

etCetera

Johann attracts unique audience

By Kerry Bouchard

The Bach Festival is:

a) A beer bash thrown annually by the TCU German department, at which everyone consumes vast amounts of the thick, dark brew that made Leipzig famous.

b) An abbreviation of the "Bacchanal Festival," a bizarre ritual in which hundreds of Greek women would run into the woods naked and recite strange incantations (it has since been banned at TCU).

c) A series of concerts sponsored by the TCU music department and devoted to the works of Johann Sebastian Bach—the prolific genius of the Baroque era who wrote over a thousand musical works and produced 20 children (some of whom have the dubious distinction of having said that they found their father's music boring—surely one of the most colossal undervaluations in the history of western music).

If your answer was *a* or *b*, you might consider, after getting drunk and running into the woods naked some night, sobering up, putting your clothes on, and going to the Kimbel Art Museum for an evening of well-tempered music-making in a setting that combines good acoustics and beautiful art.

The Bach Festival was started three years ago by Tinker. Only once has a performer outside of TCU done one of the concerts, and Tinker says that the music department prides itself on having the talent and organization necessary to pull off the entire program.

Three performances in the Bach series have been given already this year, with the last three scheduled for March 9, April 6, and May 4. The free concerts are organized by William Tinker, TCU harpsichord instructor, and are open to the public.

Tinker says there is every reason to devote an entire festival exclusively to Bach. "I don't know just what it is about the music of Bach that gives it such a universal appeal, but the appeal seems to be there. Bach seems to draw a different kind of audience than what one usually finds at a chamber music or symphonic performance—a very interested audience."

Bach's influence on later generations was so great that even the members of a group on the fringe of serious European culture, the Beatles, decided to begin their careers in Hamburg, Germany—one of the towns

where Bach made his start.

In *The Lives of the Great Composers*, Schonberg states: "It is harmonic intensity above all that sets Bach's music apart from that of his contemporaries. His work is always full of surprises: something that only Bach could have dreamed from the material."

The performance given at the Kimbel on Jan. 26 featured Tinker on harpsichord, Cynthia Folio on flute, Danell Pociask on violin, and Arden Hopkin singing Cantata 56 for Bass.

The flute and harpsichord combined to create a scintillating, graceful performance of the Sonata in A Major, while Pociask took a large, Romantic approach to the Sonata in A minor for unaccompanied violin.

Described by musicologist Elinore Barber in the concert program as "a palsied man's plea for release from earthly torment," the emotion of the German text of Cantata 56 could be easily felt in the music,

disregarding the English translation.

Tuesday's concert attracted a diverse audience, ranging from TCU faculty members to one part-time student who is a B-52 bomber pilot. Students, however, were far outnumbered by "the public"—that faceless enigma of the real world.

Many music students say that this trend has caused them to question whether concerts of this nature can attract a large student audience when held off campus. The location for the series was Robert Carr Chapel until it moved to the Kimbel last fall.

"We moved to the Kimbel because we were invited to move to the Kimbel. We felt that the chapel could not be used," says Tinker. "One of the things one looks for in performing the chamber music of Bach is the equivalent of a palace drawing room. And the Kimbel, with its elegant lighting and art work provides this, in addition to having very good acoustics." *etC.*



Art by J. Humphreys

Spring classes usher transfers in

By Selah Weaver

It's up again this semester.

TCU's spring enrollment totals 6,323, the highest enrollment for a spring semester since 1973 and a 6.1 percent increase over spring 1981. Of the 6,558 enrolled last fall, 233 graduated in December.

The 6,323 spring total includes 5,355 undergraduates, compared to 5,034 in 1981; 775 graduate students, to 720 in 1981; and 193 Britte students, to 202.

Statistics also show that more students transferred to TCU this spring. With some still trickling in, the spring semester has brought 217 new students, compared to 204 last year. The trend seems evident—TCU is increasingly attracting students to campus, even in the middle of the academic year.

Transfers come from junior colleges after deciding on their majors, or from other universities after changing their majors. Some like the warmer Texas weather. Some

say the recruiting and mailouts draw them. Some have a sibling who attended TCU and liked it.

Cindy Coates began as an architecture major at Texas A&M, then changed to interior design, which wasn't offered there. She chose TCU because of the influence of family members.

My sister goes here and my mother went here," she says. "I felt more obligated, or more at home here than at A&M. There's such a difference between A&M and TCU. "(Here) you're not so much a number."

Jerolyn Goodman, a resident assistant (RA) in Foster, says that a girl in her dorm transferred to a Southern college, then returned to TCU. She told Goodman that she came back because of the morals of the Southern school—it was just like Sodom and Gomorrah there.

Lorin Bauer, a business and marketing major, spent her freshman year at a university in Boston. She says she came here to try out the Texan culture. She met some Texans

in her home state of Connecticut, and liked them.

"The different culture and the friendly people attracted me," she says. "I wanted to get out of the Northeast. People are a little more scared (to talk in the North). That's just our culture. As compared with the South, we're colder. People talk to you more down here. I can't pinpoint what it is—maybe the lower crime rate."

"Texas has the rodeos, the ranches, the wide open spaces."

Bauer also says she wanted to see the country. "Texas has the rodeos, the ranches, the wide open spaces."

She decided on TCU because a friend went to school here. "He just adored this place. He loved Fort Worth," she says.

Warmer weather, better job opportunities, the lower cost of education and TCU recruiting also affected her decision. "I got so much feedback from this school," she says. TCU answered all her questions and sent literature and catalogues.

Daniel Neuffer, hall director for Milton Daniel, says that athletes transfer here because of athletic scholarships, "hoping to get a spot on the football team." He says 21 football players came in this semester, most of them freshman, and a few sophomores.

Stacey Werner, a fashion promotion—journalism major, came to TCU after being advised by her college counselor in Pennsylvania. "I wanted to go to a school for fashion. My counselor told me to go to Texas, California or New York."

She liked the idea of coming to the metroplex with its growing business opportunities.

Her present roommate, a friend from high school, already attended TCU and liked it. So she came. "TCU just seemed like more fun," she says. She says it's too early to evaluate her decision.

Another transfer student came from a small private college in Florida to see what it was like down here. As a fashion merchandising and marketing major, she also wanted to see the fashions in Texas. "Their apparel mart (in Dallas) is the biggest in the world."

"I wanted more of a country-club atmosphere," she says, where she could learn and be comfortable at the same time.

Freshman orientation, which has become more personalized in recent years, also draws students effectively. Jarvis hall director Carla Garber says, "I was a transfer student here many years ago. They do make it really easy to adjust to new surroundings around here."

Garber says she's attended several other college orientations and that TCU's is the best because of its two-day program, its inclusion of parents and dinners. She says she attended orientation at Texas Wesleyan College in Fort Worth and that the program consisted of only an hour's lecture in the gym, and a song.

TCU is different. "It's very geared to the individual," she says. It makes them feel like this is a very special place."

Once hooked, the school's next goal is to keep a student in the net. While efforts at retention in recent years have increased, attrition (the number of students dropping out of school) for first-year students has decreased. In contrast, says Carol Patton, director of university advisement for freshman and pre-majors, national attrition rates increased in 1980.

One program used to retain students is Operation Welcome, where freshmen are assigned a surrogate big brother or big sister. These adopted siblings help familiarize the new student with the campus and Fort Worth, as well as provide him a friend among the many new faces.

"Operation Welcome was very successful this year," says Tom Brown RA Don Patlock. "They came by and visited and gave them things. It surprised a lot of freshmen. They didn't expect it to be so open."

"I wanted more of a country-club atmosphere."

Patlock says much of the success depends on the individual. "It all depends on the big brother or big sister and what kind of personality they have. Some people weren't really good at it. Some people's big brother didn't do anything and they were kind of down."

"The big brothers and big sisters sent them little candies," Garber says, but those whose big brothers and sisters didn't make it back to campus right away, were left out and extremely disappointed.

The home visitation program, which provides students with surrogate "godparents," also helps to keep them at TCU, says Brachman hall director Pat Williams. Students look forward to getting away for the weekend and spending it with a real family, he says.

Continued enrollment increases can probably be attributed to no single factor, and no one could accurately pinpoint the success of each program. A multitude of factors come in to play.

But the catch gets larger, and the programs make for a stronger net.

"I don't know how much they (the programs) draw," says Williams, "but they sure don't chase anybody away." etc.

Reasons for transfer are mostly unknown

Some don't come back.

Attrition: the number of students who drop out of school. Their reasons vary. Some can't meet the expenses and go home to work for a semester. Some can't make the grades. Some just fail to show up for registration and no one knows why they don't return.

"I know of a particular case where the girl didn't want anyone to know she was leaving," says Janan Rabiah, hall director at Wiggins. "I don't know why."

For many transfers the truth never comes out, Rabiah says, whether it's grades, or that they're unhappy with themselves or that they just don't want to be at school.

Some transfers don't feel like they've made friends, she says. A few come to TCU from another school, then transfer back to the old school. "A lot of them don't want to talk about it," says Rabiah.

"I've known a couple who've transferred every semester," Rabiah says. But this doesn't happen often.

Brachman hall director Pat Williams says he knows a student who has not only changed schools four or five times, but has switched majors as many times. This person was very confused about what he wanted to do, says Williams. He's at Baylor University this spring.

If TCU does not offer someone's newly selected major, that student has no choice but to transfer. Then he must usually submit his tran-

script of college work and send an application to the desired college.

Daniel Neuffer, hall director at Milton Daniel, says he knows several students who've left because of grades. "The biggest problem that plagues athletic dormitories is academic standing." He says this and lack of money are the two most predominant reasons that people don't come back.

Carla Garber, Jarvis hall director, agrees that suffering grades are a factor. "Freshmen have a totally different set of reasons for transferring away," she says. "(They're) not ready to study. They were just looking at it as an independent year—as a time to try their wings."

So they come with certain expectations that aren't met, says Garber. They fail to reckon on dealing with roommates, schedules, classes and drinking, she says. They find out that school is not what they wanted.

The office of Institutional Research sent out a survey of former students in December. It asked questions on why students had transferred, what kinds of experiences with social life, academic life and TCU staff they had had and if they plan to attend another institution, says Director Nancy Sewell.

When results come in on the questionnaire they may enlighten each new semester's enrollment statistics. etc.

Book wealth grows with addition

By Susan Thompson

The Mary Coats Burnett Library's collection is over 10 times larger today than in 1947. University librarian Paul Parham says he thinks the size and quality of the collection caters well to the library's patrons.

For the past 15 to 20 years, says Parham, "we have been adding to the collection at an average rate of 30,000 items a year." This collection includes books, bound volumes of journals, government documents, microform materials, music scores and records—and numbers over a million such items.

"The library has obviously had its greatest growth since World War II," says Parham, who has been at TCU for 16 years. Part of that growth was the addition in the 1960s of materials for use in the doctoral programs.

In addition to the approximately \$500,000 annual budget the library uses on acquisitions, says Parham, the administration and the library commission are now working to obtain a special one-time allocation to beef up the collection. Parham hopes to get this funding, which he says "could be a very significant figure," during the first year the library occupies the new addition scheduled for completion by August.

"We would try to close the gaps where we consider ourselves particularly weak," says Parham. These areas include business, nursing and home economics. "We've never been able to support them at the level that the quality of these programs merit," he says.

Though these programs have grown too fast for the library to maintain them, Parham says, most of the arts and humanities are strongly represented. One of the greatest strengths, he says, is the doctoral programs. "We also think we have a fairly good collection in the classics."

Within each academic department, the library has a faculty representative assess and advise them on literary needs within that department. Each is given an allocation of the acquisition budget each year. The librarians then maintain a separate fund to fill in the gaps between collections, says Parham.

Joanne Karges, the library's chief of technical services, says that amounts of departmental allocations are made after evaluating library use in each field, areas of heavy research, new programs' needs and deficiencies in various fields.

While most departments are satisfied with their acquisitions, says Karges, "We do have to cut off a great many funds toward the end of the year."

Economics department chairman Richard Waits says that though they don't get some of the journals they would like to have, his department is fairly well represented in the library. Besides, he says, "Most of our assignments are made on the basis of what we know is over there."

The art department, says chairman David Conn, has its own resource library, which is separate from the main library. But, he says, "we are continuing to add to the main library particularly because of the art history department."

In contrast, Mildred Hogstel in the nursing school says the collection needs a lot of improvement. "In some areas it is particularly lacking," she says, "especially in nursing periodicals."

Hogstel says that the nursing field's becoming increasingly larger and more specialized has spurred the publishing of many new periodicals. At the same time, however, the nursing school's library allocation has remained about the same, she says. "We do hope to increase it."

Chairman of the English department Harry Opperman says, "It's a good library for us. It is sufficient to maintain our Ph.D. program." He adds that English students and faculty can go through interlibrary loans if research needed is not available.

Janna Ferguson, in charge of TCU's interlibrary loan department, says the program is designed to obtain research materials that can't be found in the TCU collection. It is geared toward

graduate students and faculty—undergraduates can order only with faculty permission.

On the interlibrary system, items can be ordered from academic libraries across the nation. If they can be found within the metroplex, it takes about one week, says Ferguson. But it can take as long as a month if an item is hard to get.

TCU usually sends out twice as many items as it receives, says Ferguson. Last month they sent out about 250 items and requested half that number.

In addition to scholastic titles within the different departments, says Parham, "We also acquire a number of items in the entertainment field, though we don't go overboard with it."

"We try to have enough so that students can find extra-curricular reading."

The entire collection, says Parham, is the eighth or ninth largest academic library in Texas—probably the second in ratio of books to students following Rice.

"I believe that our collection, considering the size and scope of the university's offerings, is an excellent collection," says Parham.

And, he says, "use is very heavy." Records show that 3,296 students checked out books during the last calendar year. "We estimate that there is a minimum of four times as much use that actually goes on than goes on outside of the building."

Keeping the collection in good condition with this amount of use, says Parham, is a constant concern of the library staff. A considerable amount of money is spent on

binding and mending, he says, but a better housekeeping program needs to include an annual cleaning.

"We are also concerned about damage that occurs through photocopying," he says. Students often break books' spines to get entire pages copied. "In the new building we're going to try to educate the patrons on proper use of photocopying."

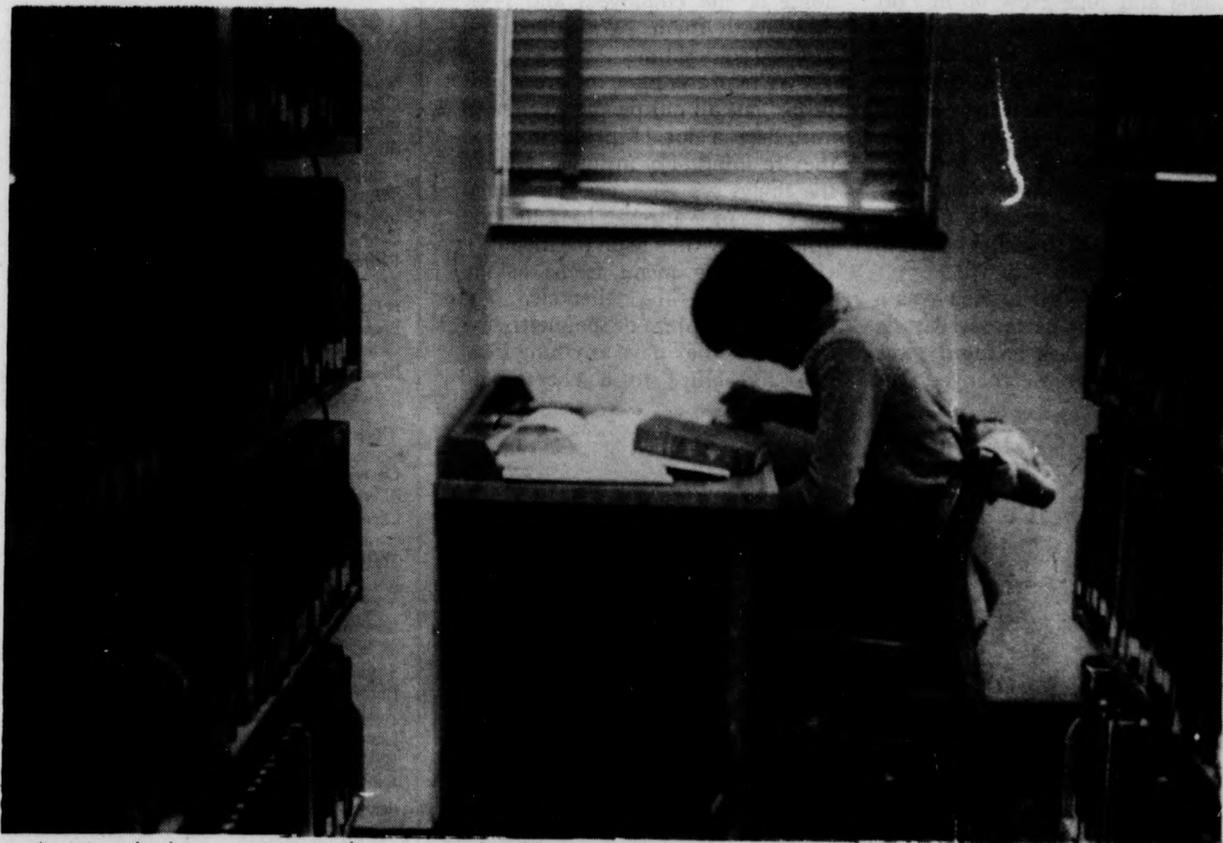
Also in the new building, he says, lighting will be adjusted since the present building is over-lighted.

The age of the collection, says Parham, is about average for an academic library. "Probably 17 to 20 percent of our collection is copyright in post 1969. Eighty-two to 83 percent is materials before 1969."

"Even some of our very old things are in excellent condition," he says. If something is in bad condition and can't be mended, it is taken out of circulation and replaced if still thought necessary to the collection.

There is also a yearly evaluation, says Parham, as part of a weeding policy. Books that become outdated or that become textbooks are drawn out of the collection and put on public sale. Usually 300 to 400 titles are pulled yearly.

In the new building, Parham says, the collection will continue to expand to fill the added space. Also greatly enlarged will be the amount of space designed as student study areas, which Parham says is much lacking in the present structure. He estimates the additional space will hold the expanding collection for 20 to 25 years based on the present rate of annual acquisition. *etC.*



Nick Vita finds a quiet nook among the library's decreasing study space and growing book collection.

Photo by Marty Tristan

Diversity just happens at the Hop

By Linda Flood

Entering the Hop has always meant exiting the ungrateful grind.

Low-key decor lends itself to a diverse set of people scooted up to red-checked tables. Whirling ceiling fans inspire candles at each table to flicker in unison. A tiny band platform fills one corner and an illuminated sketch of Bob Dylan is in the corner next to the bar.

A bearded man in a contemplative stare smokes and drinks coffee in one booth. At a table along the opposite wall a little girl and her stringy-haired mother grin at each other and eat spaghetti, while TCU students at the table behind me speak in intellectual monotone about Soren Kierkegaard's trousers.

Two waitresses with punky haircuts weave weightlessly through the maze of tables carrying trays. Their omniscient smiles as they take your order seem to say, "No matter how disgusting you look, I've waited on worse." They make you feel at home.

The ladies room is next to a door marked by a sign that reads, "Fly Entrance," while scrawls on a blackboard within warn: "You can lead a guitar to water, but you can't take a tuna fish." What?

Before I ever sat down with Craig and Julie Lidell, the Hop's owners, I knew more about the restaurant than they'd ever be able to tell me in one sitting. Still they grant me the interview and reminisce candidly on its beginnings, its clientele, its atmosphere and the evolution of its reputation. Their eyes flicker with an apparent yet modest respect and love for the place.

Craig and Julie grew up in Fort Worth and frequented the Hop as students at Paschal High School. Back then it was called the House of Pizza. "We used to come here all the time to eat pizza. After a while, some of my friends and I started calling it the Hop," says Craig.

It wasn't until he and a partner bought it in 1972 that they changed the name officially.

In the early '60s the Hop was a hang-out for long hairs, says Craig, but that stigma has changed some with time. "We've changed the

image somewhat, like redoing the front windows. They used to look like a cartoon out of *Freak* magazine and people were afraid to come in here. They thought it was a dive—something from Berkeley or Austin."

Even now, however, remembering a quote from the November 1981 issue of *D* magazine that reads, "If there are any deviants over there at TCU, the Hop is were they end up," Julie laughs. "I do suppose we get a lot of interesting people in here," she says, adding that they don't think their TCU audience is very large.

Since the '60s, the Hop has become an acclaimed night spot for live entertainment. Its tiny band platform hosts talent nightly and tends to attract a strain of crowd unlike that which frequents it during the lunch hour.

"A lot of groups played here when they were first starting out," Craig says, "like the Juke Jumpers, the Ham Brothers, The Fort Worth Cats and Delbert McKlinton."

Other groups that have appeared there include the Bill Tillman Band, Master Cylinder, Doug Balentine, the Gigolos, Schwantz Lefantz, Character, and Off the Road.

"Performers like to perform here and sometimes play for next to nothing because they like the exposure of playing at the Hop," says Craig.

He smiles at the sketch of Bob Dylan behind me. "A lot of pretty talented people recognize the Hop too," he says. "Like one night back in '75 or '76 Bob Dylan and Joni Mitchell came in here after Dylan had finished a gig in Dallas. They brought about 20 friends of theirs. Some of the employees and I sat down with them. We talked and just had a good time."

"We're pretty loose in here," adds Julie, "but all our people work hard and take a lot of pride in what they're doing. For instance, some of the things we serve are things that the cooks or waitresses have thought up, and now they're on the menu."

Indeed the menu seems as uncommon as the clientele. The favorites are pizza or spaghetti, says Craig, but they have anything from fish and chips to a cheese and

mushroom sandwich with sprouts. And everything is homemade, from tartar sauce to Bloody Mary mix.

The Hop is on Berry Street near TCU. Lunch hours are moderately busy, but somehow not hectic. Bands usually start up about 10 p.m., and the upcoming schedule includes the appearances of Character every Sunday night and

B. W. Stevenson on Feb. 5 and 6.

Diversity isn't something you work at—it just happens. So does personality in a place. It evolves, it ages and becomes what it is and how it feels to its customers. So it is with the Hop, definitely the essence of something, with the music, the menu and the mood all catering to anyone who wants to call it theirs. *etC.*



TCU graduate student Fehmi Zeko studies and lunches at the Hop.

Photo by Dan Tribble

events *etC.*

Monday 1

Marses Career Day 1 p.m. Student Center Ballroom.
Films Committee 6 p.m. Student Center Room 202.
Campus Crusade 9 p.m. Student Center Room 205.
International Students 6 p.m. Student Center Room 214.
Panhellenic 3:30 p.m. Student Center Room 218.
IFC 3:30 p.m. Student Center Room 222.
Proclamation Rally 11:30 a.m. Student Center Lounge.
Researching Companies and Industries 4 p.m. Library Reference Room.

Tuesday 2

Career Planning 4 p.m. Student Center Room 202.
Creative Programming 5 p.m. Student Center Room 203.
Traffic Appeals 11 a.m. Student Center Room 214.
Forums 4:30 p.m. Student Center Room 214.
Student Affairs 5:30 p.m. Student Center Room 214.
Evaluation Seminar 1:30 p.m. Student Center Room 218.
BSU 6 p.m. Student Center Room 218.
On-Campus Interviewing: The How Tos 4 p.m. Student Center Room 202.

Wednesday 3

Angel Flight Meeting 6 p.m. AFROTC Detachment.

On-Campus Interviewing: The How Tos 4 p.m. Student Center Room 202.
Parents Weekend Committee 4 p.m. Student Center Room 203.
Programming Council 5 p.m. Student Center Room 211.
Evaluation Seminar 1:30 p.m. Student Center Room 218.
Resident Hall Assoc 4 p.m. Student Center Room 222.
Bible Study Joe White, speaker 8 p.m. Student Center Room 207.
Latin American Club 4 p.m. Student Center Room 204.

Thursday 4

Researching Companies and Industries 4 p.m. Library Reference Room.
Interviewing Seminar 4 p.m. Student Center Room 202.
Career Evaluation Committee 8:30 a.m. Student Center Room 214.
Special People 4 p.m. Student Center Room 214.

Friday 5

Film "Popeye," 5, 8, 12 p.m. Student Center Ballroom.
Interviewing Seminar 4 p.m. Student Center Room 202.

Saturday 6

Harris College of Nursing 8 a.m. Student Center Room 203, 204, 207, 209, 215, 216.

Sunday 7

Tau Beta Sigma 5 p.m. Student Center Room 205.



Parts of the Hop's menu are creations of the staff. Staff members are, Paula Haberman, Julia Summers, Patty Newton and Lisa Schmidt. Photo by Dan Tribble