

Trespassers found on W.U. campus

by Paul Hehn

Last Sunday morning, shortly after midnight, Willamette security arrested a young man outside Belknap Hall for trespassing. Later that same Sunday, another man was arrested for trespassing in Lausanne Hall. According to one source, there have been "numerous arrests" of trespassers on campus. Although

for the most part these arrests have been of transients just "hanging around," there have also been many arrests of people attempting burglary and breaking into student automobiles (particularly in the Mathews parking lot).

Several weeks ago, security arrested a man who had been inside of the second floor in Lausanne. After a brief chase, the man was apprehended by

the mill stream. Trial of the accused is still pending.

The incident last Saturday night and Sunday morning involved a trespasser who had been thrown out of Sigma Chi, Beta Theta Pi, and Belknap. Apparently the man had been wandering from party to party around campus. After unsuccessfully attempting to enter Beta Theta Pi, he is reported to have entered Belknap hall, where he was found in the first

floor girls' wing. From there he was again evicted and finally arrested by Willamette Security. While escorting the arrested man across the Matthews parking lot, the man broke away, leading to a brief chase, in which the security officer was aided by two students.

The incident Sunday in Lausanne involved a transient who was found rummaging through the laundry room. When security was alerted, the

man reportedly locked himself in the room, but was apprehended shortly thereafter.

There is concern over the number of break-ins and transients on the campus among students as well as security officers. When asked about the Sunday Lausanne incident, however, Security Director John Lodispoto responded, "this sort of thing happens about every two weeks...it happens all the time."

Collegian

Willamette University

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October 15, 1981

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Senate retables bill

by Mari Wildt

Once again the proposed Publications Board bill to sever financial and implied supervisory ties with the ASWU, was brought before the Senate last night. Having been tabled at the last meeting, Senators were anxious to discuss their arguments and those of their constituencies for the third

week running.

There was concern that the priorities of the Publications Board to: 1) achieve independence, 2) acquire an advisor, and 3) accreditation for the publications staff, might need reorganization. A motion to form a committee within the Senate with a two-week time limitation failed after discussion and a vote. Lily Driskill,

after a request during the 10/7 Senate meeting, contacted several other universities to see what type of program they operated concerning publications and student government. She reported that Pacific Lutheran University operates under a system very similar to the one proposed by the Publications Board. ASWU President, Rob McClellan in conjunction with Ken Yates, Publications Board Chairman, assured Senators of the positive attitude of the administration and faculty. The proposal was once again tabled.

Talks with Pacific Northwest Bell are continuing over telephones in all residence rooms. The two main points of discussion are that Willamette wants only to have the phones in service nine months of the year — not the usual twelve — without having to pay installation charges each September, and the problems the business office will have with monthly billing. Senators Hance Haney of Belknap and Jim Lottsfeldt of Matthews are examining the possibility of routing billing through the school's computer system.

The Senate also passed a bylaw revision presented by Scott Sheridan, ASWU Vice President, concerning Article V of the ASWU Constitution. This change will make it easier to eliminate possible time and date conflicts between normal ASWU events and Special events. They also agreed to donate all profits from the double feature to be held October 30, *The Rocky Horror Picture Show* and *Night of the Living Dead*, to UNICEF. Students are encouraged to dress up for the event and Scott assured the Senators, "...you can bring anything needed for the show — just don't butter your toast!"

the big game seasons as they assist the department's regular game enforcement officers in patrolling the areas of heavy hunter concentration.

Both of these cadet programs provide excellent opportunities for summer employment. In addition you will be afforded the chance to become acquainted with law enforcement operations. This is especially true in the game assignment where persons undergoing a course of study, or having an interest in wildlife science or management can obtain firsthand experience in the field.

First season cadets receive a salary of \$977 per month. Second and subsequent season cadets receive a salary of \$1,025 per month. Salaries are paid while the cadet officer is in training and all uniforms are furnished by the department.

If you are interested in applying for the Oregon State Police Cadet Program, you may obtain an application at any state police office or by contacting Oregon State Police, General Headquarters, 107 Public Service Building, Salem, Oregon, 97310, Attention: Training Section, 378-8192.

Applications must be submitted by November 30, 1981.

Cadet programs offered

The Department of State Police offers an excellent summertime employment opportunity for college persons. Park and Game Cadet programs are designed to supplement the department during periods of heavy tourism in specific areas.

Persons selected for the Park Cadet program are employed from mid-June, after Spring Term, until the first week of September. Their duties consist of providing protection to beaches and parks along the Oregon coast and other selected areas, as well as rendering assistance and aid to those frequenting these areas.

The majority of the Game Cadets are employed from mid-June until early fall. Some assignments are extended into



Ken Yates, Publications Board Chairman, addresses

Cotton photo the Senate on the Publications proposal.

Parents Weekend nears

by Mari Wildt

Parents Weekend, a tradition on the Willamette campus will be October 23-25 this year. The event is designed for parents to become better acquainted with the community and spend an enjoyable weekend with their son or daughter. Activities involving both parents and students have been planned by this year's managers, Jim Fedio and Debra Fischer.

Typical of the events offered, Friday will feature a tour of the newly remodeled Collins Hall by faculty and science majors for parents and students, soccer at McCulloch Stadium-Willamette vs Western Oregon State College, and a student coffeehouse at Cat Cavern at 8 with the Music Department's

Jazz Ensemble. Debbie mentioned, "We are still looking for acts to fill out the program. If anyone is interested in performing please contact us soon!"

Several new features have been added to this year's program. Immediately following the football game Saturday, all parents and students are invited to President and Mrs. Jerry Hudson's home for a reception. This is a chance to meet and talk with faculty and administrators.

"Also this year for the first time, we are opening up all living organizations for a Saturday luncheon salad bar," said Parents Weekend Manager, Debbie Fischer. "If your parents would like to see where you live this is the time to show them."

The Associated Students of Willamette University present the Hein Van De Geyn Quartet in the Cat Cavern of the University Center on Friday, October 16, from 7-10 p.m. The Quartet is a jazz ensemble from Holland and their appearance Friday night will mark their American debut. The Quartet features bass, piano, saxophone, and drums. ASWU Vice President Scott Sheridan says, "they're awfully good. Willamette is lucky to have this opportunity to hear international musicians fresh off the boat to America." Everyone is encouraged to attend. Admission is free for Willamette students.



Students research community

by Celeste Goodrich

The Willamette University local board of Oregon Student Public Interest Research Group (OSPIRG) had its first meeting of the '81-'82 school year Monday, September 22, in the German alcove of the U.C.

Topics of this meeting included some ideas for this year's projects. Pricing different laundromats around school and comparing the findings with the cost of Willamette's laundry system is one of these topics. A reason

behind this is the doubling of the laundry prices here at Willamette in the last 3 years.

A Professor and student "round table" is in formulation where students knowledgeable in certain areas could, along with a Professor whose field coincides with their particular topic, be able to host a discussion with interested students.

Professor evaluation results is another area which OSPIRG hopes to bring to students. The plan is to print students' ratings

on Professors and make the results known to students signing up for classes.

OSPIRG is designed to help students in these types of situations, but it does much more in the field of environment, human rights and consumer protection.

OSPIRG was one of the first of its kind in the United States. It is responsible for helping pass the "bottle bill," Ballot measure 7, preventing Pacific Bell from doubling pay phone

rates, and sponsoring legislation which would give citizens real voices in public utility commission rate-making procedures.

Willamette's own OSPIRG board brought about a work study job with SAGA whose primary function was to recycle usable items. It is currently working on a project that will enable students to sell their used books to other students for better prices than they would receive from the book

store.

OSPIRG has two main goals; the first is geared to bettering Oregon; the second is to give students experience in these types of research activities.

Students interested in OSPIRG can learn more either by attending meetings (usually at 6:00 PM on Mondays), or by contacting Carl Vanderzander at WISH, 6358.

Speech and debate team headed by Collins

Are you interested in Reaganomics? Do you want to be the next Winston Churchill? Would you like to be your own actor and director? If your answer is yes to any of the above questions then you should join the 1981-1982 Willamette Speech and Debate team under the direction of Cathleen Collins with 3rd year law students Doug Kirkpatrick and Mary Cavanaugh. Ms. Collins is in the Fine Arts Building (West) room 230-W or call extension 6281.

The first tournament is on October 16 and 17 at Lewis and Clark in Portland. The events are Extemporaneous Speaking (you choose one of three topics and have 30 minutes to prepare up to a 7 minute Speech); Persuasive Oratory (a 10 minute maximum prepared speech); Oral Inter-

pretations (take selections from printed material and mold it into a thematic, dramatic or humorous presentation. 10 minute maximum); Rhetorical Criticism (critique a famous speech 10 minute maximum) and Cross Examination Debate. The topic for this two man debate is: Resolved: That unauthorized immigration into the US is seriously detrimental to the US. Speech and Debate meets every Wednesday at 4:00 PM in the Fine Arts Building West in room 230-W.

The rest of the Fall schedule is; Lewis and Clark College, October 16,17. Linfield College, November 6,7. Lower Columbia Jr. College, November 20,21. (no experience needed for this tournament.) Cadet Program, Newspaper Article

Volunteer for blind

by Barbara Foote

The Oregon School for the Blind is always glad to get new volunteers. Combined, all the volunteers donate between 6000 and 10,000 hours a year. As a result, volunteers are treated as regular staff.

The most important part of being a volunteer is being reliable. The staff, which you become part of, depends on you and plans activities assuming you will be there. The staff members aren't the only ones who depend on you, however, the kids also come to rely on you coming when you say you will.

Filling out an application is only the beginning. You must also realize what your interests are. There are many areas in which the volunteers can be of service: Taking the kids off campus for a new experience, life guarding, reading to the kids, working in small groups, working on a one-to-one basis with the kids, or being an assistant in the classes. The volunteer coordinator, Delphi Schuberg, takes the requests and matches them with the volunteer's interests. Many

volunteers, finding the experience a rewarding one, stay with the Blind School several years.

The kids are "multi-handicapped," that is, they are in some other way handicapped in addition to blindness. They may be deaf, emotionally disturbed, have some sort of orthopedic problem, or a combination of all. Mental Retardation is a phrase rarely used at the school.

The kids are on an educational program during the day, and while they are at the dormitory. Because their education program begins when they wake up and extends until they fall asleep, regular school hours do not exist.

Although many of the kids go home on the weekends, some stay, and volunteers are needed on weekends as much as weekdays.

If you would like to be a volunteer, call the volunteer coordinator, Delphi Schuberg, at 378-8025 from 8:00 a.m. to 5:00 p.m. Remember to ask yourself before you call, "will I be there when I say I will?" If the answer is yes, go ahead and call.

Law program offered

Olivia Bosch, a student from the University of Virginia, arrived in London in January 1981, having applied for an internship on a program run by EPA, a non-profit educational agency now in its tenth year. She was interested in law and was assigned to work for a London lawyer called David Howard - known as a 'solicitor' in English terminology.

Olivia was one of over 70 students who were in London last spring working in the House of Commons for British MP's, Lawyers such as Mr. Howard, research faculty in London Teaching Hospitals, Museums, the Social Services, Town Planning, Education and a variety of businesses. Credit is available from one of several participating US universities if

not available from your own school. At a time when jobs are becoming more difficult to obtain in some areas, experiences such as these can make all the difference. You can get more information by contacting EPA at Marymount College, Tarrytown, New York 10591 or from Virginia Bothun, Walton 115, here on campus.

continued to page 15

Campus Briefs

Teaching deadline

It is imperative that all students planning to do their student teaching next semester (Spring 1982) come in to see Mr. Ozawa in the Education office by **October 16**. Arrangements for a student teaching position in the Salem Public Schools require the completion of several forms, conferences, and interviews with faculty and Salem administrators. All of this requires some lead-time, so please contact the Education Department **immediately**. See departmental secretary, Barbara Hallauer, for appointments and necessary forms to be completed (typed).

Latin hunger talk

"World Hunger from a Latin American Perspective," a bread and soup supper sponsored by Willamette University and the Salem Ecumenical Food/Hunger Committee, will be held Monday, October 19, at 5:30 p.m. in the Cat Cavern. Guest speaker for the supper will be Ms. Yoko Ichioko-Richardson, a former journalist and speech writer for an exiled Brazilian president. Ms. Ichioko-Richardson has travelled extensively and lived in Latin American, as well as having taught linguistics for 15 years at New York University.

The event is free to Willamette students. All others will be asked to make a donation at registration, which begins Monday at 5:00 p.m. Those attending are encouraged to bring a non-perishable food item for donation to the Salem Food Bank.

Society examined

Free to Choose, a film series by Milton Friedman, is being shown Monday nights from 6 to 7 p.m. in the Autzen Senate Chambers. Each week Professor Friedman examines a different aspect of society that has been pervaded by government. The films are both intellectually stimulating and provocative. For more information, contact Mark Holmlund at Lausanne, ext. 6316. This event is sponsored by the Classical Liberal Society.

C Bowl returns

Willamette's College Bowl (The Varsity Sport of the Mind) is back again this year. The opening brackets will be on Oct. 20 and 22 followed by the quarter-finals on Sunday, Oct. 25 and the semi-finals and finals on Tuesday, Oct. 27. All the matches will be held in the Cat Cavern this year and start at 6:00 p.m. The winning team receives a permanent plaque plus their name on a rotating plaque. This exciting intellectual competition has always been a big draw so take a friend or two.

'Gynt' performed

The highly acclaimed Houston Ballet will be performing Ben Stevenson's production of "Peer Gynt", at the Portland Civic Auditorium on Oct. 21 and Oct. 22 at 8:15 p.m. "Peer Gynt", based on the classic Ibsen play, was world premiered in Houston last June. The choreography is by Ben

Stevenson, music by Edvard Grieg (arranged by John Lanchbery) and the orchestra is the Houston Ballet Orchestra. As well as "Peer Gynt" the Houston Ballet will be performing a mixed repertoire program at 8:15 p.m., Oct. 23. This program will consist of "Bartok Concerto" and "Four Last Songs," written by Richard Strauss (both choreographed by Ben Stevenson), and "Raymonda Act III," written by Alexander Glazounov and restaged by Hiller Huhn, the Houston Ballet's assistant artistic director. Tickets for both programs are available at Celebrity Attractions, Civic Auditorium, Stevens and Sons Jewelers, Meier & Frank, and GI Joes. They are priced at \$8, \$10, and \$12.

'Ebenezer' plays

On Oct. 25 from 4:00 to 6:00 p.m. there will be a free preview of the Salem production of "Ebenezer" in Smith Auditorium. Written and put on by local talent, "Ebenezer" is a lively musical based on the classic Dicken's story **A Christmas Carol**. Though put on by the same people that put on Salem Children's Theatre this is definitely not a children's production. In fact Willamette's own Fightin' Sam Hall has a role in the play. This will be a good way to spend an afternoon study break, so take a friend or two.

Yearbooks on sale

'81-'82 Yearbooks will be on sale in various living organizations from Oct. 20 to Nov. 13 for \$10.

Soccer scrimmage

There will be a practice scrimmage between the WU men's soccer team and the members of the Willamette International Students Association on Sunday, October 25, at 1:30 p.m. in the soccer field in front of Sparks Center. Everyone is encouraged to attend and root on the losers.

UNICEF trick-treat

This year's Trick-or-Treat for UNICEF will be held on Sat. Oct. 31st. The event, sponsored by the Willamette Christian Fellowship, will begin at 1:30 pm in the Alumni Lounge. After a discussion of the purpose of the fundraising, students will then go out into the Salem community, collecting money and informing citizens of UNICEF's projects. The funds raised will go directly to UNICEF, whose assistance is devoted to long term programs aimed at the establishment of basic nutrition, health, and educational services that will bring lasting help to children.

One of the major problems confronting the United Nations today is the lack of safe and adequate drinking water. Water related diseases are the leading killers of infants and children. Lack of water means hard labor for children who must walk many miles to fetch water needed for washing, cooking, and drinking. Because of these problems, the United Nations has declared as "International Drinking Water Supply and Sanitations Decade," with the goal of providing safe water for all people by the year 1990.

If you would like to help UNICEF towards this goal in a program that has now become an American tradition, please contact Tom Braman ext. 6246 or just show up on Halloween!



Holznagel photo

Farooq Hassan lectured yesterday on "Afghanistan: Is It a Russian Vietnam?" In the convocation, Hassan pointed out differences between America in Vietnam and Russia in Afghanistan. Hassan pointed to the U.S. involvement as being a "public" war, while the Afghanistan incursion isn't considered by the majority of the Soviet public. Another difference Hassan explained, was the U.S. had South Vietnamese "backing," while no such backing exists for the Soviets in their incursion into Afghanistan. 90 people attended the Convo, and Chaplain Hanni lauded it, "successful." The next Convocation is October 21, and is a presentation of, "Two—a Theatrical Coupling," directed by W.U. students Brian Thorstenson and John Schmor in the University Playhouse. All are urged to attend.

S. Sheridan offers revision of By-Laws

For the benefit of the student population, the Collegian presents the following By-Law revision proposal from ASWU Vice President Scott Sheridan.

In order to minimize confusion and possible conflicts resulting from lack of communications between various managerships and the Associated Students Activities Board, and to more actively coordinate all special events (Freshman Glee, Parents Weekend, and Homecoming), we propose the following By-Law revision:

1. Article V. Section 3 will be replaced, and become Section 4. The new Section 3 will read:
"Managerships will report directly to the Activities Board."

The Senate will still have ultimate authority over the various managerships, but this revision will make it easier to eliminate possible time and date conflicts between normal ASWU sponsored events and Special Events, since it is our job to see that as many people as possible can take advantage of ASWU programs.

Scott Sheridan
ASWU Vice-President

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OSPIRG surveys prices

Have you noticed the price changes in campus laundry machines lately? This OSPIRG survey compares our school to others in Oregon, and its findings eventually caused a decrease in our laundry machines.

The OSPIRG survey was done this fall after the price of laundry machines was increased by the Coin Meter Co. The findings, as shown, indicated that WU's laundry machines were more expensive than those of all other schools surveyed.

After reviewing the findings of OSPIRG, Dean of Students Lance Haddon consulted with the Coin Meter Co. and found that Willamette laundry cost was in fact somewhat high. To solve this problem, Dean Haddon reached an agreement with Coin Meter to lower the cost to that of last year.

Haddon explained that cost increases resulted this year because of increased operating costs of Coin Meter and increased utility costs.

SCHOOL	PRICE OF WASH	PRICE OF DRY	OPERATION
Willamette U.	50¢	25¢/30 min	contracted: Coin Meter Co
EOSC	\$7.50 per term		contracted
George Fox	50¢	25¢/45 min	contracted
U. of Portland	50¢	25¢/40 min	contracted
Lewis and Clark	35¢	25¢/dry	contracted
Linfield	25¢	25¢/dry	contracted
Reed	25¢	10¢/20 min	contracted
Western Baptist	25¢	10¢/20-30 min	by college
OSU	35¢	free	not available

Compiled by Tom Schaad and Carl Vander-Zanden.

Costs reduce production

Due to the increase in the cost of production of industrial hydropanile stichmidiozate, silver and brass plated promorphozides won't be available on most college campuses this year, according to the National College Consumer Journal. Spokesman Jerry Fenton announced in a press conference held last week that "university students were simply going to have to do without their promorphozides." Fenton, former chairman and committee member of the As-

sociated Consumers Organization, claims that prices will drop within the next fiscal year, but that the reintroduction of promorphozides on the American market, particularly on the west coast, will take anywhere from three to five years. Fenton gave no explanation for the delay, but did add that a substitute, monochloritic helistropotide was immediately available, and just as workable. As Fenton declared, "it simply leaves bigger and somewhat more noticeable."

Benefit planned by committee

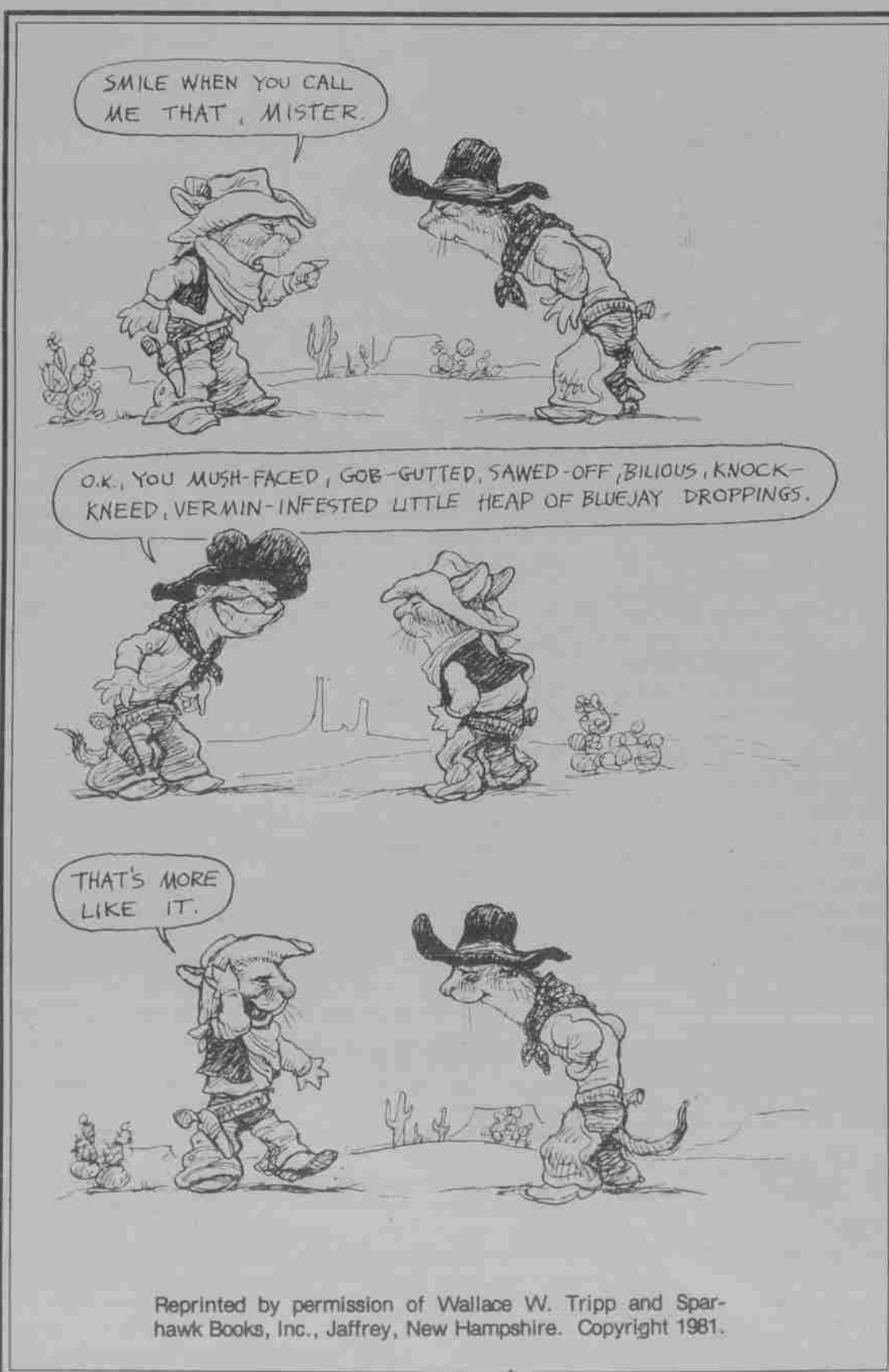
by Wendy Mc Ivor

The fate of the Elsinore Theatre has long been a matter of some debate. Built in 1925 as a performing arts theatre, the building is starting to get old and tired, and the decision must be made as whether to restore the old theatre, or to let it sit and rot until it is finally condemned. The final verdict will be decided on the November 3 election. Meanwhile, the Save the Elsinore Theatre Committee is doing all it can to promote the restoration of the old building.

In order to draw attention to the Elsinore, the committee is hosting a benefit event for the theatre on Thursday, October 22. Anyone and everyone is invited to attend. Tickets are available for \$5.00 each, and the money is going towards the saving of The Elsinore. The event starts backstage at 6:00 with a no host bar (complete with hors d'oeuvres) and tours throughout the length and breadth of the theatre. At 8:00 there will be a stage show which will be patterned after the old Mickey Mouse Club Saturday matinees. Zolley

Volchok is the founder of the first Mickey Mouse Club ever to come into being and he will be there with all of his old gang. The show will include live local acts as well as movies from the 1930's. Everyone is encouraged to come to this event.

The Elsinore, if saved, will be a great benefit to the Salem community as well as to performing artists who are on their way to Portland and Seattle. The currently run-down movie theatre will be restored into both a performing and visual arts center. Not only will there be live plays and shows to provide local entertainment for Salem residents, but there will also be lectures, concerts, and religious entertainment, as well as galleries featuring the work of local artists. Salem is the half way point on the West Coast circuit for performing artists. The city is a common stopping place for these people, and if the Elsinore were restored it would give them further reason to hold over in Salem. For more information regarding tickets or volunteer service at the event, contact the Elsinore Arts Center Project at 364-7474.



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'Hideouts' austere, puzzling

by Mildred Cropp

The September show at the Hallie Brown Ford Gallery at Willamette, a joint-show of the works of Ruth DeLong and Char Fitzpatrick, was a visual treat of bright colors, fine draughtsmanship, and for the most part, familiar and easily accessible images. The current show, *Hideouts*, by Dan May, is on first viewing austere and puzzling. Seeing these two shows in sequence provides a kind of concentrated education of the eye, beginning with familiar painterly images and moving through subtly contrived visual statements to systematically fabricated variations on an abstract theme.

Ruth DeLong's works fell roughly into three types: acrylic local landscapes, watercolor studies of a young boy, and charcoal figure studies. Most of these works were very attractive and satisfying to the eye without nudging the viewer

towards any reflection beyond enjoyment of the images. However, the large landscape viewed through a suburban window, with a yellow Tonka Toy road-grader in the interior foreground, a new housing tract in the middle distance, and an old farm in the background, suggested a statement by the artist about the likely future of the old farm once the young owner of the toy comes of age and begins playing in earnest with such machines. This movement from image to statement was the exception in DeLong's work, but it provided some useful imaginative warm-up for the viewer of Dan May's show. In general, though, DeLong's works pleased the eye without engaging the mind in speculation about the artist's intentions.

Most of Char Fitzpatrick's works were colorful pastel studies of racehorses, peaceful

landscapes, and still life subjects, with a few larger oil painting of domestic interiors. One of these large oils, "Aquarium," seemed at first a rather overpoweringly colorful study of an aquarium in a sitting room. But closer inspection puzzled the eye, for the massed royal blue of the water escaped the aquarium and covered the walls of the sitting room as well, and there were a couple of stray fish swimming about the room. It was finally impossible to tell just where the aquarium ended and the room began. Such baffling images push the mind towards imaginative speculation, as they suggest purposeful distortion. Such reflection led, in this case, to a kind of equation: the sitting room is to its human inhabitants what the aquarium is to the fish, a kind of cage. Even if this particular response to the puzzle is misguided, the painting clearly asks for more than a simple recognition by the eye of a familiar image from nature. Like the DeLong landscape, this painting requires the viewer to accept the reality of the given image and then to let that image resonate in the mind until it begins to stir harmonic vibrations with other images and ideas. When this process is fruitful the painting comes to life as both a visual pattern and a symbolic statement. Again, Fitzpatrick's works were generally more simply accessible as representational renderings of familiar subjects, although her "Sunflower Garden" contained a bright yellow form that seemed ambiguous in its perspective, sometimes standing up out of the landscape and then seeming to lie back down into the background, suggesting a more complex vision than we saw in her other landscapes.

Dan May's show, *Hideouts*, is composed of about a dozen collages on architectural draughting paper, hung on a black wall that covers three sides of the gallery. As the title of the show suggests, each of these works is an image (with commentary) of some kind of structure that men have designed for hiding out. Most of these structures are buildings, ranging from tree

all, how can we know a banker from a bum except by his three-piece pinstriped suit? And how can the banker go off to work at banking without a respectable bank building to work in? These "hideouts" Dan May shows us are places we enter in order to become different kinds of people; each structure has the power of bestowing purpose and significance on the people who enter it. The

"The whole show is the work of art..."

houses, to old power stations, to storage huts, but there are also boats and decorative traffic islands. The overall effect of the show is spare and unemotional, but each individual work invites close inspection—if only because the writing is so minute—and up close the works are teeming with activity, color, and wit. Each work is composed of several repeated elements: a pattern of the structure (often cut from old sewing patterns), an image of a similar structure cut from an old magazine, curious old objects juxtaposed to or built into the main image, and a cryptic little "essay" in the lower right corner of each work providing a variety of perspectives on each subject, with a brief anthology of cognate structures in the world. It is the repetition of format and materials that invites the mind to look for a theme with variations in the show.

There is much in Dan May's work that begs for such intellectual analysis, but he is prodigal in his clues and his works give a handsome return of delight and insight on the investment we make in taking them seriously. Unlike the works of DeLong and Fitzpatrick, his constructions cannot stand alone as individual works — the kind you might buy and hang on your wall — without losing a great deal of their significance. The whole show is the work of art, and it cannot be broken up without destroying the unified vision it creates. Like a Hogarth series, it tells a story, rouses the mind to reconstruct the timeless story of man's search for "hideouts" for his naked self.

A "blueprint" for a building cut out of a sewing pattern suggests a simple connection: the building is, like the clothing we wear, something we enter (put on) in order to give ourselves a distinctive social identity. After

Cotton photo
master French Keyboard Series. The last recital in the series will be Nov. 18, 8 p.m.



Dr. James Cook performs in recital during the third show in Willamette's Fall Se-

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Bittersweet Revenge

by Martine Greber

Thoughts of the train station passed through my mind. How I longed to be transient at that moment, anything to avoid what I knew was the inevitable. Breakfast laughter was forced, as was the hug last night before sleep. A world between us we tossed, our backs greeting with the familiarity of distant friends. The nauseous tumble in my stomach gripped my insides and the thought of Sally's eggs, once enticingly edible, now seemed pale and languid, wallowing in their juices. It would come soon, I reminded myself. Some consolation for eleven years of memories, and that's all they were. Memories.

The phone rang. Sally ran for it. It all fit in too closely, a situation almost contrived. "Hello? Oh, uh yes. Delivery tomorrow afternoon at four will be fine." But her eyes gave her away. Of course it was him. I knew it, so did she. There was no delivery boy coming tomorrow, no delivery, but we played the game anyway. I could barely control the monster within me, raging in suppressed silence within the jail of my frame. It threw its head and roared, fists thrashing, eyes aflame, famished for freedom to seek revenge.

"Who was that, Sal?" I innocently questioned.

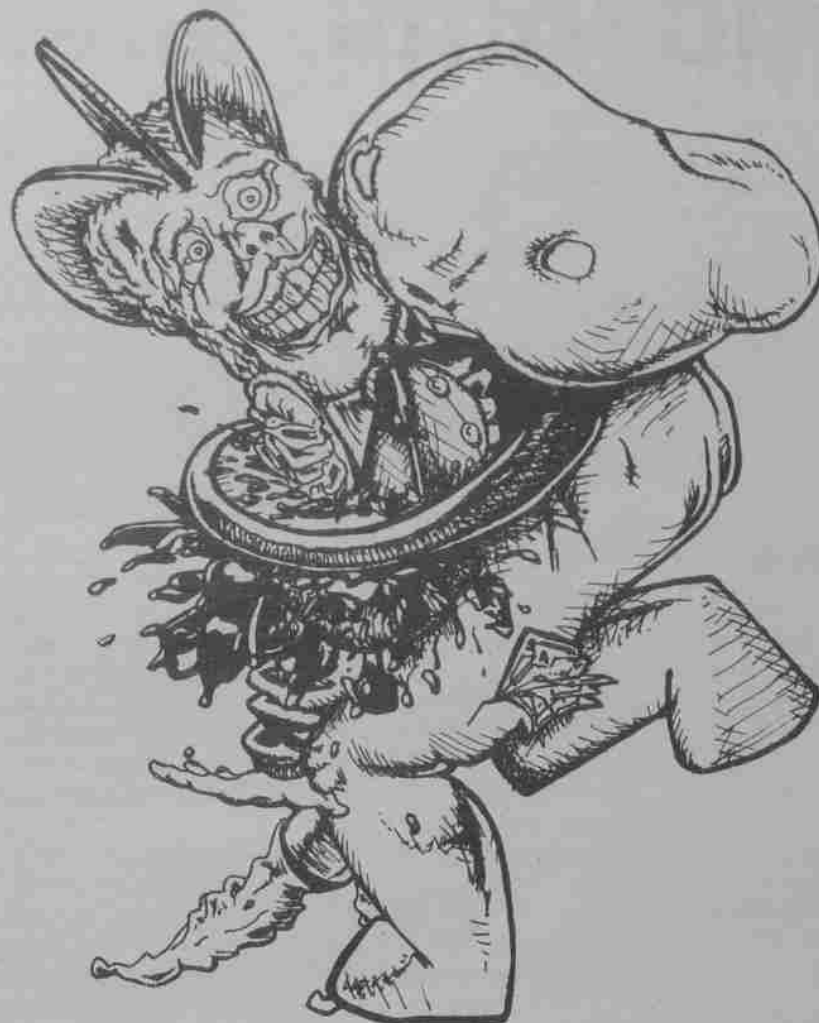
"Oh, the grocer. He's delivering all the stuff for the dinner party tomorrow night." Too reproachful, Sally dear. Your act isn't as polished as you had thought.

"That's my little wife, such a

planner." I touched her hair as her hand gently caresses my jaw. I tensed. I was amazed that she didn't notice how quiet I had become since my return, my mood not even touching her. Merrily she scampered, like a deer in the woods, unaware of gunpoint. What did I want for dinner? I could have cared less.

After the meal I reached for the Millers. Work that day had been a God-send, vacuuming thoughts that had haunted me for what seemed like forever. I dreaded five o'clock. Apathy swung with the pendulum, alternately relieving the demons of their creation within me. One beer after another, how I longed for relief. The vision of a bunch of cackling broads tomorrow night, I just couldn't stand it. "Now Honey, you will help me with the taco salad, the stew, and of course the awful mess afterwards. I just couldn't do it all by myself and you know Aunt Mary, Bill, Sally and Joan will be..." I felt the hammer in my hand, heavy iron, cold to my touch. The wood felt so smooth, the end jagged with age. I felt my arm recoiling. Hardly aware of muscle movement, I watched the object fly from my hand, shattering window pane with full force. It seemed as if I was in some kind of time-warp, observing some maniac, contorted face and tight shoulders festering until release. Sally's screams filled the house...

To be continued - final chapter in next issue.



Peeking through the Exterior

Shine on through
actions, smiles and love.

It can be so bright
like sunshine on
a piece of tin.

Let it shine.

I can't wait to see, hear
and observe it. To be a part of it.
It will shine if you ever so let it.

Take off the mask,
Oh so beautiful it is.

Smiles and Hugs

They're for free...yet they're
rarely given. They mean so much,
but rarely seen. I ask, why do people
spend their money on things that
seem so much more than a smile
or a hug?

Jennifer Stark

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My Window presents view

by Cheryl Gunselman

I see them walking toward the door of my dormitory, holding hands, my first thought is "Oh no. Here they come again. For heaven's sake, I'm 21 years old." After all, I did leave home three years ago. But here they are, once again, laughing on my doorstep, bringing cheer and cookies from home.

Is there anything harder than letting go of your child? Sometimes I try to think of that, when it seems they're calling too often or asking too many questions.

Funny...at home, whenever I'd ask for help with some minor problem, their favorite response was, "you've got to be more independent. One day you'll be calling long distance to ask how long to boil spaghetti." So I wasn't quite prepared for the look in their eyes that first time when, my suitcases arranged in the corner of my new dorm room, I stood waving good-bye.

They didn't have to take me to school. It was a thousand-mile drive, and they still had four children at home. But take me they did, and when they reluctantly took back my front-door key and drove away, there were sad lights in their eyes that I couldn't quite understand.

And of course college was exciting. I was very busy building a new life, arranging my vacation periods so I could live away from home (my little sister had already moved into my room). They would write and telephone, always concerned that I should carry my umbrella to stroll in the rain and not eat too much junk food. They had never even mentioned things like that at home. I always assumed they thought I had a reasonable amount of common sense. Still, I was a thousand miles away, so those little bits of concern made me feel loved, and they always made me laugh.

Then, in my junior year, I transferred to another college. It offered a good scholarship, and I needed a change. Until that time, my longest return visit home had been a week. Now, I was only three hour's drive from my parents.

So they visited me. And they called more often. For the first time I felt guilty about going other places for my vacations.

My little sister joined me as a freshman. The phone calls slowed down, but I started getting relayed messages: "Mom says she's worried about you. You should call. She needs to know when we'll be coming home for Christmas."

Home for Christmas?

Actually, I had plans to visit my friends and fiance, 800 miles away, for the month break.

"I talked to Mom and Dad last night. They're coming down this weekend and since I don't have room for them they're staying with you. Be sure you stay home all day Saturday so you'll be there when they come."

Mercy!

So that's when I really started wondering what exactly they had meant when they told me I should be independent. I hadn't asked for money for years. When I had a problem, I'd tell them after the fact, when everything was taken care of. I tried to keep them from worrying.

And really, I was always happy to see them, and made efforts to visit frequently for a couple of days at a time. I called whenever I had something to say, and I always included them whenever I went on a letter-writing spree.

What more should a good daughter do?

So I sat there, the Oldest Child, and thought about what would happen when I graduated from college. Then what? I would be a thousand miles away again, only I wouldn't have so many opportunities to visit, or to have them as my guests.

They're very proud of my sister and me, my parents are. They didn't go to college. We are their College Girls, their very independent daughters who Went Away to School, and the younger one only calls home (collect) once or twice a week.

It makes them feel like Somebody, holding hands along the expanse of the Quadrangle, seeing their girls among children of successful families, putting themselves through school. To them, that is our independence. It has nothing whatsoever to do with phone calls or letters or visits home. These things are obligatory. To them, a daughter should not call home to find out how long to boil spaghetti; that is foolish. But she must call to say, "I love you." And when they come to visit, she should be careful to listen to them and to introduce them to her professors, and she should never make other plans when they are in town.

And when she graduates? Well, that will be different. There will be younger children in college to visit. Still, she should call. When she looks back on her college days, she will remember the old brick halls and the ivy and the squirrels...and she will remember them, too, with their scolding and their advice and their cookies from home. She will be glad her little sister is still there to receive the gifts, and she will advise her that it is her duty to do so.

Because all of this is a part of the letting-go. The cookies? Well, maybe they help it to hurt not quite so much. The day comes, too soon, when college days are over.

So they've visited four times already this semester...so what? College is as important for them as it is for me.

There's a football game today. It's raining, as usual. I am spending yet another Saturday in my room, waiting. And I can see my mother's raincoat because it's bright red and I always hated it, across the Quad.

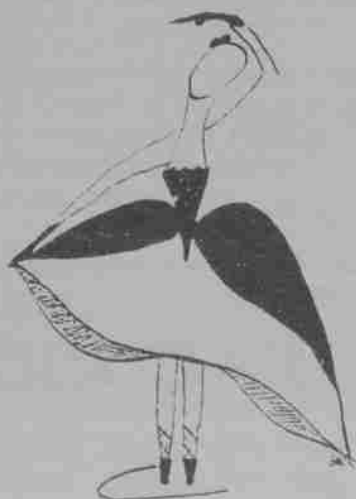
I'll start the coffee. They'll be cold from the rain.

I wonder what kind of cookies she baked this time?

Wednesday at One

First position
bend.
Perspiration forced
from terse figures
like ice
with the coming of spring.
Discipline
never ending,
a leg
long since mobile.
Such determination
to fight awkwardness.
Clothes pins on a line,
we stand erect
with expressionless formality.
It's all in the facade
prancing gazelles,
the effort never to surface.
Pirouette, tendu
muscles shaking
ever so slightly,
masked behind tights
and slippers.
A war within bodies,
bone against muscle.
Time to end the struggle
faces pink,
hair straggling
we're glad it's over
but we secretly wait
for
Wednesday at one.

Martine Greber



I sense the tension
pulling,
forces are acting, out of
control.
Remotely, I hear the voice.
Stop before you do not realize.
My mind fills
with images of that which I do
not want to see.
I do not want to experience
the horror of the vision.

The tension lessens.
Next, they scream in my ears.
My body and mind
become separate.
I know they will come together soon.
Sooner than we ever want.
Reality stings.
Where did they go? Morals
are a wayside conversation piece.

Again the tension lessens.
Like a shock from the chair,
death becomes an answer.
The tension increases.
TAUT.
Finally, the path
of truth
becomes my friend.
Not too late.

Rosanne Dorsey

It's that feeling that I can't explain

It's all a little bit funny how my life is so wonderful now
It has been that way since the first time I met you.
And to you this poem may be quite simple now,
But this poem is the first thing from me to you.

And you can tell everyone that I put down the words,
It's for you that I keep struggling so awfully hard.
Why I am so persistent is unknown and can't be put into words,
But then again maybe if I did know I wouldn't try so hard.

Barbara Foote

'Tattoo You' offers diversity

By Jean Brazier

Tattoo You is a fresh and interesting rendition of the Rolling Stones' classic insinuating singing style set against both raucous rock and roll tunes and bluesy melodies. The Stones no longer hide behind it's mask of the 70's that represented producing predictably cynical songs packaged into hits for seemingly undiscerning fans. Instead, **Tattoo You** reveals the band in an unguarded stance, ready to take chances, and complete a casual acceptance of their continuing existence with reflection on their present maturity.

By allowing the music to age with it's creators (Mick Jagger is 40 years old), the Stones are able to gain different perspectives even on themselves. In "Neighbors," Jagger bemoans, "Have I got neighbors/Saxophone playing; groaning and straining" neighbors that try to steal his woman. This clamoring, tin-can lid drum style music finds the self-mocking Rolling Stones alluding to life next door to their rock and roll band. The album's finale, "Waiting on a Friend," is a surprisingly gentle, confessional creation devoted to the changing of attitudes, "Making love and breaking hearts/I'm just waiting for a friend."

The Stones' past has been in direct contrast to this present humanistic chord. As an alternative to Beatlemania in the 60's, the group combined their art with violence as seen in their 1968 release **Beggars Banquet**. The savagery of "Sympathy for the Devil" and the street wise description of "Street Fighting Man," a trade mark of the times, established the Stones' powerful, animated style. The violence exploded for the Rolling Stones in 1969

when Brian Jones, an original founding member, was discovered dead in his swimming pool. Later that year, as the Stones played at an Altamont, California, concert, members of the Hell's Angels motorcycle club beat and stabbed to death a gun holding fan. Thus, the Rolling Stones sought to camouflage themselves and

their music, depending on a pre-tested style and cynicism to distant the group from the rock world.

Tattoo You represents a reinstatement of power in the Stones' music, the consequence of allowing the clock to move forward instead of forever trying to hold it constant. Side one is devoted to

new, yet familiar, hard rocking songs; the best of the Stones' hard hitting, brash, yet suggestive brand. The second side is a collection of ballads softened by the echo effect and Jagger's pouting drawl and falsetto voice. There exists the union of metallic directness found in "Some Girls" and casual rockability from earlier

albums.

The blend of vocals and music in "No Use in Crying" creates a swaying blues rhythm while Jagger's jump from falsetto to full voice in "Worried About You" is taunting yet mournful. "Slave", a standard Stone bluesy creation, takes on a revival meeting quality with Sonny Rollin's gripping saxophone mastery. A pulsating chorus proclaims, "I don't wanna be your slave," as a jazzy underscore supports the song.

The causal meandering chords of "Little T&A" combine with Keith Richard's sensual drawl to create a rambling warmth with Country-Western influences. "Black Limosine" is a lament for a lost past, a memory of an irretrievable innocence all set to a strip-tease beat with a brutally poignant lyric. Both cuts represent a new uncompromising power of the Stones, in which the music and the lyrics challenge both the performer and the listener. This momentum is evident in the single release "Start Me Up" that includes Jagger's ability to belt out "You make a grown man cry" and a bareknuckle rhythm, a fittingly forceful introduction to **Tattoo You**.

The surging melody of "Heaven" a magical and tempting creation, holds the promise to Rolling Stones' fans, "Nothing will harm you/Nothing will stand in your way." The group has demonstrated it's powerful ability to entertain audiences across a span of several years and more than one generation. The Rolling Stones have produced a diverse blend of their many possible styles on **Tattoo You** without digressing from the band's roots in rhythm and blues.



The Rolling Stones and Mick Jagger have discarded their trappings of the seventies in favor of a more basic, original rock and roll sound on their latest album, **Tattoo You**. Jagger's intricately decorated face, featured on the album cover, is representative of

the entirely self-mocking style of the Rolling Stones in their lives and music. This latest album presents a truer image of the group, while still retaining the driving rock and roll beat that made the Rolling Stones a classic band.

China City: surprisingly good

by Kevin Higgins

Twenty years ago the last place out on Commercial was **China City**. Quite a place it was too, a virtual nightclub in the cultural desert known as Salem. Today it sits at the top of the hill before Fred Meyer, garish in its display of neon and white tile. Neon pagodas are few and far between, however, and deserve at least a cursory examination. Some of the best food in the world is served in some of the worst holes. The **Rex** in Tonapah, Nevada has served Chinese food since the 1860's. They still use the chopping block upon which one of

the former cooks was decapitated, but the quality of the cuisine is unmatched. Once you get inside the front door of **China City**, you're assailed by decor found nowhere else but old Charlie Chan movies. Intricately carved lamps with lots of red tassels and things that seem to be moving bid homage to a decor that America thought was oriental. Basically everything is red. Red, red, red, lots of red. Presumably it was a much brighter red 20 years ago, but it is quite red enough today.

Somewhere in America there has to be a school where

they train bizarre waitresses, two of its recent graduates work at **China City**. One is fairly young and looks very scared. I wouldn't appreciate serving the motorcycle gang she had to either, but letting your eyes bulge out at the very sight of them leads to small tips. Our waitress was old and strange, but quick and efficient, which is all a waitress is supposed to be. I for one can live without all the "What'll it be honey?"s. But the real point in going to **China City** is the food. Basically there's lots of it, it's cheap and quite good. The special was Pork Fried Rice, Sweet and Sour Pork, Pork Chow Mein,

Shrimp, and Diced Almond Chicken. Must have been a special on pork at Safeway that week, but it was good. Whether it adhered to a specific oriental cuisine is hard to say. But I know what I like. If you're looking for Mandarin go to Peking Gardens and get the top of your head burnt off. At Kwan's, Kwan will come out and ask if you'd like something different and he'll cook it up special. But at **China City** you can pretend you're waiting for Humphrey Bogart to walk in and ask what a nice kid like you is doing in a place like this. For the price it's worth the try.



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Irwin Shaw weaves 'human' tale

by Astia Milliken

When you pick up a novel by Irwin Shaw you can be assured you will not be perusing a lighthearted romantic novelette, nor will you be embarking on a journey into the realm of science fiction or supernatural. Shaw's craft reaches its superlative peak when he writes of interactions between men and women involved in the day to day act of living, and it is here he has carved his niche. In as much as his novels always deal with the essence of what it means to be 'human' they are predictable. However, the quirks and foibles possessed by each character make prognostication as to the outcome a highly speculative venture at best. When reading any works by Shaw it is always best to simply relax and enjoy what the author sets before you.

The novel **Bread Upon the Waters** is set in contemporary New York with frequent jaunts to Paris, the South of France, and other environs both in and out of the States. It begins in a slow methodical way by introducing the characters, for Shaw spends a great deal of time developing each personality in such a way that the reader becomes comfortable with them. The story unfolds mostly through the eyes and feelings of Allen Strand, a middle aged, middle class high school history teacher who, while having a benign outlook on the prospect of growing old is also very frustrated by many things in his life. His wife Leslie helps supplement the family's income by teaching piano as well as acting in a motherly way to their three children—Ellen, an aspiring young New York executive, Jimmy, a rock guitarist with great promise, and Caroline, a high school athletic dynamo.

The lives of all the Strands are irretrievably changed when Caroline comes to the aid of Walter Hazen, a notable Wall Street lawyer-philanthropist. Exuding gratitude after Caroline aided him in fending off a Central Park mugging, Hazen generously reciprocates by acting much like a genie granting wishes to those who freed him. No wish seems too removed from possibility, and the general good heartedness of Hazen, in time provides the family with whatever they desire. The family is introduced to soirees in the Long Island Hamptons, holidays in France, and in a short time deeply immersed in a life previously unknown to them.

Like the genie who grants wishes there comes a time when either the grantor grows tired of the relationship or the recipient mistakenly asks for a wish that is bound to hurt him. It is at this juncture of events that **Bread Upon the Waters** becomes an experience to read

for all the turn of events and inner discrepancies come to the fore in a morass of incongruities. It takes a masterful mind to conceive of such subtleties and a likewise masterful mind to resolve then in such a plausible and probable outcome. Emotions are played against emotions, situations against situations and relationships against relationships such that all provide a very provocative look into the working of man's psyche. The novel speeds to a dramatic

conclusion and its crescendo towards resolution leaves no character as they appeared in the beginning of the work.

If one facet of the novel suffers neglect it is that the time frame the story unfolds in does not seem congruent to all the events that occurred within it. In one year of the Strand family's life all the things that made them a close family for all time previous to Hazen's arrival, are ripped asunder as they are replaced by almost completely different personalities. It seems

a bit improbable that the degree to which all changed should have occurred in such a short period of time. Yet this does not detract from the story; it only makes one marvel at the speed with which personalities can be altered.

Bread Upon the Waters seems to be mostly a restatement that money alone cannot buy happiness. While not revealing in the virtues of the middle class it seems very plain that the first step to happiness does not begin with a profusion of

material goods. The novel contains many of the same settings that previous works have used; likewise, it has similar characters in similar situations, but this novel is not just a retelling of previous told tales. **Bread Upon the Waters** contains lessons that can be applied to everyone for facets of all of us can be seen in the characters: no one person is entirely good or bad. Rather, they are a mixture of both—a mixture that all readers share in common.

Available at Waldenbooks

'Twelfth Night' lives

by Bill Braden

The Willamette Theatre's current production of Shakespeare's **Twelfth Night** is the best work I have seen them do in the last decade. The script itself deserves some little praise, but the production generally does credit to Shakespeare's art. If you have not yet seen it, you are fortunate to have another chance, and I urge you to get a ticket for one of the final three performances, on Thursday, Friday, or Saturday, October 15-17, at 8:00 in the Playhouse.

The set by Kurt Walls is ambitious and attractive, although a bit awkward for most entrances and exits through the double doors and passageways in the center. Doors that have to be opened and closed usually balk the flow of action, and in a play like **Twelfth Night** they seem unnecessary obstacles for student actors to have to contend with.

The costumes by Nicki Merrel were also effective, although the Italian Renaissance style of the men's costumes, with their pleated skirts and lacy blouses, bordered on the ridiculous on some of the minor attendants. However, both the set and costumes were competently designed and constructed, and contributed to the general impression of ambitious artistry in the production.

The acting of all of the principals was satisfying, and half-a-dozen performances were outstanding. Mark Simmer was an unusually strong Orsino, looking as regal as Holbein's Henry VIII and delivering his lines with poise and clarity. He

seemed a worthy match for Viola, which is not often the case in amateur productions of **Twelfth Night**. Karen Voss's Viola was intelligent and charming, and she spoke some of Shakespeare's loveliest poetry with grace and conviction. Her costume was feminine enough that she did not have to try to adopt masculine movements or voice to make sense of her disguise, although this meant

Batchelder warmed to the role of Antonio, and his fine voice and clear delivery made me want to see more of his work. Of the other principals, I felt that Cindy Harmon as Maria, John Daniel as Sebastian, and Mindy Elliott as Olivia were adequate without ever making their characters convincing. Maria's plotting against Malvolio was obscured by unclear delivery of crucial lines,

He also sang with impressive authority some of Shakespeare's finest songs, particularly the song that closed the play. John Schmor's Malvolio was deliciously ridiculous, crying out with his every intonation and gesture for the comeuppance he receives at the hands of Maria, Toby, and Feste. Malvolio is a deservedly popular role with actors; he always steals the show. His two big scenes in Acts II and III give ample scope for the ham in any actor, and John Schmor rose to the occasion with rubberfaced mugging perfectly timed takes, and rapt self-absorption, so that we could see clearly the vivid delusion in Malvolio's mind finding apt expression in his absurd behavior.

One final quibble. **Twelfth Night** seems to me to be self-evidently a joyous comedy. But Willamette's production of the play denies the audience a happy ending by contriving to thrust Malvolio's suffering into the foreground, at the expense of the happy lovers. It was easy enough to do, with gratuitous blue lights, blackouts, and guilty squirming by everyone on stage when Malvolio makes his last appearance. Evidently the director did not trust Shakespeare's play, or the audience's ability to perceive it clearly, so he stepped in to bludgeon us with the half-truth about the injustice done Malvolio, while effectively suppressing the larger sense of justice in the play's overall structure. This is certainly his prerogative, and he may even be right in his apparent conviction that man's "darker potential" is prominent in **Twelfth Night**. But if that is the case, we should be able to feel and respond to this quality in the play without the director having to resort to radical theatrical manipulation of the sort employed in this production of **Twelfth Night**. However, this reservation aside, I think Nicholas Leland deserves the highest praise and gratitude from us all for creating such a fine production in such a short time.



Karen Voss draws her sword as Viola in the

production of Shakespeare's **Twelfth Night**.

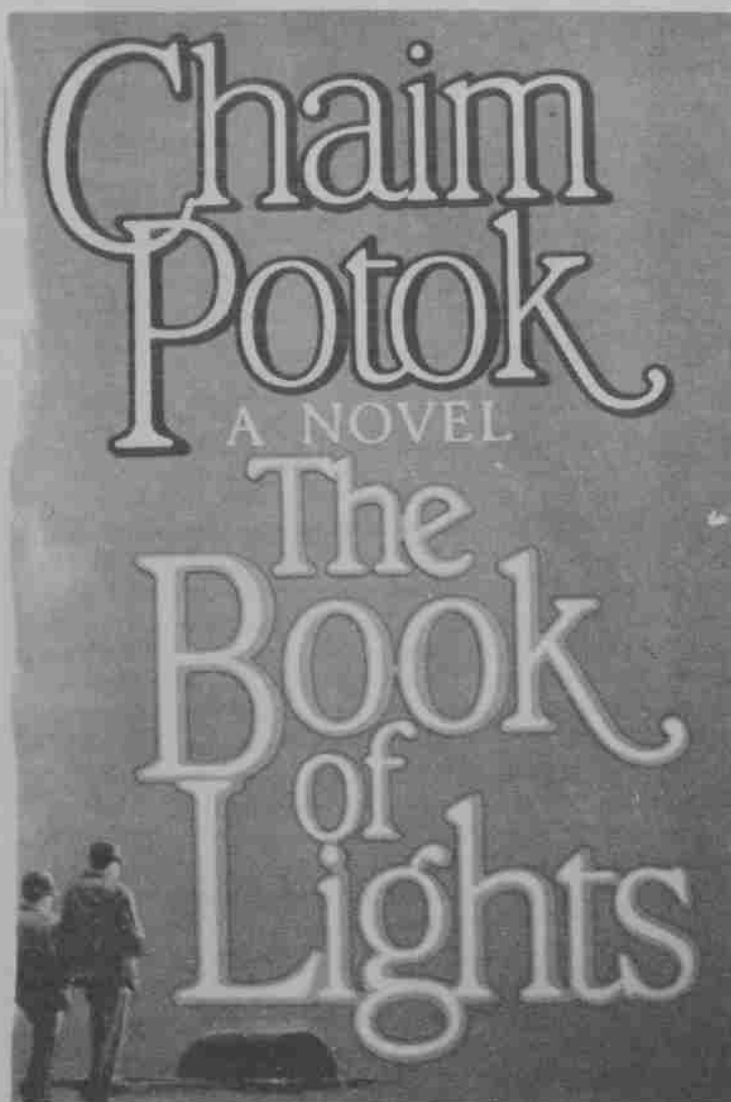
that the audience was deprived of one of the potential treats in the play. Randall Rapp as Sir Andrew Aguecheek was appropriately ridiculous, contributing much-needed comic buffoonery to the low-comedy scenes. Blake Swenson's Sir Toby Belch was visually comic, but his performance generally stopped at speaking his lines in a loud, clear voice. That is no mean accomplishment, but he left out a wealth of comic business that those lines suggest. His sword fight with Antonio was impressive, and suggested that with more time to work on the role he may become a more inspired champion of cakes and ale. Alan

Sebastian's surprise and delight at his strange good fortune were muted by stiffness, and Olivia's refinement and impetuosity, which make her attractive despite her mild folly, never appeared in Mindy Elliott's performance, which seemed touched with cynicism.

The most memorable performances were Brian Thorstenson's Feste and John Schmor's Malvolio. Both actors rose to the challenge of great roles. Brian Thorstenson produced a tour-de-force physical performance, dancing Feste's wit to like and making sense and humor out of Feste's perpetual corrupting of words.

'Book of Lights' well-balanced

by Paul Hehn



Chaim Potok's new novel, *The Book of Lights* explores the role of twentieth century man as he must try to free himself from the trappings created by the minds of the past. The story is of Gershon Loran, a quiet, hardworking young Jew from New York. Gershon is by no means brilliant, but he possesses a certain mystical quality (the intensity of which escapes him) that somehow affords him success.

The story begins with Gershon as a young man, living with his aunt and uncle in Brooklyn (Gershon's parents had been killed while on vacation in Israel). Gershon enters a local seminary where he becomes one of the more insightful students of Kabbalah under a noted scholar, Jacob Keter. Kabbalah is the study of mysticism in the Torah and, we find out, the spark which illuminates Gershon's existence.

Gershon somehow manages to fall into incredible favor among his professors, despite his misgivings about his own abilities. After the seminary, Gershon is allowed to do graduate work with Keter for a year, but then is called off to active duty in post-war

Korea. There Gershon becomes a sort of hero as a Jewish chaplain. We find that Gershon does indeed become a great man, respected by all who know him, even if he doesn't realize this himself.

The Book of Lights is not an action novel. Initially, the reader feels a certain pressure as he moves well into the story without discovering a plot. Instead, however, the novel is a study of Gershon, a special man yet still exemplary of twentieth century man.

Part of the study of Gershon involves Gershon's friend and seminary roommate, Arthur Leiden. Arthur is the son of Charles Leiden, noted physicist and one of the "fathers" of the atomic bomb. Arthur is deeply enveloped by the presence of all of the powers behind the bomb in his life—"uncle" Albert, Fermi, Oppenheimer, and Harry Truman as well. This sort of recognition, however, is what Arthur runs from. Like the rest of the world, Arthur is aware of the ominous presence of the bomb and what it means for the family of man. Arthur, however, must come to grips with his feelings of responsibility and guilt for being a living relative of the bomb itself. He is consequently drawn to alienating himself from his family and background in an attempt to expiate the sins of his father.

Just as Arthur seeks to escape the shadow of his father, so Gershon's visions tell him that he must escape from the shadows. The shadows of which the visions speak are the shadows of the Leidens and Einsteins and the Oppenheims. Potok posits that man today must emerge from the shadows of the "giants," of the thinkers of the twentieth century who are responsible for the sorrowful condition of humanity.

The Book of Lights is a wonderful and educating treatment of modern man. Potok has researched thoroughly and presented a thoughtful and

sensitive study of man's situation as we approach what Potok considers the end of an age. He does not presume the beginning of a new age specifically, however. Rather, he has realized that man can no longer survive without ten-

"Potok seems to be calling and searching for a new world..."

sion the world as it is. Potok seems to be calling and searching for a new world, a world of answers rather than questions.

Albeit a marvelous intellectual piece, the novel neglects some rather significant points to the story. Throughout the novel, we are led to expectations of Gershon's kabbalistic powers. Our dreams of the strength of his mystic powers are never fulfilled. Furthermore, the vision of human relationships in Potok's novel seems to be a dismal one. It appears that, provided man does ascend beyond the darkness that now plagues him, there is still a void in the realm of human love and communication. Given two more books and 800 more pages, Potok could possibly develop his thesis in a well-polished soul-shattering manner.

The Book of Lights, however, despite its weaknesses, stands well-balanced with the strength of Potok's easily harmonizing style of fiction. It serves its purpose of educating as well as entertaining.

Available at Waldenbooks

'Famous' needs work

by Paul Heler

George Cukor's *Rich and Famous*, now playing at the Southgate Theater, stars Candice Bergen and Jacqueline Bisset as old friends who battle with themselves and each other over the course of their adult lives.

The story begins in 1959, with Merry Noel (Candice Bergen) running away from college and her best friend, Liz Hamilton (Jacqueline Bisset), to marry a handsome and ambitious scientist, Doug Blake (David Selby).

The scene then changes to 1969, as we find that Liz has become a notable author and Merry Noel has become a Malibu housewife. The two are united when Liz comes to lecture at the local college, and spends a few days with Merry Noel and Doug. During the stay, Merry Noel confides in Liz that she has been working on her own novel. Here the tension in the relationship begins to come to a head.

Liz is the author of "serious art." She struggles for years to create a literary work. Merry Noel, on the other hand, writes what she feels — and it turns out to be literary trash. Liz is governed by intellect and reason. Her novels are intellectual struggles of creativity and imagination. Merry Noel is governed by emotion, and her novels reflect the baser, less "noble" aspects of human

nature — and the literary world.

It just so happens that, with Liz's help, Merry Noel's novel is published and becomes an instant hit, popularly and financially. Liz, meanwhile, still struggles along with her "serious art," but not falling into fame and fortune. Liz gains respectability among her peers, while Merry Noel merely gains a wide readership and a hefty bank account.

At first, it is difficult to reconcile the fate of the characters with our vision of them. We are put in the position of identifying with Liz, certainly the more likable, more troubled, and less annoying of the two. Thus, it is frustrating when everything seems to go wrong for her. The effect is compounded by the enormous success of Merry Noel, as she wallows in her instant fame and fortune. Our first conclusion is that Cukor is saying that the way to happiness is through the heart, and not the mind. At the same time, however, we find our association with Liz much too close to simply abandon her.

Finally, however, the story is of the two friends' compliments to each other. An otherwise sensitive and witty script is lessened, however by a weak and temporary conclusion.

The film becomes rather tired and drawn out in many areas. Candice Bergen's Merry Noel, certainly designed as an annoying character, falls into an uncomfortable repetition of

a "down-home" mold, and comes distressingly close to totally alienating the audience with her Macon accent, even though she is still supposed to elicit some sort of identifying response from the audience.

David Selby, as Doug, does an unconvincing job as the frustrated husband, caught between his love for both Merry Noel and Liz, a theme that is not fully developed. His predicament is unresolved, but the job done by Selby was so annoying that I didn't even care.

Another tired bit used in *Rich and Famous* was that of the rebellious daughter breaking away from the unhelpful mother. It was just too much, and too outdated.

Cukor relies strongly on familiar camera work, reminiscent of films of the thirties and forties. His directorial style, however, is efficient and effective without being cliché or trite. Cukor proves that film making isn't necessarily an innovative art form, but that it is a medium bowing to manipulation, regardless of style.

Rich and Famous is certainly one of the better films to come out of Hollywood recently, and if I had to rate it — if I had a rating scale — I would give it three bearcats. With a cleaner, tighter script, however, and a more powerful exhibition of the principals (particularly Merry Noel), the film would be worthy of the director's message.



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Main Event pub worth a try

by Stan Shaw

"Oh, no! Pickups and Jeeps. And a bunch of them, too. I'm gonna die." Those were the very words of this reviewer when arriving on the parking lot of the **Main Event Tavern**, Sunday September 27.

But with this assurance of tennis shoes below, and the promise of intoxication ahead, this Collegian reporter and his faithful companion bravely whimpered through the door...and...not a thing happened. No airborne chainsaws or handtools or tobacco spittle. Nothing. Instead, a young crowd (21-26) who, with characteristic apathy, paid little attention to the entrance of one their own age.

The fear of death postponed, one felt the freedom to look around and see, uh well, wood. Lots and lots of it. Up, down, and to the side. Kind of a var-

nished forest. Very Oregonish. And space, too. The place was huge. The rest of the Libyan Air Force could fit into it. From any point in **The Main Event** one could see the whole of it, including the pinball machines, pool tables, backgammon boards, bar, big screen T.V., and fireplaces. Yet, somehow, it was nice and cozy - like a living room. Appropriately, one could actually speak to one's partner - and be heard! No kidding! The music, canned rock, was loud enough to enjoy but wasn't deafening.

Service at **The Main Event** was functional, not deserving complaint or praise. One felt like those working really didn't want to on Sunday. Maybe they were all Jewish. Who knows? At any rate, none seemed at all very excited.

In fitting with the working schedule of the young working

class patronage, the tavern wasn't at all crowded that Sunday night. So in trying to increase business, **The Main Event** management was experimenting with live music for the first time. The choice of band was a bluegrass group called Hank Homer and the Homets. (No, seriously!)

Unfortunately, for a few reasons, Hank and his wasp buddies weren't the best choice. To begin with, the trio just didn't fit in the scheme of things at **The Main Event**. As mentioned previously, the music is usually rock, not fiddle twanging bluegrass. The discrepancy was so obvious that the audience made their displeasure known with statements such as, 'Hey, break a string!' or 'Turn the radio back on.' Finding their demands unsatisfied, they chose instead just to ignore the

band. Poor Hank. He must've wished he was back in the Ozarks. But he and the Homets valiantly jabbed away at the strings of their banjo, fiddle, guitar and sometime mandolin, trying to capture their audience's attention. Still, the musicians failed for yet another lack: They just weren't very good - who in a tavern, cares to listen to missed notes and old gospel songs? If that is what one wants to hear, any church choir will suffice.

Nice try Hank - check with the Methodists.

If you're just interested in swigging a few brews, **The Main Event** scores high marks. Imported beer runs about a dollar; the domestic stuff much cheaper. Wine is a standard dollar a glass. Quite often, the tavern has specials, such as on Wednesdays from 8:00 to 10:00, beer is 20¢ a glass; and on Mon-

day nights of the football seasons (shown on the 'big screen' T.V.) 55¢ a glass, to mention a few.

However, when munching with your drinks, beware the popcorn! Perhaps, because it's free, it's paid little attention and it tastes horrid. There's enough salt on the stuff to annihilate a rabbit's blood pressure.

Stay away from the popcorn but not **The Main Event**. If you're looking for fun, this is the place to be. Keep in mind though that it's no secret; On Thursdays and Fridays it seems the whole town of Salem is there, and it's not uncommon to be turned away. Instead go on a Tuesday or Saturday night when there's more space.

In any case, give **The Main Event** a try...and don't worry about the music, it can get better.

'Too Late the Hero' relevant

by Steve Miller

The individualization of the members of the Who has been demonstrated over and over again during the past decade by their solo efforts. Pete Townshend has always been the driving force behind the Who, but was also a big success with a solo album last year. Roger Daltrey has come out with three solo albums, and has even wandered into acting with his title performances in the movies **Tommy** and more recently **McVicar**. Keith Moon even had a solo album out and appeared in the movie **Stardust**, David Essex's rock film of the early seventies. (I'll apologize to any of his fans, but I still do not include Kenney Jones as one of the Who. Thus, I know very little about his background.) John Entwistle continues in the band's tradition of solo efforts with his latest album **Too Late the Hero**.

In the past, Entwistle has been known as the dark, quiet member of the Who. His earlier solo album, **Smash Your Head Against the Wall**, was black comedy - a morbid vein in which Entwistle seemed to be trapped. Recently, however, he has rebelled against this classification. He announced that he was going to try to get off of the topics of death and mayhem in order to broaden his spectrum. **Too Late the Hero** is apparently the product of this broadening.

I will admit, he has gotten away from total black comedy this time. The songs on this album cover a wide range of topics: from good, bad, and the movies in the melancholy title cut "Too Late the Hero" to disco in the upbeat "Dance Master" to a slight touch of black comedy in the song "Love is a Heart Attack." ("Death is nature's way of telling you to stop/Love is a heart Attack/Sex is just the icing on the top/Underneath, everything is jet black.") The problem now is that all of the cuts sound musically somewhat alike. I realize that every writer has a distinctive style that binds his songs together, but the whole album sounds like one or two basic tunes slightly varied. On the other hand, those two tunes are really not unpleasant.

The music is aided along by the musicians (which makes perfect sense). All of the instruments are played by only three people - but those three are very accomplished performers. All of the guitars are played by Joe Walsh, a successful artist on his own and with the Eagles, and a good friend of Entwistle. He brings a strong guitar support to the album, but seems

slightly limited in the framework of Entwistle's writing. Thus, his talent never gets a real opportunity to shine through. The percussion part is provided by Joe Vitale, who also plays piano and flutes on a couple of tracks. Finally, bass, synthesizer, and occasional piano are handled by Entwistle, as well as all of the vocals.

Overall, the songs bear more than just a trace of the Pete Townshend influence. It is perfectly understandable that after playing Townshend's songs for over a decade Entwistle's writing would be affected by it, but unfortunately he does not have the special something in his writing that Townshend has. He ends up sounding like an imperfect imitator. Though some may say that this comparison is unfair, it is a natural one, for the likenesses are definitely there.

Nonetheless, **Too Late the Hero** is still a good album - not a great album but worth the investment. It has a subtle vitality that keeps it going despite its faults. Maybe it is not all that could be hoped but it is more than the usual Top 40 trash delivers.



John Entwistle's new vitality and musical experience.

Rock Trivia Quiz

by Paul Cramer

- 1) Who was Herman of Herman's Hermits?
- 2) Jerry Lee Lewis is the cousin of what famous country-western singer?
- 3) What Beatle movie was the winner of an Academy award?
- 4) Mick Jagger was accidentally shot on the set of what movie?
- 5) In 1970, Eric Clapton joined forces with Duane Allman and formed a group which released one of the best albums of all time. What was the name of the group and the subsequent album which was released?

- ANSWERS
- 1) Peter Noone
 - 2) Mickey Gilley
 - 3) Let It Be
 - 4) Ned Kelly
 - 5) Derek and the Dominos; Layla (and other assorted love songs)

Cats drag

by Gene Dittler

Citing his team's "breakdowns in concentration" as reasons, Coach Brad Victor watched, visibly frustrated, as his Willamette's men's soccer team was tied 2-2 by Western Baptist October 9 in McCulloch Stadium.

The second half tie by Western came after a first half goal by Chris Hall with an assist by Bruce Higbie forged the Bearcats to a 1-0 lead.

The goal came at the 30:00 mark of the first half and gave the 'Cats the look of a team under control, allowing Western only one shot on goal in the first half.

And the second half looked like it would be much the same as the Bearcats controlled the tempo of the game until 24:10 of the second half when Western's Neal Bellou tied the game 1-1 on a breakaway goal.

"We came out playing lackadaisically in both halves," commented Coach Victor.

But the Bearcats came back with a goal of their own by John Hitchman at the 32:40 mark to regain their lead at 2-1. The goal by Hitchman was unassisted.

From there, the fate of the Bearcats fell into the hands, or shall we say the feet, of Western's Mark Sprague who scored just one short minute later on a shot that slipped past Willamette goalie Mike Delanty.

The goal signaled one of only eight shots taken by Western Baptist with a surplus 28 shots attempted by the Bearcats.

"We should have scored six goals with the amount of shots we took," reasoned Coach Victor.

The tie leaves the Bearcats winless with a loss and two ties so far in their young Northwest Conference season.

Willamette will next face George Fox College away Friday, with Pacific Lutheran coming here for a 1:00 Saturday match at McCulloch Stadium.



Cotton photo
Willamette University's Soccer team played Bruce Higbie and John Hitchman scored to a 2-2 tie against Western Baptist, Friday. the goals.

Team regroup

by Peter Martinelli



Cotton photos
JoAnn Carreira smashes serve.

Under the direction of new Coach Jane Ellis, the Bearcat volleyball team had an impressive preseason record of nine wins and three losses; However, injuries and some inconsistencies in play have left them with a regular season record of only one win and three losses.

"We have had two injuries that have slowed us down," says Ellis. "Linda Solomon is indefinitely out with an ankle injury and Annie Holt is out because of a back injury." Ellis has had to work around the injuries and at the same time work out the teams rough spots.

"We had to regroup and do things differently. Now we're working on our team play and consistency. We've been going in hot and cold streaks. We get down nine or ten points and then decide to play volleyball," concludes Ellis.

The team appears to be optimistic despite the recent difficulties they've experienced. "I think the team should perform well considering we have a new coach," says Team Captain Esther Barainca. Verna Garrido, a first year player, is especially excited. "As far as competition goes, if we hang in there, it should be a real challenge," says Verna. Tomorrow the Cats will have an opportunity to improve their record when they host the two day Willamette Invitational Tournament.

Football Update...

Cats prepare to face PLU

by Peter Martinelli

The Bearcat football team has recovered quite well from their no win - two loss record of two weeks ago. They will now take a two and two, third place record into this Saturday's conference opener against Pacific Lutheran.

Last Saturday the Cats played a really tight game with Eastern Oregon. They trailed EOSC from the start to the final minutes when they recovered a fumble on the EOSC ten yard line. A Scott Chan to Mike Larson pass then tied the game at sixteen all. Dan Nelson's extra point kick was all that was needed and the Cats had a 17-16 victory.

Statistically speaking, EOSC dominated in most categories; Offensive yardage, WU 300, EOSC 355; First downs, WU 10, EOSC 18; Passing yardage, WU 166, EOSC 236. Quarterback Scott Chan had an unusual day completing only 8 passes out of 34 attempted. "The weather was cold, wet, and windy," explains Coach Tommy Lee. "We

had some dropped passes so the stats are deceiving in terms of passing." One of the most important statistical factors that eventually decided the game was the turnover ratio. EOSC turned the ball over nine times, while the Cats yielded it only three times.

In the preceeding game on Oct. 3 played against Western Washington, the Cats were most impressive. As the rain increased during the first half, along with it came the Cats attack. By half time they had built an overwhelming 24-7 lead. By the end of the game, they had earned a 30-14 victory. Fullback Mike Lipke raced over the goal line three times in that strong first half. Scott Chan had a great day completing 18 passes in 32 attempts. Lipke thinks these last two victories have had a unifying effect. "I think now we've got the thing going. We are really starting to look like a team."

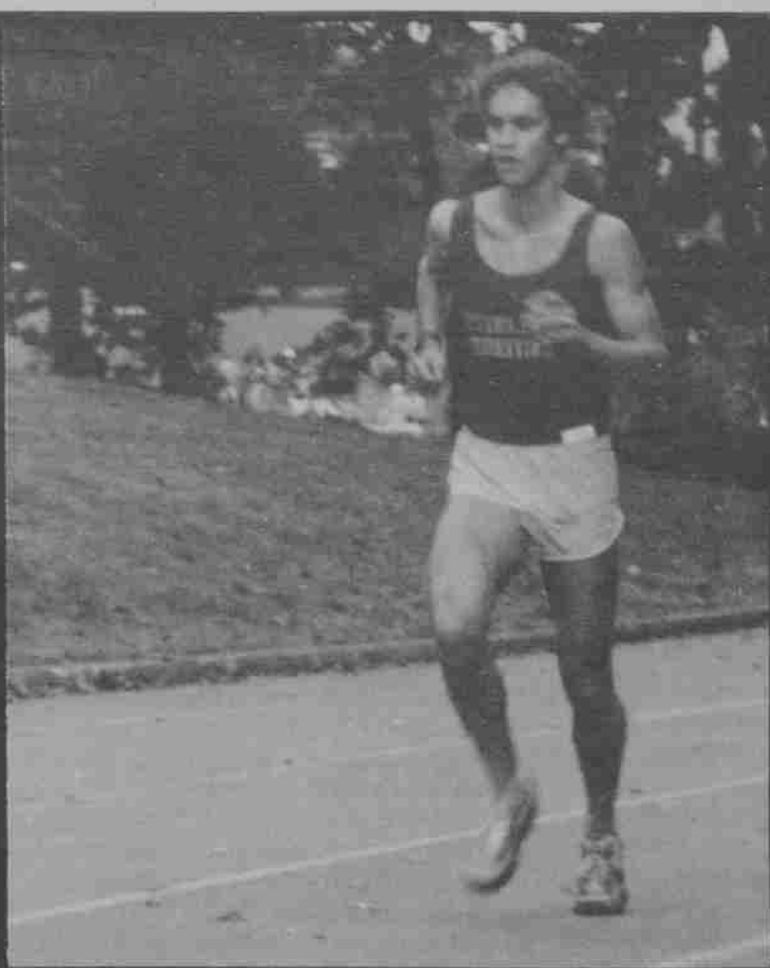
In the preseason the young Cat defense has matured well. Defensive Coach Ron Lee ex-

plains, "We made mistakes earlier in the season, but the guys are accomplishing now. That Eastern Oregon team had a lot of speed on offense, but we hung right in there." Defensive back Rich Milroy, who has caught an interception in each of the last three games is also pleased with the defensive improvements. "There is a lot of confidence starting to build up. Off the field, films are helping us get the routines down," says Milroy.

There's no question that the Saturday's contest against PLU (Pacific Lutheran) in Tacoma will be most important. PLU is the conference powerhouse and the Cats will have plenty of work cut out for them. "Saturday will be a good challenge," admits Tommy Lee. "We're really excited about playing them," he concludes. Wide receiver Mike Larson looks beyond PLU and says, "If we beat PLU, there's no letting down. After that, we could conceivably be 5 and 0 and win the league."



Linda Robinson and Leslie Fridley make their move against unidentified runners.



Tate London starts up Derby Hill during last Saturday's meet.

Runners compete

Men's IM results:

Betas lead standings

by Kevin O'Connor

Willamette University's men's and women's cross-country teams competed quite well over the weekend. Both teams finished high in the standings against the best college and open cross country teams around Oregon and Washington. The men's teams ended up in 4th place out of 22 teams and the women took 5th place.

The men were led by Rick Groenendaal and Kevin O'Connor, who finished 7th and 8th overall. They cruised the 8000 meter course in fast times of 24:29.1 and 24:29.8, averaging under 5 minutes per mile. Following the sophomore duo was a trio of freshmen; Robbie Wright (30), Greg Mackie (39), and Paul Yunker (47). Add to this tough five, David Johnson and Mark Homlund (Conference Champion and All Star respectively last year) who have been slowed down by illness so far this season, and you

have a sure bet for another Conference Championship under Coach Bowles. Sophomores Pat Williams and Tate London and Freshmen David Lewsi, Chuck Graves, and Reagan McMorris round out this year's Bearcat team.

The girls were led by Freshman Susan Gramson who finished 23rd with the 2nd fastest time ever by a Willamette woman (18:40.8) Danielle Huxley (43), Linda Robinson (53), Leslie Fridley (56), and Mary Helm (65) all finished strong in a race with over 130 runners. As a team, the women finished second in Conference Schools. Other Bearcat women who are competing well are Malia Dinell, Tabitha Lind, Kathy Rose, Dana Jennings, Shawn Mizuno, Ann Barnes, Suzanne Thomas and Theresa Westfall. This weekend, the Bearcat Cross Country teams travel to Gresham for the Mount Hood Invitational.

by Gene Dittler

With such sports as cross-country and golf already over, and tennis and flag football still being played, the men's intramurals program is off to a roaring start.

In cross-country, the harriers attacked a 1.5 mile course with Phil Hayes of the Kappa Sigs winning in 9:03.2, Don Hicks of the Betas finishing second in 9:24.4 and Dennis McKelvie of Law II placing third in 9:31.1.

The team scores for cross-country resulted in the Betas, Kappa Sigs, Law II, Matthews and the Phi Deltas taking the top five places, respectively.

In golf, the faculty dominated the annual event at the Salem Golf Course for four-player teams with nine-hole scores of 39 for faculty team members Tom Hibbard, Jim

Brik, and Jerry Curtis.

The faculty also won the team title with the Betas, Phi Deltas, Lausanne and the SAEs following gamely behind.

Thus, intramural point totals with only golf and cross-country completed are as follows:

1. Betas	106 pts
2. Faculty	62
3. Kappa Sigs	59
4. Phi Deltas	50
5. Law II	34
6. Lausanne	25
7. Belknap	23
8. Matthews	22
9. SAEs	18
10. Sigma Chis	11
11. Deltas	2
12. Hawaiian Club	0
13. Lee	0

In tennis, again the faculty is dominating, with Russ Beaton already qualified in the finals to be paired against the winner of the Gary Au Young of Law III vs. Steve Prothero of the faculty match for the singles title. Au

Young is the defending champion.

And in the doubles, the faculty looks to finish prominently again, this time with Beaton and Prothero forming the defending champion team to face the winner of the Au Young-O'Neill (Law III) vs. Peterson-Nichols (SAE) match.

Thus, even though tennis hasn't been finished the faculty has already clinched the team title.

And finally, the football season is quickly approaching its conclusion with 16 teams from two leagues fighting it out for eight playoff spots.

In the Monday-Wednesday league, the Betas (4-0), Deltas (4-0), Law III (3-1), Sig Chis (2-2) and SAEs (1-2) are all within striking distance of the playoffs while the Tuesday-Thursday league features the Kappa Sigs (5-0), Hawaiian Club (4-1), Law II (3-1), Lausanne (3-2) and Lee (1-2) as its top teams.

Watch the *Collegian* for further intramural highlights and results.

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Bond issue nears

I can scarcely believe it, but it's true. After serving for years as the cultural vortex of the West Coast, Salem finally has a good chance at getting something resembling real performing arts. I am referring to the plans to convert the Elsinore into a performing arts center. Well, I have lived in Salem year-round since I was a Freshman and in that time I have probably spent enough gas going from Salem to Portland and back to drive around the country a couple of times. If one wanted to see a concert or a ballet or anything in that vein, Salem residents have always had to go to Portland or Eugene. Now it looks like I might be able to save my gas money and stay in town. If the Elsinore gets made into a performing arts center it promises to have live plays and shows, local entertainment, nationally known lecturers, concerts, art shows, or anything else that could possibly catch the attention of the Salem community. Most importantly for Willamette, all this will be within walking distance of campus! Students would not have to feel like they are trapped on this campus by the overwhelming boredom present in town anymore. This could be the biggest cultural happening for the Willamette Student Body since the Ram opened. But there is still one small obstacle to be crossed before the Kennedy Center of the Willamette Valley can get out of the planning stage. On November 3, the decision on Elsinore will go before the Salem populace on the bond election. And believe it or not, the Willamette community is part of the Salem populace. It is time for the Willamette student to climb down from his ivory tower for a little while and get involved in Salem city politics. Registration to vote is easy and you'll be able to do it Thursday night, Oct. 22, at the Elsinore. On that night they are giving a big benefit with lots of food and drink, along with a great free tour of the theatre. And while you are there scarfing down some hor d'oeuvres you can wander over to the little table in the corner and register to vote in Salem. If you are not into food and drink, you can pick up mail-in voter registration forms in banks, post offices or you can go to the Marion County Court House right downtown on Center Street. You can register anytime before the election, so take some time out before Nov. 3 and do it. Then on Nov. 3, go to the Salem Public Library (You all should know where that is.) and vote for the Elsinore bond issue. Believe me, it is worth the great effort of getting away from our closed little college world to improve Salem for everyone.

SRM

Wrong about college

I was dead wrong about college in many respects. Years ago I had the crazy, mixed-up notion that a university was a collection of students who deeply concerned themselves with learning; I envisioned an entire society of young and old who simply ached to find out new things, to broaden their intellectual and emotional capacities. I am sorely disappointed.

I should have realized that a university, as a microcosm, would be the same dreary place, filled with the same dreary beings that infest the rest of the outside world. I should have realized that there would be people even here, an institution of higher learning, who were only here because they had no place else to go, because they had the extra time and money or because their friends had the same idea. I should have realized that not everyone was eager to be here. Some people are not eager to be anywhere.

Certainly the place must be worth something to keep me here. I have been at this university longer than I have ever lived anywhere. What keeps me hanging around here is the faculty. That may be an oversimplification, but the fact remains that, for me, the promise of this university lies in the faculty. The students I can take or leave.

From experience, I can confidently say that a replacement pack of students here would not change things for me too much. The administration? They seem like a swell bunch of folk. However, what they do, I cannot see, and I assume that to be part of the nature of their jobs. I feel nearly completely unqualified to judge the administration as professionals. I just do not understand the whole machination.

It has been a worthwhile experience, despite the enormously depressing amount of intolerable students. I simply cannot understand the motives of some students. To appreciate a liberal arts education, the thrust behind this institution, is not to be concerned with how many parties are on campus this week. Nor is it to be concerned with cramming as many hours of studying in as humanly possible.

In no way do I consider myself a model liberal arts student. I am too often frustrated by my inability to learn as much as I can because of my consistently self-indulgent nature. Still, I have told myself that at least my motives are worthy of the time-honored tradition of Willamette University. Reasonably, I cannot bring myself to judge the rightness or wrongness of other students' approach to education, but emotionally it angers me that there exists an irrepressible force of noncommittal to the premise of the liberal arts idea.

PBH

Credit needed

I agree with the policy of financially severing the Collegian from the rest of the ASWU. It is a reasonable action which will make any Editor more conscious of his responsibilities to the community as a whole, as well as giving him freer rein to execute those responsibilities.

I have one other policy, however, which may do more immediate good for the paper. The Collegian should receive at least 1/4 to 1/2 credit. In other words, it should be accredited. How would this affect the paper? If you look at the past issues produced this year and their staff boxes, you'll note that they've become smaller and smaller, as the amount of people working with the paper has dwindled. With accreditation, more people would become involved with the paper, and still more would stay involved with the paper.

Many people have complained about how poor the paper was last year, but few people realize that only 6 people were involved with its production. Those administrators and professors and students that complained had little knowledge of the work that was involved for those six. With accreditation, fewer "oversights" on important stories would occur, more people would be involved and less time would be spent on those now famous Wednesday nights frantically trying to put together a paper.

Why else should the Collegian be accredited? Model United Nations, in the spring, is another group on campus which is accredited. Having been a directorate member, I may say without a doubt that working with the Collegian is more time-consuming, more difficult/challenging, and more important to the University as a whole than MUN. Yet MUN is accredited and the Collegian is not. How can anyone expect a "University" paper when the facilities, mainly in terms of people and not facilities, aren't given in the supply necessary to put a paper out.

It is a policy long past due, and it would have clear effects for the better. Perhaps the Collegian should be awarded 1/2 credit, if an advisor would be there who understood the mechanics involved in putting out a paper, and could teach them to the group as a whole. Perhaps Willamette doesn't need a Journalism department, but if it wants its paper to reflect the quality of the school, then it should make it worthwhile for the students to participate in it.

MJE

Letters

To the Editor:

We believe that both Ken Yates and Rob McClellan are truly working for the best interests of the Student Body in their proposal concerning an autonomous Publications Board, but that at the same time there needs to be answers to some of the ambiguities that lie within it.

1. We do not believe autonomy is synonymous with responsibility and that argument is never clearly defined in the proposal.
2. Since the Board will be asked to answer to no one, there is the risk that Student Body fees allocated to Publication Board might not

- be used to publish, for example, the *Wallulah*, and the extra funds used elsewhere.
3. Although, off the record both Ken and Rob have spoken of getting both an advisor and credit for a journalism class established after autonomy has been achieved, we feel that this must be the first step in the process to guarantee a consistent and quality paper.
4. As it stands in the Constitution now — Article II, Section 4, Clause 15 of the By Laws — the newspaper is solely responsible for what it prints and autonomy would have no effect on that aspect of the publication.
5. Approximately \$800.00

\$1,000.00 more than last year would go directly to Publications and be taken away from ASWU sponsored groups such as MSU, Speakers, Jazz Club, College Bowl, Glee, etc....

6. Why hasn't the proposal been signed by the entire Publication Board if, as both Ken and Rob have stated, it has been unanimously approved by the body?
7. It seems that this proposal, which is a major revision to both the Constitution and By Laws, has not been presented in an objective fashion, as evidenced by the fact that both Rob and Ken felt it necessary to sign their

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On Campus Before his time

Ryan Holznagel

This week's column deals with a subject that deserves more thoughtful consideration than it normally gets: why it's a good thing Norman Rockwell wasn't born in prehistoric times.

Some people are meant to live only in one place and time, and would be lost in any other. Such was the case with Norman Rockwell. He belonged to that particular place and time that was middle-class America in the mid-20th century.

In fact, it probably wouldn't be going too far to say that Norman Rockwell would have been a complete failure as a caveman. He was pretty puny, for one thing. He would have had problems lifting a club that weighed much more than seven or eight pounds. Even if he could have learned to swing a pretty mean club, he probably was too nice of a guy to kill anything, anyway. In a world where you spent most of your time either chasing down and brutalizing small animals, or else being eaten by much larger animals with big teeth, Rockwell would probably not have been around long enough to do much serious artwork.

Even had he been blessed with great survival instincts, chances are slim that he would have become the great artist he was in this century. There were no such things as canvases, easels, or paints and colored pencils. Also, even if he had drawn something (on a cave wall with a dirt clod, let's say),

the alphabet hadn't yet been invented; he wouldn't have been able to sign his name in that distinctive Rockwell style, and he would never have become well-known.

There are other, more pressing difficulties. There was no Saturday Evening Post for him to do cover art for. The area of New England wouldn't be developed for several thousands of years, so he couldn't have lived in any typical small town there. And he would have had a tough time puffing on that ever-present Norman Rockwell pipe, since there weren't any pipes; pipe tobacco, or even matches or lighters.

Subject matter would also have been a problem. There were no dentists' offices, doctors' waiting rooms, barber-shops or barbershop quartets; no gap-toothed schoolkids with freckles and pigtails, no baseball games, and no Main Streets. There weren't any plump, smiling grandmothers with spectacles, in floral print dresses, to serve turkey at Thanksgiving (which there wasn't one of) to any families seated around not-yet-existing dining room tables in warm, cozy houses, which, of course,

hadn't been thought of yet. Let's face it: there weren't any slices of Americana around at all for Rockwell to pick out with his discerning eye, and illustrate.

Yes, all in all, it's probably a good thing for Norman Rockwell that he wasn't born in prehistoric times.

ON THE WAY TO THE AIRPORT:



In the Crow's Nest

Mubarak takes over

Matthew Erlich

"How does the death of Anwar Sadat effect the Middle East," is the question most of the world, and certainly the Chief Executive of the United States, are asking themselves now. How will it change Soviet or American policies in an area that is always volatile, and has been an issue since the crea-

tion of the State of Israel and before.

Most Pentagon officials will argue that Egypt is the "lynchpin" of American policy in the Middle East. They argue, especially now with Quaddafi in Libya, that Egypt will make first line of defense and staging area for the Rapid Deployment Force. Others will argue, however, that Sadat's death shows the instability of the region as a whole, and to sell high-technology arms to Egypt is a mistake. Those arms, so the argument goes, will end up in the wrong hands.

Which side people favor, and especially which side the President chooses will set the future of American policy in the area. We are reassured that the Vice-President of Egypt, Mubarak, is an ardent American supporter, and a supporter also of the Camp David Accords. If this information is correct, it seems that the present administration is content to continue its policies in the region, and augment them especially in the form of increased arms aid, to Egypt and other countries in the area.

Where does Israel fit in all this? For all its economic woes and political troubles, Israel is still the most stable of all the Middle East countries, and seemingly unaffected by the Islamic revolt occurring in the area. It is true that a large part of Israel's policies are based on paranoia. It is, unfortunately, a justified paranoia, and something the world has difficulty understanding. In short, for all the aid that Egypt and other Arab countries receive,

Israel will cry for a larger portion of aid, only this time, may not receive it.

Economically, Sadat's death reminded most corporations in the area just how unstable those countries are. The Reagan administration, however, has implied that with the RDF, the United States would defend American interests in the area, and so the fear by corporate head of loss of profit and life has been lessened. American aid will be increased, for the non-economic reason of keeping the Soviets out of the area. This will, of course, stimulate production of arms even further, here in the U.S.

The Soviets at this point have been unable to exploit the Sadat tragedy, other than spouting the usual American interference in the area as imperialistic. Which, of course, is true, and represented by Secretary of State Alexander Haig's pronouncement that other nations are warned to stay out of Egyptian affairs. We can only wait and see what the new President of Egypt will adopt as policy, though Mubarak would be astute to follow the policies of Sadat. Later on, he may have more of an opportunity to change Egyptian policy in some ways.

The Collegian regrets the omission of Rob Stone and Bob Martin as contributors to the October 1 issue. We are grateful for their contributions.

Letters continued

continued from page 14

titles to the document itself. 8. The proposal places a number of inconsistencies in the Constitution that are a direct result of the amendments presented.

We feel that the group of people working in Publications this year is a responsible one who have shown that they can use discretion and responsibility in putting out their respective publications, but this is no guarantee that in the future such responsible actions will exist.

As students we need to question both the merits and faults of this proposal and ask our Senators to thoroughly investigate all facets of the issue before they vote on it.

Lori Roser
Lisa Partridge

To the Editor:

I would like to express my opinion over something that is bothering me a great deal. It is a big part of our campus at Willamette, and I think everybody is affected by it.

What I am speaking of is that social system on the eastern and southern borders of our campus known as the Greek system.

Just one minute ago a light bulb was slammed into our upstairs window, spreading broken glass all over our hallway. Ever since school began, my fraternity has been bombarded with eggs. My only question is WHY? I am a firm believer in friendly rivalries, arguments, and the like. But I am opposed to the one-sided views between houses, damage to others' property, and the whole Willamette fraternity attitude in general. I guess what bothers me is the labeling of a group without even meeting some of its members, and deciding on a whim that they are all of some lower stature than another group.

I pledged a fraternity because I made friends there. Facts: I am a sophomore, a second semester pledge "left over" from last year. I was a die-hard GDI from Lausanne last year, intent on never going Greek, but I made some good friends at my house (SAE for

those of you who dislike "birds") and like being there. I got a bid, post-initiation, took it and am waiting for my "hell-week" this year. I never went through rush, never looked around at other houses—I pledged because I liked these new friends.

Any group has the right to think of itself as special; that is why groups are formed. But it is disappointing that young adults must show their exclusiveness by egging each other's windows to prove an identity.

I joined a house to spend time and share with friends. If I wanted to egg others or destroy property, I would have pledged the army. I think all of us here on this campus, even the GDIs are guilty of false accusations, wrong attitudes, and poor manners toward each other. On a campus this small, this can be very dangerous. Let's be a little more concerned for more than our "brothers" and "sisters". How about the whole campus for once?

John Mulvihill
An SAE, but a human as well.



Waller's cupola shows above the tree tops.

Cotton photo

Proposal offers growth

The publications proposal is just that - a proposal. It is not a condemnation of the current system, but rather an attempt to go beyond what I feel are undue constraints on our publications system. The proposal is not a panacea for poor journalism; it would, however, offer an excellent opportunity for growth in our publications.

How many watchdogs do we have? How many are necessary to insure complete responsibility on the part of the publications staff? Can we legislate responsibility? The current system is an attempt at this very concern, but we are all too aware of how ineffectual control is. In addition, our own constitution specifically denies the ASWU any interference in the operations and content of publications. I ask you then what are we holding on to?

The current system rests on good faith yet totally undermines any authority that the publications board may have. I ask you to examine the relationship between the activities board, the finance board, and the Senate. These two boards are responsible for more than two-thirds of our budget and they operate without the watchdogs that currently hinder a supposedly equal publications board. Have you been annoyed with the finance or the activities board? Where would you go if you had a complaint?

The proposed system would vest all authority for publications in a student body publication board - with a membership of six popularly elected members plus five from the publications themselves.

There is no equivalent board in our government with such strong checks and balances as outlined in the proposal and I encourage your support.

Robert N. McClellan

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