

WILLAMETTE

# SCENE

SUMMER 1995

*creativity*

*creativity*



CREATIVITY  
ACROSS THE DISCIPLINES

# Private Colleges and Spotted Owls

If there were an endangered species act for higher education, private colleges might become the spotted owls of the next decade. Since Willamette does not operate in a vacuum, it is important for our survival as a high-quality institution to understand the context in which we live. I am generally an optimist and much prefer celebrating successes to spreading gloom and despair. But there are times when a heavy dose of realism is just what we need to stay healthy.

In the 1960s, 50 percent of the college population were enrolled in private colleges. By the mid-1980s the percentage had decreased to less than one-fourth. And today, fewer than 17 percent of the students in college attend a private institution. The reasons come quickly to mind — public universities are aggressively seeking high-ability students, many families cannot afford the cost of private colleges, and many families are unwilling to pay the cost. The economic arguments are familiar to us and well understood. I want to focus instead on one dimension — how we combat the increased competition from public universities by emphasizing our strengths.

Public universities are no longer passively watching the best students enroll in private colleges. For example, the University of Oklahoma offers full tuition to all students with SAT scores of 1100 or above. The Georgia legislature adopted a bill that offers full tuition at public universities to any student who graduates with a 3.0 grade point average from a Georgia high school. I have seen television ads for the University of Oregon telling good students why they should enroll in Eugene, a practice almost no private colleges could afford. A major state university in the midwest recently purchased a telemarketing system for student recruitment at a cost of \$200,000 while another state university telephoned over 100,000 potential students last summer.

Did I say competition is keen? A student with SAT scores over 1100 (the average last year for our entering class) will receive unsolicited direct mail from more than 120 colleges and universities. Our financial aid office reports to me that more and more admitted students are calling indicating what they have been offered from other colleges and asking us for our best offer. It's as if the model of the automobile dealer has been transferred to choosing a college with the stated tuition the mere sticker price from where one begins serious negotiations.

To compound the problem, a recent survey done by George Dehne & Associates revealed that 75 percent of high-ability students said they would prefer attending a "university" (which was defined as an institution of over 3500 students) to a "college." A few years ago colleges were generally credited with offering better teaching and more personal attention on the undergraduate level than universities. The Dehne survey indicates that perceptions have changed and students now believe that the university and the college are equally able to provide "good teaching," "excellent undergraduate education," and "excellent preparation for graduate and professional school."

So, do we get relegated to the endangered species list and await our rendezvous with extinction? Obviously I think the answer is no, but we need your help in carrying our message, and helping us to focus on the right things. There are several things that college-bound students believe that small colleges can offer better than the larger, public institutions, and we must be certain that Willamette excels in these perceived advantages.

Students still believe that a small college can provide "personal attention" better than a large university. But this is not guaranteed because there are many small colleges who do not deliver personal attention better than a larger

bureaucracy. Customer service must be a priority among all offices on campus.

Students also equate the "ability to personalize the college experience" with small colleges and this is a definite advantage we have. These may include the opportunity to double major, conduct independent research, take interdisciplinary courses, study abroad, or design their own major. I hope we are offering these opportunities and making it easy for students to personalize their experiences.

A very attractive element at small colleges is the opportunity to participate in the life of the campus. Most students at Willamette are not too interested in being spectators; they seek involvement. Seeing that participation is made easy should be a priority of a school like ours.

Finally, according to surveys, the most important advantage for a small college lies in the students' belief that these schools are more concerned "with the development of the whole person." A strong majority believe that small colleges are more concerned with personal development which is what students most want out of the collegiate experience. Students at Willamette have a right to expect that they will develop leadership skills, increase their capacity to enjoy life, develop the traits and characteristics of a professional and clarify their values. Doing these things will more than justify our existence and keep us off the endangered species list for a very long time.

If what I have described was evident in your Willamette education, let others know it and support our continued efforts. If what I have described was not characteristic of your Willamette education, or at least not to your satisfaction, let us know that too because we are determined to give attention to these outcomes — for the benefit of current and future students and for Willamette's survival. ▼

WILLAMETTE

# SCENE

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# Letters to the Editor

LETTER POLICY: Please limit length to about 125 words. We reserve the right to edit for length or clarity. Please sign your letter and include your name and address, plus your class year if you're an alumnus. Write to the Editor, *The Scene*, Willamette University, 900 State Street, Salem, OR 97301, or e-mail: <scene@willamette.edu>.

## Gender Bias Questioned

Having considered Prof. David Douglass' article on gender bias in the media, I cannot pretend that any real issues were addressed in his feature article. The idea that television and the media can be "improved" if genders are better represented is as naive as it is inappropriate.

The role of "media patterns" is not to victimize women or represent population statistics. Media patterns, especially in television, are designed to sell products to consumers. Media programming is funded by commercial advertisers. Consequently, media patterns are designed to dramatize and outline consumer problems. And miraculously, every 15 minutes for 360 seconds, your problems are solved if only you buy this product. Next time you are watching the TV — a "good" woman being chased by the "bad" man, and she just makes it to the car, but it will not start — count how many car commercials you see at the commercial break. The intent is not to victimize your gender role, only to convince you that your car is getting old (and potentially unreliable)!

Improving television is as oxymoronic as a politically conservative college professor. While the American media is the most powerful force in shaping the thoughts, values and paradigms of the population mass, addressing television as a gender issue is as effective as curing brain cancer with regular dental flossing. So when considering the real media patterns, maybe we as con-

sumers and "victims" should start creating our own identities — and put the television(s) in the closet.

RICK HOEM '92  
CITRUS HEIGHTS, CALIF.

## Friend-Raising Praised

I wanted to congratulate and recognize the Alumni Relations department for their efforts in "friend-raising" for the University. From the various alumni club events across the country, to the letters, postcards and outreach programs, it comes as no surprise that Willamette's "fund-raising" efforts have been so successful during President Hudson's leadership. Your "WU Alumni Clubs Across the Nation" in the spring 1995 *Willamette Scene* is a prime example of keeping us in touch.

The fact that our alma mater regards us as assets — not just wallets — is refreshing and unique. Yes, I may very well be a biased alum, but I'm proud to be part of such a great community. Thank you all for your valuable work.

JAY F. BOOTH '91  
NEW YORK, N.Y.

## Alumna is 100!

What a wonderful chockfull verbal montage appeared in the winter issue of the *Willamette Scene* regarding my activities after teaching and up to the present.

It was a joy to read, and secretly my heart took a little leap. Please know how deeply I appreciate its appearance.

MARGARET (GARRISON)  
ROBINSON '18  
PORTLAND, ORE.

P.S. I asked a friend to write a "thank you" note and send it directly to you. Though the sentiment is mine, the words are not. On March 31, I was 100. Am I the oldest?

Yes, according to *University Relations* records, you are now Willamette's oldest alum. Congratulations!

— The Editor

## ERRATA

A reference to Eric Fishman '88 in the spring *Willamette Scene* incorrectly listed the name of his business, which is Metropolitan Events Public Relations Ltd., and of one of his clients, the Multnomah County Library. The editor regrets any anxiety caused by these errors or negative connotations of the accompanying headline.

## Motto's Meaning is Worthy

I am not able to help you with information about the origin of the Willamette University seal. However, I have often wondered in recent years whether current Willamette students are made aware of the motto thereon! *Non Nobis Solum Nati Sumus*, and its meaning. It is a worthy emphasis that should remain a part of the Willamette experience. . . .

MARJORIE (MOSE) DURHAM '32  
SEATTLE, WASH.

For more information about Willamette's Seal, turn to page 9.

- The Editor

## Seeking Social Tolerance

I read with some interest Jon Wollander's letter regarding Ron Krabill's thoughts in the winter '95 Scene. "Political correctness," just like "social tolerance," is a tough issue to fathom and resolve.

As a '74 grad, and a male who is gay, I still remember being struck by the seeming contradictions the first time I heard former President Reagan advocate a society founded on "family values." That standard, which he as a divorced man seemingly estranged from all four of his children, is one that the President could not begin to meet. I can also remember with appreciation a certain George McCowen lecture where he brought light and relative understanding to the type of conditions present where it was considered societally incorrect for a family to have parents of different ethnic, racial, or religious backgrounds or orientations. Heaven forbid those "mixed" couples should have children.

It would appear that we've made progress on some, but not all fronts. I

assume that Jon as a fellow alum has continued to read and grow as a citizen. His remarks about "chosen lifestyle" suggest that he's missed a fair body of very solid scientific and social work regarding genetic predisposition to sexual orientation (homosexual, heterosexual, and bisexual) which is intertwined with both the culture and society in which one develops.

I don't know anyone who supports "any and all behavior." I do know many people, both straight and gay, that support a definition of family values which encourages individual responsibility, working hard, and support for the diversity of the country. It's a definition that the families that I know — including homosexuals and heterosexuals with children — seem to find most sound for this generation.

To Jon's question, the issue present seems to be whether it's the behavior, or those who commit it. In Jon's case, he seems to have fundamental objections to both.

J. MIKE SMITH '74  
SAN FRANCISCO, CALIF.

## Women's Movement Remains Relevant

I feel I must respond to the article "I am he as you are he . . ." by Gabrielle Byrd, winter 1995, because of the repeated, and derogatory, references to the "women's lib" movement. It seems that many college women today view the women's movement as responsible for nothing more than the confusion over who should open a door for whom. Sadly, many seem unaware and unappreciative of the benefits they enjoy because other women were willing to suffer so greatly.

Women have only had the vote for 75 years, and that came about because the suffragettes were willing to withstand terrible ridicule for arguing that

women had the intellectual wherewithal to deserve the franchise. Prior to 1900 in Oregon, and much later in other states, women were not allowed to own property and were under severe civil disability when they married. Contraception was not freely available until the Supreme Court struck down laws forbidding its sale to unmarried people in 1971. Even in the 1970s, women were not admitted to professional schools unless their grades and test scores far exceeded those of the men they were competing against. Prior to 1930, women were not admitted to many professional schools at all. Before Title IX, the Women's Educational Equity Act, was enacted in 1978, schools were not required to offer women equal educational opportunities, and women had virtually no sports programs in colleges and high schools. The job market was a nightmare for women until very recently. U.S. Supreme Court Justice Sandra Day O'Connor could not get a job as a lawyer after graduating in the top of her law school class; she was offered a position as a legal secretary. . . .

We owe the changes that have come about to the women's movement. There are those that would trivialize the movement because they haven't done their homework, or because they wish a return to the time when women did not have the opportunities and freedom they enjoy today. I urge women, regardless of age, to become aware of the significant benefits they and society enjoy as a result of the movement, and to stop taking the accomplishments and courage of their predecessors for granted.

JAN SHEA U85  
SALEM, ORE.

# Letters

# WILLAMETTE UPCLOSE

## New Program to Foster "Writing Culture"

**W**hen the new first-year students enter Willamette in August 1995, they will also enter a new Writing Program. Instead of a single freshman course in composition, their writing experience will consist of four courses designated as "writing-centered" spread out over their undergraduate careers. The first of these writing-centered courses will be the freshman World Views seminar. At least one of the four must be in the student's major field, and at least one of them must be an upper-division course outside the major.

In all writing-centered courses, students can expect that writing activities of some sort will be used as a principal way of learning course content. For example, they may be asked to keep a course journal as a way of integrating new information with prior conceptions, or they may be asked to do informal writing at the beginning of classes as a warm-up for discussion. They can also expect to receive explicit instruction in the structural and stylistic conventions of written genres in the disciplinary field of the course, and to be given the opportunity to develop and revise their papers for the course the way experienced writ-

ers typically do — through a series of drafts that they exchange with one another for feedback.

Besides their classmates and the professors for their courses, Willamette students will have a new resource for assistance in their writing: a Writing Center staffed with both faculty and trained student consultants who can help them develop successful strategies for interpreting assignments, generating ideas and texts, revising drafts for focus and organization, and editing copy for clarity and coherence. This new facility is made possible through the support of the Bill and Kay Long Endowment. (Bill Long is a 1959 Willamette graduate and now a trustee of the University.) The Writing Center will serve as a resource not only for students in writing-centered courses, but for all Willamette students and, indeed, for the entire Willamette community. Writing consultants will assist faculty in integrating writing into their courses, in developing effective writing assignments, and in responding helpfully to student work-in-progress.

Altogether, the new program with the Writing Center should foster a writing culture on campus, where the potential of writing as a vehicle for learning is realized across the disciplines and where

processes for developing effective writing are facilitated both inside and outside the classroom.

The writing culture will also be fostered through the newly established Oregon Writing Project at Willamette University. A Summer Institute focused on writing and the teaching of writing was held on the Willamette campus from June 26-July 21. This project has been funded by the National Writing Project, the Bill and Kay Long Endowment, and contributions from the members of the Mid-Valley Writing Consortium, including Salem-Keizer School District, Central School District, Chemeketa Community College and Western Oregon State College. Willamette is pleased to join the network of other Oregon Writing Project sites located at Eastern Oregon State College, Lewis and Clark College, Southern Oregon State College, and the University of Oregon.

— Carol Long  
Professor of English



MARY ANN JOHNS

## Dick Lord Retires

Professor of English Dick Lord retired this year after 31 years at Willamette. Lord was the first professor to chair the English Department when that position went to a rotation basis in 1972. He chaired the department again during the 1993-94 school year. In addition to his teaching duties, Lord has served on the Faculty Council, the Status Committee and the Academic Programs Committee. He also served as associate dean under CLA Deans Jerry Berberet and Julie Ann Carson. Lord plans to continue teaching one course each semester and perhaps do a little writing during retirement. At commencement, the status of professor emeritus was conferred on him.

## Department Becomes School of Education

This spring the Willamette board of trustees approved the Education Department's designation as a School of Education. It will remain under the administration of the College of Liberal Arts.

The School of Education is also developing a proposed program in Education Administration. The program would entail two intensive summers of coursework and a public school year-long practicum and on-site coursework. Built into the proposal are rigorous admission standards, coursework to prepare administrators for leadership roles in a changing society and in-depth, guided experiences in public school sites. The proposal also includes involvement of faculty from the Atkinson and College of Law graduate programs in public school budgeting and school law. Successful completion of the program would qualify the graduate for the Basic Administrator license through the Oregon Teacher Practices and Standards Commission.

In the spring of 1994, Willamette's Long Range Planning Task Force gave the department the go-ahead to proceed with a feasibility study. A brochure describing the proposed program, along with surveys, has been sent to school boards, public school administrators and K-12 teachers.

The process of final approval would include not only the university, but also the programs approval committee of the Oregon Teacher Practices and Standards Commission.

The School of Education faculty say that they are proud of the quality and reputation of the existing Master of Arts in Teaching (M.A.T.) program, and feel that they would be able to make a significant contribution to the public school system through an opportunity to develop the skills of education administration in quality candidates.

## Religious House of Studies Proposal Under Consideration

A proposal for a Religious House of Studies has been given to the Willamette board of trustees for consideration. This proposal, which originated with the faculty and administration of the Methodist Theological School in Ohio, has gained initial approval by the Oregon-Idaho Conference of The United Methodist Church.

This "house of studies" would not be a full-blown seminary, but rather a small institution drawing on three existing institutions, with the intent to provide only a year or two of theological education for people who would like to obtain a seminary education without leaving the Northwest. Under the plan the Methodist Theological School in Ohio would provide the administration and requisite theological accreditation, Willamette would offer some use of facilities (the Hatfield Library, the Cone Chapel and some classroom space), and the Conference would help finance the initial administrative costs and recruit and support students with scholarships and internships.

Seminary education was once a part of Willamette through the Kimball School of Theology which failed during the Depression.

## Auction Raises More Than \$5,000 for Law Student Service Project

An auction sponsored by the College of Law raised more than \$5,000 for the Willamette University Public Interest Law Project.

The Project is a summer stipend program which provides grants to law students who wish to work at summer public interest jobs that offer little or no pay. Students contact employers on their own, arrange for summer positions and then apply for grants from the program. The number of grants awarded each year is dependent upon the amount of money raised. In the past students have worked at such agencies as Water Watch and the Legal Aid Society through grants from the Willamette University Public Interest Law Project.

# WILLAMETTE UPCLOSE

## Henry Louis Gates

A MIRROR OF HIS TIMES

"Knowledge is like a garden; if it is not cultivated, it cannot be harvested."

— An African Proverb

Professor Louis Gates Jr., Chair of Afro-American Studies and the W.E.B. DuBois Professor of the Humanities at Harvard University, was the final speaker of the year in the '94-'95 Atkinson Lecture Series on March 9. He was educated at Yale (summa cum laude) and Cambridge (in addition to Piedmont, West Virginia) and has taught English at Cornell and Duke universities. Gates is well known and respected for his studies of black oral and literary traditions, and his efforts to recover lost and forgotten black literature. Among his numerous publications are *Figures in Black: Words, Signs and the "Racial" Self* (1987); *The Signifying Monkey: A Theory of African-American Literary Criticism* (1989), and *Loose Canons: Notes on the Culture Wars* (1992). The topic of his presentation was "Will the Real Multiculturalism Please Stand Up," and he provided the audience with an excerpt from his new, critically acclaimed book, *Colored People*.

The strength of Gates' presentation was in his ability to guide the audience through a journey into the world of intellectual and literary thought; highlighting the words and works of Frederick Douglass, among others, as one of the leaders in multicultural philosophy and discussion in this country. Gates stated, "among the works of the African-American tradition, few if any are more widely taught today than is the narrative of the life of Frederick Douglass (*Life and Times*). Almost 150 years after its publication in Boston, Douglass' slender volume remains invitingly readable, accommodating its rhetorical antithesis to a remarkable range of critical approaches."



He cited the address Douglass gave on July 12, 1854, entitled, "The Claims of the Negro: Ethnologically Considered," as a critical turning point in discussions that dealt with the issue of black/white relationships. In this speech Douglass stated that "America is a mosaic ... African traditions, customs and culture have been important contributions to the world — that Africa is one great branch of the human family." Gates asserts that this speech builds and makes a connection between America in the 1850s and the discussion and debates of today related to multiculturalism and multicultural education, in addition to the future of African-American studies. In Gates' view the implications of the Douglass address as related to debates in areas of multiculturalism and cultural diversity are clear. "A rigorous multiculturalism, in Douglass' view, does not entail the elevation of difference over commonality — it rejects it. For such multiculturalism is an antidote to the ever-alluring perils of cultural chauvinism and ethnocentrism."

The passage read from his new book, *Colored People*, gave the audience a "glimpse" into another world of black America — in this particular setting "the village of Piedmont, West Virginia"

during the 1950s and '60s. The book is rich with the stories and traditions of the "colored world" ... a world of vivid imagery of growing up black, racism, relationships (both black and white), and leaving home to the "other world" (in this case Yale and Cambridge).

An evening with Gates is a series of explorations from the academic rigor of historical and literary analysis to the poignant and sensitive reflections of story-telling via "sepia time." Gates provided an in-depth analysis of the literary, historical, economic and social implications of Frederick Douglass' over-all life experiences, philosophy and writings related to slavery and responsibility of freedom, and challenged the listener to probe deeper into the virtually untouched world of black intellectual thought — both past and present. From scholar to autobiographer, in a masterful change in direction he became a master storyteller — sharing with the audience his upbringing as a young black man in Piedmont, West Virginia. Animated, humorous, and at times somewhat somber he caused us to reflect upon our own "lifesong" and the many encounters that have shaped who we are today. What is interesting is that both topics were and are related, and that Gates' mastery of the subject matter as well as being a master teacher created a marvelous thought-provoking experience.

The message was critically clear: we have the resources and the means to discover the richness that a culturally diverse and pluralistic society can bring forth. But a critical question remains unanswered, "do we have the will to change?" I think Gates would answer that sometimes looking to the past for purpose and direction isn't always a bad thing — especially if we begin to examine our similarities and not so much our differences.

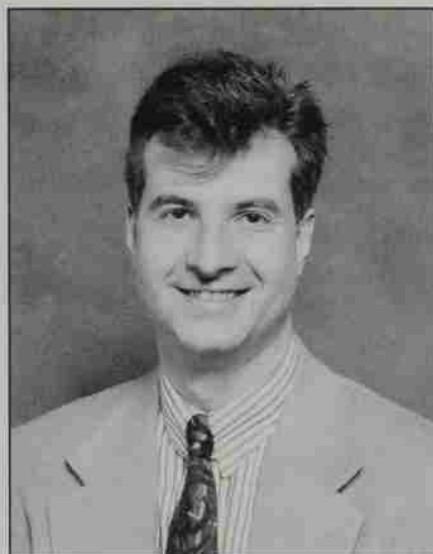
— Written by Rich Biffle, asst. professor of education, who is writing a book about the Tuskegee Airmen entitled *Journey of a Lifetime*.

# WILLAMETTE UPCLOSE

## Recent Appointments

**K. Stephen Ainsworth** has been appointed director of off campus and international education. He has a Ph.D. in history and anthropology from Duke University and has written in the area of Latin American and Caribbean studies. He has more than 10 years of experience as a director of international education at colleges in Pennsylvania and Washington and was most recently director of international programs and studies at the University of Texas at San Antonio.

**Scott Greenwood '83** has been appointed the new director of student activities, replacing Cesie Delve-Scheuremann. Greenwood was director of annual giving for Willamette. He received a master's degree in education from Oregon State University in College Student Service Administration with an emphasis on student activities and union management. Previously he served as assistant director of student activities at Willamette, coordinator of



Scott Greenwood '83

student activities at Seattle University and student activities program administrator at Oregon State University.

**Rich Shintaku**, who has been dean of residence life at Willamette, has been named director of multicultural affairs, replacing Joyce Greiner. He has a bachelor's degree in economics from University of California-Davis, a

master's degree in higher education administration from Michigan State University and is a candidate for a Ph.D. in higher education from UCLA, with an emphasis in Asian American studies. He has served as an educational consultant at Santa Clara University and as a research analyst for the Higher Education Research Institute at UCLA.

**Robin Smithtro '95** has been named coordinator for disability services. She has been working as an office assistant of the Office of Services for Students with Disabilities and held a similar position with the Office of Admission.

**Amiko Matsumoto** is Willamette's new coordinator of community service learning, replacing Ron Krabill, who is going on to graduate school. Matsumoto comes from serving as a graduate assistant, Center for Service Learning, at the University of Vermont. She received her master of education degree in higher education and student affairs administration from that university. Her bachelor's degree is from Westmont College in California. She has worked previously as co-director of student volunteer services at Westmont College.

## Trustees Elected

**T**hree new members have been elected to Willamette's board of trustees.

The Reverend Scott Harkness will serve as a representative from The United Methodist Church Oregon-Idaho Conference. Harkness, who has been pastor of The United Methodist Church in Pocatello, Idaho, from 1991 to 1995, is now pastor of First United Methodist Church in Salem. He is chair of the Conference Board of Ordained Ministry and has served in the past as president of the Pocatello Interfaith Fellowship, chair of the Logos Center for Religious Studies and on the Salvation Army Advisory Board.

He and his wife, Janet, have two children, Melissa and Sarah.

**Chet Daniels '56** is a sales associate for Coldwell Banker Barbara Allen Real Estate in Ashland, Ore. Prior to that he was executive vice president-general manager of Strellman's, Inc., a company manufacturing fine jewelry. He has been an active member of The United Methodist Church in Ashland for the past 11 years and has served there as finance chair, chair of the administrative board, trustee and lay leader. He is also a representative of the Methodist Conference.

**Eric Fishman '88** is the third new member of the board of trustees. Fishman is creative director/general manager for Metropolitan Events Public Relations Ltd. where he designs public relations, fundraising and promotional

campaigns. He is also extensively involved in the community and has served on the membership, arts and culture, and annual fund committees of the City Club; and the Willamette Alumni Association board of directors, where he chaired the Diversity Task Force and is now beginning a term as president. He is also on the steering committee for Stand Up Portland.

In addition to the election of these new board members, new officers have been elected. Henry Hewitt '69, an attorney with Stoel, Rives, Boley, Jones & Gray, has been chosen as the chair of the board of trustees, and Claris Poppert '57, retired chief executive officer and chairman of Benson Industries, Inc., in Portland is the new vice chair.

# WILLAMETTE UPCLOSE

## Awards & Promotions

**Bob Art**, College of Law, will be in Bulgaria on a Fulbright Scholarship in the fall.

**Rich Biffle**, School of Education, received Oregon State Correctional Institution's Eusi Upamoja Award for Volunteer Service.

**Cheryl K. Brown**, School of Education and former women's basketball coach, was named the 1993-94 NCIC Basketball Coach of the Year — Women. She also received the National Association of Intercollegiate Athletics Merit Award.

**Meredyth Goldberg Edelson**, psychology, received funding for her B-START project "Moms Helping Kids" through the National Institute of Mental Health.

**Karen Hamlin**, School of Education, has been elected to the state board of directors of the Oregon Middle Level Association. In that capacity she proposed funding for, and co-chaired, a conference for Middle Level Teacher Educators.

**Peter Harmer**, exercise science, was selected as the athletic trainer for the USA Fencing Team to compete at the Cadet and Junior World Fencing Championship in Paris, France.

**Robert Hess**, art, has been commissioned to create a bronze bust of Walter Strand, humanitarian, for the rose garden of East Lawn Park, Sacramento, Calif.

**David McCreery**, religion, received a Fulbright research grant for six months in Jordan for his project, "Analysis and Publication of the Tell Nimrin Excavation Data."

**Keiko Pitter**, director of academic computing and network services, published two books by McGraw Hill in fall 1994: *Using Microsoft Office and Introducing Microsoft Works 3.0*. She has also created and maintains a listserv at Willamette in conjunction with the book she co-authored with Sara Amato, Nigel Kerr, John Callahan, Robert Minato and Eric Tilton, *Every Student's Guide to the Internet*.

**Ross Runkel**, College of Law, was named chairman of the board of directors of the Portland Branch, Federal Reserve Bank of San Francisco.

**Linda Tamura**, College of Education, was elected secretary of the Association of Independent Liberal Arts Colleges of Teacher Education and assumed that office at the organization's annual meeting in Washington, D.C.

**Fred Thompson**, Atkinson Graduate School, has been appointed by Governor Kitzhaber to Oregon's Government Standards and Practices Commission. He also published a book, *Reinventing the Pentagon: How the New Public Management Can Promote Institutional Renewal*, San Francisco: Jossey-Bass Publishers, with L.R. Jones.

## STUDENT HONORS NOTED:

**Amy Baty** received a Barry M. Goldwater Scholarship.

Four Willamette students were selected to present papers at the National Conference on Undergraduate Research at Union College in Schenectady, New York. They are: **Nicole Michel**, "Rarity and Habitat Associations in the Chiricahua Fox Squirrel"; **Michelle Gorse**, "Food Habits of the Chiricahua Fox Squirrel"; **Jan Elizabeth Patterson**, "Information and Decoration in Seventeenth Century Netherlandish Maps and Views"; and **Thea Wilmarth**, "Characterization of Porphyrin-Coated, Solar Cell Electrodes Using Contact Angle Titrations."

## ACADEMIC PROMOTIONS

### TO PROFESSOR:

**Susan Smith**, College of Law  
**Maureen VanderMay**, College of Law  
**Christopher Harris**, Theatre  
**Anita King**, Music  
**David McCreery**, Religion  
**Steve Prothero**, Mathematics  
**Dan Rouslin**, Music

### TO ASSOCIATE PROFESSOR:

**Ellen Eisenberg**, History  
**Richard Ellis**, Politics  
**Jerry Gray**, Economics  
**Peter Harmer**, Exercise Science  
**Linda Heuser**, Sociology  
**William Smaldone**, History

### RECEIVED TENURE:

**David Cameron**, College of Law  
**Jeffrey Standen**, College of Law  
**Rosalyn Edelson**, School of Education  
**Ellen Eisenberg**, History  
**Richard Ellis**, Politics  
**Jerry Gray**, Economics  
**Linda Heuser**, Sociology  
**William Smaldone**, History

## Construction Update

The face of the University is changing this year with an unprecedented number of construction projects.

Construction of the F. W. Olin Science Center began in April, and the 43,000-square-foot science center is scheduled for completion by May 1996. This will allow the biology and chemistry departments to move from the Collins Science Center in time to renovate that facility for fall 1996 classes.

The renovation and remodeling of the Putnam University Center also began in April. That project will move the U.C. entrances to the ground floor and refocus its internal circulation using a new elevator. It also expands the building to the north and adds restrooms to the second floor. A fitness center is being added to Sparks Center, and completion is scheduled for August.

The apartment building construction project has been underway since last summer and is expected to be completed by early August. It will house about 102 students.

And finally, the Atkinson Graduate School of Management, located in the Seeley G. Mudd Building, will establish the W.H. Kilkenny Family Technology Center and Lecture Hall.

# WILLAMETTE UPCLOSE

## Debaters Talk Their Way to Honors

Debaters from Willamette won first place in the Season Sweepstakes Competition, first place in the Tournament Sweepstakes Competition, fifth place in the Team Competition, and sixth, 10th, and 12th places in the Individual Speaker Competition at the Championship Tournament of the National Parliamentary Debate Tournament held this spring on campus.

The Season Sweepstakes Award was presented to the school which amassed the best competitive record over the 1994-95 season. For this award, a school's best two teams at its best four tournaments are counted. Willamette debaters who earned points toward this award are: Brian Shipley, Bonnie Pennebaker, Wardeh Bisharat, Tera Heintz, Cheron McGuffey, Melissa Franke, Karen Cartmell, Angela Ridinger and Justin Wellner.

The Tournament Sweepstakes Award was presented to the school which had the best four teams at the Championship Tournament. Willamette's First-Place Award in this competition was won by Matt Hindman, Steve Finnigan, Brian Shipley, Bonnie Pennebaker, Wardeh Bisharat, Tera Heintz, Cheron McGuffey and Melissa Franke.

Bonnie Pennebaker and Brian Shipley won fifth place in the team competition. Individual speaker awards were also won by three Willamette debaters: Pennebaker placed sixth, Shipley placed tenth and McGuffey placed twelfth.

## University Seal Information Search Reveals History

*Editor's Note: Robert Notson '24 served as executive editor and publisher of The Oregonian from 1968 until his retirement in 1975. In 1987 he was named to the Oregon Newspaper Hall of Fame. In 1992, he was awarded an honorary doctorate by Willamette University.*

*He sent these responses to the editor's request in the spring issue for information on the origin of the university seal.*

May 4, 1995

... Original name? Yes, try Wallamet University. How would you like to sing your love for "dear old Wallamet?"

Sounds a bit like singing to "dear old Wal-Mart," doesn't it? And thereby hangs our tale.

The first point to understand is that the University derived its name from the river which flows majestically from south of Eugene to join the mighty Columbia just north of Portland. Oregon aborigines gave the names "Wallamet" to the section of river above the Oregon City falls and "Mulumah" to the lower portion.

The Indians had no written language, and the gutterally spoken river name was initially recorded in several spellings but the most accepted was "Wallamet." When United States surveyors were mapping the region in 1851 they used this designation for the river on their sketches. These went to a Mr. Greenough, head of the U.S. Geodetic Survey in Washington, D.C., who had to finalize the spellings before the official maps were drafted.

Mr. Greenough didn't think much of the name "Wallamet." He may have thought the surveyors did not know how to spell. He decided to use the name of an assistant named Willamette.

"I am going to name a river in Oregon for you," he told Willamette one day. "I can't make out what the name is but it is not far from yours, so I am going to give it your name."

This information is based on research in 1925 by Joseph R. Gerber, head of Joseph R. Gerber Advertising Agency and a sometime historian. Gerber was also the designer of the Gerber Cutlery line. He was planning an advertising campaign for some products of a client firm, Willamette Iron & Steel Company. His curiosity was aroused when he discovered that a company stock certificate (incorporated in 1864) used the name "Wilamet." This led to correspondence with a Mr. Willamette in the survey office in Washington, D.C.

He confirmed that it was his father for whom the river was named. He further said that "Willamette" was the French diminutive of William, and sprang up in England after the invasion of William the Conqueror. Gerber said that he checked directories of principal American cities and found no other Willamette family.

When the historic Oregon Institute was chartered by the Oregon Territorial Legislature January 12, 1853, it was named "Wallamet University." I do not know at what point the University began using the name "Willamette." Perhaps that could be found in the musty files of the Corporation Department at the Statehouse, but the exact detail may have gone up in smoke when the Capitol burned. Both spellings appear in university records for some years.

The University continued to use the seal with its historic name "Wallamet" for many years. It would have been in the spring of 1921 that Dr. Carl G. Doney, then university president, asked Dean Pollock to redesign the seal and modernize the spelling.

Dean was an accomplished artist. He edited the *Wallulah* for the class of 1922, and the revised seal was embossed on the cover of that book. It seems not unlikely that Doney agreed to the redesign in connection with the proposed usage of the seal on the cover of the *Wallulah*.

- continued on page 10

# WILLAMETTE UPCLOSE

— continued from page 9

In any event, I remember watching Dean laboring over his drawing board at the first Kappa Gamma Rho house. Kappa Gamma Rho was the local which eventually became Beta Theta Pi. Dean had a copy of the old seal, the lines of which were old-style print. He used the beaver, the slogan *Non Nobis Solum Nati Sumus* and the date 1842. The lettering was strengthened and the spelling changed to "Willamette."

Dean was a track man. He added important points in high jump and hundred yard dash. After graduation he studied art at the Art Institute of Chicago and later, by coincidence, went to work for Gerber Agency as an artist and account executive. He moved up to vice president during his final years with the firm.

After he retired, Dr. G. Herbert Smith, then president, induced him to spend considerable time on campus redesigning various university publications.

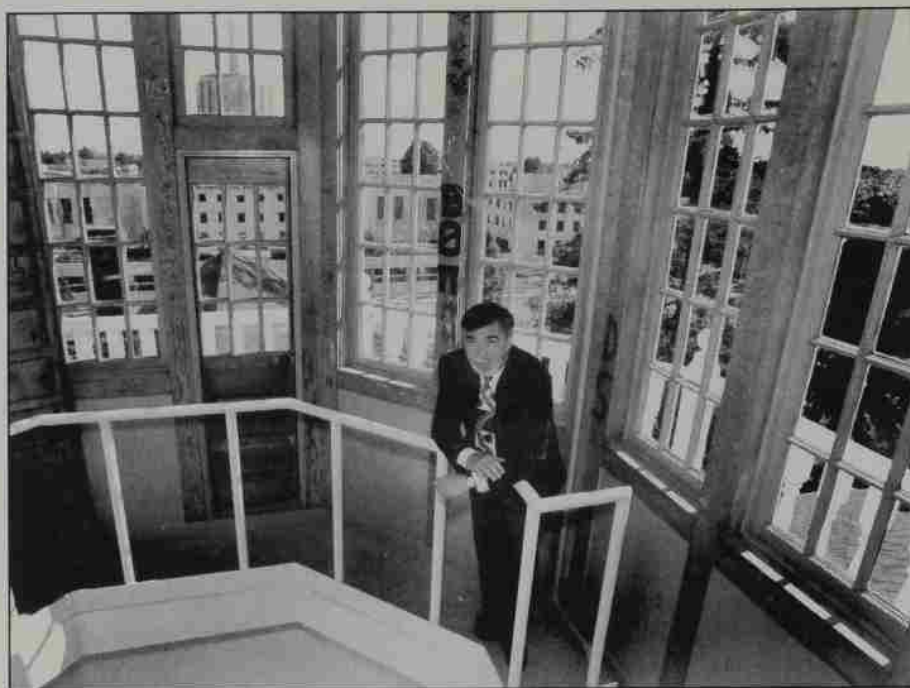
...

May 25, 1995

I have continued my research and have found that the seal, with the name spelled Willamette, was also on the cover of the 1921 *Wallulah*. However, the typography is much stronger on the 1922 book. On the 1921 *Wallulah* the motto *Non Nobis Solum Nati Sumus* is imprinted almost illegibly on a ribbon or scroll against a cluttered background of stars.

Pollock made it much more legible and took out the busy background, just as you see it printed in *Willamette Scene*. While I am certain that Dean had a copy of the "Wallamet" seal to study, it seems likely that this was not in use in 1921, and may not have been for some years. Both the 1921 and 1922 *Wallulahs* omitted the date "1842." Perhaps it was added later. Otherwise the seal embossed on the *Wallulah* of the 1922 class remains as you see it today.

Robert C. Notson '24  
Portland, Ore.



DALE PETERSON

Mike Bennett, surrounded by history, memorable graffiti from the past and windows in the cupola in Willamette's oldest building, Waller Hall, where the office of planned giving is located.

## willamette people Mike Bennett Takes a Wide View

Mike Bennett's view of his job at Willamette is at once modest and grand: as director of planned giving, he considers himself "just a vehicle," but at the same time he sees the work itself as nothing less than building the whole University.

"There are faculty members who are long gone ... who have as much and often more to do with the motivation of somebody to establish a gift here than anything I present. ... I'm just a vehicle people can use to honor the investments those faculty members made in their time here as students," says Bennett, who knows from personal experience whereof he speaks. He earned his bachelor's degree in psychology from Willamette in 1970.

After getting his graduate degree in social psychology from New York University and working for several years in the East, he and his wife, Darlyn (Raschio) '71, decided to move with their daughter, Erin, back to Oregon to be closer to family.

While faculty are a prominent part of the Willamette experience, everyone on campus has a rightful share in the credit for success, Bennett believes.

"This University is a lot better when a student gets a roommate problem resolved with the help of residence staff, when the food is good at lunch and dinner, when the grounds crew is sweeping leaves off the stairs and walks in the fall. ... Big things always make a difference [but] sometimes you're not going to see the big things. It's the little things

# WILLAMETTE UPCLOSE

*“When you think about it, how many jobs give you that much exposure to the best of a person’s plans or interests or motives? I get to see a lot of good in people.”*

that a lot of times set the scene for the big things.”

Interconnections also mean that a gift to the University for a specific purpose ultimately has a much wider effect, says Bennett. “A gift to one part of the University isn’t just honoring or supporting one part of the University; it’s a gift to the whole of who we are and what this institution is ...

“There are students who are learning important lessons and gaining important knowledge on athletic fields or courts. And likewise, there are people whose valuable education is coming in outside conversations with a faculty member or administrator or with people who help students wrestle with some of life’s traumas. Learning doesn’t go on just between the pages of a book or at a computer terminal or sitting in a classroom ... It all goes back to where I started: all these ‘little’ things. We all have a job that’s less than the whole of the University, but it’s important to remember that no matter what we’re doing, it’s affecting the whole ...”

That plays the other way, too, Bennett points out.

He worked as a stockbroker in Eugene for seven years before joining the

University Relations staff at Willamette in 1987. As a broker, he estimates he made “a million” cold calls to prospects on the telephone. Most frequently, people would say no thanks or even hang up. But as a representative of Willamette, practically speaking there’s no such thing as a cold call, he says. “Most alums appreciate that their University is interested in who they are, what they’re doing, and what they think about what they get in the mail [from the school] or what they got as an education.”

He naturally draws on his financial services experience when talking with prospective donors about planned giving arrangements, but his background with Willamette is equally important, he believes.

“The job is technically complex. We’re talking about estate planning, tax laws, retirement issues. ... What I do is educate people enough that they understand what they gain and what they give as they activate the plans for a gift arrangement. ... It’s part education about the technicals of the gift, and it’s part education about the University today and where it’s going. The best thing that can happen is that the donor feels that supporting a certain project or area is

most important from his or her standpoint, and it serves the University’s needs, too.”

The University receives benefit from the work, of course, yet Bennett considers that he personally gets a great deal, too.

“In my travels, I get a first-hand definition of what can be done with a liberal arts degree, and it’s impressive. That alone can make you feel great about your Willamette degree.

“Jerry Hudson likes to tell alums that one of the businesses we’re in is trying to make alums’ diplomas more valuable ... So, it’s kind of a bonus: I’m an alum, and I get to work for the betterment of my alma mater ...

“Maybe the best part of my work isn’t just limited to what it does for my alma mater, but I also get to meet some rather incredible people who have done wonderful things with their lives ... and are choosing to do something significant that they will leave behind when they’re gone. When you think about it, how many jobs give you that much exposure to the best of a person’s plans or interests or motives? I get to see a lot of good in people.” ▼

— Andrea Dailey

# WILLAMETTE UPCLOSE



SHAWN GORDON

## Sun and Gentle Breezes Give Graduates a Special Day

A welcome breeze brought red, blue, gold and purple wind dancer banners to life in the bright sunlight as they surrounded the quad, defining it as a ceremonial space for Willamette University's Commencement on May 14. The dozen or so colorful umbrellas protecting audience members were being used as parasols — in sharp contrast to 1994.

Oregon Governor John Kitzhaber, the Commencement speaker, seemed to echo the essence of Willamette's motto, *Not Unto Ourselves Alone are We Born*, when he said, "Too often education is measured by the benefits it allows people to extract from society rather than by the contributions it enables them to make to society."

"If I had to express one hope for you today," Kitzhaber said, "it would be this: that in addition to the degrees you have earned, you have also gained an understanding of your role — and your responsibility — in shaping the future of this world."

An honorary Doctor of Public Service degree was conferred on the governor, who assumed office in January. Kitzhaber was born and raised in the Northwest. After graduating from Dartmouth College in 1969, he received medical training at the University of Oregon and practiced emergency medicine in Roseburg, Ore., for 13 years. He first ran for office in 1978 and was elected to the Oregon House of Representatives. He later served three terms in the State Senate. While serving as senate president from 1985 to 1993, he oversaw passage of legislation which included the Oregon Health Plan, the Oregon Education Act for the 21st Century and the Oregon Forest Practices Act.

Willamette had 688 candidates for graduation, including 400 for bachelor's degrees from the College of Liberal Arts, 160 in the College of Law, 66 in the Atkinson Graduate School of Management and 62 in the Master of Arts in Teaching program.

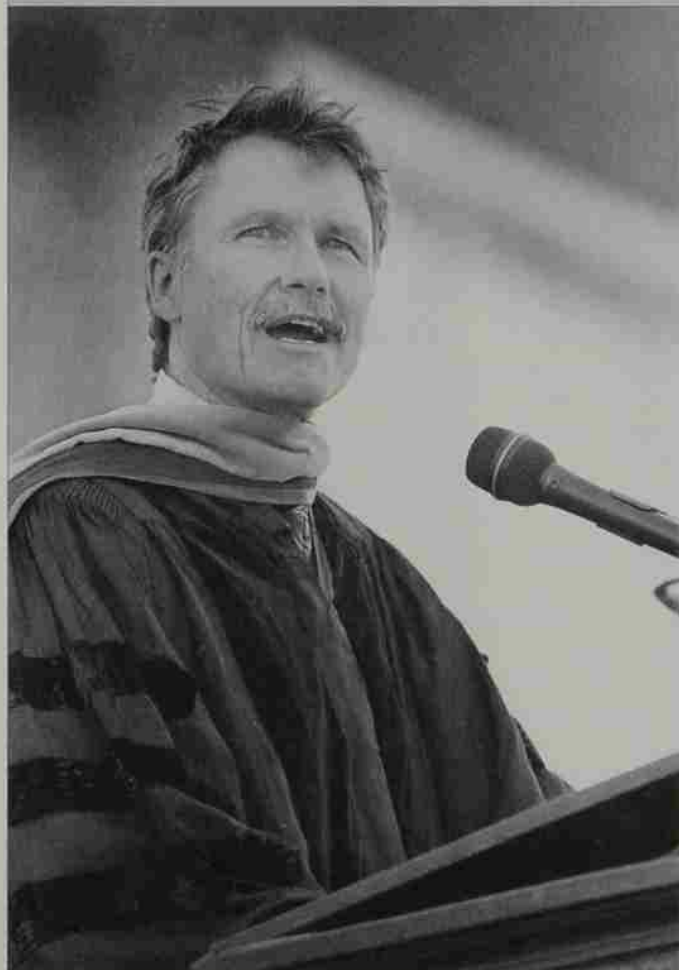
# WILLAMETTE UPCLOSE

*Excerpts from the Commencement address given by Oregon Governor John Kitzhaber on May 14:*

The fact is that we can never be entirely free of the past. We live with it every day, in the form of realities — both good and bad — that were created by the choices of those who've gone before us.

The options available to those of you graduating today are much narrower than when I stood in your place 26 years ago. Today we face some very real threats to our future that we can no longer afford to ignore: an exhausted environment, depleted natural resources, a massive debt, overpopulation, hunger and homelessness in this land of plenty, the spread of AIDS, and a growing undercurrent of alienation and rage that breeds the sort of random, senseless violence we witnessed last month in Oklahoma City.

*"But remember this: Dreams are dreams; actions are actions," Governor John Kitzhaber admonished graduating students. "Dreams can inspire our actions, but only actions can achieve our dreams."*



*President Jerry E. Hudson presents an honorary doctor of public service degree to Governor John Kitzhaber.*

These threats, coupled with our apparent inability to address them constructively, have generated a pattern of simply moving from one crisis to another. When a crisis occurs, we don't act — we react — creating yet another crisis in the process.

Instead of taking charge of our future by working toward long-range solutions, we've become mired in a cycle of short-term crisis management. We are addressing symptoms, not causes.

Yet when we look at the factors which have led to this escapism and paralysis of will, we blame everyone but ourselves. Too often and for too long we have been swayed by candidates who have told us what we wanted to hear rather than what we needed to hear: the truth.

Meeting this challenge requires only one thing: courage — the courage to face the truth, the courage to practice wise stewardship, the courage to invest in the future.

Today's options have been severely restricted by past choices — choices to consume, rather than conserve, choices that focus on the present rather than the future, choices that serve the self alone, rather than the larger society.

Limits are not the antithesis of progress. They simply imply a different kind of progress: a progress tempered by responsibility to others — and to the future.

*— The complete text of this speech can be accessed on the Internet on Willamette's home page at <[www.willamette.edu](http://www.willamette.edu)>.*



# WILLAMETTE SPORTS

## 1995 Hall of Fame to Have a Distinct 1960s' Flavor

They won't be serving any chocolate malts or spinning 45s, but there will be a distinct 1960s' flavor to the 1995 edition of the Willamette University Athletic Hall of Fame Banquet.

The undefeated 1960 football team and a pair of 1963 graduates will be among the honorees at the fifth annual event, scheduled for Saturday, Sept. 23.

The banquet will be held in Cone Fieldhouse in Sparks Center. The reception area will be open at 5:30 p.m., dinner will be served at 6:30 p.m., and the program will begin at 7:30 p.m.

The list of individuals include: athletes Lee Shinn '40; June (Brasted) Chipman '40; Lou Scrivens '52; Tommy Lee '63; Bob Woodle '63; and Carrie Martin '77. Shinn will also be honored for meritorious service.

The following is a brief look at the inductees:

■ The 1960 football team went 8-0 and won a third straight Northwest Conference championship. That squad, coached by Hall of Famer Ted Ogdahl, outscored its opponents 247-96.

■ Lee Shinn '40 lettered in baseball all

four years at Willamette and played for the Salem Senators minor-league baseball team in 1940-41. After baseball, he went on to win 13 national championships in handball. He has been a long-time member of Cardinal Round Table, Willamette's athletic booster club.

■ June (Brasted) Chipman '40 participated in five sports at Willamette — basketball, softball, badminton, tennis and soccer. She taught and/or coached at the following schools from 1940-60 — Ashland High and Junior High schools; the University of Washington; Mills College in Oakland, Calif.; and the University of California-Berkeley.

■ Lou Scrivens '52 lettered four years each in basketball and baseball, and both Bearcat teams had winning records each year. He was an all-Conference

guard in basketball in 1950 and '52, as well as an all-Conference pitcher in 1950 and '51.

■ Tommy Lee '63 lettered four years each in football and baseball at Willamette. He later became head coach

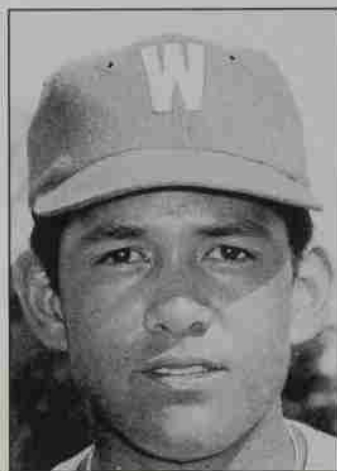
of the Bearcat football program (1974-81) and served as athletic director. He has coached at the high school, college and professional level. In February of 1995, Lee was named quarterback coach at the University of Utah. Tommy joins his brother. In 1992 Calvin was inducted into the WU Hall of Fame.

■ Bob Woodle '63 lettered three times each in golf and basketball.

He placed seventh in the NAIA golf tournament his senior year — the highest national finish ever for a Bearcat linkster. He was a three-time all-Northwest Conference and all-NAIA District 2 performer. Woodle remained at Willamette following graduation, serving as director of information services from 1963-77.

■ Carrie Martin '77 lettered in volleyball, basketball, softball and tennis at Willamette. The Bearcat women's athletic program won the Women's Conference of Independent Colleges (WCIC) all-sports trophy in each of Martin's four years. She was an all-Conference performer three times each in basketball (1974, '75, '77) and softball (1974, '75, '76), and twice in volleyball (1974, '75).

Tickets for the banquet can be obtained by calling the Alumni Office at (503) 370-6340.



Football/baseball star Tommy Lee.

FILE PHOTO

## Fall Seasons Begin in Early September

It won't be long before the sights and sounds of football, soccer, volleyball and cross country begin filling the air again at Willamette. Each fall team begins the 1995 schedule in early September.

The football, women's soccer and volleyball teams will be shooting for national tournament berths which eluded them in 1994. The football team is coming off the school's best

season (7-2) in 20 years; the women's soccer squad tied a school record for wins last year at 15-4, and the volleyball team is coming off a 30-5 campaign. The latter two teams will be defending conference championships.

Information on fall schedules can be obtained by calling (503) 370-6110, or dropping a note to: Sports Information Director, Willamette University, Salem, OR 97301.



## Baseball, Track Teams Find Success in 1995

Willamette's baseball and track & field teams enjoyed numerous successes during this past spring season.

The baseball team advanced to the NAIA Far West Regional tournament in Idaho, while the track teams sent nine individuals to the NAIA national championship meet in California.

**COACH DAVID WONG'S** baseball team nearly saw its high expectations go up in smoke. The Bearcats thought they had all the pieces in place for a run at the Northwest Conference championship, but by early April, the team was just 3-6 in the Conference and 7-14-1 overall.

A three-game sweep of eventual NCIC champion Linfield in mid-April kick-started the Bearcats into an impressive second-half surge. Pitching, hitting and fielding all came together, and Willamette won eight out of its last nine Conference games to secure second place and a berth to the Regional.

However, Willamette was knocked out of the double-elimination tournament with losses to third-ranked Lewis-Clark State (Idaho) and California Baptist.

The Bearcats dominated the all-Conference selections, landing five on the first team. Starting pitcher Geoff Huetten (a senior) was joined on the team by senior outfielders Mitchell Pang and Mick Glaze, junior second baseman Joe Belcher and sophomore catcher Jason Kelly. No other NCIC team had more than two players on the first team.

Willamette finished 11-7 in the Conference and 15-22-1 overall.

**THE TRACK SEASON** was highlighted by a pair of senior men and an amazing women's relay team.

Allen Heinly shattered the school record in the pole vault by going 16 feet en route to a second-place finish in the Conference decathlon championships. He later placed seventh in the triple jump at nationals with a mark of 46-11.

Justin Lydon capped a brilliant four-year career with personal bests in both



Pole vault school record-holder Allen Heinly.

hurdles events. He won the 400 intermediate hurdles in the Conference meet with a time of 53.75, then placed eighth in the 110 high hurdles at nationals in 14.80. The latter time ranks behind only the school record set by 1955 national champion Dean Benson.

Amy Carlson, another senior, was in the spotlight in the 400 hurdles and by running on the school-record 4x400 relay team. She placed fourth at nationals in the hurdles (1:03.12), earning NAIA All-America honors by placing in the top six. Carlson also ran the anchor leg on the relay contingent that broke the school record three times during the year.

The team — which also included freshman Ocean Kuykendall, sophomore Cindy Rosenberg and freshman Kathi Aagaard — placed ninth at nationals with an all-time best of 3:53.94.

Both men's and women's teams placed third in the Conference meet in Spokane, Wash. The women were 8-1 during the NCIC dual meet season, while the men were 6-3.

**THE SOFTBALL SEASON** didn't come off as planned, largely due to a lack of quality pitching and inexperience. Half of the team was freshmen.

The Bearcats finished fourth in the Conference at 4-12, and 10-24 overall.

Freshman pitcher/designated hitter Kari VanCurler was the only Willamette player to be named to the all-Conference team. She hit .324 in NCIC action.

**THE TENNIS TEAMS** were expected to have a relatively average season, and while they did for the most part, both peaked at the Conference tournament.

Erik Norland concluded a superb four-year career by leading the men — 8-7 during the regular season — to a surprising second-place finish behind Pacific Lutheran.

The young women's team — 6-12 on the year — placed third in the NCIC tournament, largely on the strength of its doubles teams.

**ON THE GOLF COURSE**, the inaugural women's season was highlighted by the play of junior Amber Lowitz, who led Willamette to the NCIC title by winning medalist honors.

The men's team placed a disappointing fifth in the Conference tournament, although senior Bill Valenti played well, missing the all-Conference team by a mere stroke.

**THE ROWING TEAMS** continued to build a solid base for the future.

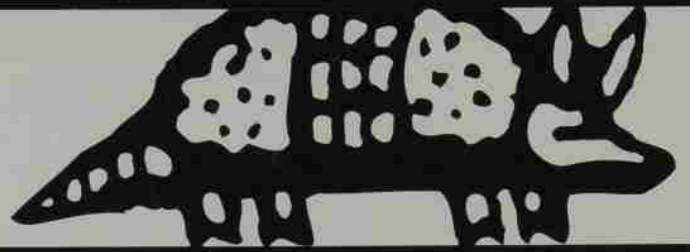
Head coach Cyndi Cavanagh said the teams improved "exponentially" after their first regatta on April 1.

In a dual with Lewis & Clark on April 15, Willamette's women defeated the Pioneers in both the Varsity 4 and Novice 4 races.

□

**AFTER WINNING** the NCIC all-sports trophy last year, the Willamette athletic program placed second to PLU this past year.

The Lutes amassed 163 points to 150 for the Bearcats. Willamette won Conference titles in women's soccer and volleyball, and co-championships in men's basketball and women's basketball.



FROM ART TO ZOOLOGY .....

ACROSS

“ Creativity hides  
in chaos,  
revealing itself  
by surprise,  
the instant  
I abandon my search. ”

Cynthia Addams  
Director of Foundation & Corporate Relations

# saluting creativity

## S THE DISCIPLINES

WILLAMETTE FACULTY WERE ASKED TO COMMENT ON A QUOTE BY THOMAS EAKINS: "THE ARTIST COMBINES AND COMBINES, NEVER CREATES ..." AND TO FURTHER COMMENT ON THE NATURE AND SOURCE OF CREATIVITY.

PHOTOGRAPHS BY DALE PETERSON



When I learn a song or a tune, I first start out by copying it from the version I receive. But after I master that, I proceed to mold it, changing rhythms, chords, cadences, etc., bringing out nuances that strike me as important. It's the same with chemistry. I look for patterns in new results, possible implications, new ways to use the result ... why would one need a definition of creativity?

It just becomes a narrow label at that point.

**Todd Silverstein,  
Chemistry**



Jim Levenick, *Computer Science*

Many so-called "new" things are just recombinations or repackagings of old things, but small changes can sum to more than their total. Take, for example, a human body. It is composed of roughly 10 trillion cells, each one of which has as a remote ancestor a single-celled zooplankton. A billion years ago there were no people on this planet. Now there are. Is each "just" 10 trillion cooperative zooplankton?  
I think not.

There is no such thing as original work. We observe and learn and may delude ourselves that our thoughts or dreams are more than mere combinations of our various stimuli, but they can't be. [However] at some point, changes in degree produce changes in kind. The evolution from observed stimuli to new combinations can be said to produce new material and new stimuli. The bottom line is that it's a question of definition. We all have creativity. The only thing you learn is how to tap into your creative side and how to nurture it. We may learn the tools for creativity — exposure to stimuli that I mentioned before, or skills of expression — but that isn't "creativity." Learning how to play the piano won't make you a musical creator, but it may give voice to the creative potential inside you. Someone once said mine was "a fertile imagination run amok." I nurture and exercise my creative abilities, and so people who don't do the same with theirs think I am creative. Others who do exercise and nurture their creative abilities see much in common with me. I don't [define creativity]. You can't. I'll be mad if you do. The very act of trying to pigeon-hole creativity is antithetical to creativity. BUT! I know it when I see it. It's like the distinction between spirituality and religion. There is the Tao that can be discussed, and the fact that it can be discussed is proof that it is not the real Tao. Spirituality transcends categorization. Religion attempts to break the basis of spirit down to the understandable, in the name of sharing a common definition. The very act excludes too much. Creativity is the same. If you give me a definition of creativity, I will say you miss the point. I will find something creative outside your definition. If you agree that it is beyond definition, I will know we share the same definition.



*I find most persuasive Raymond Williams' view of creativity:*

"[C]reativity relates, finally, to much more than its local and variable means. Inseparable as it always is from the material social process, it ranges over very different forms and intention ... It is inherent in the relatively simple and direct practice of everyday communication; since the signifying process

itself is always, by its nature, active: at once the ground of all that is social and the renewed and renewable practice of experienced and changing situations and relationships ... It is inherent most evidently, but not exclusively, in new articulations and especially in those which, given material durability, reach

beyond their time and occasion. ... [C]reativity and social self-creation are both known and unknown events, and it is still from grasping the known that the unknown — the next step, the next work — is conceived." (Marxism and Literature, by Raymond Williams, 1977, 211-212).

# the combination of ideas

A huge amount of human activity is combining things. Not only do artists combine; so do scientists, mathematicians, philosophers, teachers, and the rest of us tillers of the fields. Combinations can be quite creative. We can see that Picasso and Einstein combined ideas and media in their work. But we also admire it as creative. Yet there are some combinations that appear more original than others. Picasso is regarded as more original and therefore creative than, say, Thomas Eakins. Some people are more mentally active than others, and the combinations they create are recognized as significant. But anyone can be encouraged to express his/her creativity more freely, and with practice will appear to be more creative. I define creativity as the combination of ideas in ways that the creator had not seen before. Thus the act of creation is independent of whether someone else had done the same before. In this sense we are all creative. But sometimes we want a more restrictive definition, and want to recognize especially creations that are significant and original.

**George Struble, Computer Science**



**Susan Kephart, Biology**

Creativity and the human capacity for imagination are interconnected, so much so that all disciplines — the sciences, the fine arts and the humanities — share this common bond as endeavors of the human mind. For example, science is not only an investigative method involving logical constructs — it advances by momentary insights and imaginative leaps. Teaching is also a creative endeavor: as teachers and mentors, we need to incorporate the diverse learning styles and backgrounds of our students and to actively engage them in the process of discovery and learning. In the words of an oft-quoted Chinese proverb: "Tell me and I hear. Show me and I observe. Involve me and I understand." What a creative leap to envision the ever-changing web of biodiversity we call life and how exciting to watch as one's protégés unearth its nature and its importance!

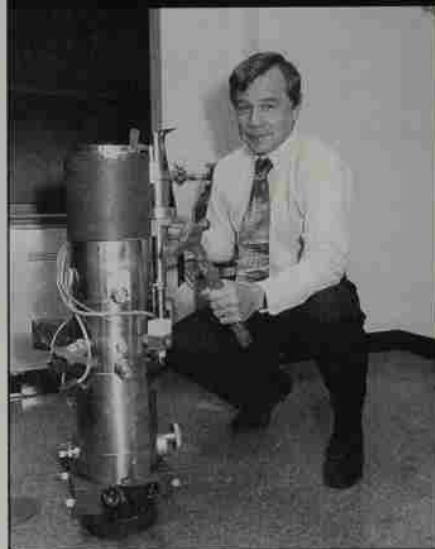
## John Peel, *Music*

Any time you sit down to write a piece of music you are putting yourself in competition with whomever it is you consider your gods. If they are the classic masters, you are always comparing yourself to them. About halfway through the piece, you ask yourself whether it's any good. Music has no specific language anymore. Now we have pop, folk, ethnic, the recording of dolphins ... there are a world of possibilities. Writing in the past was often by formula, but now you must create a language and write a composition within that language. In a sense you re-invent music with each piece. We use the word genius now when referring to great musicians and composers, but in the 17th and 18th century, composers were craftsmen, trade people. Only with Beethoven did this begin to break down. He was an artist who lived on his inner vision. Everyone began to think of artists in a different way. Fortunately absolute music — music without words — is beyond censorship. It is an attempt to articulate that which cannot be articulated. The biggest responsibility of the artist is to uphold the integrity of art as a profound activity of the human mind and not to create as little as you can get by with. This may sound conservative or politically incorrect, but the question, "Is it art or is it social commentary?" is a valid question. Sometimes I side with Jesse Helms and Newt Gingrich — when art is merely facile and a cynical commodity, it really doesn't deserve public money. I think something — an emotional experience — can unleash a kind of flood of creative impulses, musical ideas. Combining is more a secondary state of creativity, it's a working out of the inspiration that triggered the musical response. Then the critical faculties like experience and craft come into play. Performers are the ones who decide if a piece of music is a success. If a performer will not risk putting your composition on in public, no one will ever hear it. It must be attractive to the performer and the performer must feel it is worth the investment of time. Fear can be stifling to creativity; that inner fear that you're not good enough, that you don't measure up. You have to get beyond that fear of failure, the realization that you will never be Mozart. Creativity can also be eaten up by the demands of the world, the everyday distractions that take away our time. You get past the fear by loving what you do, by enjoying the creative act and the challenge. You love it for its own sake without any regard to the questions of immortality.

## Michael Marks, *Politics*

What is creativity? First, by way of illustration ... My former doctoral advisor, Peter Katzenstein, Cornell University, commenting on the social scientist, Albert O. Hirschman, said that what made Hirschman unique was that he could take a cube (metaphorically speaking) — the same cube that everyone else had looked at and simply sat it down on its base — and set the cube down on its corner, and say, "see." Creativity is the ability, then, to take a situation or problem, and see some unique aspect that no one else had seen before. But it is not just seeing the problem in a new way, it is presenting one's unique vision in a novel fashion. For an act to be creative, it must be, literally, creating a new approach out of an old set of circumstances. One need not create an entirely new set of circumstances to be creative (although, this too would be creative). One needs only to apply a novel approach and present a unique vision that creates new ways of seeing the world. Am I creative? Modesty dictates that I not hedge that question. Let me put it this way: I may be too creative for my own good. That is, I find myself seeing things in new ways all the time. That is creative thought. The trick — the hard part — is to translate creative thoughts into creative actions. I will let other people judge whether or not I qualify in that regard.

## Scott Hawke, *Biology*



In biology we do not create truths, we discover them. Nature is before us to be understood, not invented. As a scientist I do problem solving, i.e., ask a question, state a hypothesis (educated guess), do an experiment, and reach a conclusion that may or may not support the hypothesis. If there is not support, I reformulate the hypothesis or redesign the experiment. If problem solving can be interpreted as a creative act, I guess I am creative but not particularly special. All my colleagues in science function in the same way. We all use the same method, the scientific method (as described above), whether it is used to understand rainbows in the sky or the twinkle of stars in the heavens.

I am not sure that I can define creativity, but I do think it has everything to do with originality. Creative minds do things that give us new perspectives and new understanding. Many bright



people excel at the combining ... but the genius that creates things original goes beyond that.

Lawrence Cress, *CLA Dean*

creation

## Steve Maser, Management



In recent years, creativity has become a notion so widely worshipped and revered that it is believed by many to be a universal panacea for all contemporary human ills. While holding rather serious doubts about creativity being able to effect significant changes in human behavior for better or worse, I believe, in light of the attention and enormous sums expended, that the notion deserves greater clarification than it has been given. A cursory review of the literature reveals that the term is fraught with such ambiguities as to make it virtually useless to one who is in need of a clear and applicable definition. Since I am an artist, and most people consider me creative, and others do not, I should tell you about creativity in relationship to what I do. The art world, or art institution, consists of art producers, art distributors and art consumers. This institution has accept standards, reject standards and moot standards, all used to tell me what art is. Some of these standards are written and some are simply spoken. Today, these art producers, art distributors and art consumers seem to want to have somebody in authority say what an art product is. Sometimes moot standards become rejected standards and sometimes they become accepted standards. When this shift occurs, one can discover, at least to me, what is or who defines creativity. Generally, I believe there are today three workable criteria for determining when moot standards are no longer moot. One is the presence of such products in museums and important galleries; a second is the widespread use of such standards by art critics and art historians and the inclusion of photographic or other kinds of copies of such art products in books or well-known periodicals. The third is productive imitation: more and more art producers producing art products in conformity with these "moot standards." It seems to me that the meaning of creativity is established socially – in this case through art institutions and not any single individual.

**James B. Thompson, Art**

Management involves an element of artistry, perhaps a significant element. In that context, managers in their capacities as leaders or as entrepreneurs think of ways of accomplishing things or types of goods and services that no one else has. Did Sam Walton create WalMart? Did John Kennedy create the Peace Corps? In both cases, they accomplished their ends by combining resources. But in both cases, they created.

# Atkinson

I think of creativity as requiring an ability to draw on past experiences and to integrate those experiences with current information. That implies an emphasis on combining and integrating, as opposed to "creating." Creativity is not limited to "art," but refers also to problem-solving ability. Creativity has evolved in mammalian species, and is purported to be subserved by the frontal lobes. This region is most highly developed in primates. This suggests that creativity is an innate characteristic, having evolved because it provided a selective advantage. However, like all innate abilities, its development may be either nurtured or depressed by one's experiences ... I believe that teaching requires a certain amount of creativity. Teachers need to a) imagine the student's perspective so that material is presented in a comprehensible way; b) integrate one's own experience and knowledge with others' ideas; and c) organize lectures or discussions in ways that engage and challenge students. It seems like all of these aspects require creative thinking.

**Susan M. Koger,  
Psychology**

# saluting creativity

“ It would seem apparent that there is no one creative process and there may well be as many creative processes as there are creative people. ”

—H. Herbert Fox

## Linda Tamura, Education

A story told by educators recounts the schooling of an eager first grader. When the teacher instructed the class to draw pictures, this young student was excited about the possibilities. But no, the children were to draw flowers — and not just any flowers. They were to draw red flowers with green stems, just like their teacher's.

Later this young student moved to a different school, and the new teacher also asked students to draw pictures. The child wanted to be told what to draw and — even after encouragement to draw anything — chose to draw a red flower with a green stem.

What can we do to become more expansive and promote original, imaginative and independent ways of thinking? Can we encourage, in fact, invite others to think differently and go beyond the structure, the expected, the known? Can we provide safe settings where the goal is to give solutions to problems in ways never before imagined? Each of us probably remembers a time when we were reluctant to offer an idea because we feared it would be viewed as strange or unusual.

“The art of the teacher,” says Albert Einstein, “is to awaken joy in creative expression and knowledge.” My goal as a teacher is to remind myself that each of my students has a fresh and worthy perspective. My job as a teacher is to invite others



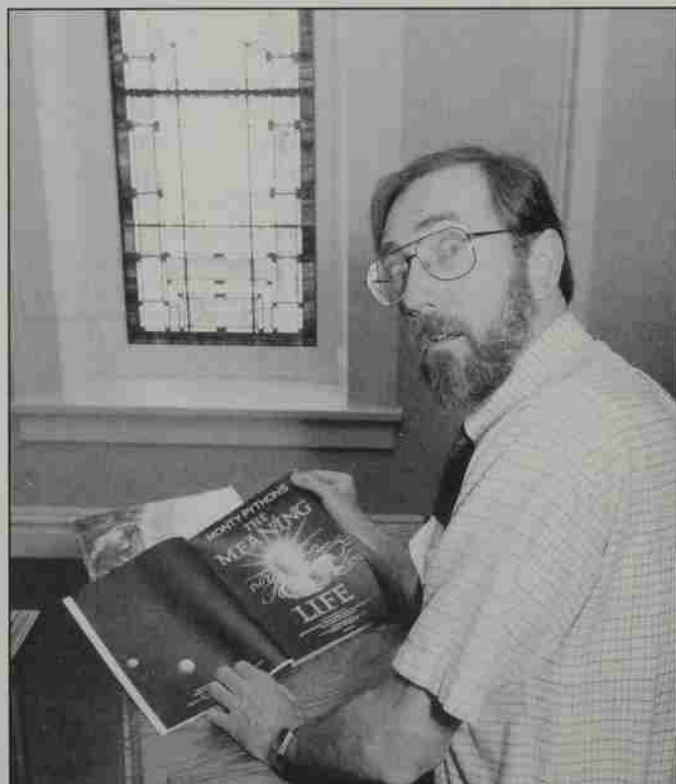
to view situations in a novel way — and to be open to ideas which might differ from those I expect. My hope as a teacher educator is to guide future teachers to promote this freedom of thought and respect for individuality in their own students. If we are successful, imagine the possibilities for the future. ...

Linda Tamura is the author of *The Hood River Issei: An Oral History of Japanese Settlers in Oregon's Hood River Valley*. This is the first written account of these events to include the Issei's own side of the story.

I saw bits of the first run of Monty Python's *Flying Circus* while in England doing dissertation research in the early '70s, and I've never recovered. I've been delighted to discover, however, that discerning colleagues and students at Willamette have the same questionable taste.

Yes, I occasionally feel a bit sheepish when someone discovers this hidden passion (“What’s a nice chaplain like you doing watching a movie like that?”), but I’d like to defend humor in all its forms — including slap-stick, satire, and even the grotesque that’s sometimes represented in the Python oeuvre. It has what the Supreme Court used to call *redeeming social value*: humor creatively points out the gap between our pretensions and reality, and isn’t that also one of the jobs of religion?

But, enough of this rationalization. I need to get back to *The Meaning of Life*. Or maybe turn on the VCR and watch (let’s see, what will it be?) *The Ministry of Silly Walks*, or *The Nutty Vicar* or maybe *The Dead Parrot*.



## Charlie Wallace, Chaplain

**Keiko Pitter,  
Director of Academic Computing  
and Network Services**



Standing next to part of her computer system, Keiko Pitter reveals an on-screen image of University President Jerry E. Hudson from Willamette's home pages on the internet. Also on-screen is an image of the photographer taking this photograph which is being taken by the live feed camera lens placed on top of the screen next to Pitter's hand: it too, is live on the internet.

Creative thinking, said the educator Rudolf Flesch, may mean simply the realization that there's no particular virtue in doing things the way they always have been done.

That can be true both in the world of computing systems — where technology evolves so rapidly it's scarcely even possible to do anything "the same old way" from one year to the next — and in the world of university admissions which traditionally moves in more stately fashion.

Computers are wonderful tools that can bring new creativity to basic jobs such as presentations and newsletters, says Keiko Pitter, director of academic computing and network services. Graphics and word processing software "make it easier to create these kinds of things, but whether the creativity is being used in the proper way or not, these are two different things." So, rather than offering a technology-centered course this summer to university staff, Pitter will bring to campus a graphic artist to help users improve the quality of their computer-generated work.

"The tools are certainly there," she says. "That's why I want to see the creativity side of it developed a little bit more. That is the hardest thing to teach: how to put that tool to the best creative use."

**Jim Sumner,  
Dean of Admissions**



Jim Sumner, dean of admissions, with the CLA admissions staff, has moved into new office space in WISH (Willamette International Student House).

**T**hough computers do figure in some admissions office innovations — Willamette was one of the first schools to have a home page on the World Wide Web, says Admissions Dean Jim Sumner — creativity still usually means finding new and better ways to make face-to-face contact with prospective students.

In California, for instance, the challenge has been to reach public school students without the help of the schools' guidance staff, mostly lost in budget cuts. The solution: WU-hosted evening receptions for students and their parents, which have been very successful.

Sumner also devised an ingenious plan to recruit in the Midwest and East where Willamette is not well known. He persuaded five other colleges, including Whitman, Lewis & Clark, and Santa Clara, to join WU in visiting target cities. "We write to a whole bunch of PSAT-takers in, say, Atlanta or Boston, and tell them, 'You ought to be thinking about going to the West Coast. ... Come to this evening program and you can hear about all [our schools].' And generally this has worked out very well."

“ Originality is  
simply  
a fresh  
pair of eyes. ”

— Woodrow Wilson

## Willie Smith, Student



In three years senior Willie Smith has become ASWU vice-president, Summer Conference coordinator, *Collegian* business manager, and a performer in the musical theatre production of *The Pajama Game*. Creativity, he believes, is the key to success. "People like things — products, ideas, art — that stimulate the imagination. And creative people are able to provide that stimulation, states Smith. He admires Walt Disney for using his creative talents to make "millions of people happy and millions of dollars as well."

Smith states that he gets creative by taking his wildest thoughts and ideas and finding a way to incorporate them into

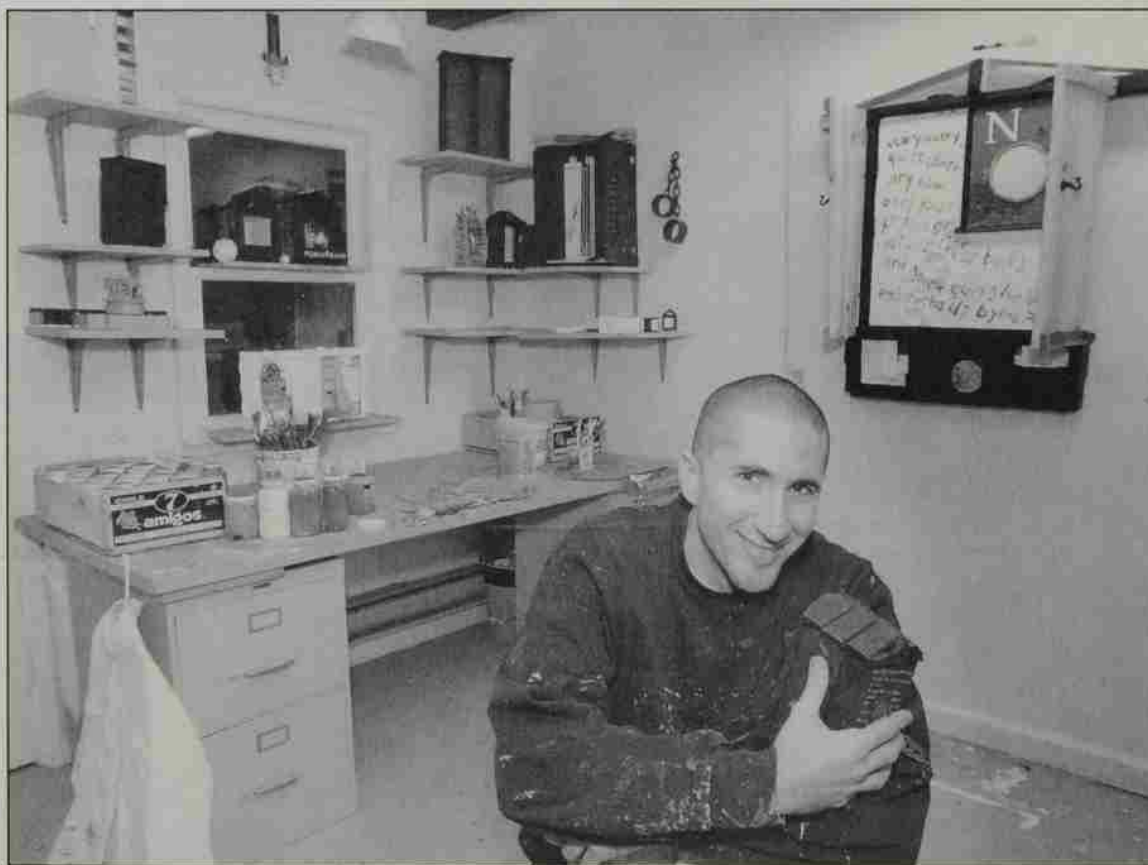
his work. He feels that many people have these thoughts, but do not take action. He states, "instead of using their creativity, they think that their dreams are unattainable. These people never make it anywhere. Once you have your dreams, then you think of creative ways to make them come true." Smith said that while creativity is not always easy, it is rewarding.

Smith has encouraged creativity on a board which plans ASWU activities. He has held countless brainstorming sessions, or what he calls, "creative monster sessions," where he would designate a "creativity pooh-bah" to ensure that no one did anything to impede creativity. These sessions were often held underneath tables or outside. Smith maintains that there is always a risk when he introduces a new activity. He comments: "Creativity means new things, coming up with new ideas. There are people out there who don't like to have things changed, but without creativity, nothing would ever be improved." One creative idea Smith and the programming board introduced this year was holding late night activities. In the past, activities have ended at 11 p.m., and since most students go to bed later on a Friday night, he decided to start activities at midnight, such as holiday card making and a necklace making night.

In the future, Smith plans to take on event promotion. "I want to create publicity schemes," he said, "finding those people who are creative and then sharing their creativity with the public."

- Tiffany Derville

Creativity is a reordering, a realignment of our environment, from the placement of a pebble to the Alaska pipeline ... we tend to equate creativity with art only and divorce ourselves from our potential; we instead pay artists, mostly film actors/producers and musicians in this particular age, a lot of money to "be creative" for us the same way we pay professional athletes a lot of money to be physical for us.



**Matt Ferranto, Alumnus**

**Sam Eddy, *Legal Research  
& Writing Instructor***



**C**reativity is coloring outside the lines. It is redefining or manipulating your givens to come up with something new, something different, or something unexpected. Creativity is the result of using my overactive imagination to make learning for my students more fun and more effective. I can put my creative side to work to design ways for my students to relax so they can learn more easily, to provide variety in the classroom, to eliminate boredom, to present material in diverse ways for different learning styles, and to experiment with different, and hopefully more interesting, approaches to material. Creativity can be serious (e.g., developing tools for a non-linear thinker to master linear legal analysis) and it can be fun (e.g., reviewing legal citation form by playing Trivialis Pursulto). But it is always aimed at the same goal: to do a better job for my students. ▼



# creativity

**Creativity. The word brings to mind the artist, the writer, the inventor, the child. We all seem to know someone we would consider creative, but descriptions of these creative individuals vary greatly. Perhaps we could say that creativity is in the eye of the beholder. Even though we all know creative individuals, we tend to shortchange ourselves in terms of our own creative abilities. This may be an extension of the belief that creative is as creative does. In this essay I will attempt to present an overview of what I have learned about creativity and the creative process, and perhaps give some food for thought as to how you can tap your own creative talents while applying creativity tools in your own life arena.**

**O**ur society is segmented relative to fostering creative thought, to the point of hypocrisy. We stress efficiency but often do not allow for reflection. We appreciate the arts but target them as the first for funding cutbacks. We sit back and admire the creative play of children, yet provide them with technological wonders that often limit the imagination. We demand creative teachers yet funnel more and more responsibilities into the school day. We feel a need to pass through life at a high rate of speed, focusing on tomorrow and never taking a second look back. Plain and simple, we have built into our society obstacles to creative growth that are hard to overcome.

Yet, in spite of ourselves, creativity happens. We continue to churn out creative works, creative ideas, creative solutions, and creatively enhanced individuals. Credit for this is to be

shared, as it is not only the fortitude and persistence of individuals that overcome societal limitations. Environments for creative growth and refinement can be found in a variety of settings.

Of course I must first address the field of education. The organized classroom is one of the first environments the child of wonder enters once old enough to leave the hopefully creative haven of the home. Those unfamiliar with kindergarten and first grade classrooms should take the time to acquaint themselves with this special world, a world which must provide structure, routine, and skill sequences while maintaining a fertile ground for the imagination. Primary teachers are magicians, working their magic in ways that can be a lesson to us all. They lay the groundwork for years to come.

Children grow, as does their capacity to learn and apply skills. Beyond the primary years, teachers continuously face the

**... creative is as creative does.**

# creativity

by jim granada

challenge of creating a learning atmosphere that is efficient and allows for creative growth. Some are adept at it, with a natural talent of sorts, while others must learn, often from the students.

But creativity is not only valued and fostered in the school setting. Businesses invest in creative problem solving methods, tools, and trainers. Creative thinkers, within and outside the business community, are being identified and their talents tapped. I have found some of my most enlightening materials for training teachers in the business sections of the library and bookstores. *Time* magazine, June 11, 1990, focused on creativity as the latest buzzword in business. Joel Barker, in his book *Paradigms: The Business of Discovering the Future* (1992), addressed change occurring as a result of collecting unsolvable problems that require a shift in thinking to be resolved. The change in paradigm would be an outcome of creative thought.

The sciences focus on creativity in terms of physiology and psychology. Research on brain functions have generated ideas such as right brain/left brain theory, though much debate is generated on the accuracy of such models. Human behavior is explored with particular interest placed on individual case studies of creative individuals and longitudinal studies of those who have contributed creatively to society. Publications such as *Omni*, *Discover* and *Psychology Today* explore creativity and the creative process geared for the population at-large. More academic-oriented writings can be found in publications such as *The Journal of Creative Behavior*.

There is support in society for the creative individual and creative thought, but what remain elusive are answers to a series of questions commonly approached by those with an interest in understanding creativity. I would like to speculate on the answers to these five:

What is creativity?

Can creativity be measured?

Why are some people more creative than others?

What sparks creative thought?

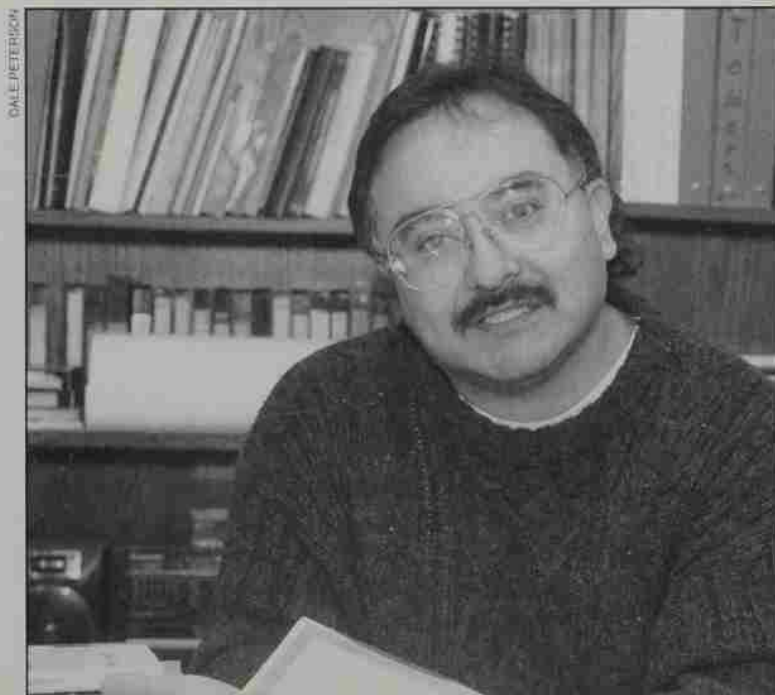
What can I do to become more creative?

## What is creativity?

I view creativity in terms of problem solving. When faced with a problem, creative processes can be employed to propose solutions. This is not always the case, as logic or history may play a major role in how one decides to resolve a problem. But given the right tools, one can easily approach problems creatively.

This may not pinpoint a definition for the term, but it does put the idea in a context that may be easier to understand. Most people can probably not be creative on command. Problem-solvers tend to waffle or be random when asked to think of creative ways to solve a problem. What is required for the creative process to occur are creativity tools and/or parameters. The tools are many and can be found in the literature on creativity, as well as some simple examples in the poetic work on

*Jim Granada is an assistant professor of education at Willamette.*



# Yet, in spite of ourselves, creativity happens.

page 56. What is meant by parameters is the idea of giving someone faced with a problem to solve some specific structure to work within. Rather than asking a person or team to think of creative solutions, one would be more productive in looking at the characteristics of an aspect of the problem; one could examine how a minor change would impact the larger problem. A problem can also be addressed in terms of a specific audience or purpose. A marketing group, faced with making a product more marketable, may need to look at the way a particular target group thinks rather than the population as a whole; from another angle, the group could focus on uses of the product rather than the general idea of supply and demand.

Definitions continue to elude us, but each day brings us a better understanding of creativity and the creative process.

## Can creativity be measured?

Some people believe that creativity attributes can be measured, but the literature is filled with debate. Advances in understanding physiological functions of the various parts of the brain may add fuel to the debate fire. However, there are ways to measure the extent that one is creative in specific areas. One of those areas is the ability to think fluently, or generate a large quantity of ideas.

Fluent thinkers perform well when asked to brainstorm. Fluent thinking focuses on the number of ideas that one can generate. The best forums for idea generation are non-threatening, non-judgmental and non-evaluative. Teachers effectively use this technique at all levels of schooling.

Flexible thinking is another attribute that can be observed and, in turn, measured. How readily one can change topics, adapt to changes, and handle numerous changes are characteristics of the flexible thinker. Flexible thinkers can take the ideas generated by the fluent thinker and place them in categories, then place them in new categories. Being a flexible thinker is not easy to accomplish in a logical-sequential society.

Originality is another characteristic that can be observed, though there is disagreement as to how, or whether, it can be measured. There are limitations as to how unique an idea or product is, and the skeptic may conclude that somewhere in the world or in history someone else has already thought of

# creativity ha

this. Originality is considerably different from what is common, particularly when not in the experience of the person charged with evaluating the idea or product.

Elaboration is the final attribute that many agree can be measured. Those with this creative talent are able to add the detail to the essentials, and can expand what has been created. Individuals who are successful elaborators combine ideas, incorporate parts of ideas, and piggy-back off of ideas already generated. They often fill in the missing pieces of the puzzle.

E. Paul Torrance has taken the idea of measuring creativity to a more formal and quantifiable level. Torrance has developed and supported with trials and research the *Torrance Tests of Creative Thinking* which generate scores for various areas of creative processing. Others have proposed various instruments, but few have gone through the validation process to the extent that this measure has been subjected.

## Why are some people more creative than others?

This question has no real answer. However, it is a little more complicated than the assumption that some people are innately more creative than others. One's level of creativity depends on what one views as creative. The artist has the creative tools to design a sculpture, choreograph a dance, pen a poem, compose a symphony, dazzle with a performance. So, too, does the parent who must juggle career, family and self and excel in all three. Creative is the businessman who manipulates figures and resources to run a successful business. And what of the researcher, steeped in the scientific method, who discovers a cure for a debilitating disease. Is one more creative than the other, or are they merely different in the way they are creative? I believe that if more people could recognize their own unique creative talent, they would be more adept at solving the problems which continually confront us.

## What sparks creative thought?

At one time I thought that some mysterious catalyst (or enzyme) existed in the brains of individuals I considered creative. They seemed to be limitless in the area of original thought. But my creative friends and colleagues could never explain their creative spark.

After years of study and teaching about creativity, I have reached the conclusion that we generate our own sparks, either subconsciously or consciously. Our brains are continuously making connections between the stimuli they receive, but we often do not take the time to realize it. A simple exercise might help display this. Take a few moments to try this. Close your eyes and imagine a cow. Then let your mind wander for two minutes, starting with that image of a cow. Have someone say stop at the end of two minutes, and write down the last thing you were thinking of at the bottom of a piece of paper. At the top of the paper, write the word cow. Now work your way backwards from your last thought to cow, filling in the linking thoughts in reverse. It may take some practice, but this simple exercise demonstrates how the brain can seemingly go into automatic making connections.

If you are not one of those individuals who readily makes creative connections, you must both practice and force yourself to do so. A typical method to do this is to forcefully connect two completely different objects. You may simply ask how one is like the other, or you can combine the two and tinker with the new combination. Try this with bone and pencil sharpener. How are these two objects alike? What uses can you generate, serious or otherwise, for a bone pencil sharpener? Techniques such as these force us to make connections, and set the stage for eventually using any stimuli to help us be more creative thinkers. ▼

## What can I do to become more creative?

Read. Explore. Be childlike. Let your hair down. Read some more. Share. Read. If nothing else, enjoy!

### Wildwood

(for Meredith)

It is the bamboo in front of her Franklin Street home that gives her away  
As it grasps windows, guards, murmurs wishes  
swiftly, I scan her book on bones, skulls collected since childhood  
Remember my own fascination with those things sunk halfway into the ground  
Relics, resonances, that which we lay claim for reasons beyond us.

She shows pieces of sculpture, mantled messages, shapes that seem to say something  
silently. I am wishing I could be more  
or less clumsy. I talk of rattlesnakes, Pentecostal preachers, a restaurant named  
Wildwood. The cat called Chaucer notices the notch of my nerves  
Our feet dangling as we sit on the Albuquerque couch  
As I watch her silvered hands and wonder.

She talks of the unmade bed, brimming boxes underneath  
Shows me hockey sticks, her nephew's red art on the refrigerator door  
In her closet I spot the sweater she wore when we last met over coffee  
Fate. She is near the old theatre where I have heard jazz and blues  
all but yearn as the night gives up  
Hope. It is the sun that will not set today, its presence piqued  
As it begs her ways, follows her home closely  
Climbs the stairs with the stained glass shadow. Finders keepers  
Bones, bamboo. Wildwood, sturdy and strong.

*"Poetry, or the compression of thoughts, must be one of the oldest forms of creativity," said Mary Ann Sprinkle, who has been writing poetry for more than 10 years.*

**Mary Ann Sprinkle,  
Director of Development**

# Hess & Harris

## ROBERT HESS & CHRIS HARRIS ON CREATIVITY

"Often a hairline seems to separate genius, especially artistic genius, from madness. The artist's extreme sensitivity and willingness to press [his or her] nature to its limits are a supreme test of [the artist's] sanity."

— George Kneller, *The Art and Science of Creativity*

*Robert Hess, professor of art, and Chris Harris, professor of theatre, share their thoughts on creativity.*

**RH:** An artist has to go through phases of absorbing the culture. You find your own voice in this process and pass the culture on in terms of your own experience. In the beginning much of what a young artist creates is counterfeit, but later something worth keeping may happen.

**CH:** Censorship is a constraint. Artists are used to working within various constraints, but the worst part of the constraint of censorship is the fear of reprisal. While some constraints have a positive influence, that fear is not at all positive. You need to be in a situation where you can respond — explore — play — juxtapose without fear.

**RH:** We are not always aware of what happens because of our creations. You want to push what you are working on as far as you can, but still remember you are human and have to live in the world.

**CH:** I don't think responsibility has to fetter you. When an audience sits in front of something I have created, I am partly responsible for what they see and what their responses may be. For example, *God's Country*. When I found out certain neo-Nazis were enthusiastic about the play, I chose to preface it with the videos of interviews with real white supremacists to set the audience up in a way so they wouldn't be deluded. I felt responsible for making sure that when considering this subject, they weren't presented with ambiguity and ambivalence.

**RH:** The whiteness of canvas has so much order and purity. I tell my students to mess up that canvas, to create havoc first. A white canvas is so inhibiting, but if you start with chaos, then the need for order can come out of that.

**CH:** Creatively I feel the greatest risk when I step out of the field where I feel I have my greatest strength — design — and step into directing. I'm going to a point where the edge is less clearly defined, an area where I am less certain. That is the most unnerving part.

**RH:** Many times you have to learn to get out of the way of what the work wants to be. That's risky. We are often afraid of openness. You need to listen to the work and be open to its direction.

**CH:** It's hard to teach that openness, that stepping back to see what is developing in the work, to be sensitive to where it's going.

**CH:** The artist is the filter that provides the response, the lens that makes the work original. Few artists are going to make earth-shaking contributions to the way the world thinks. Many great artists are simply giving vision to the right thing at the right place and the right time. I believe it is often chance events that propel people to greatness.

**RH:** I have found it is a mistake to ask my students to bring me one good design. I ask them instead to bring me back 10 that are bad. All good ideas come from bad ideas and once you have faced those bad ideas, then things begin to open up and you're not afraid anymore. You've dealt with the bad stuff and the creative stuff can start.



You take part of this bad idea and put it with part of that bad idea and you may end up with something wonderful. Sometimes you don't.

**CH:** I don't have my students create anything to begin with. I send them out to accumulate images that reflect the images they see in a script. They bring these images back to class — images that show how they see the particular world or the characters they are trying to recreate. This is the process of accumulation. Then the process of percolation begins. They let the images sit and they think about them. Then there is the process of selection: "This one fits. This one goes with this one. This one doesn't work." Then there is reduction, the consolidation and refinement of the final choices.

**CH:** Another vital aspect of the human dimension for me in theatre is when we all sit down around a table and mush ideas around. There are ongoing dialogues and creative ideas or concepts start to come out. One person takes a look at it, someone else brings in another idea. Sometimes a shaft of light comes on and the group idea becomes bigger and brighter than something I could have done on my own.

**CH:** The idea of the artist who is a genius is one who encapsulates a culture — who provides the focus. Sometimes we as a culture make a jump forward. The artist who may have impacted the whole group — caused that shift — has more weight and is

special: Michelangelo, Albert Einstein. But there is also validity in that little jump that an individual makes. I don't want to belittle that. Everyone has the seed within himself or herself to make that jump. Some are willing to take that risk and go right to the edge of the cliff and over. Some are not.

**CH:** We need to get back to the naiveté and playfulness we had as children, back to messing around, playing in some joyful uninhibited way like we played as children, when we weren't weighted down with the importance of "being artists." In class I always try to stress the importance of humor, word plays, puns, moving from constraints to playfulness.

**RH:** No contemporary artist can escape the collision between creativity and reason. Probably the worst crime ever perpetrated on artists is the belief that fundamentally creativity is antagonistic to reason. Artists tend to live close to their emotions and are generally involved in a rich inner life; they, therefore, have a greater need for reason, not less. Reason sets the stage for creative discovery. Asking artists to reject reason is much like asking astronauts to engage in space explorations without life-lines.

**RH:** One of the most admirable qualities of the early modern artists was their resolve to surrender concerns for success — even to be thought of as social failures — that they might reach a higher spiritual level in their work.

**CH:** Every student should be required to take a class in creativity. Often by the time they get to college that natural gift is gone or has been buried. Not a class in fine arts — a class in creativity.

**RH:** The contemporary visual artist has it harder than, for example, the Renaissance artist. Standards during the Renaissance were clearly defined and in place. Since that time various movements have undercut those standards and left the young artist with little to go by. Young artists today have to set their own standards. They have to establish their own voice, create standards as high as possible and then have the courage to focus on those standards.

**CH:** It's about integrity. They have to hold on to integrity in what they are trying to do. Without the constraints of earlier periods, the young artist today has what is — to use Robert's term — essentially an even blander canvas.

**RH:** The critic, the art historian, creates the encounter between the thing which is created and the viewer. They get people to talk about the art. Art is dialogue between the work and the viewer. If there is no dialogue, there is no art. This generating of the thinking, the dialogue, that is what I love about what critics do. ▼

# CREA creativity

PHOTOGRAPHS BY DALE PETERSON



# CONSTANCE FOWLER



Constance Fowler in 1990.

By Roger Hull

CONSTANCE FOWLER WAS BORN JUNE 2, 1907, IN INTERNATIONAL FALLS, MINN., THE DAUGHTER OF A GERMAN MOTHER AND AN ENGLISH FATHER, A BUTCHER. THE FAMILY MOVED TO PULLMAN, WASH., IN 1921, AND CONSTANCE AND HER YOUNGER SISTER ATTENDED WASHINGTON STATE COLLEGE.

After graduating in 1929 and attending University of Washington for one additional year, Fowler and her family located near Salem, buying a small farm on Swegle Road in 1932. She was advisor to an art club at Willamette for a year without pay, then was hired to teach art and establish the University's first modern art department. She was preceded by Marie Craig and others teaching art lessons at Willamette beginning in the 19th century.

Constance Fowler taught art at Willamette until 1947 and during that time earned her master of fine arts degree at University of Oregon. She did this in five summers, receiving Carnegie grants for the summers of 1935, 1936 and 1941. Her

thesis project was making 20 wood engravings of historic sites and structures in the vicinity of Salem and publishing them with historical commentary. The result was the book, *The Old Days: In and Near Salem, Oregon* (Frank McCaffrey's Dogwood Press, Seattle; 1940).

Fowler exhibited her work regularly at the Portland and Seattle art museums and in San Francisco; her work was included in the art exhibition of the New York World's Fair of 1939. Her engraving of Waller Hall was published on the cover of Willamette's centennial catalogue in 1942, and alumni who were art students in the 1930s and '40s speak to this day of her independence, originality and fierce commitment to her students — her charisma being of particular importance during the trying days of World War II.

Fowler left Willamette in 1947, a year before Carl Hall arrived, to teach at Albion College in Michigan. She spent some of her summers at Seal Rock on the Oregon coast and retired there in 1965. During her Albion years, she exhibited in regional shows in the Midwest and also in Salem, where her work was reviewed in the *Oregon Statesman* by Carl Hall. He lauded her for moving beyond her American regionalist style of the 1930s to the lyric nature abstractions for which she was known in the later decades of her career.

In the wake of a stroke in 1993, Constance Fowler, with the assistance of her sister Margaret Hopkins and niece Connie Battaile, donated letters, exhibition catalogues, prints, printing blocks and paintings to Willamette, thereby establishing the basis of an archive on Fowler's career and its relationship to American art in the Pacific Northwest and the Midwest in the middle decades of the 20th century.

Constance Fowler; *The Pioneer Home: Kettles*; wood engraving, 1938, reprinted from original block in 1969; gift of the artist.





Constance Fowler: The Founding of an Institution: Waller Hall; wood engraving, 1938, reprinted from original block in 1969; gift of the artist.

# FOWLER

## CONSTANCE FOWLER

### ON ART

WITH COMMENTS BY CARL HALL

"Art is not the caboose on the train of life."  
Willamette Collegian, May 18, 1945

I turned to teaching, and here I have found congenial people with seriousness of purpose and enthusiasm for discussion and experimentation. At the same time I have been able to continue my own work, so you see, I teach to paint and paint to teach.

When asked why she paints, Miss Fowler stated that she was in agreement with Ben Shahn, noted American artist, who believes there are only two good excuses for art: You paint something because you like it a lot, or else because you hate it.

*Albion Recorder*, October 24, 1947

To separate art, the arts, from life is to be ignorant of its power to expose the values of human concerns of the times.

A work of art is an organization. Whatever the intention of the artist might be, the success of his effort as a work of art depends upon the organization of the parts to each other and to the whole.

The term "abstract" causes many mortals to barricade the windows of their minds and reach for the aspirin. They are sure that those who make abstract creations are the villains who have reduced all the beauty and goodness of the world to a pulp, that this organized posse raids the culture of today to force its uncouthness and vulgarity upon the intelligence of decent society.

To paint like Corot today might still be found good — but unoriginal and of no significance. Corot spoke to his day, according to his times. Let us hope that we see something of potential meaning and human value in today's world worthy of aesthetic expression. Warmed over Corot won't do, will it?

Excerpts from *About Understanding Art*, by Constance Fowler (unpublished book manuscript in the Constance Fowler Papers, Willamette University)

*Carl Hall on Constance Fowler:*

Like a lot of painters, Constance Fowler refuses to be pigeon-holed in a certain creative category. Disappointment will be felt by those who feel an artist should not evolve, change, and grow and that once an artist has done something liked by many people there is no reason to change.

Undated review in *The Oregon Statesman*, July 1957

We become very aware of the use of planes in her work, the play of softness against a strong line or surface, the depths achieved by transparent washes of color against hard areas that perhaps are walls or buildings. In the watercolors, her uses of gray are hollow; we feel depth that seems to stretch to infinity.

Undated review in *The Oregon Statesman*, circa 1959-60

## Constance Fowler Reminiscences Solicited

Fowler's niece, Connie Battaile, and David Foster, Fowler's student at Willamette in the early '40s and later chair of the art department at University of Oregon, are seeking reminiscences about Constance Fowler to include in an informal book they plan to publish this year. For inclusion in the book and eventual deposit in the Fowler Archive at Willamette, friends, former students or associates are invited to mail reminiscences to Connie Battaile, 1129 NW 26th, Corvallis, OR 97330, by August 15. The book will be available for purchase. Cost is \$25 for a spiral-bound copy with black and white reproductions, \$35 for a buckram-bound copy with black and white reproductions, or \$85 for a buckram-bound copy with 40 color reproductions. Books may be ordered from Connie Battaile.

# CARL HALL



Left: Portrait of Carl Hall with his painting, *Earth, That is Sufficient (Willamette Valley)*; 1950; oil on canvas; Willamette University Collection: purchased on the occasion of Professor Hall's retirement in May 1986. Right: *Valley Head*; 1988; oil on canvas; Willamette University Collection: Loaned by Dan Schneider L74, and Nancy Schneider.

By Roger Hull

CARL HALL IS A SIGNIFICANT PACIFIC NORTHWEST ARTIST BECAUSE OF HIS INTERPRETATIONS OF THE WILLAMETTE VALLEY, THE OREGON COAST AND ALASKA AND ALSO AS AN ARTIST WITH DIRECT CONNECTIONS TO REGIONALIST AND SURREALIST MOVEMENTS IN MID-20TH CENTURY AMERICAN ART BEYOND THE NORTHWEST. HE CANNOT BE NEATLY CATEGORIZED AS A "NORTHWEST ARTIST" OR A MIDWEST REGIONALIST, OR FOR THAT MATTER FULLY A SURREALIST OR A MODERNIST. HIS ART IS RICH WITH REFERENCES TO ALL THESE MOVEMENTS, BUT AT THE SAME TIME HIS VISION OF NATURE AND ITS FORCES IS ORIGINAL TO HIM. THE RESULT IS AN ART THAT IS RICHLY AND PERSONALLY EXPRESSIVE.

Born in 1921 in Washington, D.C., Hall began painting as a child, winning at age seven a \$5 prize in an art contest. At 15, he was selling his paintings regularly. He later studied with Carlos Lopez as a scholarship student at the Meininger Art School in Detroit. Beginning in 1939 he exhibited his work widely: at the Whitney Museum of American Art, the Art

Institute of Chicago, the Coreoran Gallery, the Metropolitan Museum of Art, the Boston Museum of Fine Arts and other museums and galleries throughout the country.

During World War II, he completed military training at Camp Adair, near Corvallis, and then served as an Army artist with the 383rd Infantry of the 96th Division in the Pacific. Many of his wartime drawings, some of them made on the spot during battle, were destroyed in a ship fire, but others survive as vivid, immediate documents.

He and his wife, Phyllis, returned to Oregon in 1948. Carl worked part time as artist in residence at Willamette University and part time in a Salem hardware store. On March 8, 1948, his work was featured in a four-page feature in *Life*, the popular, nationally circulated weekly magazine. In 1949, Carl Hall was the recipient of an artist's grant from the American Academy of Arts and Letters. Painting in Oregon, he showed his work at the Julian Levy Gallery and MacBeth Gallery in New York, and in numerous national exhibitions, through the mid-1950s and on. Gradually his activities became more centered in the Northwest, where his work was regularly included in Oregon annuals at the Portland Art Museum and regional exhibitions at the Seattle Art Museum and elsewhere.

In 1949, the Halls purchased the house and acreage south of Salem where they still live. The Halls raised four children there, and the landscape surrounding the house has been the inspiration of numerous Willamette Valley landscape paintings.

Carl Hall's position at Willamette soon became full time—and long in time. He retired in 1986, after nearly 40 years of teaching painting, printmaking, composition and advertising art.



Carl Hall; Promontory Point; 1961; gouache on matboard; Willamette University Art Collection; Gift of Associated Students of Willamette University, 1961; repaired and reframed in 1992 with proceeds from the Elmer Young Fund.

## Carl Hall Documentation Project

The project to create a photographic card catalogue of the many works remaining in Carl Hall's own collection began in 1994. Roger and Bonnie Hull, in cooperation with Carl and Phyllis Hall, photographed and took notes on each of some 600 paintings, prints and drawings. Roger Hull, during his sabbatical in 1995-1996, plans to write a scholarly article on Carl Hall and to expand the inventory of his work. Information about the location, title, size, date, medium and owner of works by Carl Hall, with a photograph if possible, would be gratefully received by Roger Hull, Department of Art, Willamette University.

*Statements by Carl Hall, made to Roger and Bonnie Hull, as they worked with Carl and Phyllis Hall in 1994-95 to document his works:*

Carl Hall (10/18/94): I used to tell students to make their mind be like a camera. Remember. Remember. With beach scenes, I'd make a few quick sketches, but basically I would remember.

Carl Hall (5/17/94): A lot of [paintings] evolve because often when you walk on the beach you run into rocks, or driftwood, that remind you of human forms.

Carl Hall (5/3/94): I think I'm more surrealist than anything. Even my detailed work is surrealist. I'm sure that's why [the New York dealer] Julian Levy liked it. He was the one who sponsored surrealism in the United States.

Carl Hall (5/31/94): When you see all the paintings together — all the parts of speech — you see the idiom of the artist: a lot of wind, a lot of fog, a lot of the model against the window.

Carl Hall (8/2/94): [In my work generally, there is] a lot of air, a lot of wind blowing.

Carl Hall (5/31/94): We used to get some good models. Some of them were pretty sad. They would leave their babies in the car out back. They'd apply [to model at Willamette University]. We didn't use Willamette students as models. We couldn't do that at Willamette in those days.



*A poem by Melanie Hawkes*

*Memories*

Reprinted from *The Jason Fall 1994*  
Artwork used for illustration: Berk Chapell  
(American, Twentieth Century). *To an Icon*. 1965.  
Etching and other processes (artist's proof).  
Gift of Mark Sponenburgh; Willamette University Collection

**I**n the kitchen grandmother bakes bread, at her side a child stands on a stool watching. Like lightning the fingers move through the dough, working the flour and water together with the yeast. Humming a song her mother taught her, the grandmother thinks about her life and a single tear falls into the bread.

Silently the child watches.

I wish I could write, the child breaks the silence.  
Why whatever for, the grandmother asks.  
So I could take this day and write it, so I would never forget it.  
Why do you need to write it, asks the grandmother, you can easily remember it.  
I am afraid I will forget.

Placing the bread in the oven the grandmother takes the child to the table and teaches her to write.

As the young girl sits by the fire she watches the grandmother knitting in the rocker. As the dust reflects the gold of a late autumn sunset the girl watches the needles flickering in and out of the soft wool.

Do you know how to draw, asks the girl reaching into the silence.

Why do you need to learn to draw, asks grandmother.  
So I can take this moment and draw it so that I never forget it.

Do you forget things so quickly, asks the grandmother.  
Sometimes, but mostly I only forget geography. No, I am just afraid I will lose this moment and I want it always.

Handing the girl paper and pencil the grandmother teaches her to draw.

As the years pass the girl grows into a woman and for Christmas one year she asks the grandmother for a camera.

A camera, why, asks grandmother, her eyes twinkling as she guesses the reply.

So that I can take pictures and remember you as you are for always.

Why use the camera now, asks the grandmother. Why remember me as old and frail as I sit weakly by the window, why not take out your writing and remember me as I was, or pull out your paints and think of me as I was then.

Because that is not you as you are, the photo will be.

No, smiles the grandmother, you do not understand. But still she buys the camera and the woman takes her picture.

As the grandmother lays in the hospital, her veins opened to IVs and her breathing controlled by a machine, the granddaughter comes to visit. Hardly could she remember when she had learned to write, her paints had been put away long ago and the camera was broken, but that is o.k. because she does not want to remember this moment or her grandmother in this way.

Silently the woman sits.

Even more silently her grandmother closes her eyes for the last time on this world ... smiling as she sees her granddaughter, now a mother, sitting there.  
With her grandmother's spirit gone the woman sits in the hospital room waiting for the tears ... at the memorial service she sits staring at the urn of ashes, listening to the murmur of condolences, still waiting for the tears ... at home she sifts through old pictures searching for the tears ... she digs through her paints hoping for so-lace ... tries to calm her spirit with writing ... but everything fails ... she hunts vigorously for the tears, desperately longing for the pain to know she is still alive ... she begins to imagine death as life without tears, and so she searches ...

words can not gather the emotions, too many things can not be

tamed by the power of the alphabet ...

drawings can not do justice to the beauty and purity of the spirit ...

photographs show all the wrinkles ...

... and nothing is able to touch the aching void.

For years the shadows play games with her memories, whispers echo in endless conversations over rising bread and her mind is haunted by the soft clicking of knitting-needles as they flicker through wool.

Wanting to reach into the past the woman begins to lose the present.

It is many years later, as she kneads bread dough in the kitchen, her granddaughter watching, that she begins to connect the past with the present. In this moment she realizes that words will never smell like rising bread, a sketch can never capture the clicking of knitting needles and a camera could never keep a spirit from wandering. In this moment her grandmother comes back to her and bypassing her fears and doubts, touches the aching void ...

As the tears begin to fill the woman's eyes her granddaughter whispers,

Nana, how do you keep from forgetting?

*- Melanie Hawkes is a senior at Willamette University*

# Alumni Connections

## 1994-95 Alumni Association Annual Report

By Jon Carder '68

Alumni Association President 1993-1995

**I**t is hard to believe that my term as Alumni Association president is at an end. I have thoroughly enjoyed working with our board members and officers, the Alumni Relations Office, and many other university staff and alumni. I am proud of the progress that we have made in supporting the University as a *working board*. In the process, more alums are reconnecting with the University and becoming part of its exciting future. If you have not already done so, I encourage you to get personally involved. Willamette University has wonderfully positive momentum on all fronts and alums are having fun helping make it possible! Thanks to all for your efforts. Following are brief highlights of the work of our committees:

### NOMINATIONS

Bob Packard '73, Chair

- New Alumni Association board members: Mary (Hadlock) Burn '70 and Mary (Laughlin) Barlow '45.
- New Alumni Association representative to the board of trustees: Eric Fishman '88.
- 1995-96 Alumni Association officers: Eric Fishman '88, president; Martha (Eagleson) Peterson '59, president-elect; Mary Ann (Burk) Robinson '77, secretary.
- Distinguished Alumni Citation recipients: Wilma (Froman) Sheridan '45 (Arts/Education); Joan (Payne) Kilbourn '58 (Scientific Research); John Jelderks '60 '64 (Law); Barbara (Morse) Bentley '64 (Education); and Heather (Lundgren) Flynn '65 (Public Service).

### CAREER DEVELOPMENT

Courtney (Lewis) Lewis '90, Chair

- Hosted our fourth annual Career Mentor Day in Portland; 60 juniors and seniors spent a half-day with an alum.
- Presented four "What I Did With My Major" panels in foreign languages, computer science, exercise science and music.
- Prepared and mailed follow-up surveys to all previous Mentor Day students, as well as this year's participants.
- Began a program to develop internship opportunities for students throughout the country by gathering information from regional board career development liaisons. Please contact the Alumni Office if you have or know of an internship opportunity!

### ADMISSIONS ASSISTANCE

Martha (Eagleson) Peterson '59, Chair

- Identified, prepared and contacted a list of alumni who hold AP teaching or counseling positions in high schools and are interested in helping with the admission effort.
- Prepared a list of new alumni recommended as alumni admission counselors, particularly in Washington, D.C., New York, Massachusetts, Connecticut, Denver, Seattle and California. These alumni will not only help represent Willamette at college fairs, but also with follow-up on prospective students.
- Prepared information sheets containing ideas for identifying prospective students to send to admission liaisons in regional clubs. Also

working on a pocket-size fact sheet for alumni admission counselors, regional board members and other alumni interested in helping with admissions.

- Developing a list of alumni board members who are willing to contact other alumni and prospective students when they travel.
- Identifying Salem area alumni who are interested in participating in campus phonathon activities to contact prospective students.

### COMMUNITY RELATIONS

Deston Nokes '81, Chair

- Developed subcommittee of public relations professionals to provide advice and support for news and publications.
- Redesigned senior party to include a student planning committee and a better approach to communicate the alumni program. The fifth annual senior party was renamed "The Class of 1995 Zero Reunion."

### CONTINUING EDUCATION

Jane (Neville) Mink '67, Chair

- Reviewed and approved trips for Alumni Association sponsorship: spring break Caribbean cruise; tours of Spain and Portugal, Japan, Florence/Italy, Greece and Australia; a golf tour of Hilton Head, South Carolina; and the annual Shakespearean Festival in Ashland trip.
- Developed, planned and scheduled an alumni World Views class to be held in conjunction with Homecoming in October. The classes will be held over two days and will focus on the Middle East.

## FINANCIAL SUPPORT

Pat Hogan '69, Chair

- Worked to support university goal of \$1,000,000 in Annual Funds with 40 percent participation by alumni.
- Began implementation of class committee program to replace class agent system. Reviewed and refined plan at the Alumni Leadership Conference in April.
- Organized May phonathon to remind alumni who made pledges during the year that May 31 is the end of Willamette's fiscal year.

## New Officers Begin Term

Officers of the Alumni Association board of directors for the 1995-96 year, which began with the May meeting, are Eric Fishman '88, president; Martha (Engleson) Peterson '59, president-elect; and Mary Ann (Burk) Robinson '77, secretary.

Board members include five alumni who will return for second terms: Patricia (Davidson) Hogan '69, Jane (Neville) Mink '67, Bob Packard '73, Bob Woodle '63 and Rich Buck '66. Leaving the board are David Good '67 and John Welty '73. New members will be Mary (Laughlin) Barlow '45 and Mary (Hadlock) Bunn '70. The Alumni Association representative to the board of trustees will be Eric Fishman '88.

All alumni are encouraged to submit nominations for the board of directors, the Distinguished Alumni Citation and the Athletic Hall of Fame.

Call the Office of Alumni Relations at 1-800-551-6794 for nominations forms, or e-mail to:

<jbooth@willamette.edu>

## Successful Leadership Conference Includes Varied Workshops

Approximately 75 alumni returned to campus for an Alumni Leadership Conference April 21-22. These current and potential alumni leaders were invited to attend this conference to get up-to-the minute information about Willamette, and to participate in workshops on financial support, alumni club activities, reunion planning and admissions support. Friday highlights included a university update by administrators and student body president Heather Dahl '95, a TGIF reception with faculty, and a dinner featuring students who have participated in semester abroad programs.

Saturday's program included presentations by Nancy Norton on career development activities by alumni, and by Mike Bennett on planned giving ideas. Following the workshops, the participants were invited to the annual Hawaiian Club luau.

Anyone interested in participating in future leadership conferences may notify the Office of Alumni Relations.

## Class Prior to Homecoming to Focus on Middle East

Willamette will offer alumni a special opportunity to stimulate the mind and sample two days of the Freshman World Views core curriculum during Alumni Weekend this fall. A special class on *World Views: The Middle East Perspective* for alumni will be held on Oct. 12 and 13. The class will begin over dinner on Thursday, Oct. 12 at 7 p.m. and run until 9 p.m. On Friday, Oct. 13, class will run from 9 to 11 a.m. and continue after lunch from 2:30 to 4:30 p.m. That evening there will be a Celebration of the Middle East dinner from 5:30 to 7 p.m.

Total tuition for the class is \$50 per person; \$90 per couple. This includes two dinners and lunch on Friday.

You'll read one of the texts which current Willamette students are reading, then you'll join in an interdisciplinary discussion of the Middle East led by Todd Silverstein, professor of chemistry. This discussion could include sociology, politics, economics, history, religion, psychology and art. Discover for yourself how these issues have brought this critical part of the world to where it is today. A sample bibliography includes: *Palace Walk* by Naguib Mahfouz, the prize-winning Egyptian author, and *Season of Migration to the North* by Tayeb Salih.

Registration deadline is Sept. 8 and you can call Cherri Nopp at 1-800-551-6794 for complete information. Overnight accommodations are available at the Mill Creek Inn for \$65, single; \$71, double. Call 1-800-528-1234 and mention that you are with the Willamette University Adult Education class.

# GIFTS & GRANTS

## Recent Acquisitions Expand WU Collection



Professor Roger Hull in the art department's rapidly filling storage space.

DALE PETERSON

A painting from the 1970's "archaeological" series by the major American abstractionist Larry Poons is the most recent of numerous works of art donated to the Willamette University art collection in the past year. The untitled painting, heavily textured and nearly eight feet tall and just two feet wide, is the gift of Dan L. '74 and Nancy Schneider, who also have donated some 30 American and European prints as well as a pencil drawing by the American landscape painter George Smillie (1840-1921). Earlier gifts from the Schneiders are paintings by Kenneth Callahan, Harry Wentz, Constance Fowler and other American and Northwest artists.

Meanwhile, Ed '58 and Jody (Mills) '59 Everts donated a major painting by the Portland painter Michele Russo, a key figure in Northwest painting who taught at the Museum Art School from 1948 to 1974. The Everts' gift is *Red Nude #2* (late 1960s), like Poons' painting a classic modernist work particularly useful in introducing students to 20th century abstraction.

Mentioned elsewhere in the Scene is Constance Fowler's gift of her papers, prints, wood engraving blocks and paintings, an archive of materials related to this significant regional artist who established the Willamette Art Department in its modern form in 1935. Gouaches painted by Fowler in the 1930s have been donated by Bennet Ludden and Florence Ferrey Kubin '50, while a copy of Fowler's book *The Old Days* is the gift of Arlie Anderson.

Jeanne Moment, another Northwest artist, is fully represented at Willamette by an extensive collection of her prints, her printmaking plates and blocks, paintings and drawings — all the gift of her widower, Samuel Moment. Jeanne Moment was known for her experimentation in a variety of printmaking

techniques and her materials will be useful in the teaching of printmaking at Willamette and as a complement to works by Fowler, Carl Hall and other mid-20th century Northwest artists represented at Willamette.

Eloise Ebert's gift of her collection, ranging from Japanese prints to works by the Salem painter Clifford Gleason, the Corvallis artist Nelson Sandgren and the German 20th century painter Max Rimboeck, was finalized in 1994. Ebert, the retired State Librarian for Oregon, purchased some of the works in her collection at Willamette exhibitions in the 1950s and 60s.

Mark Sponenburgh, who with the late Janeth Hogue Sponenburgh donated over 200 works as a university study collection in 1990 and thereby set the stage for Willamette's collections development, has contributed an additional series of works on paper and small sculptural and decorative objects. Further, the Sponenburgh Lectureship fund made possible the purchase of a new suite of lithographs by Gordon Gilkey, who delivered the Sponenburgh Lecture for 1995.

The Elmer Young endowment, established for the Art Department in 1970, has funded recent purchases of work by Robert Hess, Mary Ann Johns and James Thompson (all of the Willamette art faculty); works by the Salem artists Priscilla Carrasco, Claudia Cave, D.E. May, Lynn Charles Foster, Corrine Loomis-Dietz and Emily Stuart; pieces by Willamette alumnae Susan Trueblood Stuart '60 and Cynthia Spencer '79; and an issue of *Camera Work* with original photogravures by Edward Steichen, which have been matted and framed to complement Steichen's photograph and painting in the Sponenburgh Collection.

Additional recent gifts include small African artifacts, a collection of American stereographs and a portrait painting by the regional painter Ed Quigley — all from Philip Sandilands '73; two paintings by Carl Hall, one from Otto J. '38 and Margaret '42 Wilson, the other from Jack W. '49 and Evelyn Stanley; paintings by Marjorie Little Weeks '56, donated by the artist; a Chinese silk jacket with gold brocade from Dorothy Flegel; an early 20th century Polynesian tapa cloth from the late John Lengacher '62; and an etching by the Oregon painter and printmaker Melville Wire, from Hallie Brown Ford.

Recent acquisitions, together with such collections acquired in the past as the Native American baskets, French Barbizon landscape paintings and individual American and European paintings, provide Willamette with a broadly based collection with an American and Pacific Northwest emphasis enriched by works of European, Asian and Middle Eastern origin.

While Willamette's developing collection is of considerable interest in purely aesthetic terms, its real value to the University is the opportunity it provides for students to study art objects first hand, to conduct art historical research and to undertake curatorial projects related to possible museum careers. The collection also has the potential of being an important local and regional cultural resource, especially if a university art museum is established to present and interpret the holdings.

— Roger Hull

# GIFTS & GRANTS

## Checks from the Past Trigger Scholarship Fund



"It's a good feeling to know that my contribution to science during my lifetime will continue forever at Willamette University."

— Bob Barber

Pictured above with President Jerry E. Hudson and Shirley Blackman Barber '46



"I believe this fund represents a suitable memorial to my parents (Ada and Milton Blackman, pictured above) who placed great value on a good education."

— Shirley Blackman Barber '46

Shirley Blackman Barber '46 still has canceled Ladd & Bush Bank checks from her parents for the five semesters she attended Willamette University. When she left Willamette in March 1945 to get married, the tuition was \$110 a semester. She married Ensign Robert Barber, the happy result of alphabetical seating in Parrish Junior High School ninth grade English class and Salem High School homeroom. While at Willamette, Shirley was a member of Alpha Chi Omega sorority. Upon Bob's release from the Navy Air Corps, Shirley joined him at Oregon State University where both received their bachelor's degrees. Shirley retired from SAFECO Insurance Company after 25 years in their Eugene Claims Office.

The discovery of the canceled checks caused Shirley to reflect on the sacrifices her parents had made in order for her to attend Willamette. Shirley's father, Milton C. Blackman, taught school for three years prior to enlisting in the Army in 1917. He never returned to the classroom due to family responsibilities. He married Ada Largent Kemper in 1923. The family

left a wheat farm in northwestern Kansas in the summer of 1929 for a homestead in California, and in 1934 they moved to Salem. Milton worked at the Salem Post Office from 1937 to 1960.

It was with the memory of her father's influence and support for her education that Shirley inquired about the requirements for establishing a scholarship fund to honor her parents. The Blackman/Barber Scholarship Fund has been established through gifts from Bob and Shirley Barber including a testamentary gift of their estate. The scholarship will be awarded to outstanding juniors and seniors studying biology, chemistry or physics at Willamette and recognizes Bob Barber's interest in the sciences. After graduating from Oregon State, Bob earned a master's degree at the University of Oregon and was a high school teacher for 35 years, the last 30 years in Eugene. Prior to retirement he was chairman of the science and health departments at Churchill High School. The first award of the Blackman/Barber Scholarship will be during the 1995-96 academic year.

Reproduction of one of the canceled checks from Milton and Ada Blackman.



# CLASS LINKS

• Celebrating her 98th birthday, **Mary Eyre '18**, was surrounded by former students wearing hats and carrying freshly picked flowers. The "Hats Off to Mary" party in April at historic Deepwood in Salem was also a farewell since Mary was moving to Halsey, Ore. Eyre has touched many lives by teaching more than 6,000 students over a 44-year period in Salem.

• **Dr. Ruskin D. Blatchford '27** and **Evangeline (Heineck) Blatchford '28**, celebrated their 65th wedding anniversary and "Ruk's" 90th birthday in September, at the Capital Manor in Salem, where they have lived for the last 11 years.

• Willamette has heard from many graduates of the 1930s who are busy receiving awards and living life to the fullest: • **Edith (Findley) Brydon '32** is living at the Capital Manor and has been playing for the Salem Senior Center Glee Club for 25 years. She has been volunteering for Senior Townhouse (Meals-on-Wheels) for the same amount of time. • Active in her community and living on a wheat ranch near Lexington, Ore., is **Jean (McElhinny) Nelson '37**. Jean is involved with church, grange, garden club, the historical society and various study groups. • Living in the D.C. area is always challenging for **Jean (Rasch) Lindley '32** who keeps busy with many club activities, such as Cosmos, National Press Club, International Club and the Watergate Health Club (yes, *the Watergate*), where she swims three times a week. She also enjoys museums and her "dear St. Margaret's" which is right around the corner. • **William B. Voss '36** of Los Angeles just finished writing his memoirs for his children and grandchildren. Last fall he arranged the "Skeptic's Forum" for the Bel Air Presbyterian Church. • Recently returned from a month-long cruise from Bangkok to Yokohama is **Doris C. (Clarke) Hamilton '32**. The highlight of the cruise was an open house at the palace of the sultan of Brunei, the world's richest man. • **Fred Harris '35** of Portland will be featured in Marquis' *Who's Who*, to be published next year. A philosophy professor, he spent many years in Japan as a teacher, headmaster, writer, editor and trustee. A library was named in his honor at the American School in Japan. • **Dorothy (Ryan) Peterkin '30** received the Paul Harris Fellowship Award from Rotary for community service, for working many years in the Sumner Historical Society and Ryan House Museum, in Sumner, Wash. • After traveling all over the world for the last 25 years, **Ed and Ruth (Chapman) Frantz '35** are happy to be in Nevada City, Calif., enjoying walking and swimming in that beautiful part of the world.

• The first half of 1995 has not been kind to all of the 1930's alumni. **Alta (Harner) Meldrum '35** and **George Meldrum '32** write that they were "wiped out of our home by flood" in St. Helena, Calif. Alta is 85 and George is 87. They still have fond memories of Willamette. • This past spring, while going too fast on his bicycle, **Don Erickson '35** of Antioch, Calif., fell and broke his femur. He expected to spend a few months recovering.

• Recently honored at the 17th International Seminar on Preschool Blind Children was **Nancy (Hoak) Akeson '47**. She is one of four pioneers in the field of vision services to blind children to be recognized for her achievements. Nancy was the first home counselor of the Blind Babies Foundation in San Francisco. The organization, established nearly 50 years ago, has provided free intervention services to over 6,000 visually-impaired preschool-age children. She has presented workshops on pediatric visual impairment in Japan and Malaysia. She also lived and worked in Liberia and Afghanistan. The award presented to Nancy at the seminar is one of many she has received over the years. Her past recognitions include the Oxford Award, The Alfred Allen Memorial Award, and the Alumni Citation Award from Willamette. Described by her colleagues as a model and a resource for other professionals in the field of visually-impaired young children, she continues to work on their behalf, although she officially retired in 1984.

• Honored by the Fresno AAUW for her support of the AAUW Educational Foundation was **Patricia M. Haverty '48**. They cited her diligent work at the branch and state levels, serving as Fresno AAUW president 1963-64, Educational Fund chair from 1985-86 and book sale chair in 1967. She has been a Named Gift Honoree twice, in 1975 and 1979. The Fresno branch has established the Patricia M. Haverty Research and Projects Endowment.

# Deep Inside

# CLASS LINKS

• Since retirement, **Beth (Guttridge) McMullen '49** and **Albert R. McMullen '50 L'52** have been doing a lot of traveling. They were in Austin, Texas, in April to welcome grandchild number eight, a girl. Albert is a retired judge and sits on the bench when needed, "if it doesn't interfere with pleasure." • Making their way in 1994 to China were **Marion Sanders Woodham '42** and her husband, Ray. This was their second trip to China. Since the last trip in 1981 they found many changes. • **Geraldine Parker Brown '41** had a busy 1994; she traveled to New Zealand and Australia and spent two weeks in Siberia, seeing Lake Baikal on a conservation tour. She is now thinking about moving back to Oregon, which she says is the best place in the world. • Completing an unfinished adventure from 1954, **Addyse (Lane) Palágyi '49** went to San Miguel, Mexico, alone on a Greyhound bus last summer and writes she had a wonderful time. She also starred in the play, *Love Letters*, in the fall. She teaches at Western Oregon State College.

• Last September, **Patricia (Short) Stolberg '43** moved from Florida to Limerick, Maine, which is near Portland. • After retiring from the California Pacific Conference of The United Methodist Church in 1988, the **Rev. E. Clark Robb '44**, became a chaplain for the Salem Hospital, retiring from there in 1994. • **Bob Daggett '42** has two grandsons attending Willamette, Peter Riley Osborne '98 and Sam Holloway '96. Both have been positively influenced by their grandfather. • Last summer, **Steve H. Montgomery '41** and his

wife, Rosalie, were given a huge party by their children, in honor of their 50th wedding anniversary. Steve is semi-retired from his medical practice and is active in the Kern Kiwanis Club of Bakersfield, Calif.

• **Sally (Jones) van Niel '57** has been teaching at Everett Community College in Mountlake Terrace, Wash., along with her husband, Jan, for 22 years. They both have won various awards as teacher of the year. Sally writes that teaching at the community college level is exciting and stimulating. • **Marcella Pambrun '50** is working on the music of Calvin Hampton. She completed his "Concerto for Two Violins and Orchestra" and it premiered in Minneapolis. A number of organ works will be released in 1995. • **Robert and Marilyn (Russell) Kaufman '56** live and work in Montgomery County, near Philadelphia. They write that working and traveling in the East have been interesting but the West is still in their blood and beckons them back for semi-retirement before too long. • **David Erickson '59** and his wife, Kaaren, are moving to Twinsburg, Ohio, where he will be senior merchandise manager for the *What On Earth Catalog*. • Hiking in Europe and golfing are favorite pastimes for **Barbara J. (Langley) Peyton '52** and **Gene C. Peyton '51**. They are retired and live in Woodburn, Ore., for six months each year and a golf resort in Arizona for the other six months. • **Norman D. Potter '52** remarried in 1993 after becoming a widower in 1992. He writes that he is retired and sings in two choral groups. Rheta, his wife, also sings with a women's chorus. • Also enjoying retirement by "doing some traveling and just being lazy" are **Charles F. and Jeanne (Rice) Martin '52**. They live in their motor home so they can pick up and go at a moment's notice. • **Kent E. Holmes '55** is retired but very busy with volunteer activities. He is active as a lecturer at the Armed Forces Staff College in Norfolk, Va., and on the board of trustees for the Potomac River Museum and St. Clements Island. • Retired as of Dec. 24, **Donald A. Bennett '54**, is professor emeritus from Metropolitan State College of Denver. He taught elementary education.

• China is a popular destination for alums. • Sailing 458 miles down the Yangtze River, last year, was **Ann (Shidell) Mueller '53** along with her husband, Lee. They toured China for 20 days and spent 11 days in Bangkok and Thailand. • **Phil Shaw '52** and wife, Winnie, flew over the great wall of China and later walked a good part of it. They write the tour was "something else."

On March 22, the Volunteer Center of San Mateo County, Calif., honored **David Wisnom '55** and **Ruth (Joseph) Wisnom '55** as co-recipients of the 1995 Very Important Volunteer Award. Ruth attended WU from 1951-53. They have done an incredible amount of volunteer work, providing leadership to varied organizations according to the awards dinner chairperson, Carol Wise. President Jerry Hudson sent a letter congratulating David and Ruth for living out the university's motto, "Not Unto Ourselves Alone Are We Born."

# Class Links

As its 40th anniversary reunion gift to Willamette, the Class of 1954, four-time Glee winners, raised close to \$18,000 to endow a scholarship. More than 100 people turned out for their luncheon and other activities — another record for this class, one of the smallest since World War II.

- **Wilfred S. "Steve" Brown '66** owns WSB Enterprises, established in 1977 in Houston, Texas. The firm does micro-processor design for hardware and software.
- **Roger Weed '66** is the coordinator of the Graduate Rehabilitation Counselor Training program at Georgia State University. He is the president of the National Association of Rehabilitation Professionals in The Private Sector and a nationwide consultant on the future care for catastrophic injuries.
- **Elizabeth Ann (Miller) Gardner '65** completed her second year of law school at the University of Denver.
- **Janice S. (Egan) White '64** has been busy judging the Odyssey of the Mind program at the regional, state and world competitions. She also became coordinator for Linn-Benton-Lincoln County Talented and Gifted Program (TAG). She and her husband, Richard just built a new home, overlooking the ocean, in Seal Rock, Ore.
- In 1993, **Elizabeth Lenox Keyser '63**, who is an associate professor of English at Hollins College in Roanoke, Va., published *Whispers in the Dark: The Fiction of Louisa May Alcott*. She also edits *Children's Literature*, an annual published by Yale University Press.
- **Sandra (Stageberg) Neu '65** writes that she and her husband, Donald R.

**Neu '59**, have relocated to Arizona after 25 years in the Seattle area. Sandy is a real estate agent and Don is with State Farm and is a ranked tennis player.

• **Gail Durham '63** is proud to have her step-son, Cullen Philippon, at Willamette. She writes that in a sense he is fourth generation at WU, since her mother, **Marjorie (Moser) Durham '32** and grandmother, **Lila (Swafford) Moser '05** also attended.

• **David E. Marsters '62** has become assistant to the administrator of correctional education for the Department of Corrections for the State of Oregon.

• **Gary S. Pederson '67** continues as a civilian attorney at Wright-Patterson Air Force Base in Ohio and an Air Force Reserve colonel. He and his wife, Sheila, plan on retiring to Oregon in a few years.- Teaching German and playing violin and viola keep **Kathleen (Childress) Ackermann '69** busy. She teaches at Davis High School and lives in Yakima, Wash.

• **Larry Gale '69** writes that he has survived 21 years of earthquakes, fires, floods and riots in South Pasadena, Calif. He is controller for Corner Stores. Larry really enjoyed his 25th class reunion and visiting with old friends.- **Jay Grenig '66** and **Sharon (Flanigan) Grenig '67** live in Delafield, Wis., with their three sons. Jay is a professor at Marquette University Law School. He has just published his 18th two-volume book on Wisconsin civil procedure.

• Portland businessman **Jeff Heatherington '65** was elected international president of Delta Tau Delta Fraternity at its biennial convention in Atlanta last summer. Other alumni attending the convention were **Marc Heatherington '72**, **Larry Paulson '68** L'71, **Dick Foley '88** and **John Duarte '90**.- **Betty (Stephens)**

**Karsten '62** lives in St. Helens, Ore., and is associated with John L. Scott Real Estate, working with residential development.

• **Diana (Dawson) Bohn '62** is a potter and community activist in Berkeley, Calif. Her recent project is a volunteer work brigade to Nicaragua, scheduled for this summer. The "brigadistas" will live and work with Nicaraguan families on rural agricultural cooperatives. They will work in soil conservation, tree planting or construction.

• **Sally L. Godard '76** lives on a farm in McMinnville with her three children.

Last year she went to work for Salem Hospital as the medical director for the Dept. of Psychiatric Medicine.

• Moving back to the West Coast, **Christine Sleeter '70** is involved in the design and launching of a new university at the site of Fort Ord, Calif.

• Not only did **Ronald Schilling '77** and his wife, Lorna, buy a "big old funky house" like they've always wanted in southeast Portland, they also became parents. Their son, Aaron, is one year old.

• In 1994, **Lynda Wiltse '79** formed her own consulting company and is assisting service organizations with adopting the quality principles and methods advocated by guru W. Edwards Deming. She lives in Kirkland, Wash.

• **D. Randall Terhune '79**, an assistant professor at Heian Jogakuin College in Osaka, Japan, writes that he "survived the earthquake but the house was a mess."

He lives in Amagasaki.

• Recovering from a 1980 auto accident, **Clayton "Randy" Nelson '78**, was in a coma for 30 days and was left paralyzed on one side. It took two years of therapy for him to be

# Class Links

able to walk again and get back to work. He still has partial paralysis, but says he is doing fine and now helps to coach children. • **Nancy (Noble) Stevens '72** is experiencing WU again, but this time through a parent's eyes. Her daughter, Kristen, just finished her freshman year. Nancy continues to be impressed with the academic challenge and writes that parents' orientation was exactly what she needed, since it's hard to let go of your children. • **Karen Boone '71** of Redondo Beach, Calif., is still practicing acupuncture, nutrition and herbs. Her daughter, **Priscilla Doupe '95**, graduated as a sociology major and her son, Tyler, is a freshman in college. • **Ed Osterman '72** rode his bicycle in '94 Cycle Oregon, a 450-mile, seven-day event, along with classmate **Rich Whipple '72**. Along the route they visited **Jay Milovich '72** in Merlin, Ore. • **Garrett Crispell '78** and wife Linda live in Nora Springs, Iowa. They own and run Gar-Lin House, quality in-home care for retirees who are beyond independence but yet not ready for a nursing home. He also works with Certified Labs. • **Daniel L. Cohen '78** and wife Rachel live in Arlington, Va., where he has been given a mid-level partnership in the government affairs practice at Arter and Hadden. • **Brian Perko '75 L'78** has been elected to a three-year term on the board of trustees for the Multnomah Athletic Club in Portland. He is a partner with the litigation law firm of Hoffman, Hart and Wagner. • **Mark L. Ford '72** and **Eve (Quinby) Ford '74** traded cars, houses, and Mark's job with the Oregon Department of Transportation, for one year, with a family in Brisbane, Australia. They write that it was a great experience and everyone should try it.

• Wedding bells have rung for a few alums of the 1980s. • **Jeffrey Sacre '89 M'90** and **Cara Moore** were married on January 7 of this year. They live in Blue Bell, Penn. • **Tove A. (Aune) Larsen '82** was wed on New Year's Day to **Loring Larsen**. After living in Salem for 13 years, she has moved to Rogue River, Ore., where her husband works. • The marriage ceremony of **Rebecca (Banks) Flowers Tymchuk '81** and **Kerry Tymchuk '81 L'84** took place in Cone Chapel on April 1. Many WU graduates and retired faculty were in attendance. Kerry is counsel to Senator Bob Dole and is living in Washington, D.C., where Rebecca and her daughter will join him for the summer.

• **Robin D. Stone '84** recently opened a shop specializing in clothing and accessories for cats and dogs, called The Cat's Meow. He lives and works in Portland. • Receiving her license for property and casualty insurance, managing the AAA Washington office in Kennewick and becoming a homeowner have kept **Denise M. Cox '85** busy over the past couple of years. She lives in Richland, Wash. • **Jeffrey A. Robben '87** writes that he played basketball in Estonia for six months from 1992-93; played baseball and basketball, taught, volunteered and traveled in China and Thailand from 1993-95; and will be going to Switzerland to school.

• **Victoria Jean Saunders '86** is living in San Diego, Calif., and beginning her fourth year as business/marketing director for the Playwrights Project, a San Diego non-profit arts education organization. The program nurtures writers of

all ages and produces plays by young writers. • **Stacey (Joseph) Ledesma '85** is thankful for the couple of years off she had to take care of her two boys, Max, age 3, and Nicholas, age 1. She, husband Peter and the boys recently moved to Los Angeles, where she is a marketing administrator for an engineering firm. • Living and working in Denver, Colo., is **Kathryn K. Rackleff '88**. She is an associate attorney in the field of labor and employment law. • **Greg Pershall '88** was promoted to vice president of the Armanasco Public Relations firm in March. He joined the agency in 1990; as vice president he will oversee the day-to-day operations. Pershall also headed Gov. Pete Wilson's re-election campaign in Monterey County, Calif., last fall. • While serving at the naval hospital in Bremerton, Wash., **Kelly A. (McKenzie) Green '88** was promoted to her present rank of Navy Lt. j.g. • **Jean Abshire '89** is in Innsbruck, Austria, doing research for her political science Ph.D. She is on a Fulbright grant. • **Todd Doran '89** was accepted into the University of Washington's Physician Assistant Program. • **Scott W. Edgar '88** received his degree in dentistry last year and is living in Portland and practicing in Tigard, Ore. • In December, **Susan A. Wilson '83** became director of Student Activities and Leadership at the University of Michigan. She and her husband moved from Vermont to Ann Arbor, Mich. • **Katrina K. Hunt '86** accepted a position with Paccom Electronics in Redmond, Wash. She is responsible for all company sales in the Eastern region of the U.S., Eastern Canada and the Caribbean. She writes that she "loves Seattle!" • Earning her master's degree in rural and com-

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munity planning, **Diane B. Rolph '85** is living in Eugene, Ore. • In December, **Brian F. Krieg '82** accepted an appointment as director of partnership development in the Office of Consumer Affairs of the U.S. Dept. of Agriculture. He is residing in Alexandria, Va. • **The Rev. Larry R. McCann '81** was appointed pastor of Hampton United Methodist Church on July 1 in Des Moines, Iowa. He has served as pastor of the Peterson and Royal Methodist Churches in Peterson, Iowa, for the past six years.

• In the winter, **Tony Meek '82** brought student athletes to Willamette from Del Norte High, to meet with coach Gordie James and some Willamette basketball players. They watched a game and Tony writes that "the potential freshmen were impressed with Coach James and his commitment to excellence." Meek is athletic director and dean of students at Del Norte High which is in Crescent City, Calif.

• **R. Todd Goergen '84 M'87**, co-owner of Arctic Ice Co./Oregon Pacific of Coos Bay, Ore., writes that Arctic Ice is expanding and will become the second largest packaged ice manufacturer in the state. • **Bruce Henderson '84** is working full time at the Multnomah Athletic Club. After four years of being an assistant coach in Willamette's men's basketball program, he has switched to coaching in the women's program.

The alumni of the '80s are not only busy with new jobs but with pursuing graduate degrees and with new and expanding families. • Employed by the Bank of the Southwest, **Holly Riggs '82** is also working on an MBA in finance. She and her husband, Bob Gragson, have one

child, Erin Gragson, age 3. • Born to **Barbara (King) Ladderud '88** and her husband on April 20 was their first child, Sarah Marie. Barbara is pursuing a degree in court reporting and lives in Kent, Wash. • **Selene (Boehnke) Andreassen '82** and husband Steven have two children, Jesse, age 10, and Alicia, age 3. Selene has recently taken a position as human resources manager for Nova Care, Inc., rehabilitation contract services for Oregon, Eastern Washington and Idaho. She lives in Aloha, Ore. • **Deanna Loy '89** and her husband, Tony Schuler, celebrated the birth of son Benjamin on July 10, 1994. Deanna was also promoted to regional coordinator of West Publishing.

• Working on her doctorate in psychology is **Krista E. Dierks-Spencer '88**. She and husband Michael reside in Yuma, Ariz.

Teaching, law and politics are just a few areas beckoning the graduates of the '90s. • **William A. Earnhart '90** joined the law firm of Lane Powell Spears Lubersky in Anchorage, Alaska. He will concentrate his practice in insurance defense and employment litigation. He is a 20-year resident of Alaska.

• **Gretchen L. Anders '92** is teaching at a private English conversation school (American Language School) in Kumagaya, Japan, north of Tokyo. This is the second time she has taught in Japan. • Hired in January, **Carol Suzuki '94**, is legislative assistant to Senator Dick Springer who is Oregon State Senate Democratic leader. She started as a research assistant in May of 1994 for the Senate majority office. • **Dawn Pattison '90** is graduating in December

with a master's degree in fine arts. She is living in Peoria, Ill. • At the White House Office of Science and Technology Policy, **Nathan D. Lorentz '94** works for the associate director for science. He writes that he is learning a lot and having a great time. • **John D. Hellen '93** writes that he spent most of 1994 as western Montana campaign manager for U.S. Senator Conrad Burns. He is currently working in the Montana State Senate waiting for the '96 campaigns to roll around. • **Wendy Walker '91** competed in two body-building shows. She took a first place in the Northwest National, and second in the Portland Championship. She resides in Lake Oswego. • **Kevin Adkisson '91** and **Patti (Lirette) Adkisson '92** are living in Ellensburg, Wash., where she finished her master's degree in June and he became the head track and field coach at Central Washington University.

• **David A. Ballance '90** received his medical degree in June from the University of Washington. He and his wife, Elizabeth A. Otterness, who is an educator, live in Seattle. • Graduating from the University of Maryland in May with a master's in counseling and personnel services was **Matthew Long '93**.

• Upon completion of her internship in music therapy, **Jennifer D. Vied '93**, searched for four months before finding a position. She is a registered board certified music therapist working at Valley Gardens Healthcare and Rehabilitation Center in Stockton, Calif.

• **Hasina E. Cassim '93** is a lobbyist with Western Advocates, lobbying for local government clients. She lives in Salem. • **Kim Evered '94** is serving in the Peace Corps in Niger, West Africa.

**Bridget Condon '94** is working with AmeriCorps and is pleased with the education she is receiving through the program. Her degree from Willamette was in history, with a minor in French. She is serving as a tutor in the community colleges of Spokane's Adult Education Center. Condon helps in the adult reading program and the English as a Second Language program, which is designed for refugees. "You quickly realize how innovative and intelligent people are who can't read," Condon said. "It's astonishing how well they manage in today's society. Refugees, on the other hand, are amazing in how much courage and determination they show. They have moved from their home to a country where alphabet and language are different and are committed to staying here for the rest of their lives. "AmeriCorps has been a wonderful experience . . . a real dose of reality," she said. "It's a great training experience for anyone who wants to work with people. It expands your view of people and of cultural differences." Condon hopes to attend law school next year; in the meantime she is working 40 hours a week with AmeriCorps and 20 to 25 hours a week in retail sales.

**Errata:** It was incorrectly reported in the last issue of the *Willamette Scene* that Pete Cauble '58 had died. Pete is alive and living in Eugene; it was his wife, Jennice (Robnett) Cauble '60 who died, on May 2, 1994. We regret this error and offer our sympathy to Jennice's family. She is survived by Pete, three sons and three grandsons.

Susan Ziegler was identified as an alum in the last issue, and she is not. She is the new bride of Damon Ogden '89.

*Todor Petev '93 is a native of Bulgaria. With his permission, portions of a recent letter to President Jerry E. Hudson are reprinted below.*

I would like to share with you the happy news of my acceptance with a full four-year scholarship to the Ph.D. program in history of art at Princeton University. I am going to specialize in Northern Renaissance art, particularly the Netherlands and Germany of the 14th to the 16th centuries. I feel very honored to be among the few applicants to be selected and among even fewer to receive such a generous scholarship. In retrospect, I realize that I have been preparing for a long time for this achievement. I feel very grateful to all the people and institutions who supported my efforts, and helped my dreams become reality. Among these Willamette has a very special place.

It was through the generous offer of Willamette that I was able to come to this country and complete my undergraduate degree in 1993. . . . My first acquaintance with the United States, her people, culture, and history was through Willamette and I could not have wished a better opportunity. Willamette combines in a unique way a small cozy campus where the relations among students and between faculty are so personal and high quality of academic standards.

Willamette had a significant role in my professional orientation and development. It was here where under the guidance of Professor Hull I made my first steps into what already appears to be my career. In 1992, I was entrusted a summer research grant to conduct a study on religious imagery. Now when I think of the project I see many weaknesses and mistakes but this project helped me understand the type of research scholars do and the kinds of problems they deal with. This was truly my first serious venture into art history and, I believe, it had a crucial role in my choice of graduate schools. Consequently, two parts of the research got published and last December a revised version of a third part was accepted for publication. My interest in art was stimulated by the intellectual environment itself. The interest of students and faculty made me present on several occasions talks on Bulgaria and Christian imagery. In December of 1992, I arranged in the Mark O. Hatfield Library an exhibition on Bulgarian icons. I see all these activities as opportunities to shape in a clearer way my professional objectives and at the same time to meet and befriend wonderful people.

I also realize how stimulating my contacts with many people on campus — students, faculty and administration — were. The two years at Willamette were truly formative to my identity. Along with the skills and knowledge I learned, each of the working places I occupied during study — at the Office of University Relations, the Office of International Students, the Admission Office, the food service, and the grounds — had a positive role on my development as an individual. I met wonderful friends and strengthened my standards for professional quality and discipline.

As you see, my experience at Willamette left a deep trace in my life. In fact, it changed radically my life's course. Even here at Tufts, thousands of miles away, I continue to feel the connection with Willamette and secretly hope to come some day back to it.

I am completing my master's degree in art history at Tufts University. . . . In the last seven months I have been a volunteer-assistant at the Department of Prints and Drawings at the Fogg Art Museum at Harvard; the director, Jim Cuno, is another graduate from Willamette. As you see, even far away, Willamette remains a center which brings people together, creates contacts and friendships and encourages personal growth. . . . thank you, once again, for the wonderful experience Willamette shared with me. Without it, I am convinced, the roads of my life would have hardly taken the direction towards Princeton.

# CLASS LINKS

*Do not stand at my grave and weep; I am not there. I do not sleep.  
I am a thousand winds that blow. I am the diamond glints on the snow.  
I am the sunlight on ripened grain. I am the gentle autumn's rain.  
When you awaken in the morning's hush I am the swift uplifting rush  
Of quiet birds in circled flight. I am the soft stars that shine at night.  
Do not stand at my grave and cry; I am not there. I did not die.*

*(This poem was read at the graveside of  
Margaret Carol (Knochenhauer) O'Neill '56 who died on Nov. 22, 1994.)*

Former Willamette Trustee **Diane C. Kem** died on May 2. She lived on her ranch at Deer Island, which she built and established as one of the largest racehorse breeding ranches in Oregon. Kem became a Willamette trustee in 1971. In 1982 she was appointed to the Oregon Racing Commission. She served on many boards and championed community causes, such as the Oregon Museum of Science and Industry and the Oregon Coast Aquarium. She is survived by her five children and two grandchildren.

**Ruth A. Johnson** died in Des Moines, Wash., on Mar. 30. Her late husband, **Charles H. Johnson**, was a chemistry professor at Willamette from 1928-1961 and head of the department for most of those years. He died in 1970. Ruth was born in Hoquiam, Wash., on February 19, 1900. She is survived by sons **David G. Johnson '57** and **Charles E. Johnson** who attended Willamette from 1943-44; a daughter, **Irene M. Smith**, who attended WU in 1947; nine grandchildren and eight great-grandchildren.

**D. Odell (Savage) Ohling '20** died in Sweet Home on Feb. 22. A Salem native, she graduated from Salem High School in 1916 and moved to Sweet Home in 1992. She wrote plays and

poetry which were published. Her husband, **Merrill D. Ohling '20**, died in 1977.

**Myrtle S. (Smith) Boicourt '20** died April 11. She was born in 1897 in Iowa. Surviving her are two sons, four grandchildren and five great-grandchildren.

Last September **Ruth Elizabeth (Schaefer) Page '22** died at the age of 92. She lived in Spokane, Wash.

**C. Lural Burggraf '24** died on May 20 in Albany, Ore. A Salem native, he attended Albany Union High School and Albany College. He studied orchestration and conducting at New York University in 1934. He served as a church organist and choir director for The United Methodist Church and organist for the United Presbyterian Church and accompanist for the Albany Choristers. He was a member of state and national music teachers associations. He is survived by his wife, **Ida Marie**, and a brother and sister. His nephew, **David Kenagy**, is interim dean of the College of Law at Willamette.

On Mar. 8, **Bessie Lee (Rice) Robinson '28** died in Seattle. She was a chemistry major at Willamette and went on to earn her master's degree in nursing education from New York University. She taught nursing at the Virginia Ma-

son Hospital and at the University of Washington before being named assistant director of the Washington State Nurses Association. She retired in 1967. She is survived by husband **Wendell Robinson '30**, son **James Luginbuhl '63** and two sisters.

It was recently brought to the attention of the *Willamette Scene* that **Loretta (Gaylord) Fisher '30** died on Jan. 1, 1985, in Salem.

**Edith (Morange) Meiseger '31** died last Aug. 1 in Salem. She is survived by her husband, **Harold Meiseger '31**, and daughter, **Lynn E. Meiseger '54**. She was preceded in death by her sister, **Marion Morange '30**.

**Jean (Middleton) McAllister '31**, age 84, died on May 22 in Salem. A native of Washington, she moved to Salem to finish high school before attending Willamette. She moved to Medford, living there for 25 years. Her husband, **William L. McAllister L'28**, died in 1986. She enjoyed golf and singing in the choir at First Presbyterian Church in Salem. Survivors include her daughter, **Kathryn (McAllister) Miller L'83**, and son, **William M. McAllister L'62**, four grandchildren and two great-grandchildren.

**Harry William Stone Jr.** '31 died at his home in Waldport, Ore., on May 20. He was 86 and had lived in Waldport for 50 years. He was a teacher until his retirement in 1970. Survivors include his son, daughter and three grandchildren.

**Margaret L. Steiner** '31 passed away on Dec. 20. She was the librarian at the former Oregon College of Education, now Western Oregon State College.

**Howard Bergman** L'33 died on Dec. 20 in Portland. After graduating from Willamette he practiced law in Baker City, Ore., until he was commissioned an ensign in U.S. Navy Reserves during World War II. After the war, he joined the regular Navy JAG Corps, retiring in 1971 with the rank of captain. Survivors include his wife of 58 years, **Gertrude (Oehler) Bergman** '32, and two children.

**Alice (Bartholomew) Szymanski** '34 of Lake Stevens, Wash., died last spring.

**Amelia (Schrack) Goldenbaum** '35, age 83, died on April 10 in Fairway, Kan. She is survived by her husband, David M. Goldenbaum.

**Mildred G. (Drager) Parr** '35 died on Sept. 15, at age 80, in Klamath Falls, Ore. She was born in Salem and later taught school in Ashland and Talent, Ore. She retired in 1975. Survivors include two daughters and six grandchildren. She was preceded in death by two brothers and a sister: **George Drager** and **David Drager** '34 and **Mary Jones**.

**Joyce (Hugill) Wilkinson** '35 died on Jan. 20. She taught for many years in Burns, Ore. After retiring, she tutored at the University of Arizona.

**Ray E. McKey** L'36 died on Jan. 10 in Portland.

**Donald Stockwell** '36 of Portland died on Feb. 20.

**William McKee Thome Jr.** '36, age 82, died on Feb. 10 in Portland. He served

in the U.S. Navy during World War II. From 1947 to 1977 he was a sales representative for CIBA Pharmaceuticals. He married **Margaret (Haight)** '36 in 1940; she died in 1992. Surviving are his daughters, **Sara "Sally" Bowles** '66 and **Marilee Thome**, and son **Bill** of Portland.

**Ralph S. Barber** L'36 died on Feb. 27. A native of England, he lived in Woodburn where he was minister for the Congregational Church, a lawyer and longtime Rotarian. Survivors include his wife, **Margaret Barber** '38; daughters **Catherine A. Barber** '84, **Delaney Brewer** and **Mary Tiwari**; brother-in-law **Edgar Canfield** L'36; and sisters-in-law **Anne (Faxon) Blake** '42 and **Catherine (Faxon) Canfield** '39.

**Harold L. Lamberton** '38 died on April 12 in Port Orchard, Wash. He is survived by his children, **Kurt A. Lamberton** '63 and **Jean R. (Lamberton) Zellweger** '65.

**Ralph Gustafson** '38 of Bellevue, Wash., died on Jan. 9.

**Chester C. Oppen** '40, age 82, formerly of Salem, died on Jan. 29 in Ashland. He was born in Newberg. After World War II, he worked as an electrical engineer for the Federal Aviation Agency, retiring in 1971. His interests included nature and music. He is survived by his wife of 58 years, **Genevieve J. (Thayer) Oppen** '28, and brother **Arthur** of Salem.

**Virginia Elizabeth (Lewis) Treat** '41 of Roseville, Calif., died on Feb. 8. She was the retired dean of women at Cerritos College.

**Richard E. Grabenhorst** '41, age 75, died on April 20. A Salem native, he graduated from Salem High School in 1937, and attended Willamette University and the University of Oregon. He served in the 75th Bomber Division of the Army Air Corps during World War II. After the war he joined his brothers and father in the operation of

Grabenhorst Brothers Realtors. A member on the city's original planning commission, he was named realtor of the year in 1982. Survivors include wife **JeanneBelle**; sons **Riek Jr.**, **Thom** and **Jon**; daughters **Danna Hammer** and **Gina Fry**; brothers **Coburn** and **George**; and six grandchildren.

**Virginia B. (Hubbs) Kling** '41 of Brea, Calif., died in November of 1993.

**Lewis C. Carroll** '42, age 81, died at his home in Gresham, Ore., on Jan. 3. In 1941 he entered the U.S. Navy as an instructor in training recruits, then transferred to Willamette University's V-12 program. He was the last surviving instructor from the V-12 program. He was sent to the Pacific campaign where he was on the beach when the U.S. Marines raised the flag on Mt. Suribachi at Iwo Jima. Carroll was a high school and college athlete. He played football for three and one-half years at Washington University in Washington, D.C. Survivors include his wife, **Florence**, a son, a daughter and six grandchildren.

**Emma Lou (East) Donovan** '45, age 71, died on Mar. 21. A native of Salem, she graduated from Salem High School in 1941. She worked for the state Teachers Standards and Practices Commission, retiring in 1981. She was a charter member of the Assistance League of Salem and the Oregon Symphony Association Auxiliary of Salem. She is survived by husband **Robert H. Donovan Jr.** '47; son **William Donovan**; sister **Mary (East) Runyon** '47; and brother **Robert East** '47.

**William H. Egan** '46 died in Salem on June 5, 1994. He is survived by his wife, **Lois (Mansfield) Egan** '47 and sister, **Adele L. Egan** '47.

**George Edwin Fell** L'48, age 93, died on Feb. 17 at his home in Tigard, Ore. For 25 years he and his family were in livestock ranching in West Linn. He was

# CLASS LINKS

a real estate attorney and worked for TransAmerica Title Company in Beaverton. He is survived by wife Mary Jane Hathaway Fell.

**Jack A. Jensen '48** of Hood River, Ore., died at age 68. After graduating from Willamette, he received secondary teacher certification from Lewis & Clark College; and elementary teacher certification and administrative credentials from Portland State University; then obtained a master's of education from the University of Oregon. He retired in 1982, as assistant superintendent of the Hood River County School District. An Eagle Scout, he received the Silver Beaver Award for 25 years of scouting leadership. He and his wife, Bonnie, celebrated their 50th wedding anniversary in 1994. Survivors include wife Bonnie; sons **Ronald A. Jensen '69**, **Donald P. Jensen '73** and David Jensen; nine grandchildren and two great-grandchildren.

**Eugene E. Allison '49**, age 71, died at his home in McMinnville on Jan. 24. He was a U.S. Navy pilot during World War II. He received a bachelor's degree from Willamette, a master's from the University of Oregon and a doctorate in education from Oregon State University. He was a high school teacher and football coach. He was superintendent of schools in Silverton and Grants Pass, Ore., retiring in 1981. He is survived by his wife of 48 years, LaVene; four daughters; one son and eight grandchildren.

**Wallace H. Bonesteel '50** died on April 16 at the age of 68. He was born and raised in Salem and attended Salem schools. He served two years in the Army Air Corps during World War II. A prominent business man, he was owner and chief executive officer of Cascade Warehouse. Serving on the Salem City

Council from 1977-81; he was also on the Salem Hospital Board of Directors for 15 years. Survivors include his wife, Alicia; former wife, **Cherie (Raines) Bonesteel '50**; son Rick; daughters Mary Jane and Angela; stepchildren Kevin and Duff Kanner, and Kelsey Stirling.

**James L. Smith '50**, 74, died on April 8 in Roseburg, Ore. During World War II, he served in the Army Air Corps. He served on the board of directors of Shriner's Hospital for Crippled Children. He enjoyed fishing and other sports. Survivors include his wife, Wanda; two sons, **James H. Smith '71** and Larry S. Smith and six grandchildren.

**Albert Eugene O'Mara '52** died on Jan. 21 at his home in Salem. He was 69. A World War II veteran, he received two purple hearts. After graduating from Willamette he became an investigator for the Oregon Liquor Control Commission and later worked for SAIE. He retired after 30 years of state service. He and his wife, Margaret, were married in 1950.

**David Lee Chamberlain '52** of Keizer, Ore., died on April 22 at the age of 65. He was business manager of Salem Hospital for 33 years before retiring in 1989. He is survived by wife Ann, two daughters, one step-daughter, and two stepsons.

**Alberta Pauline (Fern) Lyles '53**, age 62, died on Mar. 6 in Portland. She was a graduate of Salem High School. From 1965 to 1990, she was manager of personnel records for the Portland Public Schools. She is survived by husband **John W. Lyles '49**; four daughters and eight grandchildren.

**Duane R. Hagen '53** died on May 14 in Glendale, Calif. For 32 years he was an art teacher at Glendale High School. In 1993, he was named California Art

Teacher of the Year. He was vice president of the United States Society for Education Through Art. He was a member of Sigma Chi fraternity while attending Willamette.



**Margaret Carol (Knochenhauer) O'Neill '56**, age 60, died on Nov. 22. A longtime San Diego, Calif., resident, she was active in Children's Hospital and Health Center, Whispering Winds Family

Camp, St. Therese Roman Catholic Church and the local Cursillo Community. She was an avid golfer and enjoyed family, friends and traveling. She is survived by husband Clement J. O'Neill; two sons and two daughters. (Her death was reported in the spring Scene, and this additional information was received later.)

**Luther Lynn Jensen '56** died on Mar. 29 in Salem, at age 62. He served as the Harney County district attorney in Burns, Ore., from 1956-57. He worked as a lawyer for the federal government in Los Angeles from 1958-61, then was in private practice for 16 years before returning to Salem. He was an assistant attorney general for the state's trial division until retiring in 1994. Survivors include wife JoAnn Lora, three daughters and six grandchildren.

**Stuart W. Gates '59**, retired Portland attorney and original member of the state Republican Party's Dorchester Conference, died on Mar. 3 at his home. He was 70. At the time of his death, he was developing a deferred giving program for Portland Parks and Recreation.

From 1983 to 1991, he directed the deferred giving program for Reed College. He was with the U.S. Army in World War II. He went to work for the U.S. State Department as an expert on Morocco. After Morocco achieved independence, he was honored by the King of Morocco and by former first lady Eleanor Roosevelt for improving Moroccan-American relations. Survivors include wife Sylvia; two daughters; two sons and three grandchildren.

**Susan Anne (Gage) Brooks '61** died on Oct. 9.

**Rena C. Parsons '65** died on April 30 in Keizer, Ore., at the age of 85. She taught in the foreign language department of Hillcrest School and owned and operated Parsons Pharmacy in Florence, Ore., with her late husband, Harold. She was a member of AAUW and enjoyed genealogy and traveling to Mexico. She is survived by two sons, one daughter and eight grandchildren and four great-grandchildren.

**Stanley A. Smart L'69** died on April 3 in Fallon, Nev. In 1975, he was appointed a judge to the Third Judicial District of Nevada by Gov. Mike O'Callahan. He stepped down in 1982, but continued his legal career as assistant city attorney of Reno, Nev. Survivors include his wife and daughter.

**Woodrow L. Van Drew '80** died on Aug. 11, 1994. He lived in Oceano, Calif.

**Marlis (Williams) Heinemann L'86** died on Jan. 1 at her home in Anchorage, Alaska. She was 49. She was born in Berlin, Germany, and immigrated to the U.S. at age 21. She taught law as adjunct faculty for the University of Alaska/Peninsula College in Kenai and

for Charter College in Anchorage. In 1989, she joined the Alaska Public Defender Agency. Her special interests were traveling, reading and outdoor sports. She is survived by her daughter, Tania Hancock.

**Mark S. Lifschutz L'86**, 43, died on Feb. 25. A native of California, he moved to Salem in 1982, after living in Eugene, Ore. He was a hearings officer for the state Construction Contractors Board and president of the Municipal Employees Union, local chapter. He enjoyed University of Oregon football and gardening. He is survived by wife Marjory, one son and a stepdaughter.

**Matthew A. Saily '94** of Myrtle Creek, Ore., died on Mar. 12. He was a graduate student in music at the University of New York, Stonybrook. He graduated magna cum laude from Willamette. Survivors include his father, Joseph and mother, Vicki; two brothers and one sister.

**Allin Holmes Pierce '94**, age 22, died on May 23 in Corvallis, Ore. He was a 1990 graduate of Berkeley High School, Berkeley, Calif., where he captained the varsity soccer team. At Willamette, he was president of Beta Theta Pi fraternity, an intern in the Office of University Relations and a volunteer in the Community Outreach Program and Best Buddies of America. He is survived by parents Joan and Allin Pierce of Berkeley and brother Wyeth Pierce. A service was held on June 5 at Willamette's Cone Chapel.

The family of Professor Cecil Monk, who died Jan. 2, (see obituary in the Spring Scene) would like his students and friends to know that they have established a scholarship fund in his memory. Memorial gifts to the fund may be made through the Office of University Relations.



*Dick Gillis leading a class in economics in 1982.*

**Richard M. Gillis**, professor emeritus of economics, died in June of a heart attack in Tillamook, Ore. He was 70 years old.

Gillis was born July 11, 1924, in Brighton, Ala. During World War II he was a U.S. Navy aviator. Later he earned degrees in business administration at Tulane University and at the University of Pennsylvania before earning his doctorate at the University of Oregon in 1962. In 1948 he married Phyllis Lusk in New Orleans.

Gillis taught economics at Willamette from 1956 until he retired in 1989. He helped establish ties between Willamette and the International College of Commerce of Japan (now Tokyo International University) and in 1973 he led the first group of exchange students to Japan. He also helped establish the University's Atkinson Graduate School of Management. After retirement Gillis served as a Meals on Wheels volunteer. He was a long-time member of Salem's First United Methodist Church.

The family suggests contributions to the Richard M. Gillis Scholarship fund at Willamette University.

# Class Links

## Life of Service Draws Alumni

By Maria Stuart

"The most valuable thing I have learned through this experience is the danger of drawing a distinction between us and them. Other than Native Americans, aren't the rest of us all immigrants in this country? Sure we should be helping our own — but where does that begin, and how? I am much more aware now of being a global citizen, and when someone else learns, I learn."

As Lorin Abarr '92 speaks these eloquent words about service to the community — the global community — his voice is strong and confident, rich and mature. Interestingly enough, just minutes earlier his voice had the light and chirpy quality of a young man, that sing-song lilt one often associates with youth. But as he warmed to the subject of his experiences with a Bosnian Refugee Resettlement Group in Grand Forks, North Dakota, Abarr's demeanor virtually resonated with an insight well beyond his years.

A 1992 graduate of Willamette with a bachelor's degree in economics and political science, Abarr's decision to become a Vista volunteer was largely based on his undergraduate experiences. He says that the most meaningful things he took from his education were the things he learned through his community service. "I certainly learned interesting and useful things about economics and politics in the classroom — but I learned about life in the Alternative Break Program." With the intent to give back some of what he had received, upon graduation Abarr took a job as a program manager with Alternative Breaks. After a year he went on to begin graduate study in urban planning at the University of Southern California. Dissatisfied with the beginnings of that venture, "... too much business for me,



Lorin Abarr '92

I guess...," he applied to become a VISTA volunteer.

The VISTA program is very much like the Peace Corps except that its focus is primarily domestic instead of international. It is also an integral component of President Clinton's AmeriCorps plan.

Abarr thought that he was headed for North Dakota to work with the homeless there — his primary community interest thus far — when he got a call at home in Montana three days before his departure to let him know he would be working instead as site resource developer for a Bosnian refugee resettlement group in North Dakota.

The words refugee resettlement are key here. Abarr is eager to make clear that this was not a refugee camp he was working on but instead a process of integrating the refugees into the community of Grand Forks so that they might become productive, self-sufficient members of society once again.

The lengthy process of actually becoming a refugee is arduous. One cannot simply declare oneself a refugee. The United Nations High Commission on

Refugees is the political body which grants such a status and sometimes an individual or family will wait in a camp for up to two years wondering if, and by whom, they might be granted asylum. The United States resettles less than one percent of the world's refugees in 15 to 20 voluntary resettlement agencies scattered about the country. Lutheran Social Services was the organization responsible for the Grand Forks Refugee Program, although Abarr says that he was the sole "resource developer" on site and his ultimate auditor was the State Department.

In the year that Abarr was there he worked with about 40 people, or 10 families. A family usually comes with a suitcase or two and very little grasp of the English language. They must be cared for medically and psychologically, they need housing and to be enrolled in schools, to begin to learn English and of course they must find work.

Frequently breadwinners of the family have been professionals in Yugoslavia, but due to language barriers will probably find their first job in the U.S. a manual labor task. Attorneys and doctors became factory laborers to pay the rent and put food on the table.

In addition to his work with each family, Abarr recruited and coordinated volunteers to flesh out the program. After his one-year stint the refugee program was able to continue strictly under the power of local volunteers. One might expect some animosity from the Grand Forks residents toward the refugees; the familiar cry of immigrants coming in and taking jobs. In this case it seems any one who held those opinions kept to themselves. Many in this community of 30,000 people volunteered their unique talents and what time they could to make the project work.

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# Class Links

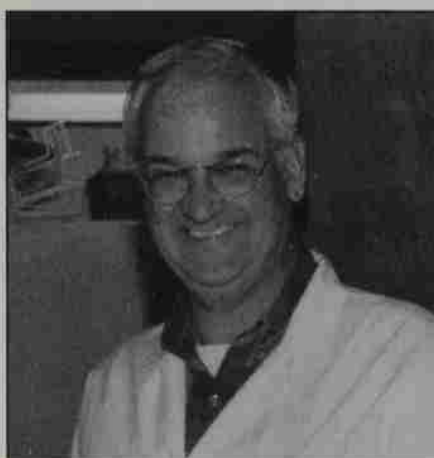
## ms from Two Generations

"Far better it is to dare mighty things, to win glorious triumphs, even though checkered by failure, than to take rank with those poor spirits who neither enjoy much nor suffer much; because they live in the gray twilight that knows not victory nor defeat." These famous words of Theodore Roosevelt were recited to me at the close of an hour and a half phone call with Mark Campbell, M.D., a man who has clearly chosen them as his life's motto.

I had called Campbell to speak with him about a project which he founded and heads — the largest system of free medical clinics for the homeless in the country, serving more than 28,000 patients a year. But it turns out that the Rotacare clinics, as they are called, are really just the tip of the iceberg.

After graduating from Willamette in 1967, Campbell went on to the University of Idaho where he received a master's degree in chemistry in just nine months, then to the University of Illinois where he received a doctorate in biochemistry. Next stop, the University of California at San Francisco for medical school. It was in San Francisco that Campbell got his first taste of clinic health care as he did volunteer work for the Everyman Free Clinic in Haight Ashbury. A lifetime career dedicated to medical care for the underprivileged "and especially those under four feet tall" was launched.

When I called Campbell for an interview, his first reaction was to insist that he did not want or need publicity. In addition, the Rotacare clinics were not in need of financial support at this time — an enviable position for any non-profit organization. However, as he started to give me an overview of the workings of these clinics he began to



Mark Campbell '67

talk himself into the interview as he realized that if someone in Wisconsin or Ohio or Kentucky were to read about his experiences, they might become inspired to begin their own Rotacare clinic. Well worth a phone interview, he concluded.

Campbell's secret to success has been the backing of local Rotary Clubs, hence the name Rotacare. "You then have a group of community leaders already dedicated to service," he said. The next step is to go the places where they are feeding the hungry and find space in the operation to bring in medical care. "You'd be amazed with how little space you can get away with." Campbell continues to be astounded by how a community will get behind a program like this: "People love it, in some areas the clinics are the center of the community. It's the catalyst that brings them together to get things done."

There are currently 14 Rotacare clinics operating on both coasts with six more in development stages. They utilize more than 500 volunteer physicians and twice as many R.N.s. All are privately funded.

For the first time Campbell's voice reflected frustration and almost resignation when I asked how other physicians react to a request for a donation of their time. "Generally, not good, I'm afraid. What we are talking about here is rot-gut, down-to-the-ground, nitty-gritty medicine. From pulling a dead cockroach out of a child's ear to delivering a baby, you have to be prepared for it all. Many doctors don't practice that way anymore. Over-specialization is one of the key downfalls of our medical system. People have given up being doctors, being compassionate individuals."

Not so in the case of this physician. A 20-plus year marriage to R.N.-wife Renate and two teenage children are the foundation of his life. In addition to the network of Rotacare clinics, Campbell can also take credit for maintaining a thriving family practice in San Jose, Calif.; starting a non-profit organization called "Save the Romanian Children" to develop facilities for the thousands of Romanian children who are HIV positive due to negligent medical conditions under the former communist regime; the creation of a mobile eye hospital in India which conducts over 200 cataract surgeries a day and has saved the vision of at least 10,000 people; and spearheading a free eye clinic and drug rehabilitation program on Indian reservations around the country. Campbell's current project is the development of a self-funded youth center for "at risk" kids in his community.

I wondered if Campbell foresaw a day when he might draw the line and admit he just could not take on one more project. "I don't draw lines," he said, "if there is a need, there is a way to get it done. We're going to handle it. Find a solution and go for it." ▼

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"We all worked on equal footing, the families and the volunteers, to make this happen. They learned from us and we learned from them. As the program progressed, families who had been there longer were able to offer feedback and suggestions for improvement, and they helped to teach newcomers English." This is an important goal of the VISTA programs — they strive toward mutual growth as opposed to the frequently paternalistic charity of generations past.

At the end of Abar's year with the Bosnian families he takes with him powerful images of their shared struggles and triumphs, and the knowledge that he has made lifetime friends with these people whose world was so different than anything he had ever known. "The atrocities of war are something many of us in this country have never lived through, yet they will remember them forever."

Now Abar is off to spend the second year of his VISTA career developing after-school programs for children in Los Angeles public housing. Some might be daunted by a task such as this, but not Abar. "I am an optimist and a believer in the human spirit. I expect to find inspiration in the people I encounter in this project, too."

And beyond? Abar intends to teach. Service has become a way of life for him. "Nothing else gives a sense of community and of fulfillment. You'll never know that feeling until you step out of your own life and give.... until you realize that the world view doesn't stop at your front door." About a National Service Plan, like AmeriCorps, the program that Clinton has put into effect and is now in danger of extinction due to current budget cuts, Abar has this to say: "Everybody needs a chance to put themselves in a place where it is their job to actively think about others. I was a student of economics; I understand how important it is to create wealth, but citizenship and concern for others are crucial to a meaningful existence and it is too easy to forget that on the path of our personal pursuits." ▼

## Press Clippings

**Emily Simonis '90** was one of the subjects of an article in *The Oregonian* on May 4. The article was entitled "Hot Shots," and ran on the front page of the business section. The article covered her work as a futures contract trader in Tokyo.

**Dick Baldwin '34** made the *Headlight-Herald* in Tillamook with a story thanking him for all his contributions to the City of Warrenton on Oregon's coast. The story covers the highlights of his life, from his birth in 1911 to the recent celebration of his 83rd birthday.

The retirement of **Duane Ertsgaard '51 L'58** was the subject of a recent story in the *Statesman Journal*. Ertsgaard retired after 22 years as a Marion County judge.

**Michael Loy '73 L'76** took the oath of office as Oregon's first Asian-American judge, an event reported in the Feb. 23 *Oregonian*. Loy had been appointed in December by then-Governor Barbara Roberts.

The *Juneau Empire* ran a story on **Eric McDowell '64** on March 17. This profile of McDowell featured his decision to take a year-long sabbatical from his position "at the helm of the Juneau-based McDowell Group consulting firm to go traveling ..."

The musical therapy career of **Linda Mendro '88** was the focus of an article on March 1 in *The Omak-Okanogan Country Chronicle*. Mendro, who taught piano for many years, does substitute teaching in Twisp, Wash., as well as contract work in music therapy.

The *Klamath Falls Herald & News* reported on Feb. 26 that **Steven Wynne '74 L'77** has been named CEO of Adidas America. An attorney in Portland, Wynne served as counsel to Sports Inc. and continued in that role after Sports Inc. was purchased by Adidas in 1993.

## Guidelines

- Class Links are included in the winter, spring and summer issues of the *Willamette Scene*.
- If you have information you would like to submit for Class Links, please send it to:  
Sue Rende, University Relations  
900 State St.  
Salem, OR 97301  
or e-mail: <scene@willamette.edu>
- Please print or type all submissions, in the interest of accuracy.
- If something has been written about you in a newspaper or other publication and you would like it included in the Scene Class Links as well, please submit a copy with a note giving your permission.
- It is the practice of Class Links not to print pregnancy or engagement announcements, nor candidacies for political offices, due to the lag time between receiving such information and the publication dates.
- The Scene reserves the right to edit or omit any information submitted.
- The deadlines for submissions are:  
Winter issue: Oct. 10  
Spring issue: Jan. 25  
Summer issue: April 20
- We welcome photos to be submitted for possible use, depending on space available and photo quality. Black and white photos are preferred. Please send a self-addressed, stamped envelope if you would like your photo returned.
- It is the practice of the Scene to list a surviving spouse in all obituaries when the name is available to us. Other survivors who are alumni or otherwise connected with Willamette will also be listed by name when we receive that information.

### KEY:

- L = Doctor of Jurisprudence or LLB
- M = Master of Management or Master of Administration
- M/L = Joint degree, Law and Management
- MAT = Master of Arts in Teaching
- MEd = Master of Education

# SEMESTER CALENDAR

One special event planned for this summer at the College of Law, to be held on Wednesday, August 23, is *100 Years of Women*. It will celebrate the 100 years women have attended the College of Law. Norma Paulus U62 will be the guest speaker and events are planned for the entire day. For more information, call (503) 370-6492.

Willamette's most-awaited events — the Atkinson Lecture Series, the Distinguished Artists Series and the main-stage theatre productions — have already been scheduled.

On Oct. 2 the Atkinson Lecture Series will open with Ken Burns, the director, producer, co-writer, chief cinematographer, music director and executive producer of the Public Television series *Baseball* and *The Civil War*.

On Nov. 9 the Atkinson lecturer will be Hanan Ashrawi, Palestinian spokeswoman for the peace talks with Israel. On Feb. 15 recent Pulitzer Prize winner Doris Kearns Goodwin, who taught government at Harvard for 10 years and worked as assistant to President Lyndon Johnson during his last year in the White House, will speak. She has written three best-sellers, *Lyndon Johnson and the American Dream*, *The Fitzgeralds and the Kennedys*, and *No Ordinary Time: Franklin and Eleanor Roosevelt: The Home Front During World War II*.

All lectures in this series will be held in Smith Auditorium at 8 p.m. Tickets are \$5, available two weeks before each lecture at the Student Activities Desk, (503) 370-6267.

The 1995-96 theatre season at Willamette will open in the Kresge Theatre on Oct. 5 with *Dancing at the Lughnasa* by Brian Friel. From Nov. 9-19, again in the Kresge Theatre, Shakespeare's *Othello* will be produced. On Feb. 22 *The Broken Jug* by Heinrich von Kleist will open in the Arena Theatre, and beginning April 11 will be *Once in a Lifetime*, a Kaufman & Hart play. The dance concert, *Immigrants and Innocents*,



The Atkinson Lecture Series will open on Oct. 2 with Ken Burns, creator of *Baseball* and *The Civil War*.

will be held in March, with five performances scheduled beginning March 28.

For more information about any of these productions, call the Theatre Department, (503) 370-6221.

The Distinguished Artists Series will be highlighted with a concert by the world renowned Tokyo String Quartet on April 24. This concert is co-sponsored by the Oregon Symphony Association in Salem. All tickets for this performance will be \$15.

Other performances in the Distinguished Artists Series will be a piano concert by Edward Aldwell on Oct. 11, and a concert by the vocal quartet, Scholars of London, on Feb. 28. Tickets for these two performances will be \$12; seniors and students, \$8. All concerts will be held in Smith Auditorium at 8 p.m. For more information please call the Music Department this fall at (503) 370-6255.

## OTHER MUSIC EVENTS:

Sept. 13, 20, 27 — Lecture series by Professor Anita King on Franz Schubert's song cycle, *Die Schöne Müllerin*, stage of Smith Auditorium. Times vary. Call (503) 370-6255.

Oct. 1 — *Die Schöne Müllerin*, a concert by Anita King, piano, and Julio

Viamonte, baritone, of Franz Schubert's song cycle, Smith Auditorium, 3 p.m.

Oct. 6 — Jazz Night, Smith Auditorium, 7 p.m.

Oct. 7 — Chamber Winds/Choirs Concert, Smith Auditorium, 7 p.m.

Nov. 5 — Chamber Winds/Choirs Concert, Smith Auditorium, 3 p.m.

Nov. 19 — Concert by Daniel Rouslin and Jean-David Coen, Smith Auditorium, 3 p.m.

Dec. 1-2 — *Amahl and the Night Visitors*, Smith Auditorium, 8 p.m.

Dec. 3 — John Doan's Victorian Christmas Concert, Smith Auditorium, 7 p.m.

Dec. 6 (11:30 a.m.), 7 and 8 (8 p.m.) — Lessons and Carols, Cone Chapel.

Dec. 10 — Willamette Master Chorus Family Concert, Smith Auditorium, 3 p.m.

Dec. 15 — Messiah Sing-Together Dress Rehearsal, Smith Auditorium, 7 p.m. (503) 370-6255

Dec. 16 — Messiah Sing-Together, Smith Auditorium, 7 p.m. (503) 370-6255.

The Community Outreach Program has scheduled Operation Dream for the week of Nov. 12-18 and will focus on the topic of Violence/Non-Violence, and explore the issues of violence in society and the use of non-violence as an alternative. For more information on this event, call Student Activities, (503) 370-6463.

A special presentation of the play *Huis Clos* by Jean-Paul Sartre is scheduled on Monday, Oct. 9, in French. This production will be staged by the Compagnie Claude Beauclair, a French theatre company which began in 1970 and each year travels the world presenting great classics of the theatre, 10:30 a.m., Smith Auditorium; \$6 for adults; \$5, students; \$4.50 per person for groups of 10 or more students. (503) 375-5306.

Note: Scheduled events may be changed or cancelled; please call to confirm for any event you wish to attend. ▼

# Ode to Creativity

by Jim Granada • Illustrations by Susan Blettel • Please see page 26 for additional thoughts on creativity by Jim Granada

## Ode to Creativity

Creativity, a concept of mystery, of wonder  
To define it we don't know quite what to look under...  
Is it a spark possessed by the artist,  
or a characteristic of only the smartest?

Is it a way to solve problems, you ask?  
Unique ways of trying to complete a task?  
Is it what causes original thought?  
Can it be measured? Can it be taught?

What about the flexible thinkers?  
Let's not forget the inventor who tinkers!  
Then there's the person who generates lots  
of responses when asked, "Will you please share  
your thoughts?"

We all knew the kid who, when called on in class  
Gave an answer that caused us to snicker en masse.  
Because his (or her) "left-field" response was  
quite strange  
A negative outcome would the teacher arrange.

But what if that teacher had taken a pause  
after asking  
And probed for the link that this answer  
was masking  
Perhaps a connection was there, not so odd...  
Or a brilliant idea that just needed a prod?

But, alas, I have strayed from the question at hand  
Being, "What of this concept can we understand?"  
So we journey right now to the core of the matter  
As I try to explain both the former and latter.

Creativity stems from problems to solve  
When much more than logic the mind  
must involve.  
The reason so many of us fail to use it  
Is because our society won't allow us to choose it.



We get so caught up in our efficiency  
That we choose the quickest route from point A  
to point B,  
Or rely on the past, on experts, on norms,  
Or bogged down in filling out zillions of forms.

The act of creating takes a little more time.  
It may not be direct but, instead, be sublime.  
Creative may veer from the logical route,  
May require techniques that you don't know about.

For example, try taking a shoe and a sack  
And use them to think up a nutritious snack!  
Or maybe by using attributes of a mouse,  
You could think up a brand new design for a house!

Try asking someone from a whole different place  
To assist in the solving of a problem you face.  
Then take the suggestions and in context  
apply them  
And see if there might be a way you can try them.

Try looking at things from a different perspective.  
Magnify, minimize, be a tad less objective.  
Take an idea and view it from over and under  
Fear not the perception that stems from,  
"I wonder..."

See what you're doing through the eyes of a child  
Be playful, have fun, take a chance and get wild.  
Observe how a child who's "untrained" solves  
a task,  
Then allow your own childlike ideas to unmask.

These are but a few of the techniques to use  
There are volumes and more about this, you  
can choose.  
But the key to success is to look deep within  
And convince yourself over and over again

That creativity dwells in each person, untapped,  
And for some it's in areas that have yet to  
be mapped.  
So pick out some tools and begin searching today  
To learn how to be more creative your way!



*Grand Opening!*

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Inside the newly-renovated  
George Putnam University Center



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SINCE 1842

An aerial photograph of a dense forest with a winding river. A small boat is visible on the river. The image is framed by a thin black border.

WILLAMETTE

# SCENE