

# OSPIRG research internships available

OSPIRG has opened competition for 13 summer research internships. Each intern will be paid \$1000, and any student of an Oregon college or university is eligible. 13 students will work with OSPIRG's professional staff in Portland and will research environmental and consumer problems. Academic credit may be received by work on some of the projects.

Applications are available at OSPIRG, 408 S.W. 2nd St., Portland, Oregon 97204, or at the local board office in Willamette's student body offices, between 7 and 9 p.m. any Tuesday or Thursday.

Students can choose to work

in the following areas:

1) State Land Board: A study of this agency with its important ownership and regulatory role over state land, river beds, etc. What are its regulatory powers? Is it serving the broad public interest?

2) Health Insurance Plans: What is the effect of health insurance costs on the structure of medical care pricing in Oregon? How are rates set? Is there an improper relationship between health insurance plans and those hospitals supplying them with cost data?

3) Oregon Coastal Conservation and Development Commission (OCCDC): Evaluate the performance of the OCCDC

from January 1973 to June 1973 to determine if it is developing a coastal comprehensive land-use plan which strikes the balance between development and environment as required by the 1971 Oregon Legislature.

4) The Role of the Oregon State Highway Department in Promoting Tourism in Oregon: Several reports have been done on this topic, one of which was suppressed and perhaps altered before eventual release. OSPIRG has been studying this topic for some time and needs someone to work full time for three months to tell them what the Oregon State Highway Department is doing and whether they should be doing it. Why spend tax money

to get people to fill up our campgrounds? Maybe there is a good reason.

5) United States Forest Service: Several aspects of the United States Forest Service timber management policy will be examined. OSPIRG will look at timberlands classification, rotation cycles, and other problems.

6) Oregon State Real Estate Division: What, if any, power does this agency have over questionable real estate sales practices, especially large land development? To what extent do they vigorously enforce the law? Is there undue cooperation between the agency and the group they are regulating?

7) Auto Insurance: How valid

is the data used to support the high rates charged to young drivers? This is a difficult project and probably requires someone with accounting, insurance, or economics background.

8&9) Oregon State Highway Department: Two positions open to conduct a general investigation of what they do, whether it is in the public interest and whether major changes should be made.

10) Consumer Investigations: One student will help organize and conduct several studies of fraudulent or dangerous retail sales practices or items.

11) Mentally Disabled: An investigation of the basic policy goals of (continued on page 2)

## Willamette Collegian

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Thursday, February 22, 1973

### Justice becomes moot point

Whatever happened to Justice? At present, a statue representing same lies collecting mothballs in the basement of Collins Legal Center.

The statue of justice has a long and illustrious history. Placed on top of the old Marion County courthouse, it stayed there until 1951. After that date it stood in Gatke Hall, (the old law school building) until 1967 when law facilities moved to the Collins center. The statue has lain in Collins basement since that time.

Obscurity and mothball collection seemed the statue's fate until a Capitol Journal article on February 9 put the lady back in the spotlight.

The faculty of Gatke Hall reacted immediately with a petition to the law school. The group commented that Justice could no longer remain hidden at the law school and called the Political Science and Economic Departments the "only remaining repositories of Justice." Faculty members then asked for the return of the statue to Gatke Hall where the statue "rightfully and by historical precedent" should be.

Law School Dean Lawrence Harvey told the COLLEGIAN that the "presumption of the petition that the Political Science and Economic Departments are the only remaining repositories of

justice is erroneous. The Law School Tribunal has held we are also a place of justice."

On a more serious note, Harvey indicated the statue will not leave the law school because a large number of alumni hold the statue in high respect and would not want it discarded. Harvey admitted he does not know of the statue's eventual fate. The statue's height of 12 feet makes it too large for most of the 9 foot ceiling rooms in the Law School. Ideas under consideration by Harvey include placing the statue in the Collins foyer, on one of the stairways in the legal center or

outside the Law Building. Each of these possibilities faces problems.

An aesthetic clash in the foyer may prevent the statue's placement there. A stairway location would hide the statue from public view, and an outdoor location would have to be weighted down to prevent theft.

Harvey indicated the final decision on the future of the statue is in his hands and after consultation with law students and faculty, he will render a decision. He promised a decision before the end of the semester.

### Phi Delt party request denied

The Phi Delta Theta fraternity is still looking for a place to have their annual semi-formal house dance. Their original plan was to get PLAYBOY Foundation to donate Hugh Heffner's PLAYBOY jet and fly the entire fraternity with their dates to Disneyland or the Bahamas.

Unfortunately, Mrs. Margaret Standish, executive secretary of the PLAYBOY Foundation, and personal secretary to Heffner informed Phi Delta Theta that scheduling difficulties made donation of the jet unavailable.

Chuck Marshall, Phi Delta Theta social chairman, had writ-

ten Mrs. Standish early last semester. Because Mrs. Standish is responsible for the allocation of funds to create PLAYBOY publicity, Marshall thought that the publicity value of flying the entire fraternity to Disneyland or the Bahamas would be worth the cost of the donation for a weekend.

The number 3 calendar option, a compromise from five other proposals was unanimously approved at the monthly Faculty meeting, held Tuesday, February 20 at the Law School.

The calendar will begin fall semester classes on September 4, Labor Day. A one day holiday on Monday, October 22, will be observed by undergraduate classes. The normal Thanksgiving vacation will be observed and final examinations will conclude on Friday, December 21.

The second semester will begin Monday, January 14, with the normal spring vacation and final examinations concluding Wednesday, May 8.

Dr. Robert Clark, President of the University of Oregon, and Dr. G. Herbert Smith, President emeritus of Willamette University were announced as candidates for honorary degrees at commencement in May, by Ralph Wright, Assistant to the President for University Relations.



The fate of Justice is in the hands of Dean Harvey. He promised to make a decision before the end of the semester.

### Two committees are abolished by Student Senate

Abolition of two committees and approval of a \$500 transfer of funds to enable the COLLEGIAN to pay salaries were the main orders of business at the February 20 student Senate meeting.

COLLEGIAN expenditures of \$1400 for the month of December necessitated the transfer of funds, according to Treasurer Mike Young. He added that this transfer would take \$500 from the operating costs account which has approximately \$1300 and transfer it to the COLLEGIAN account. The transfer of funds would give the paper a balance of \$195.92.

Senator Mel Henderson voiced complaints about the quality of paper and suggested Senate approval of the transfer of funds be held up pending investigation. Treasurer Young asked for allocation of the funds and promised "close monitoring of COLLEGIAN expenditures in the future" and promised a Finance Board investigation into the paper's expenditures.

The Senate also approved Young's motion to add \$100 to the course critique fund to provide for the computerization of data and hopefully increase efficiency.

Senate approval was gained

on Young's motion to reduce Wallulah expenditures from \$4400 to \$3405. The decrease will reduce the number of pages to 100 for the annual.

Senators, on the recommendation of 2nd Vice President Stephen Sloan, abolished the External Concerns and Academic Review committees. Sloan indicated his belief both committees had outlived their usefulness.

Sloan also recommended the appointment of Liz Hunter to the Admissions and Financial Aid committee but Senate approval was withheld for two weeks pending the filling of student vacancies on Educational Policy and

Planning and Community Education and Continuing Service Committees.

Senate approval was also given to the appointments of Jim Smith and Sally Smith to membership on the activities board. Sue Crookham was appointed to managership of Parent's weekend.

Rally squad's funds were taken from the control of the activities board and the cheerleaders given the right to organize as a club. The change is primarily a semantic one as the group will still be dependent on ASWU funds to continue its existence.



# The COLLEGIAN Open Forum

The administration (specifically the Dean of Students) has cooperated in the past with parents' requests of professors to evaluate their son/daughter as a Willamette student. This request seems naively realistic BUT there is an ugly problem in regards to the procedure of soliciting this evaluation. In the past, the student being evaluated has NOT always (if ever) been informed (let alone asked for his approval) that such an evaluation be conducted. This practice must stop immediately. Only if the student consents to being evaluated should this evaluation process be performed.

Earlier this semester, an English professor received a memorandum from Dean Kohne which asked for an evaluation (requested by the parents) of one of his students academic performance. This professor contacted the student who was to be evaluated, read him the memo and asked him if he desired the evaluation. This was the first time the student had been informed of this evaluation procedure. He was very upset and told the professor NOT to evaluate him.

After reiterating this incident to the Senate, we unanimously passed the following statement:

"No Willamette University student will be evaluated in regards to academic performance (excluding grades), social and emotional attitudes, by any university representatives unless he or she personally approves such an evaluation."

This university has a commitment to its students, not to the students' parents. This university has an obligation to honor the students' natural rights to be treated as an adult, in an open, honest, and mature fashion. This university has absolutely NO right to collect information secretly (without the student's approval). Perhaps this type of bizarre administrative action suggests why there are gaps of trust between students and the administration.

I hope this strong student statement of opinion will be heard and accepted immediately as university policy.

John Leonard  
ASWU President

I am attempting to accumulate some meaningful data for a serious study on American communes. To that end, I wish to reach as many communes as possible by mail and in some cases for personal interviews, if agreeable.

I will be grateful if students, graduate and undergraduate, who are living in communal situations, will write to me indicating willingness to receive a questionnaire. Size of commune is unimportant; 3 or 4 people, up to any number.

Sincerely,

Mae T. Sperber  
26 West 9th St., NE  
New York, New York  
10011

as an assertion of free will; I think there is little else to approve.

From my point of view, whatever time the cast and the crew spent rehearsing their production was almost totally wasted, as were the ninety minutes I spent watching it. I should add, however, that the excerpt from Samuel Beckett's *Waiting for Godot* was not, in comparison with the rest of the production, badly performed. Had the other scenes reached even the level of this one, I should not so deplore the production as a whole.

Yours very truly,  
Patricia C. Alley  
Senior, English

It is sad, indeed, when one is cajoled into attending some production one is led to believe is different from what it turns out to be. And it was. "Fundamental Sounds" was a caustic diatribe which butchered all we hold dear as art. What gives these Fools the right to nihilistically rip off humankind's great artistic statements and pervert them by their clumsy manipulations? Anti-art here slinks to its heinous heights as art concurrently dips to its deepest abyss.

When accidental mishaps are included within a play as planned material, where does this stop? Art must not admit chaos—this is essential to any creation. Yet, in this case, disorder was included to such a degree that the order could not hold its own. If, indeed, there was any order at all. Plagiarizing quotes out of context from Joyce, Yeats and Beckett, to provide support for "Sounds", can only be seen as insidious. It was destructive to those robbed of their material, and to their cause.

I am serious when I say that I was insulted at the content they so sloppily conveyed. I don't care what it was—it was sloppy. I can't honestly say that I am exactly a Christian, but when this religion, which has proven so positively pervasive to our culture, is attacked by the sharp barb of satire for no apparent reason, what then do they leave

us in its place? NOTHING! And to advocate this is to advocate nothing. One great man once said, "nothing come of nothing," and he is right.

By any standards, "sounds" is a failure. But not an innocuous one: it is a projection of a devastating world-view, which can do us no good. I do not go to productions to be laughed at, I go to laugh at others. I cannot stand to be laughed at. I am serious. They laughed at you, too—all of you. Moreover, they seemed to laugh at everything, even themselves. No self-respect. I cannot stand that. People are sacred, put here for a purpose, for reasons unknown, but time will tell. It is not for us to ask. Who are we anyway, but a mote in the absolute dark? We have so much to be thankful for. Life is good. Art is long.

Art should show forth, manifest, the immutable forms of nature that we must avoid, and this is the apparent flux of chaos. Art protects us from this other face. Anyone who throws out this protection invites madness. Madness is death, "sounds" is madness, ergo "Sounds" is death. They are trying to kill me, all of us. And they have no right! Life is sacred. I know this, I have lived a reasonable life and I know that if I didn't have the masters of great art by my side, I should never have survived. And that is why I'm the only one left alive to tell this story.

Seriously your,  
Mishmash  
(Remember?)

(see Jan. 18 COLLEGIAN for details)

The COLLEGIAN welcomes all statements for publication in its Open Forum. These statements have no specific limitation as to size or content. The COLLEGIAN does, however, reserve the right to edit any statement. When editing occurs, it shall be indicated by three dots. Statements must be typewritten and must be signed by the author. Names will be withheld upon request.

All statements must be received no later than the Sunday evening preceding our Thursday publication date.

## Christian publishers speak

When Mike Schley attended Freshman Orientation last summer, he found very few Christians and a need for greater communication between those few Christians on campus. On October 1st the first issue of THE WAY came out as a combined effort of Schley and Eric Amos. The purpose was twofold, to provide a communicating link for Christians and an outreach to others.

This semester THE WAY is co-produced by Schley, Rob LeChevallier and Diana Morrissey. "We haven't converted everybody," commented Schley, "but we are reaching a lot of people." He and LeChevallier both feel that THE WAY has been a major contributor to the growth of the Willamette Christian Body. All three attribute the success of THE WAY to God.

There have been a variety of reactions to THE WAY. Positive feedback has been in the form of notes from administrators and faculty as well as an occasional small donation from students. But, there has also been negative response. Schley received a late night call from a Satanist who warned him to stop publication "or else."

Schley, LeChevallier and Morrissey are aware that THE WAY is not accepted by some on campus. "We think it's sort of sad that they don't pay attention, but what can we do?" commented Schley. LeChevallier added, "It's

not a joke to the contributors. They're not trying to play Jesus Freak."

THE WAY comes out every Friday. The 700 to 800 copies that are printed in the Media Center in Waller Hall cost a total of about \$8.00. The larger issues (last semester's Christmas issue and the planned Easter and final issues) have to be printed elsewhere at a greater cost. Production money comes from the fund that would normally be used for the chaplaincy. Donations are used to pay postage for the 30 or so off-campus subscriptions. THE WAY is sent as far as Mexico and Canada. The staff of THE WAY is not paid.

LeChevallier commented that one problem they have had is getting contributions and 'office' help. THE WAY is located in Lausanne, Rm. 107. There has also been a problem in explaining the fact that they are serious in attributing the editorship of THE WAY to the Holy Spirit. "We're not saying that we suddenly get an official stamp," explained Schley. "The idea is that we pray for assistance."

The future of THE WAY is not certain, but the entire staff hopes they will be able to continue production next year. Anyone interested in contributing to or working on THE WAY should contact Mike Schley (Lausanne), Rob LeChevallier (Kappa Sigma) or Diana Morrissey (Doney).

The Fool's Theatre production of "Fundamental Sounds" (February 16-17, Waller Auditorium) combined vulgarity, incompetence, and presumption to a degree that I have not seen equaled. As a laywoman, I am perhaps unqualified to judge the sacrilegious nature of the production, but that it offended me is certain.

With regard to the technical incompetence and the artistic presumption of the production, I feel more able to write. Throughout the evening the actors committed offenses against stage decorum (counting the house, appearing in costume and greeting a member of the audience before performance, a late curtain, reading lines, indistinct delivery, breaking character) that no director should tolerate. If students have neither the ability nor the time to work in college theatre creditably, they should not work there at all. Surely no one acquires good theatre without participation, but just as surely one avoids the sort of travesty occurred on Saturday night.

Finally, the presumption involved in presenting, for example, Yeats' "Leda and the Swan" as a burlesque romp or Macbeth's Act V speech ("Tomorrow, and to-morrow, and to-morrow") as a sentimental highlight was extraordinary. I had earlier believed that art exerts authority sufficient to preserve its worth under any circumstances; I still believe it. Not even the Fools' Theatre Company could completely debase lines from Macbeth, and fortunately no one recited Yeats' sonnet. But one control that art cannot exert is authority over its performers, who may deliberately mangle a masterpiece if they so choose. Possibly one may applaud the performance

## OSPIRG

(continued from page 1)

care and treatment of the mentally disabled by Oregon institutions. What do they see their job to be? Are they doing it? Should their mission be something else?

12&13) Open: Students are encouraged to submit 3-5 page proposals for their own project. The projects will be received by the student intern committee and two internships will be awarded based largely on the proposal and the student's evidenced ability to carry it out.

Further information can be obtained at the OSPIRG office in Portland. Applications are available now.

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# Fundamental Sounds succeeded with laughter

by Eric Nelson

One aspect of having a campus where the creative life is somewhat stultified - or in the case of writing, severely circumscribed and rapidly vanishing - is that an overcompensating reaction sets in. This time it had a title: Fundamental Sounds.

Despite preliminary obtuse disclaimers of responsibility for the connotations of the show (which indicates how truly sensitive to these connotations the director-producers Larry Given and Chris Merkle really were) it did not seem as nihilistic, crass or offensive as they expected. (In fact, one member of the cast was openly disappointed when I told him I noticed no one who blatantly walked out - although Dr. Peppers made a Fritzian intermissional disappearance and never returned.) It simply came out, as Kurt Vonnegut put it, as a series of narcissist giggles.

The problem with giggling nar-

cissist is: sometimes you can giggle with him, but sometimes you can't.

For all of its hour and twenty minutes it appeared to be an experiment in walking the tight-rope over bad taste. And quite often it was obvious that the performers fell off, and then wallowed.

The show itself consisted of plagiarized excerpts from various works of literature and philosophy, all centered around the theme of Jesus Christ and parodied as much as possible. Yeats, Nietzsche, Beckett, Joyce, Dostoevsky, Shakespeare, etc. were all subject to this rampant plagiarism.

Leaving aside for the moment acting, production and an evaluation of sorts, let us proceed to the big question: Purpose.

It is rumored that if one avails oneself of the wise exhortations of the directors one can be duly apprenticed and gain won-

(continued on page 8)



The Fools' Theatre Company performs its satiric version of the "last supper" during their performance of "Fundamental Sounds."

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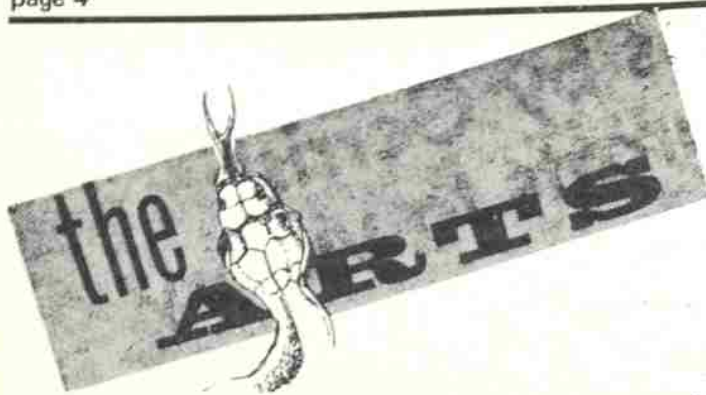
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## Review: Young concert

by Mike Picco

The crowd was small, so small that the Paramount's balcony wasn't used. There was a lack of feeling and apprehension which usually precedes a good concert, for it seemed as though the audience didn't really expect much but came hoping for the best. So the scene was set for an evening of music with JESSE COLIN YOUNG and ALBERT COLLINS. Despite the poor crowd and Albert Collins' lack of talent, what the Paramount saw Friday, February 19, was Jesse Colin Young at his very best. In essence, the Paramount featured its finest musical display since the Grateful Dead in the summer of 1972.

The sparse audience can be attributed to the feelings of many people that Young doesn't have the impact or togetherness with his new band which the Youngbloods obviously had. They couldn't have been more wrong. After eight months together this band is as good as the Youngbloods ever were. They backed him on his solo album, "Together," and only the flu bug of the last few months has delayed their release of their second effort. Young has made a perfect selection of back-up personnel featuring a pianist and harmonica player, along with the guitars and drums.

Albert Collins tipped off the show and the only thing good about his set was its shortness. Otherwise it was an over-dramatized display of B.B. King's blues guitar with any comparison doing little justice to the King. Collins did more dancing and flashiness than pickin' and had he his own style, he wouldn't have fared so poorly.

After a short intermission and without an introduction, Young and his band walked on stage and Jesse proceeded to strum away and sing in his unique style to "Lovely Day", off his solo album. This was a spine tingling forewarning to what the night was going to bring. It was also proof that Jesse Colin Young has that magic that so few musicians have -- separating the good from the great.

Young sat on his stool and switched from 6 to 12 string electric acoustic guitars as he proceeded to do between 12-15 songs in this fashion. Among the songs were old Youngblood hits, songs from his solo album, new songs and a couple by other artists. After performing "Good Times" and "Creole Belle" off his solo album, Young did a strong version of "Sunlight" with a bit more country sound to it than the Youngblood's version. After a few more numbers the band did a Tim Hardin tune recorded by Rod Stewart, entitled "Reason To Believe." They did it perfectly with Young's patented vocals and some nice piano work by Scott Lawrence. The high point of the band's acoustic set came next when quite unexpectedly they performed "I've Just Seen a Face" from the Beatles "Rubber Soul" album. Playing it in a somewhat country fashion, they drew a warm reception from the exuberant crowd.

Shortly thereafter, Young and his band performed the Youngblood's all time biggy "Get Together", somewhat slowly, but retaining all the beauty and relevance. From there, the band performed a cut from their next album entitled "Song For Julie" (J.C.Y.'s daughter). This beautiful soft acoustic number containing a long instrument break featuring guitar and piano drew a well deserved round of applause from the crowd. The band concluded their acoustic set with three Youngblood hits: "Wine Song", "Beautiful", and "Sugar Babe". The latter two were especially good with Young's vocals and Richard "Earthquake" Anderson's loud harmonica stealing the show.

With Young now switching to electric rhythm guitar and the addition of Van Morrison's ex-lead guitar the band was ready for its electric set. The set began with "Ride The Wind", featuring an extended conga-drum duet between Jesse and drummer Jeffery Myer.

The rocker "Six Days on the Road" proved to be the highlight of the entire evening bringing the crowd to its feet in foot-stomping jubilation. The band finished its set with another hard rocker, "Jambalaya," featuring a strong chorus line perfect for Young and some fine guitar and piano.

Returning after a well deserved applause, the band completed the evening in grand fashion with a long version of "I Heard It Through the Grapevine," with all the trimmings. All in all Jesse Colin Young and his band laid down over two hours of good easy-listening music.

Though deserving a larger crowd, the one the band did receive was very easy-going and appreciative. It was very nice to see Young and his band enjoying themselves, and their music seemed to show this. Indeed Jesse Colin Young's future looks as bright as his illustrious past.

## Sandgren exhibited

Lithographs by Oregon artist Nelson Sandgren are currently being exhibited at the Willamette University Fine Arts Gallery and will be shown through March 16.

Sandgren, currently a professor of art at Oregon State University at Corvallis, is showing 24 lithographs at Willamette, including mostly figures and scenes. The lithos, appearing in bright summer oranges and yellows to winter blacks and whites, map out Sandgren's travels from "North Point of Yachats" to "Benton County Court House" (Corvallis), then down to Mexico "In the Canyon of the Rio Mezquital."

A native of Manitoba, Canada, Sandgren attended Linfield College and holds B.A. and M.F.A. degrees from the University of Oregon. He did post masters work at the University of Michoacan (cq), Mexico and the Institute of Design in Chicago, Ill.

Exhibiting widely throughout the United States, Sandgren has competed with his oils, watercolors and lithography. His works are in collections of the Portland Art Museum, the University of Oregon, Oregon State University and in many private homes.

Gallery hours are Monday through Thursday, 8 a.m. to 5 p.m. and Saturday and Sunday, 1-4 p.m.

## Wolfe featured flutist

On Sunday, February 25, 1973 at 3:00 p.m., Miss Debra Wolfe, flutist and student of Miss Karlin Rhees at the College of Music, Willamette University, will present a recital of music in which the flute is featured. Assisting Miss Wolfe in this program will be Miss Margie Williams, piano and harpsichord; Mr. Bret Rios, violin; and Mr. Maurice Warshaw, cello. The recital will be given in the Music Recital Hall and is open to the public free of charge.

Miss Wolfe will open her program with the "Concerto in D Major" by Vivaldi. Following will be a piece for unaccompanied flute by Ibert. Immediately before intermission will be the "Duo for Flute and Piano" of Aaron Copland. The second half of the program features the "Concerto No. 1 in G Major K. 313" of Mozart and the "Trio in Re Maggiore" of Gagenbin.

Miss Wolfe is a native of Portland and is currently a sophomore pursuing a Bachelor of Music Therapy degree at Willamette.

## Faculty luncheon

Willamette University Faculty Women will "Lunch Together" Saturday (Feb. 24) in the University Center with Thomas Toombs, superintendent of the Oregon State Women's Correctional Center, as their guest speaker.

The luncheon, scheduled at noon in the Cat Cavern, will feature Toombs speaking on his "Philosophy of Corrections," including education, pertinent legislation and plans for change.

Chairman of the luncheon Mrs. John Mylan is being assisted by a committee of eight including Mrs. Joe Dellapenna, Mrs. Ken Smith, Mrs. Milo Harris, Mrs. George McCowen, Mrs. Richard Ittis, Vera Sharp and Ellen Calder, and Mrs. John Lewis.

## "The House of Alba"

"The House of Bernarda Alba" opens at Lewis and Clark College's Fir Acres Theatre Tuesday, Feb. 27.

Lydia-Aili Clark, Kathleen Huber and Linda Jackson are featured in Federico Garcia Lorca's tragedy.

"The House of Bernarda Alba" examines the strength of a Spanish woman and her tyrannic hold over her five daughters. She refuses to acknowledge conflict within her household and is concerned only with upholding the forces of tradition.

Performances are at 8 p.m. Tuesday through Saturday, March 3, and at 2 p.m., Sunday March 4. Student admission is \$1. A discount is available to groups of ten or more.

## Economist at PSU

Economist Kenneth Boulding, Director for the Program on General Social and Economic Dynamics at the Institute of Behavioral Science at the University of Colorado, will speak on "The Great Slowdown Ahead" at 7:30 p.m., Friday Feb. 23 in the Smith Memorial Center Ballroom at Portland State University.

Boulding is the second nationally prominent "humanist" to keynote a workshop for the special project "Man and the Land: Is a Humane View Possible?"

sponsored by PSU's Urban Studies Center.

After Boulding's presentation, a reactor panel of local workshop participants will relate questions raised during his address to local land use issues.

Moderated by Dr. Joseph Blumel, vice president for academic affairs, panelists will include: James Redden, state treasurer; William J. Moshofsky, vice president for government affairs, transportation and environment, Georgia-Pacific Company; Carolin Keutzer, assistant psychology professor, University of Oregon; Ed Whelan, director of State Economic Development Division and former Port of Portland Commissioner; and Judah Bierman, professor of English and general studies at PSU.

Two more workshops are scheduled March 15 and April 14. All are free and open to the public.

## Van Cliburn

Van Cliburn, favorite of Oregonians for a number of seasons, will return to the stage of the Civic Auditorium, in Portland for a piano recital on Saturday, March 3, at 8:15 P.M.

Since 1958 when he delighted the world with his stunning performance at the First International Tchaikowsky Competition in Moscow, pianist Van Cliburn has enjoyed recognition far greater than most politicians and most performers in the popular arts. Upon his return from Russia he was given the first ticker-tape parade ever arranged for a musician in Manhattan, congratulated by President Eisenhower, given a testimonial luncheon in New York City, featured on the covers of and in numerous articles in leading national magazines. Wherever he went huge crowds gathered; his concert appearances were sold out everywhere and his recordings for RCA sold with incredible speed.

Celebrity Attractions will present Van Cliburn in recital on the stage of the Civic Auditorium. Tickets for the March 3rd recital are on sale now at Celebrity Attractions, 1010 S.W. Morrison in Portland, Stevens Jewelers, Lloyd Center and Salem, and the Auditorium box office. Tickets are priced at \$6.00, \$4.50 and \$3.50.

## Ionesco play

Les Planches du Pacifique, the French theater at Portland State University, will present Ionesco's "Exit the King" (or "Le Roi se meurt") at 8:30 p.m., Thursday, Friday and Saturday, March 1-3, downstairs in the Koinonia House, SW Broadway at Montgomery Street.

Performed in French, the play is a black comedy which portrays the last hour and a half of a five-hundred-year-old king who thinks he is immortal.

According to Director David Howell, PSU assistant professor of French, the subject of the play is either the death of God or the death of Everyman.

Admission is \$1.50. Tickets will be available at the door or by calling 229-3522 or 229-3485.

## Black Culture exhibit

Selected paintings of Seattle artist and columnist Eddie Walker will be on display in the Albina Multi-Service Center, 5022 N. Vancouver Ave. Feb. 19-28. The exhibit is the second in conjunction with Black Cultural Month.

Walker will give a lecture Monday noon, Feb. 26, in 327 Smith Memorial Center on "Black Art and the Cultural Revolution."

The artist has had numerous exhibits throughout Washington as well as a showing in the Newark, N.J. public library and New York's Summer Art Fair 1971.

## Jazz: Lloyd & Hancock

Two noted jazz artists will bring their groups to Portland State University as part of Black Cultural Month. The Charles Lloyd Quartet will give a concert at 8 p.m., Saturday, Feb. 24 in the Smith Memorial Center Ballroom. Herbie Hancock and his group will perform at 8 p.m., Wednesday, Feb. 28, also in the Ballroom.

Appearing with saxophonist-flautist Lloyd will be guitarist Tom Truhillo, bassist Robert Miranda and drummer Woody Theus.

Pianist Herbie Hancock will be accompanied by bassist Buster Williams, drummer Billy Hart, trumpeter Eddie Henderson, flautist Bennie Maupin and trombonist Julian Priester.

Admission for both concerts is \$3. Tickets are available at the door or by contacting the Black Cultural Affairs Board at PSU.



# Solzhenitsyn on Art -The Nobel Lecture

by T. S. Berczynski

More than a decade has passed since the publication of *One Day in the Life of Ivan Denisovich*, the first novel of Aleksander I. Solzhenitsyn and the only one of his novels to be published in the U.S.S.R., and in the space of those ten years, efforts by soviet authorities to silence this author's dissonant and virile voice inside the Soviet Union have only amplified its volume in the West. The events resulting from Solzhenitsyn's resolve to receive in person the Nobel Prize for Literature, of which he became an announced recipient on October 9, 1970, served to surround his surname, that quadrasyllabic collection of some of the most difficult sounds of Russian, with an almost mystic aura of martyrdom and to precipitate what this commentator considers undue enthusiasm over August, 1914, the most recent novel of Solzhenitsyn to appear on this side of the iron curtain in both Russian (Paris, 1971) and English (New York, 1972). Another, and perhaps more interesting, result of Solzhenitsyn's intention to be present at the Nobel Prize awards ceremony in Stockholm in December, 1970 is the address which he composed and had hoped to deliver on accepting the award and which now comes to us from Harper and Row in Thomas P. Whitney's translation.

The Nobel Lecture on Literature by Aleksander Solzhenitsyn is a document of unpretentious proportions (some 38 short pages in English) but a powerful and direct statement of that view of art implied in his novels and rooted in Russia's literary tradition. Even if one were to read Solzhenitsyn's novels only for their purported exposé, it would be difficult, if not impossible, to ignore the numerous literary allusions and direct references to literature which permeate the text and can provide, as in *The First Circle*, a leitmotif consistent with the themes of individual, human perseverance and triumph. In *The Nobel Lecture* Solzhenitsyn moves this motif to the foreground and explicates his view of the creative craft which is the vehicle of his prevailing voice.

In the most traditional sense Solzhenitsyn's view of art is more than suspiciously "romantic" and, as such, necessarily rebellious and overtly recalcitrant in the Soviet Union where, since the early thirties, the presumptuous though ill-defined mandates of "socialist realism" have been promulgated as the writer's guide to successful literary expression. For Solzhenitsyn, art is beyond any ideology, whether that ideology be national or personal, and as undefinable as that insight which it allows: art is irrational and "will remain" while we and our ideologies "will die." Unlike Tolstoy, who tried to determine what art is, Solzhenitsyn aspires for us to understand each of the many facets which make art what it is. Ours is to discover and not to define: "The artist is only given to sense more keenly than others the harmony of the world and all the beauty and savagery of man's contribution to it -- and to communicate this poignantly to people." Art provides, even for those not initiated, a transcendental experience: "like the tiny mirror of the fairy tale: you look into it and you see -- not yourself -- but for one fleeting moment the Unattainable to which you cannot leap or fly. And the heart aches..."

The artistic experience for Solzhenitsyn is a painful revelation which proffers a pleasurable affirmation of life and Beauty, its most undeniable aspect and its motive power. Art exists only where there is Beauty and Beauty only where the heart confirms what the harmony of form asserts, for even "if the obvious, too straight branches of Truth and Good are crushed or amputated and cannot reach the light -- yet perhaps the whimsical, unpredictable, unexpected branches of Beauty will make their way through and soar up TO THAT VERY PLACE and in this way perform the work of all three." Beauty, because it results from a vision of the other, belongs to no one and to all who experience the pain due to the ephemeral nature of this vision in which Truth and Good are inherent. Thus Solzhenitsyn understands the intriguing implications of Dostoevsky when the latter casually confessed, "Beauty will save the world."

Lamenting the loss of those talented people whom he had met in Stalin's labor camps and who did not survive them as he has, Solzhenitsyn posits the persistence in Russia of the literary tradition as established in the nineteenth century despite the connivances of Stalin and his cohorts to calibrate art as they had other components of culture beginning with the first five-year plan. This tradition survived, though much of its precious production is lost, in the isolated environment of the post-war prison camps and maintained a sense of values based on personal experience while the world outside the walls based its values more and more on responses to distant world events as reported by the communication media. Because such reporting is instantaneous and because responses to events come quickly and with varying degrees of involvement, resultant values range over a broad spectrum and despite how small the world may seem its population, though living closer together, grows farther apart: "Given the existence of six, or four, or even two scales of values, there can be no united world, no united human-

ity: we are torn apart by this difference in rhythm, this difference in oscillation. We will not survive on one Earth, just as no man can survive with two hearts."

There exists an increased and desperate need to span and fill the abysses which have opened up and distanced us from each other and to maintain a sense of identity in time, to recognize that our responses to events distant from us in space should not be divorced from our own personal sense of joy and suffering lest our values disintegrate into hermetic, microcosmic and meaningless merriment and moaning. Art for Solzhenitsyn can meet this need, for, unlike the news media, art has the ability to condense human experience and to communicate not only singular facts but the spirit of a people as it maintains its own chronicle of specific experience: "From human being to human being, filling up their brief time on earth, art communicates entire the freight of someone else's long life-experience, with all its burdens, colors, juices, recreating the experience endured by another human being in the flesh -- permitting it to be absorbed and made one's own as if it actually had been." If force is used in a nation to forbid art to perform this "miracle," a people is not only severed from other peoples but from its spiritual heritage, without which it ceases to exist. Art, unshackled and freed, sustains not only itself but the nation which produces it and beyond this humanity which gives it expression. There is salvation: "It is art. It is literature."

Turning to the role of the artist in the twentieth century, Solzhenitsyn espouses the view that it is the artist, the discoverer of the truth of spirit, and not the scientist, the discoverer of the truth of fact, who is obliged to shape the world, not from Parnassus but through his suffering the experience of this cruel age for which he accepts the guilt of all the evil accomplished within it: "And if on a fateful night a sleeping, trusting friend has been choked to death, there are black and blue marks from the rope on the writer's palms." The writer is of his day and has seized this day before its dawning. He may not be as respected as the scientist who fires rockets to the moon but he is much more responsible for his society's share of values and the constitution of its moral fibre than the scientist ever will be for that is his profession. He cannot not be a writer any more than he cannot not accept the responsibility for the illness of his age: "The writer is no sideline judge of his compatriots and contemporaries."

In the second of his *Sebastopol Stories*, written in 1855, Tolstoy denies that any of the characters portrayed by him there is the hero of his work: "No, the hero of my tale, the one I love with all the power of my soul, the one I have tried to reproduce in all his beauty, just as he has been, is and always will be beautiful, is Truth." Certainly this is Solzhenitsyn's point of departure as well. If what a writer produces is truly "Beauty," then he is an artist who has participated in the mysteries of life and creation, who has seen Truth and Good and can do more than simply reject that which is false: "Writers and artists have a greater opportunity, TO CONQUER THE LIE. In a battle with the lie art has always been victorious, always wins out, visibly, incontrovertibly for all! The lie can stand up and win out over much in the world -- but not over art." For Solzhenitsyn World Literature but not over art." For Solzhenitsyn World Literature has the power to reveal to the people on the earth the common denominator of human experience, a revelation which is so dynamic that it needs to be accomplished again and again, and to lessen the spiritual distance between peoples. Solzhenitsyn urges the artist to join in the battle against the lie armed with the honest experience of the fold which authors powerfully persuasive and persistent proverbs: "ONE WORD OF TRUTH OUTWEIGHS THE WHOLE WORLD."

If Solzhenitsyn's voice has a familiar ring in *The Nobel Lecture*, it is because he himself realizes that these are not new insights but feels that they need constantly to be restated and vigorously reasserted through deed. Though one may find Solzhenitsyn's portrayal of Stalin in *The First Circle* unduly vindictive, one cannot deny that Solzhenitsyn's experience allows him to this liberty and our distance should not cause us to be too critically dispassionate. In his own terms, then, Solzhenitsyn is true to a view of the artist involved in an active struggle with the "lie" which would eclipse Truth and Beauty in human experience; the "lie" which would choke the writer's childlike desire for Good. In *Cancer Ward* Kostoglotov, the central character, speaking to himself addresses the young: "Children, do not grow up to be evil! Children, do not destroy defenseless creatures!" The power of this apostrophe in the penultimate chapter of *Cancer Ward* is as great as Alyosha Karamozov's speech to the boys in the final chapter of *The Brothers Karamozov*: "I am referring to our fear of becoming evil... but why should we be to our fear of becoming evil? Let us be, first and come evil, isn't that so, boys? Let us be, first and above all, kind, then honest, and then -- don't let us ever forget each other. I say that again. I give you my word, boys, that I will never forget any one of you. I shall remember every face looking at me now, even after thirty years." In this same spirit Solzhenitsyn

keeps alive for us this childlike faith in the value of each of life's experiences. The Nobel Lecture in particular refreshes our memory of the continuous and valuable role of literature. Solzhenitsyn must, in his seemingly relentless efforts to resurrect Truth, feel the ultimate exhilaration of Dostoevsky's young Karamozov: "Oh, my dear children, do not be afraid of life! How good life is when you do something that is good and just."

## CALENDAR

Friday, February 23: Four-Bit Flick: "The Owl and the Pussycat," 7 & 9 p.m., Cat Cavern, 506.

Vienna Choir Boys Concert, 8:15 p.m., Portland Civic Auditorium, Tickets \$3.50-\$5.

Saturday, February 24: Rugby: WU vs. Snake River Rugby Club, Portland.

Basketball: WU vs. Linfield, 7:30 p.m., McMinnville.

Lewis & Clark's 8th Annual International Party, "A Possible Dream," 8 p.m., L & C Pamplin Sports Center.

Monday, February 26: Women's Basketball: WU vs. George Fox, 7 p.m.

Tuesday, February 27: WISH Presents: Jean Renoir's "The Grand Illusion," with English sub-titles; discussion with Prof. Nolley will follow, 6:30 p.m., WISH living room.

Basketball: WU vs. Pacific, 7:30 p.m., Forest Grove.

Wednesday, February 28: University Forum: Warren Widener, Mayor of Berkeley, "Working for Change Within the System," 11 a.m., Smith Auditorium.

Friday, March 2: All-Campus Dance: "Notary Sojac," Cat Cavern.

Saturday, March 3: Art Exhibit: Jack McLarty, UC Gallery, March 2-April 11.

Rugby: WU vs. Eugene Rugby Club, 1 p.m., Serra Field.

## Chorale in concert

The Willamette University chorale directed by Charlotte K. Scheffer and the Willamette University opera theatre directed by Julio Viamonte will give a joint concert on Sunday evening at 7:30 p.m. March 4, 1973 at the First United Methodist Church of Salem. The concert is open to the public without charge.

The Willamette University chorale will present a varied selection of choral literature ranging from early baroque to contemporary secular arrangements. Their program will open with two arrangements by Robert Shaw: *I Got Shoes* and *De Camp-town Races*. A madrigal group selected from the chorale will present *The Queen to me a Royal Pain Doth Give* by P.D. Q. Bach, "Edited with feeling by Professor Peter Schickele during the final period of the composer's life, the contrition period". Mrs. May Dudley, organist and choirmaster at the Episcopal Church of Salem, will accompany the chorale in a group of four sacred works written for choir and organ: Antonio Lotti's *Crucifixus*; Who with Grieving Soweth, a five part motet by J.G. Schein; *Draw the Tear from Hopeless Love* from the oratorio "Solomon" by G.F. Handel; and Franz Schubert's *Omnipotence* with Robert Lamberson, tenor soloist.

The Willamette University opera theatre will present the quartets from Act I and II of *La Canterina* by Haydn; the duets from Acts I and III of *Le Nozze De Figaro* by Mozart; the quartet from Act IV of *Rigoletto* by Verdi; the duet from Act II of *Butterfly* by Puccini; and in closing the quartet from *Gallantry* by Moore. Members of the opera theatre include Donna Cole, soprano; Jane McCallum, mezzo-soprano; Lezlee Pierce Flagg, soprano; Robert Lamberson, tenor; Robert Lumm, baritone and Lavone Reimer accompanist.

The Willamette University chorale is comprised of 34 members drawn from the freshman and sophomore classes from throughout the University, and are chosen each semester through auditions. They have previously appeared on a joint concert with the Willamette choir and Willamette singers in November and presented a Christmas Pops Concert at the close of fall semester.





Butch Ehmann punctures the Whitworth defense for two points in Willamette's 76-69 victory.

## Cats face "super crucials"

With recent duel wins behind them and a district play-off berth the prime goal, the Willamette basketball team faces three do or die tests this week.

Last weekend was an "on" weekend for the inconsistent

Boutin put it, "super crucial." The remaining two roadblocks are Lewis and Clark at home on Saturday and Pacific University on the following Tuesday in Forest Grove.

To get in this position the

visitors to a 364 shooting night. Willamette also did well in the rebounding department holding a 56-39 edge. Four Bearcats were in double figures, Rich Grady had 21, Mike Coleman 16, Butch Ehmann 12, and Gary Erickson 12.

Free-throws were the difference in the second half the next night with a 76-69 Bearcat victory over Whitworth the result. Willamette threw up a tough man to man defense in the first half which helped the Bearcats control the first half 40-28.

In the second half Whitworth changed their defensive strategy to a zone. This helped them wipe out a 14 point Bearcat lead and they went ahead 58-57 with six minutes left. Whitworth stayed close until three minutes were left when Willamette was able to pull away mainly due to some good free throw shooting. Another factor was the fouling out of Whitworth scoring threat Gene Rostvold during the Willamette rally that swept them to the win.

Rich Grady and Mike Coleman were the scoring leaders with 23 and 20 points respectively. "Coley" was also the driving force behind the late Willamette surge.

Coach Boutin was especially pleased with the apparent return of consistent all around play by Rich Grady and continuance of fine play from Mike Coleman, Gary Erickson and Butch Ehmann. Concerning the crucial Linfield game he stressed the importance of eliminating their fast break and outrebounding the taller team.

### IM B-Ball

Tuesday Evening

Law II A 49 Law I B 47  
WISH A 28 Hawaiian C 26  
Sig A 69 Lausanne C 20  
Law III B 56 Matthews A 23

Sunday Afternoon

BSU A 53 Hawaiian A 44  
Off-Campus A 54 Matthews B 25

Sunday Evening

Beta A 47 Hawaiian B 31  
Baxter A 42 SAE C 40  
Law II C 65 Law III C 18  
Sig C 45 Matthews C 22

## Ruggers best PSU 10-0

The first victory is often the hardest as Willamette's Rugby team will attest after defeating Portland State University 10-0 for their first victory of spring semester.

Willamette was led to victory by the play of Pat Sweeney who received laurels from Coach Richard Christopher.

Sweeney scored on two kicks for six points. Doug Carter also received praise from Christopher for his hustle and defensive play. Steve Myer scored

four points on a try to account for the other Willamette points.

The victory brought the team's spring semester record to 1-2 and season record to 4-4. Christopher stated "More hustle and improved defense were probably the major factors in our victory."

Next action for the Willamette squad will be February 24 at 12:30 p.m. in Portland Delta Park against the Snake River Rugby Club.

## JVs arrest shysters

The Willamette University J.V. basketball team added another win to their record this past week. On Thursday night in a game against the Willamette Law School the Bearkittens pounded out 72-53 win in a game that saw every member of the J.V.'s get into the scoring column.

The leading scorer for the game was Eric Banks who pumped in 12 pts., followed by Browning with 10, Stolye with eight, Weckerle with seven, Shaver, Hardy, and Stennes with six each,

Fast and Claunch with five each, Grieg and James with four a-piece, and Arthur and Barr with two each.

The leading scorers for the Law team were Lathan with 12 pts. and Williams with 11 points.

The Bearkittens are scheduled to play the Linfield J.V.'s at McMinnville on Friday night, the Lewis and Clark J.V.'s on Saturday night here, and then on February 27th they will play the Pacific J.V.'s at Forest Grove in the last game of the season.

## Willamette Collegian Sports

Bearcats with wins at home over league leading Pacific Lutheran and Whitworth. This gave Willamette a 14-8 overall record and prime position for a District 2 playoff position.

District 2 consists of "small" colleges from Oregon and Idaho. A four team playoff decides the representative to the national playoff in Kansas City. One berth each is reserved for the best finisher in the Northwest Conference, the Evergreen Conference, and the independent with the best record. The fourth berth is taken by the remaining team with the best record, this is the one Willamette is aiming toward.

This situation makes next Friday's game at Linfield, as Coach

Bearcats had to win two last weekend, and they did it in fairly easy fashion. The Bearcats had lost four straight prior to the Pacific Lutheran game and the Lutes were supposed to provide some stiff competition. The final score was 75-63 but it wasn't really that close. The listless Lutes attempted a zone defense against the Bearcats but it wasn't too effective thanks to Butch Ehmann and Rich Grady. Willamette held a 31-26 lead at halftime.

The Bearcats pulled away in the second half to a 22 point lead and they coasted home with reserves finishing the game. Credit must be given to the tight Bearcat defense which held the

## OCE sinks WU swimmers

Willamette's swim team dropped a close meet against Oregon College of Education 90-110 Monday night at Salem's Olinger Pool in what coach Mike Callahan called a "nobody or everybody" contest.

For the girls it was certainly a "nobody" situation as OCE swept every contested event in the women's division. The female tankers failed to place ahead of any of their opponents except in the unopposed 100 yd. butterfly.

The men's team, however, took individual and team firsts in all but one event. Jeff Pittman took first in the 50 yd. freestyle (24-3) and first in the 100 yd. freestyle (54-7). Craig

Nepsky took first in the 500 yd. freestyle (6:15-1) and first in the 200 yard Individual Medley medley (2:24-4). Gary Rosatelli took first in the 100 yd. butterfly (1:04-5) and second in the 50 yd. Free (25-0), which Callahan says is a "good improvement." Mike Wilson took first in the 200 yd. freestyle (2:07-5) and second in the 100 yd. freestyle (56-3). The 400 yd. freestyle relay team won with a time of 3:52-2.

The team's next meet will be district competition, with the women competing at the University of Oregon February 23 and 24. The men will compete at Lewis and Clark College February 22, 23, and 24.

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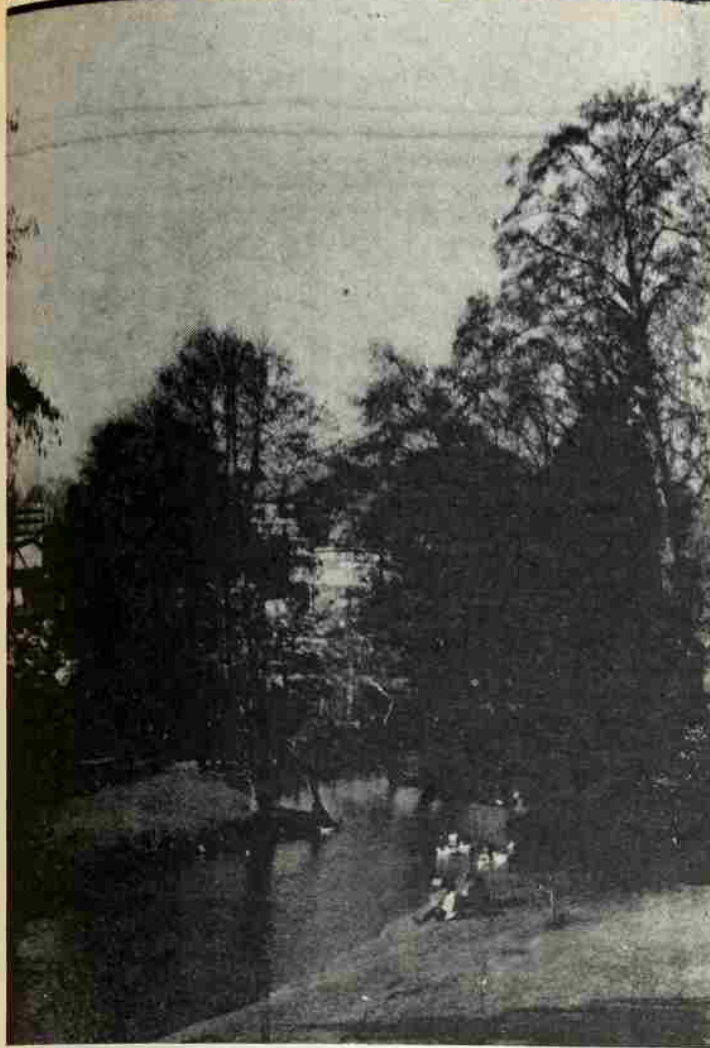
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It may only be February, but Willamette residents have been basking in very pleasant spring-like weather.

## Girl cagers lose at NW Tourney

Willamette's curvacious cagers did not fare well in several non-conference battles last week, but fortunately the games will not affect their as yet unblemished league record.

The troubles all began last Wednesday night in a rough and tumble affair against Clark College. The home team managed to control the visitors through most of the game, but were knocked back in the last few minutes. Three of WU's four customary guards were lost during this time, due to a combination of fouling out, breaking glasses, and spraining ankles. The reserve troops fought valiantly, but fell by the wayside in the end - 43-40. Kathy Sulaver lead WU with 16 points, Denise Marston added 7, Dee Miller 6, Lynne Crosett 5, and Joanne Atwell and Sally Rose chipped in 3 each.

Misfortune accompanied the Home squad to the Northwest "B" Tournament at OCE Friday. WU dropped the first game to Lewis and Clark 28-23 and their second to Lane Community 41-33; games which threw WU out of the running for both winning and consolation honors.

Saturday morning's final tour-

nament encounter vs. Clackamas Community gave the Willamette bunch a chance to regain their wits. The score held even throughout the early part of the game, but WU pulled ahead just before the half and held on for a 32-25 triumph. Ms. Sulaver was high-point once again with 13 markers. Dee Miller and Lynne Crosett dumped in 6 each. Jeri Wall and Sally Rose gathered 2 apiece, and Marie Scheller and Helen Schmidt each added 1.

Coach Howard had both compliments and criticism for squad members after the four-day gam-

ing spree. WU consistently out-rebounded opponents and reaped an equal number of field goals, but the primary gain from the games: namely, scoring for the WU squad grew more evenly balanced and that all players received alot of valuable experience.

Final games of the season will be Sunday at 5, non-league vs. OCE, and Wednesday at 7 against George Fox, Denise Marston and Joann Atwell, both out with sprained ankles at present, hope to see action in the battles, which will be in the Bearcat gym.

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February 28

March 1

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\*Physics

\*Physical Education

\*Business Administration

\*Liberal Arts

## VISTA NEXT WEEK

VISTA is fully funded for next year. Now what it needs is YQU. VISTA reps will be in the University Center Lobby Mon. through Wed., February 26-28, from 8:30 a.m. to 4:30 p.m., seeking seniors studying:

\*Law

\*Business Administration

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## Fundamental Sounds

(continued from page 3)

derful insights into the illustrious intentions and penumric purposes of "Fundamental Sounds." Trying this route one will find that they intended to poke fun at oneself and society; that the purpose of the plagiarism was to say "there's nothing left to say"; that in the end all is a circle, though we know that a circle has no end or beginning (does it therefore not exist?).

In this theatric collage those involved find both dangers and protections. First, they are safely protected from being accused of poor writing; ah, woe to he who dares thus, for he shall have attacked cows nigh as sacred as that which was made light of by the performers. This sword, however can do damage to the hand which wields it, too. For the cavalier attitude towards Christianity exposes it to immediate charges of sacrilege; and many a man has been gored by making light of this sacred cow.

This, however, is an interesting vista of our age; the frightening, indeed horrifying, humourlessness one finds in social movements. Not that a social movement is not typically humourless in its self vision, but the great proliferation of these movements and their extreme intolerance of humour is what is frightening. Even this is understandable (though to understand is not to justify) when one knows how potent a social weapon laughter is if directed at someone or

something. The more shaky the base of support for the movement, the more defensive it will become when it is attacked and soon it is no longer able to distinguish between real humour and vicious humour. It then simply stops laughing and attacks. Surprisingly, in some ways, one of the most humourless of these groups is the new Christian movement, the Evangelist Revival. This is not to say all of them are, just as all people are not right-handed, but behind a doctrine of love and tolerance it is frightening how many people neither love nor tolerate.

Good grief, I'm pontificating again!

Another danger that one finds in mass plagiarism of the major writers and philosophers is a kind of overkill. For one of the things that distinguishes them as being the best is the depth of what they write (obviously); their works are solid and above all, whole. To chip them up and lump them in with similarly butchered works is to deal with them on the most superficial level. You as the audience either end up doing a distinct disservice to the original

writers or you try to look at this "work" as a whole. The former method is definitely advised for sanity's sake. This however is not as crass and base as it sounds and will be dealt with in a minute.

Acting, production and the technical aspects of the show made no pretention of being in any way professional, but they were adequate for the limitations of the show.

Still, all that has been said, in re-reading, is slightly ambiguous. Yet if I may, though with trepidation of putting you to sleep if the conclusion is much farther away, disgress to a lay theory of reviewing...

Seemingly one of the easier ways of approaching today's diverse fields of entertainment is simply to go in, sit down and turn your head off. This would especially apply to movies, theatre, books, music, and other forms of large audience entertainment. It

does not mean that you walk in and turn yourself into a mental vegetable, but that you enter only with the intent of perceiving. From there you will react to the presentation in one of three ways, and these reactions can basically tell you how to rate it: you may lose yourself with the experience for a length of time, this would be the "medium" category; or you may start with a turned off head and quickly start thinking about how badly it is performed or executed, or how ridiculous the idea is in the first place, this is obviously the "bad" category; the "good" category, then, is that which also turns your head back on, but makes you think about the excellence of the execution, and the relationships within the work, and maybe how it is relative to reality as you know it. This of course will send many professional critics and artists into paroxysms of horror, but then they are no lon-

ger lay. Obviously there is a much deeper appreciation of a work of art when one is well acquainted with the field and can easily relate it to others in that field, but few laymen have the time to adequately study the various forms of entertainment that they will someday avail themselves of.

To put it simply then, "Fundamental Sounds" was a medium show. It was an easy show to turn your head off to, and didn't shock you out of it too often. There were a lot of laughs, at ourselves, and probably anything else we should want to make the effort to look for. Hopefully though, it can stimulate or at least prod some other creative productions by students, we sadly need it here.

Its main point was laughter, and it succeeded. To demand anything else is not simply unfair, it is pointless, for the other major thing the show paraded was itself.

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