freshman shortstop Tom Bocevic, a transfer from National Business College and veteran infielder Phil Titus had five hits apiece to lead the Dukes who are now 8-2 on the season.

Titus was 4-4 in the opener with three singles, a triple, and four runs batted in. Bocevic had three singles in the first game and a single and a double in the night cap.

Joe Ronco also had a perfect game with two singles and a double and three runs batted in from his third base position in the first win.

Holt wins

James Madison University rider Kim Holt won the individual high point award at the Hollins College Intercollegiate Horse Show on March 10th. A sophomore from Fredericksburg, won a hack-off for the award after four riders had identical high point totals.

She won a first place ribbon in open horsemanship on the flat and finished second in open horsemanship over fences.

Kutztown knocked out JMU starter Dave Bloodline with a six-run second inning in the first game. Pete Wojcik stopped the threat and limited the visitors to one run and three hits the rest of the way in picking up his first win of the year.

The Dukes tied the score in the sixth before exploding for five runs in the third and fifth to complete the rout.

The first game was shortened one inning in order to complete the second before darkness.

Mark Dacko surrendered a home run to the first batter he faced. Scott Seitz, in the second game of the twin bill. Dacko shut out the opposition for the remainder of the contest in earning his third complete-game victory against no losses.

JMU catcher Rob Sica also made his first start of the year against no losses.

Improved defense was one of the keys to the offensive success of the 5-foott-11 center. Children, who has had problems throughout her career with foot injuries, led the team in blocking out a total of 29 shots for the day. Designated hitter and center fielder Phil Titus chinned a pair of doubles and added two runs batted in the second game.

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The fourth senior in 5-foot-8 guard Anna Harvey. Though Harvey averaged only 2.4 points a game, she added many little extras.

"What can you say about Anna," Wojciak said. "Her greatest contribution is her enthusiasm and hustle on the court. She's a great leader."

The season began with a 92-48 loss to Maryland after a pair of wins over Salisbury and the Eastern State Tigers. The Duchesses enjoyed a great boost in confidence during a recent stretch.

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Wild Bunch edges Underdogs for football title

By DIZZY OSBORN
Versatile Joe Baden and a strong defensive stand carried the James Madison University football team past the Underdogs, 14-4, for the men's intramural football championship Feb. 29.

Baden, who alternates between quarterback and defensive back, ran for one score, passed for another, and kicked a PAT to lead the Dukes to victory. The Underdogs' only points came on a touchdown pass to make it 14-0.

The Underdogs gave up the Wild Bunch's opening kickoff and elected to put the ball on the four-yard line. After picking up one yard, Baden was forced to punt. But the punt was downed inside the Underdogs' 20-yardline by two Wild Bunch defenders.

TheWild Bunch's defensive stand forced a fumble. It was recovered by the Wild Bunch and set up a first-and-goal situation. Baden rolled the ball over for the touchdown and the PAT made it 7-0.

The Underdogs took three plays to move the ball down to the Wild Bunch 20. On third-and-goal from the one-yard line, Randy Bundy fumbled. But the ball was recovered by the Wild Bunch, who kicked the PAT and led 14-0.

In the second quarter, the Underdogs began a drive at midfield. After two first downs, they were forced to pass. But this pass was intercepted at the Wild Bunch 15-yard line by Dan Petree. It set up a second-and- Goal situation. Baden rolled the ball over for the touchdown and the PAT to lead 21-0.

The Underdogs did not score on their next two possessions, while the Wild Bunch expanded its lead on two touchdown passes from Baden to Todd Chastain. The final score was 28-0.

The Underdogs' defensive stand forced the Wild Bunch to punt on its next possession. The Underdogs took over on their own 40-yard line and moved to the Wild Bunch 20. But a punt was downed inside the Wild Bunch's 20 and the Wild Bunch got the ball on their 20-yard line. But the Wild Bunch was forced to punt and the Underdogs got the ball on their own 40-yard line.

The Underdogs were stopped short on a first down. But their next possession was stopped by a Wild Bunch defensive stand. The Underdogs had a second-and-goal situation from the Wild Bunch 20. But the Wild Bunch got the ball on a punt to lead 28-0.

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ODU trounces JMU in state finals

By RON HARTLAUB
BLACKSBURG—All-American Nancy Lieberman scored 19 points and handed the Duchesses a 57-49 setback in the state title game.

The Lady Monarchs, who advanced via a 106-65 victory over Radford College, scored 30 of the first 33 points and were never threatened by the team they had defeated 99-62 earlier in the year.

"I feel we were still a little too up from the night before," said Lieberman. "We never brought ourselves down. It's hard to play three games in a row."

Another thing JMU found was hard was controlling the full-court press implemented by ODU. The Duchesses turned the ball over 14 times in the first half and trailed 32-21 at halftime as a result.

In the second half, the Duchesses switched to a man-to-man defense and used the poise of a veteran. Inman took over the attack with 10 assists.

Graduation claims guard Dick Duckett in addition to the ball over 14 times in the game. The Duchesses passed only 16 times.

Sophomore forward Steve Blackmon averaged 16 points and six rebounds over the final ten games of the season, filling the spot vacated by Gerald Morales, who left the team after the loss to OD.

Graduation claims guard Roger Hughe, who finished with a career total of 1,777 points, team captain Jack Railey and reserve guard Dick Duckett in addition to Maturine.

The Dukes finished 5-5 in state competition with victories over V.M.I. and VCU (twice), losses to George Mason (twice), Virginia Tech, Old Dominion, and VCU (twice), were Li's in the win-loss column.

JMU finished 9-5 in the ECAC in compiling their seventh consecutive winning season in their Division II era at Division I. Thirteen of 18 wins were by a spread of 17 points or more. The figure includes a string of five consecutive wins over Salisbury State, Towson State, Dickinson, Baptist and York— all at Godwin Hall.

Coach Lou Campanelli reviewed a season with mixed emotions. "Our record for the 1978-79 season was better than any prediction we had made as a coaching staff and I feel a part of the season," he noted. "You certainly can’t complain about a season of that type, but then we’re not completely satisfied either. We’ve got a lot of promising players back next year and I certainly think we’ll be competitive again."

The future would seem bright with eight newcomers along with a couple of promising newcomers joining the squad.

The Duchesses turned the ball over 14 times in the first half and trailed 32-21 at halftime as a result.

After everything seemed to go right against Virginia, less than five hours later, everything went wrong against ODU.

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Basketball

(Continued from Page 18)
Student artwork exhibited
An exhibition of works by James Madison University art students Candice Auerot and Catherine Flaherty will be featured at the Artworks Gallery March 12-24.
An opening reception for the exhibition will be held on March 12 from 7-8 p.m.
The Artworks Gallery is located in Zirkle House at 120 South Main Street in Harrisonburg. It is open Sundays from 1-6 p.m., Thursdays from 12-5 p.m., and Fridays and Saturdays from 12-5 p.m.

★ Fasting
(Continued from Page S)
and participation in specific groups, according to the pamphlet. Donations are used "for the project," not to feed people, according to the pamphlet. It permits the project to print more material about the Hunger Project.
"The project is not about researching new technological solutions, growing food, or feeding people directly but rather creating a context of commitment to eliminate starvation on the planet within two decades," the pamphlet says.
Members of the current Hunger Project Council include John Denver, composer, musician and entertainer; R. Buckminster Fuller, philosopher, designer and inventor of the geodesic dome; Dick Gregory, nutritionist and leading advocate to end domestic and world hunger; and Valerie Harper, actress and a former Erhard Seminar Training Media Advisory Committee member.
CHARLIE HARRIS, legislative vice president, is meeting with the food services director in order to discuss beer sales policies in the hall. He said a questionnaire was passed out to each senator to elicit general impressions about how students feel about alcohol on campus," Haag, SGA treasurer, said.

Leder said she will speak with athletic officials about acquiring more seats for students at basketball games, she said. More lights and a basketball court will be installed at the University Farm. Leder said.

A "swing-type barricade" will be installed at Godwin Hall to protect people attending concerts. The buildings and grounds committee chairman reported, cost will be $500. "Spring fever" will be a "three-day affair" this year, Dave Imre, University Program Board chairman, said. Spring fever will run from April 19-21 and include a Tom Chapin concert, an outdoor concert, and a carnival.

The SGA and Co-op constitutions were approved by the student services committee, Harris said. Possible topics for discussion at the March 12 joint faculty student dinner were honor council, grievances, the chapel, academic advising, attendance policies, Duke's grill policies and forming a pub, Pile said.

**SUMMER EMPLOYMENT**

**INTERVIEWS ON CAMPUS**

**THURSDAY, MARCH 22nd**

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By Garry Trudeau

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L O S T: Two rings in the gym - a peridot birthstone ring and a JMT 1979 pearl class ring. Degree and name inscribed inside. Generous Reward offered. Karen. 4923

L O S T: U VA Ring. Aquamarine stone. Initials RS inscribed inside. Reward offered. Call Division of University Relations. 183

WANTED

CAMP FOR THE MENTALLY RETARDED CHILDREN NEEDS Counselors, WSI, riding instructor. Sign up for interviews on Wednesday, March 21st during Camp Placement Day at the Warren University Union - or write Camp Shenandoah, Mountain Faith Route, Winchester, Virginia 22601

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Friday Night...... Student Night

10:00-12:00 p.m.

All Varieties of Pizza and Sandwiches

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Fool 'n' Me

By David Hagen

Roommates

By Tom Arvis

Classifieds

(Continued from Page 24)


WANTED BLACK LIGHTS: Would like to borrow or rent black lights. Preferably 3 ft. or longer. Call Julie 7465.

MUNCHKIN: Maybe next time it will work out better. Let's hope so anyway. Are you still my cohort??! LOVE, SAN.

MOLECULE: What a break! We ran out of gas but not steam! LOVE, ATOM.

ATTENTION JMU: The letter has been sent to Donna so all we can do now is hope for the best. Keep watching! AJK

ALL JMU MALES RETURNING FROM FLORIDA: BEWARE!! Inhabitants of Eagle's Penthouse will hug you, kiss you and pinch your ass because we can't resist a tan! Consider yourself warned...

TO ALL DUCK FANS: The magnificent ducks on Newman Lake have been christened. From here on you will refer to them by their respective names. Sugar Plum and Sugar Cane since they travel in pairs. Shameface since she keeps her head down. Rosetta Newman, someone must be named after the lake and Disco Kid: keep those wings fluttering. No. 1 Roto Rooter. Trouble Shooter Nl EVE JUNIOR IN SIGMA PI- I really had a good time that Thursday night-glad I got to know you! Repeat performance??

PABST BLUE RIBBON

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THE MALTESE FALCON
MON MARCH 19
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UPCOMING EVENTS
Coffeehouse March 20
JOHN JACKSON
Lecture March 26  FRED STORASKA
“How to say no to a rapist and survive”
JACK WHITE’S BILLIARDS CLINIC
& EXHIBITION
March 26 - 30
Coffeehouse March 30
THE CRITTON HOLLOW SPRING BAND
Concerts
John Prine April 6
Tom Chapin & The Unknown Comic April 19

BILL BOARD
'Satellite' ceremony the best choice

By DOG ROTTFLER

If you were a parent, why not return the favor by saving them the miserable twenty dollars to get dry cleaned? Why not return the favor by giving them the miserable hours of sitting through graduation ceremonies?

The satellite proposal gives them what they want: nominal sweat and good photos. And you, the graduate: do you want to watch a thousand others parade around getting diplomas for majors you couldn't care less about?

Large numbers. There are even universities which award satellite graduations. Why not give both students and parents a break and do it here?

En masse option 'bribery'

To the editor:

It appears that nearly every senior at James Madison University has expressed an opinion regarding this year's graduation. Although I am only a sophomore, I too have an opinion which I would like to express.

In a news story in The Breeze (Feb. 6), the proposal made in an editorial to finance one for a traditional graduation, why can't they finance one for a traditional graduation?

In a survey conducted by The Breeze before Spring Break, it was determined that four out of five seniors surveyed were opposed to en masse graduation for various reasons.

Sure everybody that survives four years of college deserves some recognition, but why not let it come from those who really care?

I'll object to the fact that a proposal made in an editorial to give a picnic and a dance sponsored by the school. But if they choose to graduate individually, a picnic would be questionable and a dance only possible if the senior class sponsored it itself.

This is obviously bribery on the part of the Administration. If the school can afford a dance for en masse graduation, why can't they finance one for a traditional graduation?

In a survey conducted by The Breeze before Spring Break, it was determined that four out of five seniors surveyed were opposed to en masse graduation for various reasons.

I, as a sophomore, also dislike the idea of en masse graduation.

Further, I believe that if this year's seniors graduate en masse, it will become increasingly difficult for future graduates to become individually recognized at their graduation. Because of my own course of study, I will be here for at least three more years. I do graduate after five years of hard work; I will want my called "moment of glory." I think I'll have earned it.

I object to the fact that a proposal made in an editorial in The Breeze (Feb. 6) was totally ignored in the news story of which I speak. This editorial, proposed a 'satellite' graduation which would placate both the Administration and the students.

For those who missed that
Mutual respect helps make the job easier

BY PATI TULLY

Being a resident adviser means learning not to sacrifice friendships for authority, according to several R.A.'s here who have their own reasons of hitting that median.

"If really does bother you when people don't like you because you're an R.A.," said Phil Douglas, a Sophomore Hall R.A. "The best way I've found to handle it is to form a support or mutual respect with the guys on the hall. It's a matter of asking them not to break the rules rather than telling them."

Barb Korosec, head resident adviser in Logan Hall, agreed that the best way is to get to know residents so they will respect her and her job.

"And my staff had to get to know people, and let them get to know us, and that way we can enforce rules not of a general respect for these people. When I enforce university policies, I'm also asking for respect for me as a person and a friend."

Tammy Estep, an R.A. in Wayland Hall, said that in addition to taking time to talk to residents, she had a bread and cheese party for hall residents at the beginning of the year. The goal of having everyone get to know each other, she said.

"In terms of enforcing policy, most R.A.'s emphasized that it is important to strive for consistency and also to consider the circumstances under which rules might be broken."

"My last resort is an incident report," said Douglas. "Some R.A.'s might threaten residents with incident reports, but if you do that, you put yourself in a situation where you have to write them. If you don't lose their respect. Usually I think it's best to appeal to residents' personalities, be fair and consistent. Then again, you can't lose friendship interfere with what you have to do..."

Mark Warner, head resident adviser in Hanson says he believes many problems can be worked out by just talking to students.

"Whenever an incident comes up a lot of people go straight from the book. We (Warner and his staff) try to handle every situation in terms of its circumstances. It's important that residents have their say, and many times we're able to work it out between ourselves."

When it is necessary to write the student about a violation, Warner believes it is also important to spend time talking to the student about why that action is being taken. "When we write a resident we explain to him where he messed up and why he's being written up. We feel our role more than anything else in an educational one, and we're trying to teach him how to act."

A resident's willingness to cooperate with an R.A. also is very important. Warner said. "People sometimes don't realize that they're uncooperative with an R.A. is it's going to hurt them. When we write an incident report we note whether the position was cooperative or not and if he's it will probably help him to get a lighter penalty."

Aside from enforcing university policies an R.A. can be a good person to talk to about personal problems.

Douglas can remember staying up til 5 a.m. with an upset and depressed resident. "A guy on my hall was really down about school and problems at home. Not knowing what to do, the situation, another resident played a prank on him and it completely freaked him out. He told me he'd rather be dead. I talked with him till after 5 a.m. and by the end of it we were hugging each other."

Now the guy is fine. He just needed to know someone really cared, he said.

Another R.A. is particularly proud of a case in which he helped a student adjust to college.

"A guy came to me almost in tears one night, and told me he really wanted the girl he couldn't find one. He also was having problems with his roommate and suitmates who thought he was weird. I spent a lot of time talking to him about the girlfriend problems and also helped him on his school work. We worked out. I also talked to his suitmates and we helped him keep in the suit. From that point on, they sort of took him under their wing and made a genuine effort to be friendly. He's adjusted, everybody knows him. and he's well liked."

R.A.'s also may be faced with much more serious problems.

Douglas has worked with several students who appeared to be contemplating suicide. "In helping the person, the R.A. said she would spend the night with the resident."

"I guess the most important thing is knowing someone who might be contemplating suicide. In helping the person, you care," said the R.A. who has three years experience working for a hotline.

"It's also important to talk to people and get them talking, getting them talking so much you can learn what is going on."

Another R.A. has counseled female residents who were considering or had decided to have abortions.

"A resident came to me and told me she was pregnant and had decided to have an abortion. She had come to me for support—mainly in dealing socially with the problem. After her decision, she was still an okay person. I talked to her a few occasions, and also referred her to the counseling center. She went to have the abortion, and since that time we've talked to her about birth control and similar issues."

Despite the problems they may encounter, most R.A.'s said they like the role and enjoy helping people.

"It is motivating to see the purposes of people who become resident advisers do it out of a sincere desire to help others," said Vernon.

Scott Williams, an R.A. in White Hall, said he thinks it's a "great job." Helping other people is very rewarding personally," Williams said. "It's a good feeling going to bed at night knowing that you made a difference..."
Fine arts have their own school

Enhances visibility of performing arts

By DUBBIE YARD

There is an "element of communication in all of the fine arts and an element of art in every art of communication," according to the dean of James Madison University's school of fine arts and communication.

Because of this unique overlap, the departments of fine arts, communication arts, and music are "natural allies," for a school of this type, said Dr. Donald McConkey.

Eventually, the dance program may be incorporated into the school, but for the present, those involved with it seem to be content to remain in the physical education department, said Dr. Thomas Stanton, vice-president for academic affairs.

"It may be because we are providing training in education for dance majors, not preparation for the New York stage," he said.

Dr. Earlynne Miller of the dance faculty had no comment on a possible move into the school of fine arts and communication.

Natural affinity

The concept for the school of fine arts and communication at JMU was formulated about four years ago when administrators noticed the "natural affinity" among the different arts, according to Stanton.

A second and concurrent factor to this idea, Stanton said, was the style of management used at JMU, which states that the administration is stronger when natural processes are allowed to work.

With these two philosophies in mind, a school of fine arts and communication, similar to the one at Southern Illinois University, Memphis State University, the University of Houston, and Bradley University, was soon in the planning stages, according to McConkey.

The school's primary purpose at that time was the "enhancement and increased visibility of the performing arts," according to Dr. Jay Funkbon, a member of the English department and chairman of the academic policies committee.

The Board of Visitors approved JMU's fifth school on Nov. 11, 1977.

The school's formation was questioned by various academic departments on the grounds of its validity, and lack of realization.

Supporters argued that the departments of fine arts, communication arts, and music would be better able to keep up with the growth in their respective fields in this type of school. (The Breeze, Nov. 22, 1977)

The school was officially established July 1, 1978. McConkey, then head of the communication arts department, was named the first dean.

The school of fine arts and communication has not yet written its own "mission statement," according to McConkey. "This statement is something that should be written carefully and thoughtfully," he said.

"It will be more meaningful if we let the faculty think about the statement while they are interacting and discovering their own identity in the school."

High visibility

McConkey stressed the high visibility of the school. "Other than athletics, we are probably the most highly visible among the schools," he said.

Fine arts graduate must alter degree to fit job market

By THERESA HEALY

Being a fine arts graduate in today's job market means altering that bachelor's degree to fit any circumstance.

Theater majors can find themselves working in Hollywood or managing a theater box office.

Music grads may hold down a variety of jobs, including teaching full-time and directing a church or community choir, Arthur said.

Art grads may work in commercial design or advertising and sell handcrafts on the side.

Dance majors may find themselves establishing their own dance studio or studying dance in another country.

It all depends on how motivated the graduate is when looking for a job, according to Tom Nardi, director of the Office for Career Planning and Placement.

"Liberal arts graduates have to translate their abilities to the language of the market place," he said. "Creative people think a little differently. They are not as geared to job hunting."

Fine arts students often are involved in extra-curricular activities related to their fields, so they don't have the time to look for jobs while they are still in school, according to Nardi.

Fine arts graduates take a bit longer than other grads to a fine jobs, but they place themselves in their careers. Many businesses conduct personal interviews on campus to recruit grads from other majors, he said.

"A fine arts major needs to use the creative talents in job hunting the same way he does in his field," Nardi said.

Theater

In theater, a student not only learns professional acting and management, but also organization, according to Dr. Thomas Arthur, chairman of the theater concentration.

"Theater is for people who are not content to do things entirely in theory. It's an excellent way of a liberal arts education," Arthur said.

"The great virtue of theater is that you really have to work with people and you have to be organized."

Although the theater program is only six years old, about half of its graduates are finding jobs in their fields. Arthur said. "Some of those grads will go into professional work, while others will seek management or directing." Arthur said.

A 1975 graduate, Marilyn McAvoy, is working in Hollywood. She was the understudy for Lee Grant in one film and now is waiting to take a movie that is having budget problems.

Another graduate is working in theater through the USO in Iceland. She is working on a talent show for the program there.

Another graduate, Dottie Kassem, is working in the box office at the Virginia Museum Theatre, while another is managing the box office in an off-Broadway theater.

Comparing the program to New York City, according to Arthur. Some are taking acting lessons, and at least one is working in commercials.

"We're not interested in getting students here. We're showing them how to market themselves in this field," he said.

Music

The music department here is concerned with both the professional and personal needs of the students. According to Dr. Joseph Feske, department head, "We're not interested in getting students here. We're showing them how to market themselves in music."

Vocal

"Music as a profession," said to be offered to freshmen within the department. "Now meetings and workshops are held to help freshmen with their vocal appraisals."

Both traditional and non-traditional opportunities are available to music students. (Continued on Page 3)
School

(Continued from Page 2)

inadequate space exists at JMU.

Fine arts building

A fine arts building is the next construction priority on campus after the library addition, according to McConkey. Alan Lyndrup, a communication arts faculty member and chairman of the JMU facilities and equipment committee, said, "we can justify one right now since we are working with about 30,000 square feet of squad space. But there's nothing I can talk about in terms of specific plans for a fine arts building."

JMU President Ronald Corrier has a tremendous commitment to the arts, Estock said, but other things are more important right now.

Dr. David Diller, art department head, also noted the need for a new building. "Before the present administration, there were plans for an additional building into which the art department was tentatively scheduled to move," he said. However, he said, those plans went "down the drain," because of other priorities. The art department, like music, is also in need of more space.

The communication arts department, however, is better off now in terms of space than it ever has been, according to Rex Fuller, department head. "We could always use more space, but we have now is functional--our program is not being seriously inhibited by any lack of space. It's not a critical issue."

The major problem is the lack of storage space, he noted, saying that "there is a real need for storage and work space in the theatre program."

The Fine Arts Special was funded by a grant from the School of Fine Arts and Communication. Dr. Donald McConkey headed the art department when McConkey became dean of the new school, said that he may have a better feel for the change that the faculty feels since he was not a department head in the old school.

The change to the new school is beneficial in terms of both administrative and educational, he said. It has also been very important to the school, he said, because "we now have a stronger feeling of unity."

The move from the school of arts and sciences to a school of fine arts and communications is proving to be the more that should have been made, Fuller said. Those departments were kind of lost in the school of arts and sciences," he explained, "so that we identify ourselves as a separate entity has made us feel special."

Diller, meanwhile, is looking toward next year and a possible interdisciplinary program with the business department in arts management. The business department is presently in the process of accreditation, and that program is being put off until that's a little clearer, Diller confirmed.

The art department is currently involved in working with the other departments of the school. Diller said, citing the Arts Festival held in March, as an example. An arts calendar for all of arts is another project in the works.

Masters rejected

JMU has attempted to get a masters program in fine arts, communications and music for the past several years, but all three have been turned down by the State Council for Higher Education in Virginia. The Council said they would not approve any new programs that result from the formation of the new school.

(Continued on Page 13)
Are sports funded more than fine arts?

'We're at the threshold of going 'Division I' in music'

By BRUCE OSBORNE

Are the fine arts at James Madison University overshadowed by athletics in terms of funding? In the three chief fields of fine arts—music, art, and theatre—music only seems to be roughly equal to athletics in terms of funding. Even so, this perception, however, is like "comparing horses and cows," according to Dr. Joseph Estock, music department head.

There are no black and white answers in this analysis, but one way to compare these two aspects of JMU is by comparing the amount in scholarships each area receives.

In order to compete at the Division I level the football team will grant 80 to 85 scholarships during the next four years.

In other major sports at JMU, men's basketball gave out approximately $40,000 in scholarships last year. Women's basketball granted 15 full scholarships and baseball awarded 11 partial scholarships totaling $18,000.

On the other hand, theater, part of the communication arts department, offers no scholarships. The art department awarded its first scholarship to an entering freshman last year.

The amount of this scholarship will vary, but may be as much as $2,500 for a single year, said Dr. David Diller, art department head.

Music is the only area which lends itself to a comparison with athletics. However, "it's unrealistic to say we should have the same amount of money as athletics," Estock said.

Scholarship money is available for music majors. The total package ranges between $20,000-30,000, and has been either donated through private estates or offered by the state government.

Approximately 80 music students are on scholarship now. Next year, Estock hopes to initiate small scholarships for members of certain performing groups, such as the pep band.

"I think we get treated fairly," he said. "If JMU awarded the same amount of money as athletics, it might be possible that music money would be placed in the pockets of the art students.

Further defining this analogy, Estock guesses JMU was probably in the top 50 percent of schools in the country when music budgets are compared to those in athletics.

"We're getting as much support as the athletic department is," he said. But Estock's appraisal of the music department's treatment applies only to the present and past.

As for the future, JMU music is directly comparable to JMU football, he said.

"I'm a little worried. We're at the threshold of going 'Division I' in music. We need about 20 or 30 more majors, which means more money and we'll be in the top 10 percent of music schools in the nation," Estock said.

"I think we're going to get adequate support, but the next few years are going to be critical in determining what happens and where we're going. We need a lot more money in the next year or two just to catch up, then it will level off.

"I believe (JMU President Ronald) Carrier's commitment to diversity won't let this program slip. Maybe I'm more optimistic than the next guy.

One problem that may arise as a side effect of the gridiron's divisional climb is a lack of visibility and publicity for the fine arts at JMU.

"The key to success in any business is promotion," he said. Because of the practice here of combining public and sports information into one office, the arts are not promoted as well as sports.

Since football is being upgraded, its promotion must be expanded too, and Estock fears "the arts are going to get lost in the shuffle."

"I certainly appreciate his (Carrier's) concern about the arts."

In a survey of Va. schools:

JMU's fine arts program ranks with others

By MAUREEN PILFY

James Madison University's undergraduate fine arts program ranks favorably with programs at other Virginia state colleges and universities.

Through surveys and telephone interviews, The Breeze compared JMU's music, art and theatre programs with six other schools: University of Virginia, Virginia University of Richmond, Virginia Polytechnic Institute and State University, Old Dominion University, Virginia Commonwealth University, and the College of William and Mary.

Music

Of the college music department's surveys, JMU has an unusual number of music majors, 114 music majors, came closest to JMU's 114 total music majors. JMU does not have an unusually large number of students involved in theatre. JMU does not offer theatre as a major, but it is offered as a concentration within the communication arts department.

JMU offers two undergraduate art degrees, including the Bachelor of Fine Arts degree. Only two other schools surveyed offered more than one undergraduate art degree.

JMU's music program offers the Bachelor of Music degree and Bachelor of Music Education.

Concentrations in the Bachelor of Music program include vocal, piano, organ, instrumental, theory, and computer, and music management. music majors at JMU consist of the Bachelor of Music Education degree with vocal and instrumental concentrations.

Virginia Tech has about 70 music majors, seeking the Bachelor of Arts degree.

UVa has a total of 20 students enrolled in their music program. The undergraduate program consists of the same courses, no matter what the students primary interest is," said Dr. Walter Ross, chairman of UVa's music department.

However, elective courses beyond major requirements allow students to study his main musical interest. Ross said UVa offers a BA in Music Education.

Thirty-five students are music majors at Richmond. UVa's Bachelor of Arts degree offers history, theory, and performance concentrations.

In the Bachelor of Music degree offered at UVa, students concentrate in history, theory, and performance.

The most popular concentration at William and Mary is Music Education. The 90 music majors at William and Mary can also concentrate in applied music, music history and theory, and composition.

The Bachelor of Arts degree offers music, music history, and music education, according to Dr. Frank Landrum, chairman of the music department.

ODU has a music degree that is the only school surveyed that offers a Bachelor of Science in Music Education. That is the most popular for music majors, according to Dr. Gary Rubin, assistant dean of the ODU School of Arts and Letters.

"All music majors receive basic courses in theory, literature, ear training and music history," Rubin said.

"I personally feel Madison has the best music program in the state."

(Continued on Page 22)
Artworks Gallery becomes student showplace

BY LINDSEY HOPF

It doesn't look like much at first. Just a room, devoid of furniture, as if nothing had moved in after it had ceased being a professor's office. Put up close it's a very different story. Paintings decorate the walls, or there may be displays of pottery or weaving or any other artistic medium. Hundreds of students, professors and townspeople make the trek across Main Street to Zirkle House.

Yet there was no Student Artworks Gallery until Cathy Flaherty came along.

Flaherty, a senior art major here, had been looking for an honors project when a professor at Carnegie-Melon suggested she set up an student art gallery. The professor told her that IMU art students had little chance of getting into graduate school because they didn't think I could pull it off because it was too much responsibility. 

After several tries to find space on her own, she came up empty handed. It finally worked out than art professor Kenneth Beer donated his office space for the proposed gallery. It was a small room on the first floor of Zirkle House. It was a space, but not quite ready for displaying art. The lighting was bad and the walls needed painting. All of which meant money. Kappa Pi, the honorary art fraternity, donated $200 and a weekend of their time to paint the room. Joan Simmons, a Women's Club member solicited donations from the community.

The university maintenance crew installed a track-lighting system on the ceiling and the gallery was ready.

One year after the idea was suggested to her, Flaherty was accepting artwork from students to be exhibited. The process involves judging the work mainly on its readiness for display.

"I always look for quality first in the work itself," said Flaherty, "but also quality on the presentation."

"I have gotten the comment that students has been mostly positive, success. Congratulations for the gallery's administrative skepticism, sent Flaherty a letter of thanks, said Thomas Stanton, one of the original coordinators.

The university maintenance crew helped when the gallery was originally located in a professor's office. Then the art department was enthusiastic. The studio space for the art gallery was finally worked out than art professor Kenneth Beer donated his office space for the proposed gallery. It was a small room on the first floor of Zirkle House. It was a space, but not quite ready for displaying art. The lighting was bad and the walls needed painting. All of which meant money. Kappa Pi, the honorary art fraternity, donated $200 and a weekend of their time to paint the room. Joan Simmons, a Women's Club member solicited donations from the community.

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Boy finds Rubens portrait in attic

BY IWAYNE YANCY
CHARLOTTESVILLE

The 17-year-old boy crawled into the attic of a Mexico City art gallery just to see what was there. When he came back out, he carried with him a blackened canvas. For no particular reason, he had taken a fancy to it.

The curator was only too happy to get rid of the dirty old painting. He charged the boy $12 and sent him on his way.

It turned out to be a Rubens. Not only was it a Rubens, but it may be the last portrait the Flemish artist ever painted. To say it's a collector's item would be a gross understatement.

"I figured if I can do it once," the boy said years later, "I can do it again." And so he did. Many times over.

That boy was Horace Burr, a retired James Madison University communication arts professor and now university curator. Beginning with his $12 Rubens, he put together what is now one of the most extensive private art collections in the country, if not the world.

Most of Burr's collection, however, is Oriental art. As a child, he was so fascinated by the Far East that he wanted a Chinese brother. He even waited patiently outside the house of a neighbor who was expecting her fourth child because he had read that "every fourth child born in the world is Chinese."

Burr also singled out one painting. "This is the best piece of Japanese scroll painting in America. The Tokyo Museum has been trying to buy it for years."

The granddaddy of his entire collection, though, is a massive piece of Japanese porcelain ironically known as the "Jefferson punchbowl."

Six feet in circumference and with a capacity of nine gallons, the bowl was originally made about 1680 as a gift to a Japanese prince. It eventually found its way, via Holland or England, to America where it became a colonial conversation piece. William Randolph once sold Thomas Jefferson's father 200 acres in return for enough

(Continued on Page 10)
Burr has led ‘terribly full life’

By DWAYNE YANCY

CHARLOTTESVILLE—He went to school with Walt Disney.
He studied privately with George Bernard Shaw.
He lived with Carl Sandburg one summer.
He sang in the chorus of the Metropolitan Opera.
He once directed on Broadway.
He received the Medal of Honor from Emperor Hirohito.
He's listed in Who's Who as a sculptor.

Only a handful of people can claim to have done any one of the above items. But Horace Burr, a retired James Madison University communication arts professor and now university curator, has done them all. And more.

When Burr says “it’s been a terribly full life” he isn’t kidding. After growing up in Indiana and graduating from tiny DePauw University, Burr set his sights on a theatre career and a master’s degree from the University of Southern California. “I thought while I was studying drama, why not be a couple minutes from Hollywood?”

The move paid off.

Movies were in their infancy then and whenever film makers needed extras or special characters, they’d call up the USC theatre department. Burr was one of those frequently used. His first film was “Yank at Oxford,” starring Robert Taylor who later was Greta Garbo’s leading man in “Camille.”

“During many years, I didn’t see a movie where I didn’t know the people in it,” he said.

One of Burr’s classmates at USC was Walt Disney. “We’d go out for coffee after class,” he said.

Burr won a theatre scholarship entitling him to a year’s study at Oxford University in England. While there he worked with the Nobel-price winning playwright George Bernard Shaw.

After USC, Burr acted and directed in civic and professional theatres throughout America. His trial took him to one summer theatre in North Carolina.

“I had just arrived,” Burr said, “and was being shown around. We came onto this old man in a shirt and tie. I asked my guide what was that? He said, ‘that’s your leading man.’ I thought ‘oh, no’.

“I cast him as an old drunken sea captain. I told him I thought he should be a character actor and give up trying to play leading men roles. He was furious.

“But you know, I got a note of thanks from him each year. His name is Lee Marvin.”

(Continued on Page 10)
Children express their feelings through art

'I believe art must help people mentally'

By DEFNNI SMITH

While walking down the hall I noticed a piece of white construction paper hung on the Carolina-blue cinderblock wall. Sand was glued to it in a series of curves, geometric shapes. Later I passed a drawing of a tree, which in its own blunt style reached out and seemed to pull me closer. Beside it was another piece of paper with a green stick figure walking toward a white blob, distinctly resembling an igloo. This was Harrisonburg's Spotwood Elementary School and the drawings and paintings were created by artists from 6 to 12 years old. They don't fall under any particular movement, instead they're simply labeled "Children's Art".

After seven years of working in recreation programs, I knew what children's art looked like, but I never really took a close look. I became interested with this naive art, drawn by original, naive artists. I began thinking how original these works were, and although they all involved similar media, the compositions and emotions were expressed so differently.

I decided that if I didn't know much about this type of art, a person with less exposure to it would know nothing about it. Ultimately, I came up with five ideas or devices you must understand to even begin to consider yourself a "children's art connoisseur." This is for all the parents, brothers, sisters, friends of the family, and anyone else who has been faced with decoding what looks to you like abstract, meaningless images into real live objects.

1. Limited skills. Remember children's artistic skills are just beginning to develop, both physically and mentally. This is for all of you. Look for if you're faced with the problem of guessing what a child has depicted. Look for the most obvious features of the piece of art and the object depicted. For example, if the creature has two large humps anywhere near its back, it is most likely a camel.

Children's eyes are not trained to pick out the same amount or types of details that adults' are. Look at the work and decide which features are the most apparent, then think of what is around the child. Children often exaggerate the most obvious features.

However, this theory may backfire. What may be most obvious to you, may not be the most apparent. Children are attracted by different types of objects than are adults. So try to think like you would if you were a child.

2. Simplicity. One thing that may make it easier to understand a child's creation is a sense of simplicity. No matter how sophisticated today's youth have become, they are still children. A seven year old is not going to depict an abstract thought, although it may look like he is trying to. "The whole idea is to look at a work by a child and take it for what it is," said JMU art professor Dr. Philip James. "They're only children, and they have limited knowledge of things, so you must respect that fact."

Children are greatly affected by what they see around them. It's wise to consider what is readily available to them. If that fails, consider what they may be watching on television.

3. Any medium goes. In this century, art has been exposed to many new media. Almost any type of material can be used to create many different effects.

While observing Joan Edwards, Spotwood's student art teacher by way of JMU, I discovered just how many different materials can be used. She taught three classes and used different media in each. She used serigraphy paper and waterpaints glued to construction paper for her second graders' project. Her mentally retarded but trainable children worked with sand and glue to form different geometric shapes on paper. They were studying different geometric shapes in their math class.

Finally, her fifth graders used colored chalk and detergent to make scenes of cacti, which coincided with other class studies. The chalk was used to form the scene, while the detergent was mixed tightly with water, forming a white, pasty substance for the snow.

Creative is the name of this game. Almost anything laying around your house can be used in a project, such as magazines and old newspapers. Any kind of granular substance can be used to give texture to a work. Yes, even those old cans, removed of all sharp edges. Of course, can be used in 3-D works.

"Almost anything can be used as materials in art these days," said Edwards. "With the limited budgets in today's schools, you almost have to have projects that kids can bring things from home to use, or find things that aren't being used by the school."

If you're thinking of having your child do art projects at home, here are some ideas. Always have an emergency box of glue, string, paper cups, string, water paints, and noodles (as decorative devices). The only thing that's required is creativity. Look around the house and find objects you've never thought could be used in art, and then experiment.

4. Expressiveness. Children learn to express their inner dreams and emotions through art, not words. They find it much easier to convey their world when using tangible materials, like paints and scraps of paper.

If your child is having a birthday party, you could have all the children make their own party hats. All it requires is glue, paper cups, string, water paints, and noodles (as decorative devices). The only thing that's required is to be creative. Look around the house and find objects you've never thought could be used in art, and then experiment.

JOAN EDWARDS, STUDENT ART
TEACHER at Spotwood Elementary School. She used a young Picasso of the future.

Photo by Lawrence Emerson
Is photography art? Who cares!

"It's like asking how many angels are on the head of a pin"
No one wanted to admit to being embarrassed

By SUSAN TERPAN

A class of drawing students in Professor Jerry Coulter's painting and drawing classes were engaged in an exercise that would test their skills and patience.

Coulter explained that he had invited nude models into the classroom to provide the students with the opportunity to practice their drawing skills. The students were to work in pairs, with each pair assigned a different model to sketch.

"The idea is to get a feel for the movement in the drawing," Coulter said. "Drawing nude figures can be challenging, as you must focus on the pose and figure, rather than on the clothes that a model might be wearing.

Student models this year were paid $2.50 per hour and off-campus models are paid $2.50 per hour. The department hopes to pay all models $2.50 per hour next year. Coulter said. About half the models are students, while the rest are local artists, dancers, or townpeople.

"Most students, or at least those who want to model, have a great deal of body confidence," he said. "We want our students to feel comfortable and to develop a strong sense of self.

"I think the students are more at ease with the nude models," Coulter added. "They are used to working with the models and are able to focus on the drawing.

Many of the models are experienced artists themselves, and they provide valuable insights into the modeling process. They also serve as a source of inspiration for the students, who can learn from the models' techniques and approaches.

"I've taught a lot of modeling classes," Coulter said. "I've seen a lot of students who are afraid to draw nude figures. But once they get over the initial discomfort, they find that it's actually quite enjoyable.

"The models are a great resource for the students," Coulter said. "They provide a realistic example of the human form, which is invaluable for student artists.

"I want to thank all of the models for their contributions," Coulter said. "Their dedication and effort are truly appreciated.

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Collection

(Continued from Page 10)

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"I think it's fun to try to find out what funny thing happened with who you were with, andI think it's fun to try to find out who you were with.
Problems of building a theatrical set:

Lack of time, experience plague 'techies'

By STEVE SNYDER

"Right now we’re just getting started, but the technical crew encountered early was the construction of the large house that was on stage during most of the show. The entire thing was made with warp lumber. "We built the house in different stages, from the bottom up," explained Technical Director Alexander. "We had to work with warped lumber on the bottom part, so we couldn’t make the house properly. As a result, we had to make more compromises on each ensuing level and it took a lot of time. We could have finished that house in one-third the time it took if we had been able to square the bottom part."

Those who saw the show will recall that the scenery was moved; and that all the set changes between the scenes were done by cast members, right in front of the audience. This was Senita’s idea because she can’t stand a curtain going down between every scene. It slows down the pace of the show. Every set piece is either on casters or hung on the fly system. We can move anything at will and that makes construction a lot easier.

"The moveable scenery contributed heavily to the unrealistic look of the show as a whole," Alexander agreed with Senita’s unrealistic concept, saying that "it was the only way to make the show work. The production itself is unrealistic but we just made a joke of it and played along with that feeling. People in the audience tend not to question the show as being aesthetically unrealistic, since it is presented in an unrealistic manner. Sure, we may have gone out on a limb, but we’re here to take chances and learn things.

"Learn things? Ah yes, this is an institution of higher learning, not the Edward Albee presentations in Latimer-Sehaeffer Theatre, but Alexander said there were "getting limited things done, enough to keep the shop assistant escaped..."

Another major problem that the technical crew encountered early was the construction of the large house that was on stage during most of the show. The entire thing was made with warp lumber. "We built the house in different stages, from the bottom up," explained Technical Director Alexander. "We had to work with warped lumber on the bottom part, so we couldn’t make the house properly. As a result, we had to make more compromises on each ensuing level and it took a lot of time. We could have finished that house in one-third the time it took if we had been able to square the bottom part."

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The critic

Davey Marlon Jones trades tact for style

By DEAN HONEYCUTT

Davey Marlon Jones has what it takes to be eccentric. He looks at you with Barney Google eyeballs framed by fat black glasses and a weirdo hairdo that makes you wonder: Does he or doesn’t he? He sports a Groucho mustache and a Twainish suit with a slept-in look. And that voice. It sounds like his larynx went through a garbage disposal while undergoing hormone treatments.

He’s a packrat for trivia and he’s enviably comfortable with obscure references. He drops names like bombs.

His smile, which sort of creeps its way around his mustache, usually accompanies some blunt and abrasive remark. It’s his smile that sort of says it all. He’s a critic. Tact is not a critic’s strongest selling point. Style is.

Jones certainly has this, and although he’s not eccentric, he’s definitely different. Different enough to bug the hell out of a lot of people.

Jones gets 10 to 30 letters a week. Some to his cramped Washington office in the WDVM studio on 40th and Brandywine, but mostly to WDIV, a Detroit television station owned by Post-Newsweek. “I would guess in Detroit there has been no opportunity to get used to me yet,” he speculates. “There is the same kind of ‘the Martians have invaded’ reaction to us here.”

But usually the people who hate you will not write you. They will write someone else.

“One woman,” he remembers, “wrote a letter that said ‘Fire him. He disagrees with me.’”

Back in the old days, when I first started working for Post-Newsweek, my stuff was syndicated to their station in Florida, and I used to get loads of hate mail every time I panned John Wayne.

“‘And in Detroit I did a very brief review—very short even by television standards—talking about the fact that I thought the orangutan named Clyde was better than the actor named Clint. And I got, I guess, 35 hate letters out of it.’”

Davey Marlon Jones doesn’t just review a film. He holds it up to the light. And, like any other critic, he sometimes burns it. Unlike other critics, he has been known to write a film title on an index card, tear it asunder, and flip the pieces over the shoulder with the nonchalance, and expertise, of a magician.

The cards don’t flip and flutter to the studio floor like crippled balsa wood airplanes. They fly like bullets.

It’s something he learned as a traveling magician. Any critic knows how to tear a performance to pieces. But only a magician knows how to make those pieces fly like bullets. An outrage to some, his antics seem to make his opinions more convincing.

Jones started out while a high school student in Winchester, Indiana. His father helped him pack his magic act and drove him to theatres, clubs and high schools up to 300 miles away, managing to get his son back in time for school.

“On moral principle,” he insists. “Basically I just...did it.”

“Any child of seven can master this in 15 minutes,” the magic manuals proclaimed. “And here I was. 11 years old and it was taking me 13, 14 hours.”

“The hands did not work naturally and I didn’t have a natural act. I didn’t know it at the time, but it turned out to be a traveling comedy magic act because people kept laughing at me. I started making it look as if it were planned that way.”

“The hand is not quicker than the eye,” he recites. “It just does things the eye is not accustomed to watching.”

“They sound like it was lifted out of a book, but it probably was. Jones’ one and only book is about magic, and he couldn’t remember the name of it.

“I went to college with the idea of taking the rough edges off my magic act, and fell in love with the theatre. And all during that period I would see, for the sheer joy of it, a minimum of three films a week.”

There isn’t a lot to shout about in the film business these days. “I think it’s an incredible state of flux, particularly due to the fact that it’s
... Need for blockbusters greater

Making so bloody much money right now. Monetarily, not quite the same as economically, there is a bigger cash turnover in the business than there ever has been in the history of film. The profits, I think, for the big movie makers aren't up that much because of a variety of reasons.

"The whole idea of turning out many different films and each film turning up a small profit died about the same time that the release of movies through the major chain movie theatres was stopped by the Sherman Anti-Trust Act. Back in the old days, you could be the worst actor in the world and you'd know for a fact that you'd play 526 movie houses. And that's no longer the case.

"Consequently, the need for blockbusters becomes greater, and consequently they try to cover the bets, and usually the way the bets are covered is by their trying to repeat whatever yesterday's success is. So the sense of adventure isn't very high."

"Lord of the Rings," for instance, is a block-buster that should have bombed, but didn't. "Oh, loathed it, just loathed it. I'm rather fond of what Tolkien tries to do, but I'm rather upset with what I thought was a kind of supermarket approach to try to pull a lot of fast bucks. And they're succeeding," he concludes, flabbergasted.

"I had the feeling word of mouth was bad on it, but not bad enough to kill it. Because that's the toughest critic of all. Yeah boy. That's the one that really matters. The rest of us come and go."

He claims all of them have come and gone since 1971, when he began, by happy accident, to work for Post-Newsweek. This media conglomerate owned WDVM (WTOP) then, but had to give it up when the Federal Communications Commission began regulating cross-media ownership.

New Post-Newsweek owns a television station in Detroit and pays Jones to broadcast reviews, and he's still working for WDVM, which had the good sense to hold onto him.

He was invited to take over the station's criticism department by a vice-president of Post-Newsweek, who was a student of the Washington Theatre Club where Jones teaches. He ad-libbed a movie review and was hired. It always seems to work that way and style or no, it was a matter of being in the right place at the right time.

It's been seven years. No other Washington television critic has been able to match Jones for staying power. It is his energy, his tireless devotion to film and the performing arts, that has kept him on Washington television for seven years. But he's rather self-effacing when it comes to his reputation.

"One way or another, they just haven't found me out yet. Just do it with enough zing and zeal, and continue to try and learn, and maybe you'll hang on a while."

Jones never thinks of other critics as competitors. "I mean, I really don't. My job is to do my job, and the residual, really, is for people to watch and care and maybe be touched by what I say. Not necessarily agree. That is not the essence. What is of the essence is that one way or another, they not be indifferent. Because indifference is the enemy of whatever it is I'm trying to do."

And what does he do? Does he criticize or entertain? His bold statements and brutal metaphors, on the air should indicate that Jones is a pretty good marksmen as a critic. You can't miss with a shotgun. But because his statements are so bold, and his metaphors so brutal, they are naturally entertaining.

Add to that the buckets and gimmies for props, the magical teasers, and a showman's approach and you have an outlandish mixture of criticism and entertainment: happy-talk cynicism.

"Quite often you can get folks to listen, and sometimes maybe even think, through laughter. It means that one can't when one is trying to hand down stone tablets.

"Whatever I use on the air is an extension of the living process, with the actual act of putting it together, of editing the film, of choosing the words, and that-I take that very seriously. I really do see, on the other hand, think I'm God's answer to anything."

He still likes what Alexander Pope said "a bunch of centuries ago," and that is: "What are they doing? Do they do it well? Is it worth doing?"

He adds with certainty: "So often I think criticism doesn't answer the first question of what event transpired."

In answering that, "ideally one should talk some about what environment the thing took place in. I mean, dramas in the '60's took on a very special aura simply because we went through three major assassinations in five years. That had a great deal to do with the way people looked at things. In the two years that followed the Nixon resignation there were dozens of films like "Airport '75" and "Towering Inferno" where we are all in a disaster that somehow is not our fault. The pilot is dead and somehow Karen Black is going to follow the Nixon resignation there were dozens of films like "Airport '75" and "Towering Inferno" where we are all in a disaster that somehow is not our fault. The pilot is dead and somehow Karen Black is going to

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(Continued on Page 23)
Music majors like football players

Concentration, stamina required

By CULTT ARMSTRONG

First there are try-outs. If you don’t make cut, there’s lots of practice. If your good enough, you may get a starting position. But you can’t relax, because there’s always some rookie behind you, waiting to steal your job. Sound like the thoughts of a varsity football player?

Actually, it’s the kind of atmosphere found in the music department at JMU.

Although JMU music majors do not go through the physical contact that football players must endure, musicians require an equal amount of concentration and stamina while honing their craft. Plus the competition for positions is fierce than with their football counterparts, and the rewards are less obvious.

Music majors do not wear varsity jackets.

The rigors of being a music major begin before the student is even accepted at JMU. To be accepted as music majors, potential JMU students must apply for an audition appointment. This process requires information such as the applicant’s major and minor areas of performance, the number of years experience in each area, the number of years of private instruction, names of private music teachers, performance experience and repertoire.

Applicants are required to demonstrate their musical potential and ability through an audition in their musical concentration, as well as by passing a musical aptitude test and piano placement evaluation.

Students granted an audition for JMU’s music department must follow one of four groups of guidelines, depending upon their musical concentration.

According to the department’s student handbook, all vocal majors must have two musical selections prepared: “The contrasting styles and character at a comfortable level of difficulty.” It is also recommended that these selections be classical in nature.

Instrumental students are required to fulfill the same guidelines as voice students, with their respective instruments.

Piano students must demonstrate their ability in a moderately fast tempo of either major scales, minor scales, or major arpeggios. They must also be able to play portions from such selections as Bach’s “Inventions,” Clementi’s “Sonatas,” and some of the easier pieces of Chopin and Debussy, as well as contemporary piano pieces.

Finally, prospective piano majors must perform a sight reading exercise:

Organ majors must go through the same steps as piano majors. Their repertoire must include at least one piece from each as well as a piece of contrasting style. The contrasting piece must be chosen from a specified list.

Keep in mind that all this is before a music applicant is even accepted at JMU.

Upon acceptance, music majors work toward the Bachelor of Music or Bachelor of Music Education degree. A Music Concentration or a Music Minor are available to Elementary Education majors, as well as other majors, respectively.

All majors must complete the 45-hour general studies program and a 27-hour core program or similar work in common to both the Bachelor of Music degree and the Bachelor of Music Education degree.

The remaining hours are specified under the various concentrations. These concentrations are specific designed for students in three specialized areas: performance, theory and composition, and music management.

The Bachelor of Music Education degree is primarily for those preparing to teach instrumental and vocal music in elementary and secondary schools. It’s broad background makes this degree also applicable to church music, private lessons, work in the music industry, and graduate music study.

Students who intend to earn either of the above-mentioned degrees take courses during their freshman year to prepare for a performance, theory and composition, and music management.

Music education majors will find available jobs in the special education and therapy fields, should they minor in special education. They can also go on to a Masters degree in either music education and music or music therapy.

Students desiring to take a music minor are required to take 33 credit hours. This includes the three hour general studies requirement of Music 200 (Music in General Culture) or Music 301 (Introduction to Music Literature). While a minor in music will prove helpful to any education students, the minor does not qualify a student to teach music in Virginia public schools.

Applicants are required to demonstrate their potential and ability through an audition in their musical concentration, as well as by passing a musical aptitude test and piano placement evaluation.

In addition to the Music Minor program, the JMU music department offers a graduate degree program.

Like the undergraduate school, the graduate school is fully accredited by the National Association of Schools of Music. Students planning to major in music for their graduate degree must have majored in music while earning their undergraduate degree.

Likewise, graduate music minors are expected to have majored in music in their undergraduate school.

The handbook also states that “all music majors taking lessons in their major applied area and primary minor applied area are required to present a private performance examination at the end of each semester. The performance examination will consist of a comprehensive review of prepared literature displaying the student’s current level of performing ability and musicianship.”

“A faculty jury will evaluate the student’s progress and correlate the performance with the recommendations of the Academic Review Committee.” From this, suggestions will be made in reference to the student’s future potential as a music major or minor, and written evaluations will become a part of the student’s permanent record.

The Academic Review Committee chooses to approve or disapprove the students’ application, or place the student on probation. Students placed on probation may not take advanced courses, except in applied music. If a student remains on probation for more than two semesters, he or she will not be permitted to continue as a music major. Students whose implications are dissaprove may not continue as music majors. However, they may appeal for reconsideration.

(Continued on Page 22)
From 'fipple-flute' to synthesizer
School sports variety of unusual musical instruments

By KHS CARLSON

They sound as strange as they look, and they are as uncommonly heard as they are seen. They are the music of today, with notes from the past. They represent an unusual side of the music department here, a side that is obscured in outlines of old; a side of hand-built pianos and ancient instruments.

These unusual instruments, used for teaching, performances, and personal enjoyment, serve as models of the changes of musical instruments from the Renaissance until today. From the recorder to the Baroque flute to the synthesizer of today, they produce a harmony from the notes of musical history for the students and faculty of JMU.

'Fipple-flute'

The oldest instrument here is the 'fipple-flute,' or recorder. This Renaissance instrument is not taught to students or used in any class, although several students here, along with a few professors, own recorders.

The recorder looks like a long whistle and is usually made of rosewood or boxwood; although some are plastic. It usually has seven holes underneath and one on the bottom. To play it, it is held to the mouth perpendicular to the body. The sound it produces is "soft, mellow and round," according to Dr. Kathy Amenta of the geology department, who has been playing the recorder since 1971.

Amenta said he plays the recorder for personal enjoyment and because he likes "ancient music." Amenta also plays the recorder, he was introduced to it by Dr. Robert Atkins of the chemistry department, also plays the recorder. He was introduced to it by Amenta.

He also has a fondness for Renaissance and Baroque music, and feels that the best way to listen to music of that era is on one of the instruments it was played on them.

The flute gradually took the place of the recorder, a more powerfully projecting instrument. Early ones, known as "Transverse flutes," were also made of boxwood or rosewood, but were held across the player's body transversely.

This past August, the JMU music department purchased a replica of a Baroque flute in order to expose students to an instrument from the 1650-1720's, and for performance and practice of music from that period.

Carole Kneubuch, flute instructor, taught herself to play it originally, and now instructs students in its use, as well as performing on it in the JMU Baroque Arts Trio.

The Baroque flute is different, since it has only one key, and is played by merely covering different holes to produce the different notes. It is also different in that it has two "corps de change," or middle joints. The second middle joint produces a different pitch, and was needed because pitch was not standardized until 1917, whereas traveling flautists of old had to be able to play different pitches in different towns.

A flute can jump to the electronic synthesizer, invented in the 1950's, to aid musicians not associated with any real speed, the sound of the Baroque flute is much more mellow than a modern flute. The flute sound strange playing a modern composition, so it is basically limited to music from 1800's before.

"It's like if you walk downtown now with a super-duper mini-skirt on, that's not style now," Kneubuch said. "And this flute is almost two centuries out of style."

The resurgence in interest in the Baroque flute is due to the recent translation of a German book on the topic.

Flemish harpsichord

The next oldest unusual instrument here is the Flemish harpsichord. The harpsichord, invented in the 14th century, was used in the 15th century. It was used in the 16th century, and is still used in the 17th century. It was used in the 18th century, and is still used in the 19th century.

The harpsichord is an ancient keyboard instrument with a plucked string sound. It was used in the 17th century, and is still used in the 18th century. It was used in the 19th century, and is still used in the 20th century.

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The synthesizer

For another unusual instrument used here, the synthesizer. The synthesizer is a device that can create a variety of sounds by using the basic elements of tonal quality and mixing them together. It can duplicate almost any sound: sirens, ocean birds, water dripping, or other musical instruments; or they can create new sounds or "colors" of sounds.

For performance playing, they are used often by rock groups, and sometimes in classical chamber music. The synthesizer can be used as a display teaching tool, since the fingering system on it is different from the modern oboe.

"In performance, its value is zip," Wright said. "As an antique and teaching apparatus, it is invaluable."

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Synthesizer
Guitars

For dabbler or virtuosos

By DEAN HONEYCUTT

"After you've been playing for 15 years, you just sort of pick it up and just sort of step right into the groove, you know what I mean?" That's Pete Miller explaining what it's like to teach a classical guitar student how to handle a run. To give beginning jazz guitarists a feel for the fretboard, and to guide a strumming horde of early childhood education majors through a really slow version of some Pete Seeger ballad, all in one day.

James Madison University's guitar curriculum is one of the ten most comprehensive in the country, according to Miller. Going on its third year, it's one of the youngest, too. Guitar is the most popular instrument here, with over 100 students learning to play it for credit or "more than any other applied instrument at this school," he says.

Miller, who spent two years playing Top-40 in Holiday Inns with a band named "Bushwick," and studied classical guitar for five years at three universities, has a pretty good idea of the model guitar program. It includes classical training for degree-seeking guitarists, a guitar ensemble (which all guitarists should experience!), and an education curriculum for "non-guitarists," people who have never looked at a guitar before or only dabbled with it.

"Kids really get turned on to the guitar. 'Ah, listen! I can be John Denver tomorrow morning,' you know? Or 'Gee, listen to Jimmy Page play that lick. No God, that turns me on.'

"So they run down to the local music store and buy themselves an instrument and go out to get some professional, or semi-professional, help to learn. And what does it turn out to be?" It turns out to be hard work. "Basically. And not a process that takes six months, or even a year, to accomplish well. It takes years and years of diligent, diligent, hard, hard work."

Miller can't make you do it. His students want to do it. "It's not like History 101 or English Comp, where everybody's there because they have to take it as a degree requirement, right? Hey, they come to me and we have a good time. We literally have a good time."

(Continued on Page 17)
Funding

If we want the music program to parallel the athletic program, it's going to take, even more money. The competitive (for) a baseball player just like JMU head football coach Challace McMillan competes for quarterback.

Recruiting musicians involves finding out where the good bands are, being persistent. Occasionally you will find that conflicts could develop between music officials trying to drum up support for the arts and just giving me a free hand, my job was to keep the arts tied in with the curriculum of the system. The music department is different.

Musical recruiters are different from athletic recruiters in that they don't have to worry about recruiting restrictions, such as those imposed by the National Collegiate Athletic Association. "We're not caught up in red tape," Miller says. "We're ethically bound.

There would be nothing illegal about offering a musician a scholarship that exceeded tuition, or giving a musician tuition and a car. Estock said that was precisely what JMU did to recruit students in the music department.

Although he prefers prospective guitar majors to audition on the classical piece, he can't demand it. Not all talented guitarists have classical backgrounds. And of those who do, many have poor technique.

"If you're a good guitarist, but you don't think you have the chutzpah to make it on the concert stage, it's not likely you're going to be successful at that," Miller says. "I just didn't have the heart after five years to tell him, 'You do what you want to do.'"

"And so I said, 'I'm not going to continue with music.'" Miller said. "I'm not going to continue with music."

"The music department needs to develop more sources of scholarship money in the community, " Estock says. "It's not Berkeley, with 600 students. It's not a music store, it's not the ground, and have the kind of contacts that I've had from this administration."

"But if you really want to build a program," Miller said, "we're the newest of the programs in the area. We're a relatively new program, only six years old." He said, "I'm sure we're the newest of the programs in the area."

"We're a jock school. I believe that JM is a liberal arts institution, and therefore art recruiting is done mainly by keeping in touch with high school art teachers and sending out JMU art brochures to in and out-of-state high schools."

"In theater, two 'minor' scholarships were given to students a couple of years ago, but the students decided to change their majors, so the scholarships were terminated."

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Returning to the original question, it seems that, although the arts don't receive nearly as much money as athletics beyond the regular budget, to say the fine arts are "overshadowed" may be misleading.

As Estock put it, "I think JM is a liberal arts institution, and therefore the fine arts are important."
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Individual research, however, has accounted for an immense amount of what is learned by the ensemble. In addition to directing Howard spends a lot of time researching the costumes, cultures and dances of other countries. Recently, he traveled to Pennsylvania for "intensive study" of Hungarian dances in bringing back to the ensemble. A job opportunity to teach English

Dances and costume design are learned from visiting foreign instructors and through extensive research on the culture. This detailed and comprehensive study makes the JMU ensemble one of the better groups of that kind in the country.

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JMU students have brought many of these traditional dances to life on stage as members of the Folk Ensemble of the JMU Dance Theatre. Each semester, they present a series of international dances in a performance for JMU students. The traditional music and unique costumes identify the various cultures that the dancers represent. Dances from Mexico, Israel, Germany and the Ukraine are not commonly performed by the Folk Ensemble. But what makes these performances unique involves much more than just a well-tuned production.

The master's proposal can be submitted in about 10 months, he observed. When the appropriate time arrives to appeal the rejection of these programs, McCookney said that he will argue that the graduate programs were in the planning stages long before the establishment of the school.

Since the school is only about six months old, no real accomplishments can be cited, explained McCookney. However, he said he is pleased with the support he has received from all those involved with the school and with the cooperation between departments.

"It's fun exciting and gratifying to see such a school develop from scratch," he reiterated. "Things are really starting to move."

Our priorities are based on how much a group will benefit from our performance, as well as how much we will benefit. Competition with other folk ensembles is not part of JMU's program. "That's not the purpose of dance," said Howard.

I think we're unique. So many other groups are so performance oriented that they forget about other aspects we think are important," he said. "The most important aspect is education." Through workshops, research and performance "people are learning on both sides of the stage," Howard said.

Dances can be seen at Madison's entertainment center, "has been saturated with Madison students," according to Tony Creeds, veteran ensemble member.

Although Busch Garden's international entertainment center, "has been saturated with Madison students," according to Tony Creeds, veteran ensemble member.

And folk dancing is fun, but a lot of hard work too. said several members of the ensemble. "It's very time consuming, especially around concert time," said Rick Goode, who has been with the ensemble a year. "Sometimes, near concert time, I have to give up other extracurricular activities, to save my energy for dancing," said another ensemble member.

Member's enjoy the ensemble because of the chance to meet people, to perform and to learn so much about foreign cultures.

These students alternate practices every day in the third floor dance studio in Godwin Hall. So next time you hear rhythmic foot-stomping to traditional music while pumping iron in the weight room or while playing racquetball, don't ignore it: you may learn something about some other country's culture.
"Usurpation." "Hawks." and "Topography" I feel his breath before he can begin to argue." That whoever reads it will have to pause and catch a stanza:

a poem about poets, touches this ideal in the second
verse." said Zeiss.

Rhyme and meter make writing a poem much more difficult than writing a novel, he says. "The most difficult "I have struggled with a dozen or so sonnets, but feel only one or two are done well or marginally," said Zeiss.

Metaphors are a key to good poetry, he said. "Usually, the final statement of an idea using two metaphors at briefly as possible and still making it "the comparison" work."

Another Zeiss poem, "We See Only Hawks" develops one major metaphor, the hawk, fully with metaphor in "Topography of pain." then the last lines are very strong. The poem is a description of a poet struggling toward perfection.

The novel is a satire that suggests that colleges and universities are "becoming distracted from their goals," he said. "The university should be "transfusing knowledge" and "developing intellectual capacity" instead of getting "caught up in creating a campus built with distractions more attractive than goals."

The key is with faculty. Department by department and course by course we need to define goals and establish a level of performance and then insist that that level be met by students and faculty," Zeiss said.

He is concerned because compared to his own educational experiences, college students today are lacking the skills Zeiss acquired in high school.

The freshman writing level here is comparable to his ninth grade class and only 10-20 percent ever become good writers, according to Zeiss. "Most of the rest, I hope, are competent." That is, their

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I suggest that that level be met by students and faculty everywhere.

"We need to define goals and establish a level of performance and then insist that students and faculty meet that level."

writing is "clear and free of major errors," as opposed to a good writer who has "increased flexibility of style and a more imaginative perception of the subject matter," said Zeiss.

I didn't have any special talent or advantages when I was in school. I think the difference is that we believed in education as a worthy goal for more than economic reasons," he said.

Today college is seen as a "necessity for maintaining or gaining an economic standard," said Zeiss with a slight frown.

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And the end result of his life as a poet, he says, "I have a group of poems and a story in the mail this year," he said. "I know as a teacher I am critical and perhaps this gives his students some comfort to know that he is struggling too."

"When students discover that I have written poetry and fiction myself they are surprised," he said. But perhaps this gives his students some comfort to know that he is struggling too."

Ideas, words and experiences are always working in his mind and 'I write whenever I have the time.' he said. "I work at it and work at it, slowly than he wishes. "I work at it and work at it, slowly than he wishes. "I work at it and work at it, slowly than he wishes. "I work at it and work at it, slowly than he wishes. "I work at it and work at it, slowly than he wishes. "I work at it and work at it, slowly than he wishes. "I work at it and work at it, slowly than he wishes. "I work at it and work at it, slowly than he wishes. "I work at it and work at it, slowly than he wishes. "I work at it and work at it, slowly than he wishes. "I work at it and work at it, slowly than he wishes. "I work at it and work at it, slowly than he wishes. "I work at it and work at it, slowly than he wishes. "I work at it and work at it, slowly than he wishes. "I work at it and work at it, slowly than he wishes. "I work at it and work at it, slowly than he wishes. 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Novelists

Lori Magai creates a fantasy world...

By DWAYNE YANCEY

One summer two years ago Lori Magai had nothing to do. So she started writing a book. By the time she was finished, Magai couldn't complain about being bored. For her, writing a book has meant more than filling up nearly 1000 sheets of paper with prose. It has meant taking up fencing, learning to calculate sidereal time and skin a deer, and inventing her own language and geography.

Magai was 17 and still in high school when "Teramin" was born. She was taking a summer school class in order to graduate early and was unable to find a summer job that fit her hours. "Out of desperation for something to do, I started writing," she said. Magai was no stranger to writing, but much of her work during high school had been short poems.

"The first idea came out of a dream I had," Magai said. "I saw a whipping in a marketplace. Straight out of Victor Hugo. I wrote it down and it looked pretty good and it took off. Most of the time it wrote itself." She had completed 200 pages by the time she entered college in the fall—an English major.

"When I got to Madison, I felt very much on the outs. I was a freshman and a day student," she said. "I was at the Keezletown student. So I was very lonely all that year and by the time I had the first draft finished, I figured I couldn't stop." Sometime she was encouraged to, though.

Excerpts from
'Teramin'

"What did he look like?" Pryde said suddenly.

"What?" Loyalti paused.

"The elf."

"Oh."

"Loyalti paused. "He was tall—taller than you. He had real blonde hair, and was dressed funny."

"What do you mean?"

"Well, he had boots—I swear they were the biggest things I ever saw. Came all the way up to here. He touched his thigh several inches above his knee. "Under them, he had pants. They looked brown, and a long shirt—blue. Went to here." He touched his thigh several inches below his groin. "Had a sword, and a bow almost as big as he was. I think he had some arrows in a bag on his back."

"That all?"

"Loyalti thought a moment. "Oh yes. His eyes."

"What about them?"

"Blue. The brightest blue I've ever seen. And the coldest."

"Coldest."

"Maybe it was just my imagination, but I swear, he could freeze fire with those eyes."

Loyalti hesitated. "Were you scared?" Pryde asked. "You remember the stories they used to tell us when we were kids?"

"Uh-huh."

"I believe every word of them."

The sun rose somewhat later than did the army of 3500 that morning. Kindles was roamed by a rough hand on his arm and a strange voice telling him to wait at arms for further instructions, and there were to be no breakfast fires.Feeling excessively foot he munched on a piece of stale bread and watched the sky. The men were to be no breakfast fires. Feeding excessively he felt he munched on a piece of stale bread and watched the sky. In the morning's crispness, the stars shone doubly brilliant. Slowly the afterglow of night faded to gray, and the stars brightened further, and began to fall toward the horizon. One star that he had never before noticed blazed brightly above the mountains surrounding them. He did not know the meaning of its fears, but he felt it was an omen, a token of evil. His seat already being numb, and the chill air causing his fingers to ache, Kindles bitterly wished for some news.

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... and Robin Jackson takes on Anita Bryant

By DWAYNE YANCEY

In third grade, Robin Jackson wrote her first short story. It was three paragraphs entitled "Miss Priss Finds a Kitten."

"I got much praise for it," she said, adding with a smile, "in third grade."

Miss Priss and her kitten notwithstanding, Jackson is still writing—and today her output is somewhat more than three paragraphs. She has five short stories and a play to her credit, and now the triple major in history, English, and communication arts is working on a novel, "Dancer and Skye."

For someone who loves to write, the book began almost as an accident. The James Madison University senior was in the process of dropping a class last fall and was in desperate need of a substitute. So she signed up for an independent study project in English. That project turned out to be "Dancer and Skye."

"I got the idea for it in May but it took me until October to get up the gumption to write it," she said. "I had the whole first chapter in my head so I just sat down and wrote it."

Within a month, half the book had been written, a lot of it while she was manning the exit desk in the library. Her pace has since slowed but not her enthusiasm. She plans to complete the three chapters remaining by the end of the semester.

"Dancer and Skye" is the story of two college students—a gay guy and a straight girl. "It's the development of their relationship and all the crazy things that happen until the end," Jackson said. "But I don't want to give away the end."

"Part of it is based on experience and other parts are based on incidents that I'd blow out of proportion. And other things are just totally made up."

The gay angle is one which appears in several of Jackson's works, including the play "Forever Yours," which she directed in Wampler Experimental Theatre this February. "It's not that it's my favorite theme or anything but it just relates a lot in today's world," she said. "Plus, I know people who are gay and they interest me."

I hate reading six paragraphs of description and then somebody says a sentence." From Jackson's point of view, it is not particularly talkative. "Writing is my basic way of communicating. I don't talk to people very well. People get a lot out of me when I'm writing them a letter than if I talk to them."

Her familiarity with the written word goes back to when she was a child. "Even when I was three years old I always had a book in my hands," she said.

Now she's soon have one of her own in her hands. "I think what I'm trying to do is make a statement that it doesn't make any difference whether you're gay or straight, bi or blue, or white people are people. They have good times and bad times and they fall in love. I guess I'm an optimist at heart."

Jackson plans her writing after the likes of the British novelist O. Henry. "I always love surprise endings," she said. "Most of my short stories end with some kind of twist. Some of the older writers I've read, like Dickens, have convinced me which style I don't want—as long as I have people who have dialogue, where things move."

Anita Bryant probably wouldn't agree with the philosophy found in "Dancer and Skye," Jackson said. "I think what I'm trying to do is make a statement that it doesn't make any difference whether you're gay or straight, bi or blue, or white people are people. They have good times and bad times and they fall in love. I guess I'm an optimist at heart."

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"If I go to bed with Harry I bet you two thousand people get a lot out of me when I'm writing them a letter than if I talk to them."

Her familiarity with the written word goes back to when she was a child. "Even when I was three years old I always had a book in my hands," she said. Now she'll soon have one of her own in her hands. "I think what I'm trying to do is make a statement that it doesn't make any difference whether you're gay or straight, bi or blue, or white people are people. They have good times and bad times and they fall in love. I guess I'm an optimist at heart."

Jackson plans her writing after the likes of the British novelist O. Henry. "I always love surprise endings," she said. "Most of my short stories end with some kind of twist. Some of the older writers I've read, like Dickens, have convinced me which style I don't want—lots of exposition. I like lots of dialogue, where things move."

I hate reading six paragraphs of description and then somebody says a sentence." From Jackson's point of view, it is not particularly talkative. "Writing is my basic way of communicating. I don't talk to people very well. People get a lot out of me when I'm writing them a letter than if I talk to them."

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Robin Jackson types away while Sasha looks on.

Photo by David Haycot
Emphasis on structure, theme:

Student playwrights taught the basics

By JULIE CRANE

"I know the imitation of action, but most people think of it as the written word," said co-professor Dr. Ralph Cohen in his playwriting class here, Dr. Roger Hall.

"In the preliminary exercises required in the class, it is written on paper," Cohen said. "This teaches the student to write action." Hall said.

Other exercises, including creating engaging characters and writing from personal experience, are performed before writing a one-act play, the students' major requirement in the class.

"The structure is probably the most difficult aspect" of writing a play, Hall said, because it must be "concentrated and thus another difficult part of playwriting in that, they must be believable in what they say," said Cohen.

Finally, "an interesting, but not overt or obvious thematic statement," is essential to a class, Hall said.

"It is a success if you can say you've written a play, even if it was wretched," he said.

Last semester Dr. Hall had three students in a row with the playwriting class the last of the day. "I would go into the class drugged, but invariably the quality of the stuff was of such an order that I'd get caught up in how good it was," he said.

"I've had some very exceptional students who were both bright and prolific," Hall said.

There were a few people who have taken the class that "would not be surprised me to see achieve certain fame," Cohen said.

For the first time this year, students of the playwriting class have been able to take their plays one step further than the writing stage, producing them in Wampler Experimental Theatre. The production of a student's play is "additional to the class, but necessary as the next step toward a student furthering his abilities," said Hall.

"Although none of the plays would ever make it on Broadway, off Broadway, or anywhere else, it is an invaluable experience to see the whole project, Cohen said.


Last October, one play from the playwriting class became the first student-written show ever done in Latimer-Sheeffer Theatre: "Pajamas," by Andrea Fishler.

It is unusual for a class to be taught by two professors. "But it has worked out nicely," said Hall.

Hall is a theatre professor and more concerned with the "technical aspects" of playwriting, while Cohen is an English professor and worries about the "images and unity," Cohen said.

Both professors attend each class but alternate getting credit for teaching the class period devoted to a student reading their play and the class critiquing it, according to Hall.

"The students have the first say in the critique sessions," Cohen said, and then Hall and Cohen make their suggestions. "The time it gets to us, everything important has been said (by the students), so we just reinforce their ideas," he said.

The playwriting class is taught each spring semester and is alternately listed under the English and Communications Arts department.

Comparison

(Continued from Page 4)

Music majors

(Continued from Page 14)

According to the handbook, applied music lessons are "basic areas of study for all music majors and minors." These applied music lessons must be taken for credit. Permission to register for applied music must be obtained from the coordinator of the respective applied music area.

All music students have at least one lesson a week. Music majors take 24 credits of private lessons per semester. Minors must take one lesson per semester. Furthermore, voice majors must minor in an accompaniment instrument, and instrumentalists must minor in voice.

Private instruction for vocal, keyboard, string, wind and percussion instruments cost students money. Lesson fees cost $3 each, consisting of a lesson and a practice session.

Music minors pay $45 per semester for one lesson, $70 per semester for three or four applied music credits. Part-time music students are required to pay additional fees.

Since "participation in performing organizations is a vital element to a musician's development," music students are required to perform in some type of department-sponsored ensemble. Students choose from 18 different ensembles grouped into three headings: instrumental, vocal and keyboard.

Students must register in at least one ensemble per semester.

In addition to ensemble participation, music majors must attend area seminars and master classes on alternate Wednesdays. During area seminars, students play similar instruments or the ones who sing, meet to perform with each other.

Master classes are held in each teacher's studio, consisting of that teacher's students. In the master classes, the students again perform for one another.

Fees for Friday at 1 p.m. master class seminar is held. All music students meet in Latimer-Sheeffer Theatre and perform for other students and faculty. All students are required to perform in at least one area seminar per semester.
Grads

(Continued from Page 2)

graduates. The most traditional is the Bachelor of Music, a degree so traditional that it's the only one in music where people come to campus to conduct job interviews, according to Estock. The other traditional degree is in performance.

"There are all types of performance levels. Most students are thinking about a star on a marquee and we have to let them know how they rate," Estock said.

"The problem is there's a lot of performance people seeking careers and not finding them, but it's good as a side job," he said.

Non-traditional opportunities include profit and non-profit fields. Music management students work in the profit sector for instrument manufacturers, recording studios and the like. Non-profit fields include opera, half-time summer program directorships, and musical instrument demonstration.

Although the degrees offer different job opportunities, most music grads combine these opportunities to develop a career, according to Estock.

"Music is a very diverse occupation. It's not an all-day job. It's not an all-night job," he said.

"There are usually involved in other things. It's not unusual for someone to teach school and hold a full-time job as a church choir director." Good performance students could teach related courses—"snoring half hour lesson," he said.

"People come to us and say, 'You know how successful you are, how marketable you make yourself and how good a musician you are.'" according to Estock.

"So much of it has to do with musical skills. A lot of students get the education degree as an insurance policy so they can teach later," he said.

Whatever the student decides to major in, he will be trained as every other student in the department to be a polished performer. Estock said.

"Art is of the degree seekers in the art department, one third to one half will seek teaching jobs, according to Dr. David Diller, art department head.

The rest will seek jobs in commercial design and advertising, printing, and graphics design, and some become individual artists with ceramics and painting being the most popular crafts.

The department's smallest major—art history—graduates four or five students per year. Some of those students are working at the Virginia Museum or the Smithsonian.

Several graduates operate a local fiver shop where they sell supplies and their creations. Other graduates are operating single businesses.

One jewelry student is working in a jewelry store repairing rings and simple creations.

Art careers are developed according to a student's motivation, according to Diller. The students who haven't found jobs are either not mobile or as skilled as other graduates. "It takes a long time to find jobs in," he said. "You have to make your own way everywhere to find jobs.

Although about two-thirds of all art graduates find jobs in the field, the careers are often combined fields of interest, according to Diller.

"Quite a few are working in the profession and doing art on the side," he said. "One third of the art students are trying to be independent artists. They know that there is a way to do it. There have to be. It's simple. You have to go to markets. You have to build your own base. You have to pursue your own art. You have to work hard and you have to believe that you have something to say. You have to have a vision of what you want to do."

Dance

Creating an environment for dance is part of the dance major's career challenge, according to Evalyn Miller, coordinator of the dance major in the physical education and health department.

Although dance has always been part of the curriculum here, the major is only three years old. The minor began ten years ago, and the graduate program was established seven years ago.

"The dance program is a general preparation but our uniqueness is the students have the ability to develop performance skills as well as dance-specific and directional skills in both modern dance and international and American folk dance," Miller said.

One graduate student from Japan for more than two years and has returned to campus to present a folk dance concert for his master's thesis. Another student is studying folk dance in the Dominican Republic.

Other students are working in dance theaters or in management. Miller said.

"There are more and more gaining potential as a creative artist," she said. "Different people have different jobs. Whether you best achieves those goals is the best route to take. Some can find a job and some have to make their own job."
Fine Arts Festival features 'Non-Western Art'

By KEVIN MILLER

A world-famous Indian violinist, Indonesian dancers, and a Japanese kite-flying contest will highlight this year's Fine Arts Festival. "Non-Western Art" is the theme of this year's Fine Arts Week.

The "top professionals in their fields" will perform Indonesian dances and Indian music according to Michael Brodky, who has personally contacted these performers. Brodky, a JMU art teacher, spent six months in Indonesia and arranged for Dr. L. Subramaniam, a world-famous violinist, to play here.

Subramaniam, pronounced Super-Man-Niam, who has toured and recorded albums with George Harrison and Ravi Shankar, will perform in Wilson Hall at 8 p.m. Thursday, March 22. His music is lively and similar to Shankar's, with a lot of "interplay with the drummers in his band," said Brodky.

Indonesian dancers from Java and Bali will conduct a dance demonstration at 2 p.m. Wednesday, March 21, in Godwin 358, and will perform traditional Javanese dances that night at 8 p.m. in Wilson Hall.

A Japanese kite-flying contest and a student film festival will offer students the opportunity to actively participate in this year's Fine Arts week.

"Kite flying is big in Japan," according to Hall. The Japanese use it as entertainment and as a means of expressing folk culture. Students will be able to compete in a kite flying contest on the quad at noon. Monday, March 19. Prizes will be awarded in four categories: best homemade, best ready made, most original, and most beautiful kite according to Hall.

Original films of any subject matter will also be eligible for prizes. Student-made films of any format (8-35 mm), that are 25 minutes or less can be submitted to Dr. Ralph Cohen of the English department by Friday, March 16.

At 5 p.m. the following Friday, all student films entered will be shown in Harrison 206. Prizes of $50.00, $25.00, and $25.00 will be awarded for the first, second, and third place films, according to Cohen.

A series of Japanese films will be shown throughout the week in Harrison 206 and Duke Art A100, and a display of Oriental art will be in the library.

Speakers that week will discuss a wide variety of topics ranging from Oriental bonsai trees to Japanese Shadow Puppets.

Brodky will demonstrate Javanese Shadow Puppets: "In Japan they are the forerunners of television." He will manipulate authentic Javanese puppets behind a screen and explain how their movements express a story with a plot and characters.

The James Madison University Folk Ensemble will perform a suite of dances from Japan on March 19.

Gregg Forbes, who spent two years in Japan learning folk dances, has choreographed these dances. The suite will also be included in the ensemble's annual performance, March 29-31.

Hall noted that "we get minimal exposure to anything other than Western Art from the Greeks on. If people miss this opportunity to bridge the gap between what is currently presented here and these upcoming unexplored art forms," said Brodky, "they are really depriving themselves of a complete education.

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**Friday 16**
- **Japanese Gardens** Sawhill Gallery Photograph Exhibit March 15-17.
- **IMU Dance Theatre** 8 p.m.
- **Latimer-Shaeffer Theatre**
- **Indonesian Art** Duke Display Cases March 15-23.

**Saturday 17**
- **IMU Dance Theatre** Latimer-Shaeffer Theatre 8 p.m.

**Sunday 18**
- **"Rashomon"** Harrison 206 4 p.m.
- **Japanese Shadow Puppets** Duke Art 100 7 p.m.
- **"Kite"** Harrison 206 8 p.m.

**Monday 19**
- **Ceramic Demonstration**
  - Toshiko Takte: Ceramic Studio 9-2 p.m.
  -noon 1 p.m.-3 p.m.
- **Kite Flying Contest** Quad Noon
- **Films** "Gardens of Japan." Kari Higashiyama: Traditional Japanese Painter: "The Path" (Japanese Tea Ceremony). Duke A100 3:30 p.m.
- **The IMU Folk Ensemble**
  - Suite of Japanese Folk Dances Front of Duke 4 p.m.
  - Warren Union Patio 5:45 p.m.
- **"Volcano"** Harrison 206 6:30 p.m.

**Tuesday 20**
- **Percussion Ensemble**
  - Warren Union Noon
- **Ratik Demonstration** Jody Hee Warren Union 12:30 p.m.
- **Urizen Art and Politics: Traditional and Contemporary Aspects**
  - Kori Fone Latimer-Shaeffer Theatre 3 p.m.
- **"Volcano"** Harrison 206 6:30 p.m.

**Wednesday 21**
- **Percussion Ensemble**
  - Front of Duke Noon
- **IMU Dance Theatre**
  - Demonstration Godwin Hall 7 p.m.
- **Indonesian Dance Performance** Wilson Hall 8 p.m.
- **"The Burmese Harp"** Harrison 206 8 p.m.

**Thursday 22**
- **Percussion Ensemble**
  - Quad 12 noon
- **Bansri Lecture** Dr. David Dillard Sawhill Gallery Duke 3 p.m.
- **Indian Music**
  - Dr. Subramaniam Wilson Hall 8 p.m.

**Friday 23**
- **Student Film Festival** Harrison 206 7 p.m.