

resident. He usually paints rather impressionistic oils containing considerable depth perspective. It will be interesting to see what he does with the medium of watercolors.

The gift shop, staffed by volunteers and work scholarship students, offers hand-crafted works. The gift shop committee juries merchandise to maintain the quality of goods. The shop also features an Artist of the Month and each month the work of an artist in a different medium is given special prominence.

The featured artist this month is jeweler Bruce McKay.

Next month, Feb. 6-March 5, that title goes to Faye Nakamura who will display her handbuilt and painted pottery and tiles. Nakamura received her bachelor's degree from the University in ceramics. This will be her first show in the Art Center.

Contrary to popular belief, the Art Center is not an arm of the University. It is a private organization and cannot exist without the communities' input and support. This goes beyond just coming to see the exhibits and occasionally buying something in the gift shop or rental sales gallery. The Center needs the community to join it.

An annual \$10 individual membership fee (\$15 for a couple, \$20 for a family) entitles one to do just that. Members may then join the various committees who actually shape the destiny of the Art Center. The Center is governed by a board of directors who are democratically voted on by and from the membership.

Beyond having a direct voice in the program, membership also entitles one to a 10 percent reduction in the cost of classes, a 10 percent discount in the gift shop, a dis-

count on the rental of paintings and on admission to special Maude Kerns events, plus free admission to the Portland Art Museum.

Members are invited to all openings of gallery shows, and receive the Art Center

WORKSHOPS

The weekend workshops enable those interested in specific media an opportunity to participate in an intensive learning situation. All interested students must register



Space is available for individual work between classes as well as during.

newsletter and other mailings to keep them informed of activities and events, competitions and shows.

So, if you happen to find yourself with an afternoon free, drop by Maude I. Kerns Art Center, 15th and Villard, and check out what's happening and what you can get out of it. You may discover that you want to put something into it.

by the Wednesday prior to that workshop at the Art Center office. Hours are 9 a.m. to 10 p.m. Monday-Thursday and 9 a.m. to 5 p.m. on Fridays. Fees must accompany registration. For further information, call 345-1126.

Feb. 4: Polish Paper Cutting with Salem artist Mary Jane McIntee. Fee: \$5 plus \$1 lab fee. Class limit: 15. Course will cover the basic techniques to create complex

designs, the history and symbolism of paper cutting.

Feb. 4 & 5: Fabric Silkscreen Workshop with Medford artist Sue Densmore. Fee: \$20. Class limit: 12. The class will experiment with several types of stencils to learn the fundamentals of silkscreen printing. The emphasis is on fabric printing, though the basic techniques can also be applied on paper.

Feb. 11 & 12: Bookbinding Workshop with Pat Houghton. Fee: \$15. Class Limit: 12. Participants will learn three techniques of binding to design and create their own personal books — sewn signature, Japanese and accorian. In addition, the craft of marbling using contemporary materials will be taught.

Feb. 18 & 19: Soft Sculpture Workshop with Barbara Kensler. Fee: \$15. Class limit: 15. The workshop will explore new directions in stitchery with emphasis on working sculpturally. Focus will be on sectional padding, surface quilting, wrapping, applique, and found object embellishment.

Feb. 25 & 26: Batik Workshop with Stephen Blumrich. Fee: \$26. Class limit: 15. The class will cover technique and design principles.

Feb. 25 & 26: Quiltmaking — "How to Make the Pieces Fit" Workshop with Suzi Blucher. Fee: \$15. Class limit: 12. The workshop will study the basics of traditional quilting techniques including patchwork, simple drafting and pattern making, setting together a quilt top, hand quilting in a frame and the history of American quilts as a design and cultural tradition.

By Bob Webb
Photos by Erich Boekelheide

The Ghost of Flight 401

At least it asks the Life After Death question

I have always been wary of books on parapsychology that begin with an author's affirmation of his hard-headed skepticism and rational nature.

"Hey, reader," he shouts, "You can trust me! I was on your side once, until —"



By ERIC MALONEY

— Until his objective investigations confront him with a series of inexplicable events which send him catapulting far beyond the limited world of man, forcing him to conclude that there is more out there than our five senses can comprehend, blah blah blah.

Of course, the American public has always been fascinated by other peoples' chronicles of the weird and bizarre, from Ripley's accounts of men who grew beards of chicken feathers to more "sophisticated" narratives that unlock the mysteries of Stonehenge, the Great Pyramid, and Uri Geller.

Such literature can even serve

a positive function, assuring us that we are not alone in our unusual experiences, and articulating feelings which we may not be able to express.

But ultimately one is left unsatisfied. For these books fail to deal with the major issue:

What does it all mean? Now, I don't expect such literature to necessarily answer this question. But hell, they don't even bother to ask it. The ramifications, it seems, aren't nearly as important as the mystifying phenomena themselves, let alone the number of copies that can be sold from drug store book racks.

Let the Big Ones take over from here, boys. We're only interested in the Common Man and his Ouija, Joe Average who astral projects to the Super Bowl or finds out that he can set fire to his neighbors lawn just by looking at it.

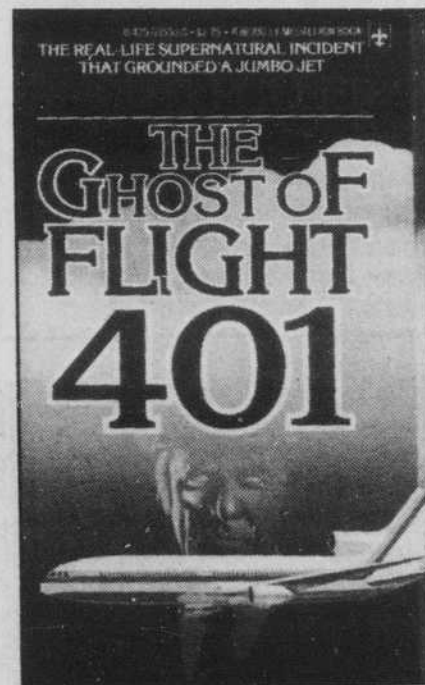
So what's so different about John Fuller, who writes books on such subjects as LSD, UFOs, and ghosts?

Perhaps it's the fact that his skepticism doesn't slop over into cynicism. Or that his searches are honest, but not naive. Or maybe he's different because he can actually write.

The ingredients don't work all of the time. But they work enough to make his most recent book, *The Ghost of Flight 401*, an attention-grabber for its full 272 pages.

The book operates on two distinct levels. The first is the ghost story, an account of how the dead crew of a downed jumbo jet returned to haunt the crews and passengers of the plane's sister ships. The second level deals with

Fuller's search for the true story behind the apparitions, his contact with a league of mediums and



psychics, and the ultimate confrontation between the evidence and his deep-rooted beliefs.

The ghost story is pretty basic, though the circumstances are interesting. In December of 1972, an Eastern Airlines jumbo crashed into the Everglades, killing 101 passengers. It was not long before Second Officer Don Repo and Captain Bob Loft, both killed, began appearing in the passenger cabins and kitchen galleys of Eastern planes, particularly those which were using parts salvaged from the destroyed jumbo.

These were not your run-of-the-mill, Creature Features ghosts. They were appearing as full-sized, three-dimensional figures, in plain sight of whole groups of people, often disappearing before the bewildered eyes of passengers, stewardesses, and captains. Sometimes the figures even talked, warning crew members of malfunctions in Eastern's planes.

"There will never be another crash of an L-1011," Repo told

(Continued on Page 7B)

CHRISTIANS

If you know Jesus Christ in a personal way and desire to live a consistent Christian life, the following will interest you. L.T.C. (Leadership Training Class) will begin Thursday night (7 to 9), Jan. 26th.

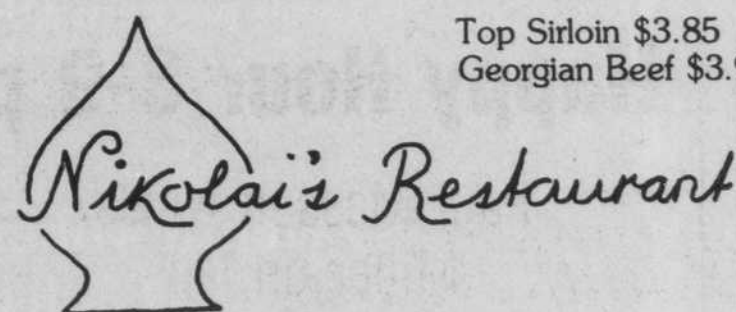
The following will be offered:
(2 hr/week for 5 weeks)

- How to Experience God's Love and Forgiveness
- How to be Filled with the Holy Spirit
- How to Walk in the Spirit
- How to Witness the Spirit
- The Great Commission

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