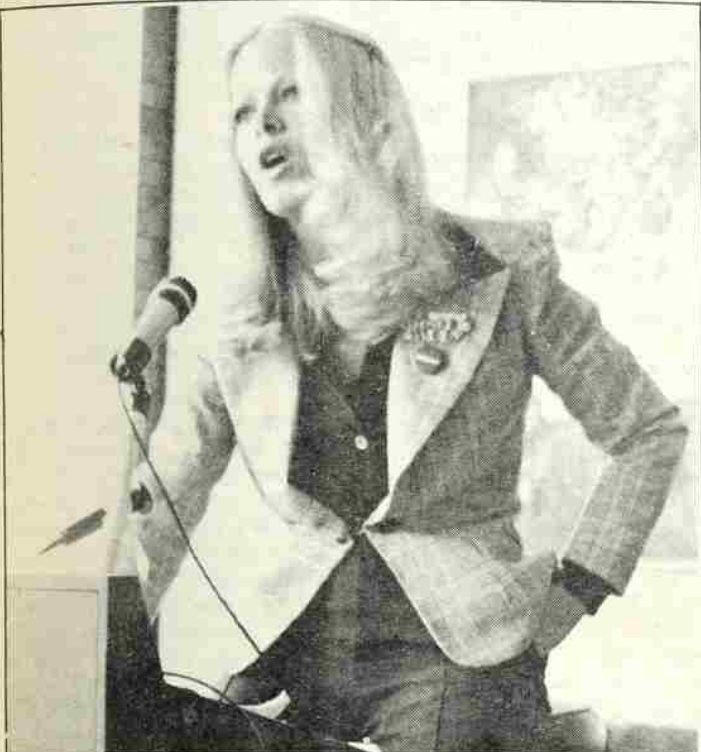


# Willamette Collegian

Volume 83, No. 10

Willamette University, Salem, Oregon

Thursday, November 9, 1972



Comedienne Sally Struthers appeared Sunday at the University Center to speak for George McGovern. photo by Morris

## Entertainers offer last futile plea

by Pat Pine

Senator McGovern's ill-fated Presidential campaign came to Willamette Sunday afternoon in the form of television actress Sally Struthers. Miss Struthers, star of CBS' ALL IN THE FAMILY comedy show, made a speech to more than 100 students in the University Center lounge.

Blonde and blue-eyed, the young television personality attempted to center attention on President Nixon's failings during his first term. It seemed to this reporter, however, that perhaps more attention was centered on Miss Struthers' form, which filled a tomato-colored pants outfit.

Opening her brief speech with, "I was worried that I'd be speaking to about five people," it was evident that Sally Struthers was not overly optimistic concerning Senator McGovern's election chances. She added, "This was a spur of the moment thing... I have decided to make it kind of a personal thing... I've been to Willamette twice before, my sister Susan went here..."

Moving to an attack on the Nixon administration, Struthers claimed, "People in charge are afraid of change and afraid of

the truth...the truth, it hurts, but it's better than a spoonful of deceptive sugar." Referring directly about Nixon himself, she continued, "I tried to trust him (Nixon) for four years, but he's failed me...the President has got to set a tone to follow and he's got to tell the truth...it's absolutely essential to restore credibility."

Labeling Nixon a hypocrite, Miss Struthers claimed that he had done "everything possible to destroy amiable relations with them (speaking of Russia and China) for years, now he is hypocritically taking credit for good relations."

Almost spitting out the President's full name, the Portland native carried her attack further, saying, "Richard Milhouse Nixon has attempted to defeat strong arguments (for environmental protection) with weak rationalizations, like, It's too costly. I think the war is ... too costly."

Naturally, the actress closed with a plea to vote for McGovern topped off by a prayer, which, I must admit, left this reporter rather amused.

Being fortunate enough to have nabbed a short interview from the striking blonde, I queried, "Why should people listen to the political preferences of an

entertainer like yourself?" She didn't appear to be overly flattered by the question, but did answer, "People who ask that are listening to me as Sally Struthers, the television person, not the real Sally Struthers."

(cont. page 7)

## Bus kills two

The Oregon State Police Department of The Dalles told the COLLEGIAN that a collision occurred November 4 at approximately 7:35 p.m. between a chartered bus carrying Willamette University athletes and a pick up truck which was towing a horse trailer.

Two men and two horses were killed in the collision. Neither the driver of the bus nor any of the Willamette athletes were seriously injured.

Police said that a hypothetical reconstruction of the accident indicated that the pick-up and trailer had overturned in the middle of the roadway prior to the collision with the bus. "We can never know for sure exactly what happened because both witnesses to the initial accident were killed," Police stated.

Police also stated that no one was cited for driver negligence.

## Incumbents win

Election '72 was one for incumbents in Oregon, and, in the state legislature, one for Democrats.

For the first time since the early 1960's Oregon Democrats have gained control of both houses in the 90 member legislature.

Youth also received a boost in the legislative elections as under 30 candidates beat some over 50 candidates.

Ex-Willamette political science professor Mark Hatfield elected to a second term in the U.S. Senate, beating former Sen. Wayne Morse. All of Oregon's incumbent congressmen were also re-elected.

Incumbent Secretary of State Clay Myers and Attorney General Lee Johnson won election to second, and final, four year terms. Both are considered likely candidates for the governorship two years from now.

Democrat James Redden beat Republican Craig Berkman in the race for state treasurer. Redden had about 55 per cent of the vote. He, too, is a likely candidate for governor when Tom McCall's term ends in 1974.

Third year Willamette University law student Stan Bunn, a 26 year old Republican, was elected to the Oregon legislature for house district 29. Economics Professor Jack Leonard lost his bid for election to the Salem city council from ward four.

Willamette political science senior Larry Eitner won an uncontested election to the Woodburn city council. Woodburn is a small retirement community in northern Marion County. Eitner is 21.

Washington County St. Rep. Hugh McGilvra, a Republican, lost his bid to return to the legislature. He is the husband of Willamette trustee Mrs. Hugh McGilvra. St. Rep. Les AuCoin, a Democrat, beat McGilvra.

Salem's city council took on a distinctly conservative colour,

according to the Capital Journal Wednesday. Real estate dealers Steven C. Stewart and Donald H. Cushing gave the conservative group a five to three advantage over liberals. Mayor-

(cont. page 7)

## Paul exhibition featured at PUC

by Dr. Roger Hull

Assistant Professor of Art

Diverse imagery and formal opposites are reconciled in the art of Kenneth Paul, an Oregon artist whose work is exhibited this month in Putnam University Center at Willamette.

Paul employs a variety of graphic media (most obviously lithography) in this latest in a series of travelling exhibitions organized by the University of Oregon (where, incidentally, Paul is a teacher; works by Willamette's Carl Hall are in similar circulation in the state.

Kenneth Paul repeatedly uses the expressive device of setting within a scene or design a smaller, contrasting composition which serves to broaden the significance of the whole.

In the oddly titled "Mountain-landscape and Animaculum" (lithograph, 1971), for example, Paul presents the rugged silhouette of a vast mountain range in direct contrast to what seems to be a blow-up of a detail - a close-up study of microscopic life seen in a box-like form suggestive of a glass-sided aquarium (or animaculum?).

Our experience is somehow telescoped, therefore. We experience a mountain range from afar yet simultaneously study its most minute parts, the organisms in a raindrop somewhere on a leaf on a tree in a grove in a forest on the mountain, for example.

Unlike traditional landscape

artists who might contrast a foreground blade of grass with a distant mountain, Paul has omitted the intermediary stages and we see mountain and raindrop (or whatever) side by side, in unaccustomed juxtaposition. Awareness of both the vast and the minute in nature is emphatically registered at once, so that for at least some viewers the work will suggest immediately and economically the identity of nature as a system.

Furthermore, Paul is able to unify the potentially disparate parts of his picture by means of skillful use of line, drawing the silhouetted form of the mountain into close association with the planes forming the "animaculum." To this extent the implied interrelationships in nature are paralleled and reinforced by unity in the art.

In another work, "Animaculum Mountainscapes" (1971), the artist presents two mountain scenes, one atop the other, within the lower of which he inserts what seems to be a section of a colored map (it is rendered, in any event, in such "map colors" as blue, red, and gray).

On one level this device seems to ask us to place the mountains in continental and global perspective. And as one further scrutinizes the "map," vaguely continental shapes reveal themselves to be the dim outlines of a classical statue of a recumbent figure--whose ascending forms are those of the mountain she mirrors.

The suggestiveness of the ir-

regular shapes of continents, the anthropomorphism of the Greeks (who routinely presented natural phenomena in terms of the human figure), and the origins of classic marble in mountain ledges--random ideas and relationships here are made coherent as a whole.

In addition to his landscape references, Paul frequently composes entirely nonrepresentational, often balancing such formal unlikes as geometrically precise rectangles and amorphous passages of flowing, or-

ganic, amoebic form. In so doing he successfully combines the expressionist painterliness of the 50's with the somewhat later preference for hard edges and solid flat colors.

To the degree that he is able to relate such contrasting styles, these works parallel and complement his resolution of multiplicity on the representational level. To this viewer the works in general are vigorous and competent, seeming to present in clear terms the apparently unifying consciousness of the artist.



Ezra Pound died November 1st in Venice, Italy. It is said that Pound contributed more to the English language than anyone since Shakespeare. Tried for treason he was declared insane and lived in seclusion in Italy until his death. (see p. 4)

## Attention music lovers

SEVERAL WEEKS AGO, THE BOARD OF TRUSTEES APPOINTED A SPECIAL TRUSTEES COMMITTEE TO STUDY THE STRUCTURE OF THE COLLEGE OF MUSIC AND THE FINE ARTS AT WILLAMETTE. THIS COMMITTEE IS CONSIDERING THE FOLLOWING THREE ALTERNATIVES:

A. CONTINUE PRESENT INDEPENDENT STATUS OF COLLEGE OF MUSIC.

B. MERGE COLLEGE OF MUSIC INTO COLLEGE OF LIBERAL ARTS.

C. FORM A NEW COLLEGE OF FINE ARTS OR PERFORMING ARTS INCLUDING PRESENT COLLEGE OF MUSIC AND REMOVING ART AND THEATRE DEPARTMENTS FROM COLLEGE OF LIBERAL ARTS.

MR. WILLIAM WEBBER, CHAIRMAN OF THE COMMITTEE, HAS EXTENDED AN OPEN INVITATION TO ANY STUDENT INTERESTED IN SHARING OPINIONS ON THE ABOVE ALTERNATIVES. THE COMMITTEE WILL BE IN THE HARRISON CONFERENCE ROOM FROM 4:00 TO 5:00 ON WEDNESDAY AFTERNOON, NOVEMBER 15.

## calendar

- Thursday, November 9: Off Campus Study Committee, noon, Conference Dining Room II.  
ACORN Committee, noon, Parents Conference Room.  
Admissions and Financial Aid Committee, 4 p.m., Parents Conference Room.  
Drama Performance: "Prometheus Bound", 7:30 p.m., Smith Auditorium.  
North Salem High School: "The Night Thoreau Spent in Jail", November 9, 10, 11, 8 p.m. curtain; General Admission \$1.50, \$1.25 with ASB card, available in main office.
- Friday, November 10: Drama Performance: "Prometheus Bound", 8:15 p.m., Smith Auditorium.
- Saturday, November 11: Cross Country: NAIA District Meet.  
Women's Field Hockey: WU vs. EOC, 10 a.m., Salem.  
Football: WU vs. University of Puget Sound 1:30 p.m., McCulloch Stadium.  
Soccer: WU vs. SOC, 2 p.m., Ashland.
- Sunday, November 12: Faculty Recital: Karlin Rhees, flute, 3 p.m., Smith Auditorium.  
Rugby: 7-a-side Tournament, Portland.  
Christian Science Organization, 6:30 p.m., Alumni Lounge.  
Willamette Christian Body, 9 p.m., Alumni Lounge.
- Monday, November 13: Don Ellis Clinic, 1:30 p.m., Alumni Lounge and Autzen Senate Chambers.  
Teaching Effectiveness Committee, 4 p.m., Alumni Lounge.  
Women's Volleyball: WU vs. Pacific, 6:30 p.m., Salem.  
Don Ellis Jazz Band Concerts, 7 and 9:15 p.m., Smith Auditorium.
- Tuesday, November 14: Student Affairs Committee, noon, Conference Dining Room I.  
Women's Field Hockey: WU vs. OSU "B", 3 p.m., Salem.
- Wednesday, November 15: Board of Trustees discussion with Students, 4 p.m., Harrison Conference Room.  
Episcopal Communion, 4:15 p.m., Parents Conference Room.  
All-Campus Thanksgiving Dinner, 6 p.m., Cat Cavern.  
American Politics Lecture Series: Norman Paulus, 6:30 p.m., Waller Auditorium.  
Oregon Symphony Concert: Isaac Stern, violinist, 8:15 p.m., Smith Auditorium.
- Thursday, November 16: Off Campus Study Committee, noon, Conference Dining Room II.  
Admissions and Financial Aid Committee, 4 p.m., Parents Conference Room.

# Letters to the Editor

Editor's note: Mr. Campbell asked me to print this in order to "keep the Willamette University community informed about the relationship between the University and public issues."

## Lettuce protest

Dear Mr. Sell:

While rummaging around the trash recently, I discovered several cardboard boxes bearing the label of "Freshup Lettuce." Upon further investigation I learned that Freshup is the brand of iceberg lettuce purchased and served by the food service at Willamette. I wish to take this opportunity to inform you, and the rest of the University community, that the United Farm Workers AFL-CIO is urging a boycott of lettuce companies which have refused to allow farm workers the right to bargain collectively through a union of their own choosing.

I respectfully request that you STOP serving Freshup lettuce through the food service. I am not asking you to stop serving lettuce altogether; there are many other varieties such as Romaine, Red Leaf, etc. In fact, I am not even asking that you stop serving the popular iceberg variety of lettuce. Your wholesaler stocks two brands of Union lettuce, Firstmark and Greenhead. I am asking you to stop buying and serving scab lettuce.

The farm workers need help from the public in order to win their battle for economic subsistence. They will need our help if they are ever to create what Cesar Chavez calls "a national union of the poor dedicated to world peace and to the needs of all men who suffer." Please help.

Thank you for your consideration,  
Lorenzo Martin Campbell  
Law I

The COLLEGIAN welcomes all letters to the editor for publication. Letters should be limited to two, 65 space, standard typewritten pages and MUST be signed by the author. Names will be withheld upon request.

The COLLEGIAN reserves the right to edit all letters submitted for publication.

## Turkeys good but stupid

As much as we enjoy turkey on Thanksgiving, there is one fact we have to face: turkeys are dumb. A poultry expert at the University of California, Riverside, tells SCIENCE DIGEST, "I don't know of a domesticated animal with a lower I.Q. In fact, baby turkeys have to be taught to eat and drink." If left on its own, the turkey will drink and drink until it drowns, and whole flocks of gobblers may commit suicide through eagerness to follow one another blindly. One turkey rancher sums up the situation: "The turkey is beautiful to look at, fragile as an orchid and stupid beyond belief." We may be doing them a favor by putting them on the table at Thanksgiving.

## Homosexuals speak

To the Editor:

"I am a homosexual" - we accept this label put on us by society as a move of expediency. We realize that because we tell you that we choose to have bed partners of the same "gender" as ourselves, this tells you, or nobody else, anything about us as persons. We accept it merely to signify our "capacity to love someone of the same sex". And in saying this we believe that we have taken the first step in the process of our liberation as humans.

We believe that we must first free ourselves, free our own heads, of the bonds put there by the society that has formed us and in which we find ourselves. And in beginning this process we are coming to see that Gays and Women and Third World Peoples have a common oppressor: THE MAN, the straight (by any definition!), white, male who has set up and is in control of this society. We feel a need to better understand ourselves, our oppression, and our liberation. We see this understanding as being achieved in a more realistic manner through relating with other women and men - those who are in our own position of accepting society's label, "homosexual".

We, as homosexuals, experience oppression in Oregon. Changes in sex laws can do nothing to better the conditions necessary for our struggle to live and develop as humans. We have experienced oppression in areas of: employment, the ed-

ucational process (e.g. so-called sex education programs), entrapment by "forces of law and order", non-human treatment of inmates in state controlled institutions such as hospitals, juvenile homes and prisons, the public press, Lesbian mothers fighting for the right to keep their children, organized religion stemming from the Judeo-Christian tradition, the desire for change by the New Male Left, etc. We have been fighting homophobia through encounters with leaders of public institutions where this need has been called to our attention. We have been active in speaking to classes at high schools, colleges and universities.

We call on all women and men thus labeled by a homophobic society to bring their ideas and talents to the struggle. In accepting each other with our variety in background, economic condition, experience and education, we can work together to overcome The Man's oppressive measures. In the Salem area, we would like to meet with women and men of all ages, colors, and descriptions. We shall be using the building of the "Switchboard for Help", 358 Superior Street, Salem for a meeting on Tuesday, November 14, 7:30 P.M.

Paul Hons,  
Rt. 2, Box 128,  
Monmouth, Ore. 97361  
Telephone: 838-4346

Gwynn Cooter,  
Rt. 3, Box 97,  
Dallas, Ore. 97338  
Telephone: 623-4069

The COLLEGIAN will not be published Thursday, November 23 because of Thanksgiving vacation.

This means that people interested in placing announcements in the COLLEGIAN about performances, meetings, etc. occurring between November 23 and November 30 should bring their information into the Publications Office by November 15, so that it can be published in our next issue, November 16.

## Willamette Collegian

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Official publication of the Associated Students of Willamette University. Second class postage paid at Salem, Oregon, 97301. Represented by National Educational Advertising Service, Inc. Published weekly, except during vacation and examination periods. Subscription rates \$3.00 in the USA. Ad rates: \$1.50 per column inch. Contract rates lower. For information call John Hanson, Business Manager, at 370-6224.

The contents of this publication are the opinion and responsibility of the staff of the Willamette COLLEGIAN and do not necessarily reflect the policy of the ASWU or Willamette University.

### Karlin Rhees In Flute Performance

On Sunday afternoon, November 12, 1972 at 3:00 p.m. in the G. Herbert Smith Auditorium, a program of Flute/Harp and Woodwind Quintet music will be given. Featured in the program will be Karlin Rhees, Instructor in Flute. She will be assisted by Sally Maxwell, Harpist in three selections for Flute and Harp: 'Entr'acte' by Jacques Ibert, 'Serenade No. 10' by Vincente Persichetti and 'Sonata' by Jean-Michel Damase.

Also appearing on the program will be the newly organized Willamette University Faculty Woodwind Quintet comprised of: Karlin Rhees, Flute; Mary Lott, Oboe; Richard Stewart, Clarinet; Donald Hibbard, Bassoon; and David Crane, Horn.



The modernized Greek Tragedy, Prometheus Bound will open tonight at 7:30 p.m. and show again Friday and Saturday at 8:15 p.m. in Smith Auditorium.  
photo by Niederer



Ellis Music Enterprises  
5436 Auckland Avenue

The Don Ellis Orchestra will perform in Smith Auditorium on Monday, November 13. The clinic will be from 1:00 p.m. to 5:00 p.m. The show will be at 7:00 p.m. and 9:15 p.m.

### Boz Scaggs Brings Band

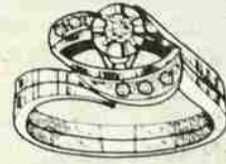
Boz Scagg's October-through-November "Key Market Concert Sweep" brings his five piece road band to the West Coast. One of his gigs will be at the Paramount Northwest in Portland.

Tickets for the 8 PM concert are available up till the evening of the concert at JJ Jeans in Lancaster Mall for \$3.50 and at the door for \$4.50.

### Local films

Capitol Theater: BROTHER OF THE WIND  
Elsinore: THE GO BETWEEN and NIKOLAS AND ALEXANDRA; starting Friday, FUNNY GIRL and LIVING FREE  
Lancaster Mall: FIDDLER ON THE ROOF  
North Salem Drive In: CRY OF THE BANGI, FROGS, TWITCH OF THE DEATH NERVE  
South Salem Drive In: ELVIS ON TOUR and THE MAGNIFICENT SEVEN RIDE

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# Ezra Pound 1885-1972

by Jim Cuno

*For three years, out of key with his time,  
He strove to resuscitate the dead art  
Of poetry; to maintain "The sublime"  
In the old sense. Wrong from the start—*

The 18th Century was the century of science. Nature was governed by scientific laws. Man, each man equally, could discover the laws and apply them to his behavior. As the universe was ordered, so man was ordered. As the universe was perfect, so man was ordered. As the universe was perfect, so man could be perfect. Man had only to discover the scientific laws and each man was a scientist.

The 19th Century was the century of Positivism, or the application of science to human behavior. Man was determined. He had no free will. Reason prevailed.

It was the century of Darwin, Marx, and Comte. It was determined that man would be perfected through natural selection and the dialectic. And man's behavior could be scientifically observed and determined.

It was the century of materialism; the steam engine, electric light, telephone, automobile, airplane, telegraph, machine gun, and penicillin. And it was the century of democratic government.

Above all it was the century of the middle class. It was the rise of the average man. Communication and transportation improvements broadened his world, increasing his consciousness and providing him luxuries. Man increased his wealth and power and his responsibilities.

The average man was not only able to democratically elect his government, but he had the responsibility to do so. The factory worker, educator, poet, and politician alike were responsible for the election of their government.

Ezra Loomis Pound was born in Halley, Idaho, on October 30, 1885.

By the middle of the century things were changing. Sigmund Freud was born. As a rationalist he unleashed the irrational. He discovered that man was primarily moved by the unconscious and the conscious was not natural but created by society.

Nietzsche was read. Man was not rational but animal. He was governed by determined, rational laws. Indeed, GOD WAS DEAD.

Bergson was born and philosophy became abstraction. Man did not know through reason alone, but through something mystical, irrational, and intuitively.

James was born and secondary questions became primary questions and philosophy a mere game.

Einstein was born and the universe was no longer determined, no longer ordered. Light no longer travelled in determined waves but in indetermined bursts, quatoms. There were no fixed points. Time and motion were relative.

The middle half of the century revealed the power of the unconscious, the death of God, the influence of intuition, and relevancy of the universe. The ordered universe of the 10th century was to be undermined.

Pound was not quite sixteen when he entered the University of Pennsylvania in 1901. He met and became friends with a fellow student, William Carlos Williams. After two years he transferred to Hamilton College in New York. He graduated in 1905 and returned to Pennsylvania for graduate work receiving his M.A. in Romance Languages. He spent the summer abroad and returned to a fellowship for study in Renaissance Literature.

He accepted a post teaching a Wabash College in Indiana but was released after four months for having a girl in his room. Pound left for Europe that year, 1908. He travelled throughout Europe holding various teaching jobs and helping young aspiring artists to publish.

By 1909 he had published PERSONAE OF EZRA POUND and met William Butler Yeats, whom he greatly admired. He also was introduced to D.H. Lawrence and George Bernard Shaw.

In 1912 he moved to England and agreed to publish exclusively for POETRY: A MAGAZINE OF VERSE, an American magazine. Through this publication he published Robert Frost, William Butler Yeats, Rabindranath Tagore, and T.S. Eliot.

Pound married in 1914 and moved to Paris in 1921. There he met Hemingway, assisted Eliot on the writing of THE WASTELAND, found Joyce a publisher for A PORTRAIT OF THE ARTIST AS A YOUNG MAN, and brought him to Paris where he completed ULYSSES.

Pound is also recognized as the founder of the Imagist school of poetry. The imagists were to use common speech but to use the exact word and not the merely decorative. They were to create

new rhythms, believing that free verse allows the poet the needed freedom to express the original. Their originality demanded absolute freedom in the choice of subject and the presenting of an image, a new image, and not a portrait of life. They were to produce poetry "that is hard and clear, never blurred nor indefinite." And finally they believed that concentration was of the very essence of poetry.

*The apparition of these faces in the crowd;  
Petals on a wet, black bough.*

This school gave rise to a new form of literary criticism, formalist criticism. It is that the art has value of itself, that there is no necessary connection between the artist and his work. Reality lay in the poem as for Plato it lay in the idea. All was subservient to the reality of the poem. This allowed T.S. Eliot to receive editorial assistance in writing THE WASTELAND, for it is the work that is important and not the individual poet's original creativity. The poem must be investigated as if under a microscope and includes its entirety within its words and images. Nothing is to be abstracted from it. Truth and beauty is to be expressed by it.

*O fan of white silk,  
clear as frost on the grass-blade,  
You also are laid aside.*



*As cool as the pale wet leaves  
of lily-of-the-valley  
She lay beside me in the dawn.*

Through his influence in these areas, Pound is considered to have contributed more to the English language than anyone since Shakespeare.

It was during this period that he also met and published under Alfred Richard Orage. Orage was a Guild Socialist with a utopian view of the world, an anti-Semitic one. Through Orage, Pound was introduced to Major C.H. Douglas, the "apostle" of Social Credit.

Pound reviewed their books and began to reflect their simplifications, anti-Semitism, and as Charles Norman put it "he had found a cause."

The generation of the 1890's was divorced from its parents. It was a conflict of the rational and irrational, of bourgeois morality and new morality. The younger generation, generally speaking, felt stifled, imprisoned by the specialization of the material world.

*Go, my songs, to the lonely and the unsatisfied,  
Go also to the nerve-racked, go to the enslaved—  
by convention,*

*Bear to them my contempt for their oppressors.  
Go as a great wave of cool water,  
Bear my contempt of oppressors.*

*Speak against unconscious oppression,  
Speak against the tyranny of the unimaginative,  
Speak against bonds.*

*Go to the bourgeoisie who is dying of her ennui,  
Go to the women in the suburbs.  
Go to the hideously wedded,*

*Go to them whose failure is concealed . . .  
Go to those whose delicate desires are thwarted,  
Go like a blight upon the dullness of the world . . .  
Go to those who are thickened with middle age,  
To those who have lost their interest.*

There was a call for spiritual freedom, a new morality. There was a movement to the Catholic Church, to conservatism, back to the pre-industrial-morality days.

Nationalism and mythology became dominant interests. The concern was with the soul of man which became the climax of existence and identified with the nation.

The role of a leader dominated. The leader would be the charismatic hero who led the people to redemption. "The will of one individual can help us, not Parliaments or Laws."

There was a call to change, a CALL TO WAR, to break the chains of the materialistic and spiritually void society.

Pound left Paris, and after travelling throughout Italy, settled in Rapallo, Italy in 1924. Yeats, now related to Pound through marriage, joined him in Rapallo attracting a small colony of young poets.

Pound continued to publish, publishing A DRAFT OF XXX CANTOS, while continuing his translating of Chinese, Greek, Latin, Egyptian, and French poems.

Attracted by Mussolini's leadership and state socialism, Pound immersed himself in the study of economics.

Pound began to write letters and postcards to premiers, cabinet members, senators, congressmen, bankers, economists, editors, journalists and President Roosevelt, expressing his views on monetary policy and Mussolini. He saw himself as the reformer of the world, dogmatic and impatient. It was during this time that he wrote EZRA POUND'S ABC OF ECONOMICS and MONEY PAMPHLETS BY THE POUND. He quoted and compiled works of Washington, Jefferson, and Van Buren and wrote a book entitled JEFFERSON AND/OR MUSSOLINI.

The Call To War was met with five years of ugly mustard gas death, trenches, and disease. The poets crying for change, watched some of their greatest fellows die in a war that proved nothing.

The War was foreseen as a brief exercise on behalf of the poets to change direction and on behalf of the middle-class to save civilization from the clutches of barbarism.

The War was neither brief nor a great change. Three democratically elected mass-men signed the Versailles Treaty that plunged Europe into tense hatred and economic disaster.

*They fought, in any case  
and some believing, pro domo, in any case . . .  
Some quick to arm,  
some for adventure,  
some from fear of weakness,  
some from fear of censure,  
some for love of slaughter, in imagination,  
learning later . . .  
some in fear, learning love of slaughter;  
Died some, pro patria,  
non "dulce" non "et decor" . . .*

*walked eye deep in hell  
believing in old men's lies, then unbelieving  
come home, home to a lie,  
home to many deceits,  
home to old lies and new infamy . . .  
disillusions as never told in the old days,  
hysteria, trench confessions,  
laughter out of dead bellies.*

The younger generation had gained nothing. Alienation increased. The disciplines of study and concerns became more fragmented and divorced from the common man. The scientist began talking of tiny particles called genes and quatoms and the speed of light and relativism. The artists began experimenting in pure aesthetics; abstractionists painters and imagist poets. The intelligentsia left the mass-man. The interest in the leader increased with the distrust in democracy.

The leader took two forms, either the political figure of a Mussolini, or the figure of the leading the people by revealing the truth through his creations. Or, as in the case of the Italian poet D'Annunzio, the leader became both.

Ezra Pound left Italy for New York in April of 1939. He came "in the interest of monetary reform" and had interviews with senators and others in Washington. He received an honorary degree from Hamilton College and returned to Italy.

Pound began broadcasting for Mussolini to the American troops when war broke out. Between December, 1941 and July, 1943 he made 125 broadcasts.

*The man who fears war and squats opposing  
My words for stout, hath no blood of crimson  
But is fit only to rot in womanish peace  
Far from where worth's won and the swords clash  
For the death of such sluts I go rejoicing  
Yea, I fill all the air with my music.*

"For the United States to be making war on Italy and on Europe is just plain nonsense, and every native-born American of American stock knows that it is plain downright damn nonsense. And for this state of things Franklin Roosevelt is more than any other man responsible."

"Every hour that you go on with this war is an hour lost to you and your children. And every sane act you commit is committed in homage to Mussolini and Hitler. Every reform, every lurch toward the just price, toward the control of a market, is an act of homage to Mussolini and Hitler. They are your leaders, however much you think you are conducted by Roosevelt or told up by Churchill. You follow Mussolini and Hitler in every constructive act of your government."

*You whorson dog, Papiols, come! Let's to music!  
I have no life save when the swords clash.  
But ah! when I see the standards gold, vair,  
purple, opposing  
And the broad fields beneath them turn crimson,  
Then howl I my hear nigh mad with rejoicing.  
Damn it all! all this our South stinks peace.*

Pound was captured by the Allies on May 3, 1945. He was taken to The Disciplinary Training Center outside Pisa. He was placed in small cage in solitary confinement. He had little shelter from the sun or rain and floodlights shone on him at night. He slept on the cement floor with blankets and had only a can for a toilet.

After three weeks he collapsed and was taken out of the cage and put into a tent suffering from parial hysteria, claustrophobia, and terror. He was allowed no communication until October 3, when he saw his wife.

He was shipped to Washington on November 18, to stand trial for treason. He never stood trial. He was declared insane and held in St. Elizabeth's Hospital until 1958, when at the age of 73, he returned, with his wife to Italy where he lived until his death in almost complete seclusion continuing his work on the CANTOS.

*Hell grant soon we hear again the swords clash!  
And the shrill neighs of destriers in battle rejoicing,  
Spiked beast to spiked beast opposing!  
Better one hour's stour than a year's peace  
With fat boards, bawds, wine and frail music!  
Bah! there's no wine like the blood's crimson!*

The question that has been, and will be, directed concerning Pound is whether we can honor such a man, such an anti-semitic person who expressed such views during the time when six million Jews were being sent to the gas chambers.

We must deal with that now. We must look at Pound as Pound the artist and Pound the person. Or better, we must look at Pound's art and at Pound's person.

In the true light of Formalist criticism we must make such a distinction. As E.E. Cummings wrote during the treason controversy, "An artist doesn't live in some geographical abstraction...nor does he live in some so-called universe, nor does he live in any number of "worlds" or in any number of "universes." As for a few trifling delusions like the "past" and "present" and "future" of quote mankind unquote, they may be big enough for a couple of billion super-mechanized submorons, but they're much too small for one human being."

We must look at his poetry and call it good, just as we must look at one poem and call it better. He was seen by William Carlos Williams as "one of the most competent poets in our language, possessed of the most acute ear for metrical sequences, to the point of genius, that we have ever known."

It is for this reason that we are allowed to praise his poetry, for as in his own thoughts, the poetry must be criticized for its own intrinsic value and the person of the author must not be considered.

It is when we consider his activities as "propagandist" that we must consider his person. And then we must consider his selfless assistance to so many young artists of his age. Even Irving Howe, who cannot praise the man because of his anti-Semitic broadcasts, writes that he expects that if he had come to Pound with a literary problem, he would have been immediately and generously helped, even though he is a Jew.

We cannot forget Pound's broadcasts and anti-Semitic ideas. But before punishment we must consider the effects of his broadcasts and ideas. Did his ideas actually lead to the death of even one Jew, any more so than any Chicago Jew baiters ideas did? Did his broadcasts to the Allies actually cause one death to an ally or weaken their position in the war? If we cannot answer these questions with considerable certainty then we cannot condemn the person with considerable certainty.

Williams wrote, "Ezra Pound the consummate poet taken as any sort of menace to America when compared with some the vicious minds at large among us in, say for instance the newspaper game, as well as other rackets which have the public ear is sheer childishness. He just isn't dangerous, they are.

I am not trying to minimize his crime, it was a crime and he committed it wilfully. But under the circumstances and knowing what goes on 'in committee' and elsewhere in our magnificently destined country- -I don't think we should be too hard on him."

And I might only add the moral crimes committed upon the enemy on behalf of justice during war, as the dangerous crimes that are not brought to justice and which are much greater than any crime Pound committed.

Rather than ask the question of either praising or condemning Ezra Pound, we must ask what it is that draws the poet to the realm of politics. What is it that makes the factory worker feel that he must elect an official who is running on a platform concerning everything from extremely complex budget reforms to incomprehensible defense procedures, to nebulous diplomatic programs? And not just the factory worker but you and I. What makes us think we know anything about running a government and should therefore accept the responsibility to elect people to do so? Why can't we leave the policy making to politicians, the creating to the artists, the professing to the professors, the studying to the student, and the factory working to the factory worker? Why can't we do what we do best? Why must we compromise our abilities and accept responsibilities that we don't have the ability to take on?

Is it because of the responsibilities placed on us by the rise of democratic institutions during the 19th Century, as spoken of earlier? Or is it because we don't and can't trust the other guy?

Whatever the case, the burden of democracy will be to accept and attempt to deal with Ezra Pound(s).

At the moment, we can only look at Ezra Pound, praise his poetry, question his person, and think of J.D. Salinger when he wrote, "Certain heads, certain colors and textures of human hair leave permanent marks on me. Other things too. Charlotte once ran away from me, outside the studio, and I grabbed her dress to stop her, to keep her near me. A yellow cotton dress I loved because it was too long for her. I still have a lemon-yellow mark on the palm of my right hand."

*And let the music of the swords make them crimson!  
Hell grant soon we hear again the swords clash!  
Hell blot black for always the thought "Peace!"*

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Willamette runners Phil Hall, Don Hall, and Brock Hinzmann start off in NWC meet. photo by Balsiger

## Harriers place second

The Willamette University cross-country team's hopes for a Northwest Conference championship vanished last Saturday as the Bearcats were edged by favored Whitworth College 41-56.

Jim Isitt of Whitworth was the individual winner covering the five mile course in a time of 26:23. He beat Willamette's Brock Hinzmann who was second with a time of 26:29.

The race between Hinzmann and Isitt was neck and neck for the first three miles with Isitt taking a narrow lead in the fourth mile. Hinzmann still had a chance in the last mile but Isitt managed to outlast him for the win.

Willamette runners Dan Hall and Mark Baum ran well finishing third and fourth respectively. This accounted for most of Willamette's team depth.

The next Bearcat finisher was Phil Hall at 19th, Andy Robinson, who was still plagued with a sore leg finished 29th, Andy Fainer and Steve Denney were the other Bearcat runners; they finished 35th and 36th respectively out of 42 runners.

The other team scores showed Lewis and Clark third with 75

points, Whitman 87, Pacific Lutheran 96, and Linfield 121. Neither Pacific University nor College of Idaho had a full team of runners hence they did not figure in the team competition.

Coach Chuck Bowles was not disappointed with the team's second place finish and said, "we could have finished worse but not too much better." He cited Whitworth's superior team depth as the main reason for their victory.

The NWA district 2 meet is next up on the harriers schedule. Teams in this meet include all "small" colleges from Oregon and Idaho. According to Bowles, Willamette along with Lewis and Clark, Oregon College of Education, and Southern Oregon are expected to be the leading contenders.

John Berry from SOC the Evergreen Conference champ, and Curt Gamble from OCE along with Willamette's own Brock Hinzmann are the favorites for the individual title.

The meet will be run this Saturday at 11:00 at Pier Park in Portland.

The Willamette University football team traveled to Walla Walla, Washington for a Northwest Conference football game with Whitman College, and returned to Salem with a 48-0 smashing of the host Missionaries. Coach Joe Schaffeld was very pleased with the overall play of the whole team.

In the first quarter Willamette took a 3-0 lead on a 47 yard field goal by Freshman place-kicker Lester Stennes. In the second quarter the Bearcats stunned the young Whitman team with three touchdowns. The first Willamette touchdown came on a one yard run by Dan Mahle, followed by a successful PAT attempt by Stennes. The second Willamette touchdown came later in the period when Joe Story went over for a score from one yard out, and the last Bearcat touchdown of the first half came on a 13 yard pass from Gary Rosatelli to Story.

Half time didn't slow the Bearcats down and they quickly started putting more points on the scoreboard. In the third period Gary Ellibee charged two yards for a touchdown and Stennes split the uprights with a 20 yard field goal.

The fourth period saw Willamette add 15 final points for the winning total. First speedy Wilbur Gray ran six yards for a touchdown; then Stennes got his foot into the scoring again with a 30 yard field goal, and finally Jeff Jones scored from three yards out.

Coach Schaffeld had high praise for the whole team. On the defensive side he especially lauded Byron Brooks and Greg Hunnicutt with good games. He commented that Hunnicutt got in some of the 'best hits he's ever got.'

On the offensive side Schaffeld was pleased with the play of all three quarterbacks--Gary Rosatelli, Marc Marabella, and Jeff Jones. He was also very pleased with the offensive line play of Rocky Higgins, who was playing in that position for the first time, and lauded Lester Stennes for his three field goals.

## WU massacres Missionaries

The final game statistics saw Willamette gain 369 net yards and 22 first downs, while Whitman was gaining 145 yards and 11 first downs. The Bearcats completed 13 passes out of 19 attempts and had two interceptions, while the Missionaries completed seven passes in 21 attempts and had one interception. The two interceptions were Willamette's only turnovers, but the Whitman team lost five fumbles along with the one interception. The Bear-

cats were penalized five times for 35 yards, while Whitman was penalized five times for 46 yards.

Next Saturday the Bearcats host the University of Puget Sound in a 1:30 contest at McCulloch Stadium. Coach Schaffeld described UPS as being a very tough team both offensively and defensively, but that the Bearcats were looking forward to playing them and would really give them a fight.

## Fencers finish high

Competing against 11 other teams, the men's A foil team of Willamette's newly organized fencing club captured second place in the Lewis and Clark Invitational Fencing Tournament.

The tournament, which drew 12 men's teams and five women's teams from colleges throughout

Oregon, was held Sunday in the Lewis and Clark gymnasium in Portland. It was the fencing club's first competition of the year.

The A foil team of Wayne Larsen, Pete Rudie, and Mark Scranton survived the early (cont. on p.7)

## Ruggers kicked by U of O 36-4

The Willamette rugby team evened its record at 2-2 last Saturday as they were treated to a 36-4 shellacking by a strong University of Oregon team here in Salem.

The Ducks utilized several years of experience to their advantage in the win. A shut-out was avoided by Willamette as Steve Shook put the only Bear-

cat points on the board with the scoring of a four point try late in the game.

This Saturday, the ruggers en-

ter two teams in a 'Seven-a-Side' tournament that will be held in Portland's Delta Prk at 11:00 a.m.

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Women's Army Corps



Tom Smothers talked with Willamette students on Monday.  
photo by Balsiger

## Comics support McGovern

(cont. from page 1)

She explained that, "People have fantasies about me, you know, from watching the show, so they come to see me, many times just to have their fantasies confirmed, so some listen...and some don't."

A shorter response was offered to the question, "What will happen to the country if Nixon is reelected?" Answer, "It will be disastrous, sure, the country might survive and all that, but four more years is not going to help it at all."

## Fencing

(cont. from p.6)

rounds of the day-long double elimination tournament only to lose twice, and the championship, to Portland State University's A team in the finals.

Willamette's B team of Wayne Balsiger, Randy Barker, and Dave Spence finished the day with a respectable four win, two loss record after losing their initial bout.

The Willamette women's team of Dianne Allen, Joanne Atwell, and Sue Brown finished the day with a one win, two loss record.

Fencing club coach Vladislav Komissarov observed after the tournament, "I'm very happy with the team performance. We've only been able to borrow an electric fencing machine for the past week and a half upon which to practice. Most of the clubs here have been using them for some time."

Komissarov indicated that one of the women's team's main shortcomings is a lack of depth. "We need more girls to make everything more competitive."

The Salle Auriol sponsored tournaments in foil, epee, and saber over the weekend. Vladik Komissarov, coach of the Willamette team won second place trophies in foil and saber, and Pete Rudie finished sixth in the epee competition. Rich Wayland, a Willamette alumnus, won the saber tournament.

## UCLA prof lectures on electric car use

The 1913 Tiffany electric car could travel up to 100 miles at 5 miles per hour, each time its 500 pound battery was charged.

Unfortunately, recently developed electric cars have performed no better, stated UCLA professor, Dr. Douglas N. Bennion.

Bennion, whose speaking tour is sponsored by the Electrochemical Society, conducted an hour lecture on Monday, November 6, in Collins Hall.

Bennion presented slides illustrating the advantages of an electric car, and gave a general accounting of the difficulties encountered to date in producing a marketable vehicle.

Reduced air pollution emittants, lower operating costs, and improved thermal efficiency were demonstrated as the main benefits of the electric car.

The main problem upholding profitable production of such electric automobiles is the development of a battery which will weigh less than half a ton but will produce at least 50 watt hours of electricity per pound.

"In other words," summerized Bennion, "we must develop the minimum size people would tolerate and still give the car power to accelerate to 30 miles per hour."

If such a battery could be produced, it would be 30% more

efficient than present internal combustion engines, while using regular house-hold currents to recharge. The batteries would cost only half what it costs to keep gasoline in a car.

Currently, the British Railway Company and Ford Motor Com-

pany have invested money in the development of such batteries.

Bennion said that electric cars would only be used for commuting, because internal combustion engine cars are more efficient at high speeds and long distances.

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## Elections

(cont. from page 1)

elect Robert Lindsey, Willamette University political science professor Edwin Stillings and newly elected councilwoman Mrs. Ellen C. Lowe form the liberal group.

Marion County voters agreed to a five year property tax levy for mosquito and rat control Tuesday. The measure follows similar mosquito control levies in the past. Rats were added this year because the county health department had decided that rats were increasing in population in the area.

According to unofficial returns from Marion County voter turnout was 80 per cent of total registrations. The figure exceeds the national average was about 55 per cent.

"I felt I had to do something," continued the entertainer. "While I know I can't convince any of you, it makes me feel good to tell you why I'm doing something."

"We've been playing around with issues. The real issue is what philosophy do we want, Nixon and McGovern are the two titular heads of two different philosophies. Only one do I feel I can flourish under."

"In 1960 there was a bumper sticker," noted Smothers, "which was quite a big thing; it said 'Vote no for President.' I guess people didn't think anyone was good enough then, but no one will ever be good enough."

"But when people don't care about who's in power, then you better start really worrying," concluded Smothers.



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# Mussorgsky classic lauded

by Dave Bond

With my infinitesimal knowledge of classical music, I wish to apologise beforehand to those who may wince at my inept critical handling of what is after all a classical piece, but I've made a discovery too beautiful to keep under wraps for sake of a better critical vocabulary.

Grousing around the Record Hut the other day looking to wrangle a free album or two out of the nice skinny man to review we stumbled across a few shelves of classical recordings, most attached to the Deutsche Grammophon label. Being a snob at heart, and anxious to see if there was any truth in the acclaim DG has received for its excellent quality, we perused through the Mozart, Bach and Beethoven, desperately looking for something half-way familiar. Finally PICTURES AT AN EXHIBITION caught the eye and with it came an instant feeling of *deja vu*. Was the Berlin Philharmonic Orchestra trying a cheap spin-off from Emerson, Lake and Palmer's fine effort of two years ago? Unimportant. Here was something I could pronounce, something I could pretend I'd been looking all over hell's half acre for, something I was really itching to hear.

Anyway, reading the liner notes (in French, English and German, for you language nuts) revealed

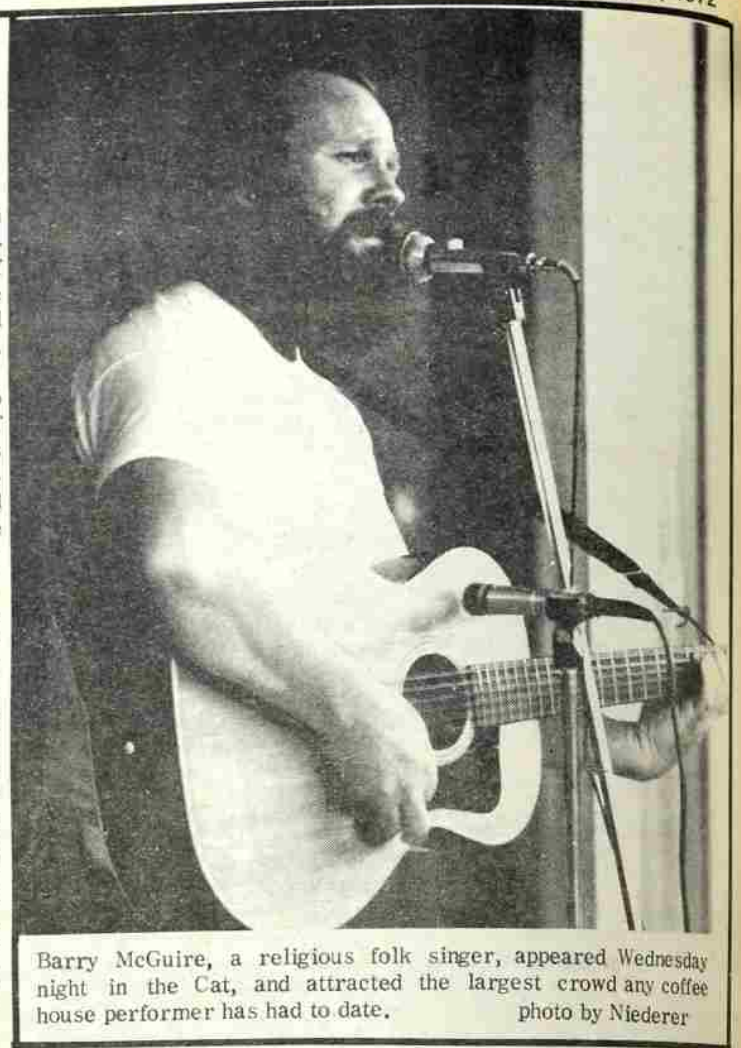
that a Russian named Modest Mussorgsky wrote PICTURES AT AN EXHIBITION in 1874 as a set of piano pieces, attempting to capture in them the impressions and milieu he derived from seeing a group of paintings by Moscow artist Victor Hartmann. This piano work was orchestrated by Maurice Ravel in 1922, and it is this orchestrated version that the Philharmonic performs. In a word, the production is beautiful.

For those who own Emerson Lake and Palmer's rendition of PICTURES, and like it, I can't recommend this album enough. Emerson Lake and Palmer's interpretation of Mussorgsky's work is a good, often spectacular effort, but electronic music has a tendency--especially in live performances to get bogged down in its own novelty. On the other hand, Ravel's treatment of the more bizarre passages of the work reveals a sensitive delicacy that never gets tiresome. I found the former, especially with "The Hut of Baba Yaga" to be the singular objection to Emerson, Lake and Palmer's version. Ravel, and the Berlin Philharmonic, turn these passages into bit assets.

The real treat of the recording is the powerful, sweeping, orgasmic climax, "The Great Gate of Kiev." It's breathless. The entire

orchestra virtually bursts forth with regality and awesome splendour; the most stirring piece of music I've ever heard. If you like the Rolling Stones loud, you'll want to hear this twice as loud. It's magnificent!

As indicated earlier, I'm no expert nor a particular fan of classical music. But if there was ever anything to make a convert, this album would be it. And the music is not the only nice surprise; Deutsche Grammophon indeed lives up to its reputation. The tracks are distortionless, a real feat considering all the nuances and frequency ranges characteristic of a symphony orchestra. There is no perceptible master-tape hiss, "record noise" or built in scratches, and wear is negligible. Set the tone-arm down between racks, turn the volume all the way up, and you'll wreck either your speakers or your eardrums. I wish to hell Capitol and Atlantic would take and joint over to Germany and learn how it's done; if all record pressings were this good there would be no market for tapes.



Barry McGuire, a religious folk singer, appeared Wednesday night in the Cat, and attracted the largest crowd any coffee house performer has had to date. photo by Niederer

## Why I joined ROTC or almost cut my hair

by Dave Bond

This apology (I use the word in the Latin, not vulgar sense) is written upon the suggestion of a few fellow staff-members, but while the idea is there-by second hand, I have a deep personal interest in it.

I'm writing in response to those who have asked, in kind or otherwise parlance, why I cut my hair and joined ROTC. The question demands a loaded answer because of its loaded nature, and if while formulating a reply I slip a little and criticise the question, forebear. From personal experience, the question may be perverted to the point of yelling "Facist" from a Lausanne window or wondering aloud where the costume part is, but I'm assuming that even this queer behaviour (for an academician, anyway) is really a sublimation of curiosity.

But please forgive my sarcasm. It's born of a growing ire and despair; ire over the closed-mindedness of a lot of people, and despair over my inability to be understood by those who take the initiative to ask the question.

It's not easy to cut your hair, especially when wearing it long meets the only established criteria by which the academic culture recognises your individuality. Moreover, if that is where one's personal esteem lies, then better let it grow, because there's precious little else for the head to do.

In exchange for a few feet of hair, I'm getting a full tuition scholarship for the next two years, \$100 a month tax free, more flight instruction in a single year than I could otherwise afford in a lifetime, and a guarantee that I won't be running around in a canery after I get my BA. The money alone would sell me, but the idea of driving an airplane for a living was the "piece de resistance."

Also, recent events have led me to the conclusion that I just may, after all, reach age 30 relatively unscathed. If I make it that far, I want to have the wherewithal to do whatever comes naturally and live however I wish; none of this gold watch at 65 crap. There seems few better ways to broaden the available choices than to do a hitch in the Air Force. At age 30 I'll have seen a fair amount of the world, be qualified for an airlines job, be able to get my PhD free of charge, (through VA benefits) and have enough

bread to take lots of time deciding just what to do. I'll take all those goodies to working in the old corporate structure anyway.

But even with all these benefits, the academy's aversion to the military is rank. When one asks, "Why did you join ROTC?" the implication, however tacit, is more like "Ugh, how could you?" This implication is the loaded part of the question; it renders the explanation offered above quite irrelevant, for therein is revealed a pretty healthy bias in the question. All of a sudden, an ROTC student seems to be held accountable for everything wrong about the military, which is a priori to being accountable for everything wrong with the country.

I seriously question the sincerity of many who, from the comfort of their conformity, criticise the military in the vague and lugubrious ways so prevalent on college campuses. Not to be confused with anti-draft sentiment--that's a different issue. This anti-military feeling is a little too slick; it fits too well with long hair, smoking dope and "right on" to suggest much intellectual delicacy and independent thought. To pretend comprehension and compassion deep enough to categorically denounce the military as some sort of ogre is just a little shallow, I think. Are these feeling grounded in fact, or are they just groovy?

Perhaps I've been brainwashed. Perhaps the many fine Air Force people I've met are in reality Machiavellian killers, perhaps basic training wasn't a combination of learning and fun (with a little BS thrown in), but a resignation of my soul and spirit. Perhaps... but I doubt it.

The purpose of all this is not to sell anyone on the military, or to seek approval for what I'm doing. It is written in the fear that the admonition "do your own thing" is a lot of poppycock when uttered by those who advocate it the loudest, and in the hope that, having laid my own feeling on the line, I can expect a little maturity from those who so obviously disagree.

Yet I can't help wondering, in frightful fantasy, if the reason such maturity is not forthcoming, the reason conformity overwhelms independence, is born of the same sorry human quality that made, say, a My Lai possible.

## Chaplain search commences

A special committee on Campus Religious Life formed by the Board of Trustees will meet Wednesday at 3 p.m. on the campus. The committee was charged with the responsibility of evaluating the religious needs of the school, particularly in determining the role of the University Chaplaincy.

Several trustees and two students, as well as administrative personnel held several meetings prior to the October 20 meeting of the Board. The committee formulated the following items which were accepted by the full Board 1) a statement of goals and objectives for the Chaplaincy; 2) a job description for prospective chaplains; 3) a statement that a new chaplain was deemed desirable by the committee, University officials and students as soon as possible and; 4) the desirability of continuing the committee as an advisory search and screening body for

recommendations to Interim President Corson on applicants for the chaplaincy.

A suggested change in the committee makeup was also accepted by the trustees. The two former student members were senior Ed Austin and junior Patrick Pine. The new makeup of the committee will add a faculty representative and three students. The three students will be Austin, an undergraduate replacement for Pine, who has resigned due to a conflict of interest in the chaplaincy and a representative of the Student Bar Association.

## Doobies dug

by A.M. Picco

A touch of the old and the new, starring the KINGSMEN and the DOOBIE BROTHERS, highlighted the Saturday night concert at the Armory. A blend of good music and a small Salem crowd provided a nice atmosphere for a surprisingly good show.

The KINGSMEN, from Seattle, Wash., started the show off with a barrage of oldies from the 60's, deeply touching the hearts of both rock n roll fans and nostalgia freaks. Playing for more than an hour, the KINGSMEN belted out cuts of "Way Out Willie", "Midnight Special", "Jumping Jack Flash", and besides others an old one of theirs called "Little Latin Louie Lou" (do you remember that one?). They also did a new song they just recorded called "Sweet Mary" and ended with "Louie Louie", their 10 million best seller from 1963.

Besides being very entertaining, the KINGSMEN were surprisingly good musicians. They had excellent vocals from four of the members (excluding the piano-organ player) for both lead singing and harmony work. The lead and bass guitar work was very good, probably only outshined by their honky-tonk piano player. They had good song construction too, combining a fine dynamic level with timely lead-ins and break-offs. As fulfilling their main objective, they did a good job of reviving the past.

The DOOBIE BROTHERS from England, was the main group on the billing and proved it to the crowd that showed up on that Saturday night. The group was made up of three guitarists: lead, rhythm, and bass, and two drummers. It was also interesting that the group used three distinct styles. They started out with a gentle laid-back, easy-going rock sound with a nice country air as evident in their first big hit "Listen to the Music." It was a nice sound and probably the one I enjoyed the most. At times they joined in a high harmony that was both interesting with this style and characteristic of their over-all sound. They changed to a harder rock-n-roll sound after a few numbers that was pretty good. It became more evident that a lot rested on their strong percussion section to back up their guitars.

With "Jesus is Just Alright with Me," the DOOBIE BROS. had again progressed into a new sound, much heavier and leaning toward long and complex guitar licks and powerful drumming. Tom Johnston and Pat Simmons on guitar and John Hartman on drums totally swayed the crowd with lengthy solos and heavy duty rockin-music. Although at times I found them to be too lengthy and probably too heavy duty, I was impressed by their overall sound and show.

I send my compliments to EJD for providing fairly good entertainment for the Salem community and hope it will continue and just wasn't a lucky blunder on his part.