

# Vote of confidence granted by COMIC

"The Committee on Institutional Change affirms its commitment to the broad concept of a Liberal Arts Education."

This statement marks the first definitive action taken by COMIC.

Passed November 21, the motion further declares that "Willamette Undergraduate programs must provide a dynamic environment in which the student can:

1. Develop analytic and synthetic reasoning ability;
2. Confront moral and ethical questions and nurture personal commitments concerning them;
3. Learn to live with a variety of different people, interests, backgrounds and points of view;
4. Learn creative and constructive uses of leisure;
5. Develop intellectual and emotional capacities to facilitate the

probable changes in career, habitat and lifestyle during a lifetime;

6. Develop a capacity to deal with a rapidly changing environment while maintaining a sense of self worth and meaning.

There was some dissent in the committee over whether or not a procedural format should be developed before this goal statement. It was argued, however, that it was absurd to impose a

structure before establishing a direction of some sort for COMIC.

COMIC defended its advocacy of the liberal arts by arguing that "learning who one is is a vital prerequisite to learning what one can do."

Because of continual social and technological change, the committee felt that the student was better able to "survive and thrive" with a liberal arts, rather than a vocational education.

COMIC then resolved its goal to be "how to give the concept of

liberal arts sophisticated relevance in contemporary society."

COMIC drew up this statement of goals after arriving at a number of conclusions concerning current trends facing small liberal arts colleges.

These included the acceptance of a sharply declining birth rate and the subsequent decline in college age persons, a rapidly increasing demand for vocational training, a declining demand in the job market for "college degrees per se", a considerable demand for less rigid methods to obtain a degree, and of course, spiraling costs.

## Willamette Collegian

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Thursday, November 29, 1973



Warne Nunn ponders the Lausanne eating facilities.

### Trustee on campus

## Nunn forecasts gloom

by Anne Pendergrass

News Editor

"I don't expect the energy problem to be solved in my lifetime," commented Warne Nunn, Vice President of Community Services of Pacific Power and Light and a member of the Willamette Board of Trustees.

"The handwriting has been on the wall for a long time," he continued. "I guess we just were not smart enough to do something about it sooner."

Nunn predicts that gas will be rationed by January, and that the price will be up to fifty cents a gallon by spring and as high as a dollar a gallon by this time next year. "The day of the big car is dead," he remarked.

"The age group of which students are a part is coming on in enormous numbers—the demand for energy is going to skyrocket," he said. "There are going to be shortages all the way around."

Asked if there were significant cuts in energy that students could make, Nunn explained that heating water takes a large amount of energy, and suggested that students could take shorter showers. "Get in, get wet, and turn the water off," he commented. Students in dorms are urged to use their imaginations and conserve energy by using less hot water.

"The answer to the energy problem is still somewhere in the future. Nunn sees the only short range (referring to the next 15 years) solution as the use of coal and shale. But, "we

just don't have the technology to convert it yet," he noted, explaining that the first plant to handle these materials isn't scheduled to be built until next year.

"The energy situation constitutes an enormous challenge," said Nunn. "I think the American people have to look at it that way and not as an enormous problem. We'll buckle down and do something about it, though it'll take time," he concluded.

The conversation turned to other topics when Nunn, last year's chairman of the Oregon Committee to Re-elect the President, was asked to comment on Nixon and Watergate. "I regret having given my time to the Re-elect Committee," he said. "I am very bitter."

The Committee for Institutional Change (COMIC) may suggest some radical changes for Willamette. Nunn commented that, though there exists a valid need to change, the trustees would serve as the "leveling influence" on the University and be "very cautious." "It would have to be a gradual thing to keep your trustees with you," he warned, "and I think that is to the advantage of the University."

Asked to comment on the necessity of supporting the Bearcat football team, Nunn surmised, "When it isn't supported it'll disappear." "Trustees and alumni support the team, but if students wanted to do away with it, they probably would," he concluded.

## Mandl chastises GPA system

by Robin G. Olsen

Dr. Otto W. Mandl, chairman of the foreign language department, spoke Monday, November 19, at a faculty forum. His topic, "DICHOTOMIES IN GERMAN EDUCATION" caused a great deal of thought and stimulated discussion afterwards.

Dr. Mandl explained that because Germany is about 12 years behind the U.S. demographically speaking, its university population should not decrease until the 1980's.

He also told of the increasing popularity of the concept that all people have the right to an edu-

cation as put forth in Ralph Dahrendorf's book, "Education is a Citizen's Birthright."

The first measure taken was to establish a "numerus clausus" or a number at which the doors of the university became closed to students.

Dr. Mandl explained that other measures such as enormous building programs would not be finished until the problem of too many applicants had subsided.

He then went on to express his disgust at grade point averages as they are used in America and stated that similar treatment of

them was now prevalent in Germany.

"The grade directed student has been bred and reared. In class he nods affirmatively at the professor's words of wisdom, he seeks him out to ask appropriate questions that he has copied from another's book; he gives the professor to understand how high his course, approach and method are esteemed, and thus the student rakes in a high grade for his efforts."

So now Germany has been forced to use the g.p.a.

"Children," says Dr. Mandl, "learn that winning is important at any price."

"The student is not allowed a moment of enjoyment or whim, which, if nothing else, would offer momentary satisfaction."

Dr. Mandl told of Dr. Christian Schwartz-Schiller's plan to air-lift the 30,000 German students looking for vacant places to America where 100,000 vacant places are looking for students.

However, according to a professor at Harvard, 90% of these colleges would be of no use to the German student, because they are sub-standard.

Dr. Mandl concluded by commending the Germans for attempting to offer education so to further all who want it. This, however, has led to the required use of the g.p.a. in Germany which "can well mar an individual for the rest of his life. I question whether that end is worth the means."

## New RA format to be unveiled

by Willa Heyde

For those who have been wondering about staff positions within the living organizations for next year, plans are currently in progress.

Packets containing applications, detailed job descriptions and interview procedures are currently being put together, and will be available to any interested individuals on January 14.

As this packet contains all of the information concerning the positions, it is not necessary for students to inquire about them until they have reviewed the material. However, any interested members of the University community are free to review the draft of the application materials and hiring procedures which are available through Dean Ronald Holloway's office.

Comments are invited, and must be submitted during the day to Jo Seibert (ext. 6308) no later than Tuesday, December 4.

Basically, the format for the 1974-75 academic year will re-

main the same with approximately the same number of positions being filled. As has been done in the past, all staff appointments will be made on a yearly basis.

Expectations of the head residents and resident assistants will be more specific this year, and it is hoped that some of the past confusion regarding specific duties will be cleared up. Also, compensation for next fall is presently being evaluated, and salaries will be paid on a "more equitable" basis. Demands on a person's time within individual living units will be taken into account. For example, a person responsible for a dorm of 100 students will most likely be paid more than one responsible for only 35 people.

Major re-vamping of the program will be considered next year. Any changes will then go into effect during the 1975-76 year.

## Announcements

Like Poetry?

Like to read it, listen to it, talk about it? Come to WISH house next Wednesday evening, December 5th, at 7:00 for a very informal get-together of students and faculty reading some of their favorite poetry. And bring along your own favorite poems to read. Remember, birds of a feather are worth two in a bush.

The student fund-raising drive for PERC is continuing through Monday, December 3. A steak dinner will be provided for the living organization which raises the largest amount per capita. Evidence of student support will encourage outside sources to make large contributions. Help support PERC.

Jim Woodland, Director of Student Financial Aid, has scheduled a series of financial aid application orientation sessions for undergraduate and law students interested in applying for financial aid for the 1974-75 academic year.

Students are encouraged to attend one of the following sessions: Undergraduates have a choice of attending Wednesday, Dec. 5th at 4 p.m., in Matthews Hall lounge or Thursday, Dec. 6th, at 6:15 p.m., in the Doney Hall lounge. Law students are invited to attend their session on Tuesday, Dec. 4th, at 1 p.m. in classroom D. Application materials for next year will be distributed at these sessions.

Vonnegut inside

pp. 8-10



# Willamette Collegian

Editor Barton DeLacy

James A. Smith  
Managing Editor

Diane McFedries  
Ruthanne White  
Business Managers

## East side howls

### Mindless resistance

The anguished cries of Willamette's east-side boarding students have reverberated not only through the fraternities and dorms, but also through the offices of the head SAGA personnel and Deans Larry Large and Ron Holloway.

What is the reason for such a loud, angry mob?

The answer, in a word, is change.

Rising food costs as well as the desire for increased efficiency and more food selection has prompted the University to propose an experiment in cafeteria style dining on the east side of campus. The experiment, tried on the west side of campus last semester, was so successful that the boarding students there voted to continue with cafeteria service this year.

But, the voices from the east side ring shrilly at the suggestion of experimenting with cafeteria dining for only six weeks. The fraternities resent being asked to leave their secluded dining rooms to eat with the independent residents of Baxter and Matthews.

Students in Baxter and Matthews don't want fraternity 'men' disrupting relatively calm meal hours. Both sides shake with fury at the anticipated long lines, though meal hours will be greatly extended and students encouraged to eat at different hours.

Yet EVERYONE complains about the food.

Nobody is really very excited about instituting cafeteria style dining, though some, including SAGA, are willing to give it a try. The promise of improved food quality and more selection, as well as the knowledge of rising food prices, have triggered the common sense of some students to respond affirmatively to the proposed experiment. Still some students bleat like lost sheep at the mere suggestion of change. It's time that those students wake up and take a good, long look at the situation. To demand increased quality and selection, yet to be unwilling even to experiment with a style of dining that promised both is totally unrealistic. Students expect Willamette University to keep pace with the changing times. The University should have the right to expect the same of its students.

Anne Pendergrass

COLLEGIAN News Editor

## Library friends conspire

Officers and plans for the year have been announced by Willamette University's new Friends of the Library organization.

Professor Emeritus of English, Dr. Paul Trueblood, is the new president. Mrs. Warren Louise McMinimee, Tillamook, is vice president; Mrs. Francis (Grace) DeHarpport, Salem, recording secretary; and associate professor of economics Thomas Hibbard, recording treasurer.

Since its inception last spring, Friends of the Library now numbers 150 members. Purpose of the organization is to foster interest in the University library,

enhance the cultural life of the campus and community, and increase the library holdings and facilities.

Among the upcoming events planned by the group are: Feb. 1, Willamette Founders' Day book sale; a creative writing contest to culminate in a March 28-30 writers' conference; a Friends of the Library dinner meeting March 29 featuring alumnus Ken McCormick '28, Senior Consulting Editor of Doubleday & Co. book publishers; and a coffee and display on Alumni Day, May 11.

## OPEN FORUM

### DeLacy's a slob

To the Editor:

Concerning the slanderous, silicate, slithering, sadistic, sinewy, sporadic, stagnant article contributed by the slob who seems to be the inexact inoperative, imprudent, inaccurate, inconclusive, in auspicious, immobile, insurmountable, impotent (sic), inequitable, insufficient orator of general consensus, it is our premonition that the editor of our WILLAMETTE COLLEGIAN has most certainly placed himself in a position of irretrievable circumstance.

The prenatal opinions and caustic remarks set forth by the aforesaid only reflect upon his inability to comprehend simple reality. His premeditated, and therefore accountable slander, leaves him in the dire straits of those who firmly believe in the fraternal organizations which have emerged under the auspices of those who have the heart to accept them in a serious context.

Barton's high-pitched rhetoric and uncalculated squawking leaves much to be desired concerning the position of the Editor of the COLLEGIAN. It would do the aforementioned well to carefully consider his colossally uncharismatic collage of previously unchastised crap, and admit to his incogency of opinion due, after all, to personal failure.

As can readily be seen, we are not the least bit amused and/or entertained by editorials undermining the integrity of fraternal organizations. We would hope, in the future, that such editorials shall assume their proper perspective - that is - they should relate to a well-studied subject.

Sincerely,  
The Men of Delta Tau Delta Fraternity

### DeLacy's head's wedged

To the Editor:

In your last issue of the COLLEGIAN, dated November 15, there was a headline on an article by Evan Tausch, on the front page stating, "Empty Frats Causing Problems." By this headline you tend to expect an article concerning some kind of problem concerning fraternity housing.

But instead the reader is treated to such important news as Brad King's attire at the Senate meeting, and whether or not Pat Pine has, is or will resign from anything.

Heaven will shine down upon the Willamette community, and maybe even the rain will cease, when once and for all the staff of the COLLEGIAN pull their heads out.

Sincerely yours,  
John Cronkrite  
Phi Delta Theta '76

### DeLacy's a back-stabber

To the Editor:

Who is this Barton DeLacy, and why is he saying these terrible things about us? Could it be that he is the carnivorous Campus Crusader, devouring fraternity

## Delts bid DeLacy

"vandals" and "rapists" with a single stroke of his mighty pen? Or is he rather the dauntless defender of the Word of WU, striking fear into the hearts of those who would dare to think of "fostering a stagnant, intellectual mediocrity?"

Whatever the case may be, Mr. DeLacy's editorial, "A Cynical Soliloquy," presents to us just that, a dramatic use of language, with the editor apparently talking to no one but himself. DeLacy should consider a class of logic as a must for his schedule next semester, or at the very least one on basic English composition. For, as we most know, consistency and justification of statements with facts are essential elements of good journalism.

Consider the rational of this bit of journalistic slight-of-hand. The opening statement of the editorial reads "While Willamette has finally decided to change direction and go somewhere, it is time the University's fraternities and sororities demonstrated that they are more than an inert social lode stone..." He clarifies this statement several paragraphs later, stating that "Unfortunately the lack of constructive vitality in fraternities isn't peculiar to the Greek system, I'm afraid it's symptomatic of the campus as a whole." (Let me make one thing perfectly clear?) DeLacy follows this up with the lines, "At Willamette, an inflexible housing program drives many to opt for a

fraternal life style simply as a last resort..." Oh, HAS Willamette "finally decided to change direction and go somewhere?" Hum.

As to Mr. DeLacy's reference to Greek community service amounting to "little more than a token (usually drunk) caroling expedition," let's look at some facts. In the three years that both the editor and I have been a part of this university, a Greek organization has contributed the greatest amount of blood in every campus blood drive, as well as collecting the largest amount of money in the United Good Neighbor drive each year. And it must also be remembered that this is in competition with the independent living organizations such as Baxter and Doney halls, which each contain two to three times the number of students as the individual Greek houses. And such intellectually stagnating activities as Christmas parties with local underprivileged children or Halloween outings with handicapped children should not be forgotten, for such events also have a place in the Greek system.

Mr. DeLacy also owes an apology of sorts to the many sorority and fraternity members who have graduated from Willamette to go on to graduate schools and positions of respect throughout the society. It astonishes me to find out that law schools and graduate schools have lowered their entrance re-

(cont. on page 4)

## CALENDAR

Thursday, November 29: Visiting Faculty: Russell Peterson, Cat Cavern, 2:30-3. "Last Picture Show", Portland Art Museum, 8 pm., \$1.50.

Friday, November 30: Women's Volleyball Tourn., N. W. at OCE. Recital: Donna Cole, soprano; Smith Aud., 7:30 pm. Ivo Lola Ribar, Yugoslavia; Portland Civic Aud., 8:15 pm. Leon & Malia: Hawaiian music; Smith Aud., 10 pm; Hawaiian music; Smith Aud., 10 pm. \$5.00.

Saturday, December 1: Pre-registration, 8 am-12 noon, Cat. Volleyball N.W. Tourn. at OCE. Wrestling, Warner Pacific, there; 4-Bit Flicks, "Fools", Cat Cavern, 7 & 9:30 pm.

Sunday, December 2: Dean Petrick, WU. alumnus on campus through Dec. 4 to talk on theology, philosophy, art, environmental Science, and urban planning. Concert: Woodwind Quintet, Smith Aud., 3 pm.

Wednesday, December 5: Visiting Artists: Puget Sound University Faculty Trio, Smith Aud., 8:15 pm.

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# "Sure" career discussed

by Jim Rainey

"Responsibility is the key," stressed Mr. Phil Marsh, the Area Marketing Manager for Safeco Insurance Companies. Speaking to a small number of students that braved the wet weather, Marsh emphasized that previous leadership and responsibility roles play an important part when applying for a job. The person that is just coming out of college is the best to hire because that individual doesn't have to relearn what may have been stressed at other companies. But Marsh noted that "9 out of 10 will be gone in 2 years." Thus, something that would indicate to the hiring personnel that the applicant had a "stick to it attitude" would be very desirable.

According to Marsh, Safeco is trying to get rid of the "foot in the door" image. The training program, which lasts from six months to a year endeavors to make the person a "professional" in the field he is being trained for.

One of the major points emphasized by Marsh was the ability "to be able to stand up and express yourself." He said that since most of the jobs require contact with others, there is a need to be able to speak effectively. Thus, it would be beneficial to take speech while in college and to have activities that deal with the public.

He also mentioned that accounting, or even a master's degree in Business Administration

sure wouldn't hurt, but experiences and concentrated studies in the insurance field are best.

Marsh, a 1966 graduate of Willamette, noted that students who want more job possibility information can contact the Safeco Regional Office in Portland.

# Youth hostel hoped for

Last night Salem residents interested in organizing an American Youth Hostel in Salem met in the Harrison Conference Room of the University Center.

Behind the concept of youth hostels is the opportunity to provide simple, inexpensive overnight accommodations to young

persons (although there is no age limit) who are exploring their own country and overseas visitors interested in seeing the United States and meeting other like-minded individuals.

Youth hostels are found in forty-seven nations and are under the supervision of national committees and the International Youth Hostel Association. The American Youth Hostel Association, headquartered in Delaplane, Virginia, oversees more than one hundred youth hostels in this country, including three in Oregon: Eugene, Portland, and Canon Beach.

The agenda for the evening consisted of a review of requirements for the establishment of hostels, exploration of possible facilities and supporting community organizations, and the establishment of necessary committees.

The next organizational meeting of the youth hostel committee will be held Monday evening at 7:30 in the University Center. Any interested persons are invited to be present.

# Strauss blooms

The performance of the Johann Strauss Orchestra last Saturday night was nothing less than exceptional. The Orchestra, being a direct descendant of the one originally founded in 1826 by Johann Strauss Sr., played an exclusive repertoire of Strauss works, father and sons both.

For the most part, the program consisted of representative works i.e. "Emperor Waltz", "Gipsy Baron", "The Blue Danube", all performed with musical excellence and in keeping with the Austrian Romantic tradition.

The most entertaining spectacle was conductor Walter Goldschmidt, whose animated directing added to the atmosphere of mirth. No less impressive was the fact that Goldschmidt directed the entire performance plus three encores without the aid of a score.

The featured soloists of the 48-member traveling Orchestra were Birgit Sarota (soprano) and Wolfgang Siesz (tenor). Performing a solo each, as well as the duet from "Wiener Blut," they provided the necessary variety for a successful program. While Siesz made a stunning impression of controlled ability, Pm afraid Sarota exhibited a less than desirable aptitude. She overdramatized even for an 1820 Austrian's taste. The audience received her performance with condescension; the unforgivable insult.

Overlooking this, however, I can't but laud the program as a whole. The atmosphere was light, yet sophisticated, and engendered a real sense of nostalgic delight. The receptive audience frequently found themselves humming quietly along with those familiar melodies that made Vienna the waltz capital of the world. A rare attraction and a gem for Portland. Encore!

# Is God believable?

The first meeting of the recently formed Willamette Philosophy Club will be Friday, November 30 at 6:00 p.m. in the Parents Conference Room.

The topic of discussion will be "Is it rational to believe in the existence of God?" Melissa Backer will present an introductory statement and discussion will be encouraged from all attending.

# COMIC slates meetings

by Cheryl Wheeler

The very nature of the latest COMIC (Committee on Institutional Change) meeting gave rise to a dilemma symptomatic of any committee involved in establishing a theoretical framework from which to work out specific goals. With the purpose of setting up an assumptive basis from which to make changes at Willamette, COMIC has failed to stimulate the interest of either students or faculty, judging from the attendance of the meeting.

The November 28th meeting of COMIC was to hear challenges and support for statements the committee had issued in a November 26 memorandum.

After considering such data as cost, demographic projections and future trends in higher education the committee's motion was that Willamette University does not have the necessary conditions to survive without some major changes.

About 12 persons showed up to discuss this assumption and the rationale for the motion made by

the committee that "affirms its commitment to the broad concept of liberal arts education." This motion also entails theories on what the committee feels the programs at Willamette should provide to students.

It was stated by one member that there have been numerous suggestions for change brought to committee members and various complaints in regard to Willamette expressed, demonstrating the wishes of many to see specific action taken.

The next meeting will entail discussion on whether or not Willamette should have a theme and if so what type.

The library carries copies of all minutes from COMIC meetings for those who are interested.

For anyone interested in Comic meetings or in prompting some action from the committee, COMIC holds meetings Monday evenings at 5 p.m. in the Parents Conference room. Also watch the Memorandum for additional meeting dates.



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## Culture fomented

## Conference attracts NW names

by Karen DeShon

As you may or may not have realized, -- if you haven't please do--after finals and Christmas vacation there will be another semester. But not necessarily another semester of the "same old stuff," because Willamette is awakening. Willamette has lifted its head from the deep, dark, depths of Eaton Hall, taken a look around, and seen anew. Ideas for next semester are emerging from remote corners, nooks, and crannies. Consequently plans are being made. Fantastic, inspirational motivations are waiting to be brought into creation.

For instance--the week of March 25th thru 29th the Willamette English Department and Willamette Friends of the Library are sponsoring a Northwest Writers Conference. This conference stems from Professor Carol Long's seminar on Northwest Writers and Diane Wakoski's poetry workshop but with a little luck it will involve a large percentage of the Willamette and Salem communities.

It has already been envisioned as a full-fledged Festival of the Arts, with students displaying and peddling crafts in the Quad. With a little more luck and some interest from you--now, and at the first of next semester--this can become whatever else you would like to make it. The only foreseeable problem is a possible lack of funding.

Major Northwest poets William Stafford, Richard Hugo and Northwest fiction writers Don Berry, Ursula Le Guin as well as David and Mary Shetzline have already agreed to come, give readings, give workshops and talk to students about the art of writing.

William Stafford is presently an English professor at Lewis and Clark College. SOMEDAY, MAYBE; and DOWN IN MY HEART are two of his more recent publications. His poetry appears in numerous anthologies and poetry collections: NAKED POETRY, FIVE AMERICAN POETS, and WEST OF YOUR CITY, are just a few. His poems have appeared in Harper's, Saturday Review, and the New Yorker.

Mr. Stafford was the recipient of the National Book Award (1963) and the Guggenheim Award (1969).

Don Berry, from Portland, is the author of TRASK, a novel dealing with the Oregon coast in 1848. It tells of a man, Elbridge Trask, who was determined to journey to the land of the Killamooks to ask for land for him and for other whites to settle and live in peace. But before he could do this he would have to go to the mountains for

five days and fast so that he might have a vision. This was the searching that every man in the Killamook tribe must prepare himself for from childhood. But Trask had to go alone and without the preparation of years of training and discipline.

According to the Portland Oregonian it is "surely one of the finest of all Oregon historical novels." From Dorothy Johnson of the Saturday Review, "A very few writers can evoke truly a time and a way of life that they have experienced only in imagination. . . This is the kind of imagination Don Berry has. He has produced a book which I must call great. . . The most exciting book I have read in years."

Ursula Le Guin is the author of THE LATHE OF HEAVEN, a widely acclaimed science fiction novel about Portland. It deals with a time and place in which reality is a dream. George Orr is the dreamer, a man given total power. In the hands of a power-mad psychiatrist George is forced to dream up a new reality, free from war, disease and over-population. But there are always terrifying side-effects and George must dream again and again, forever seeking utopia.

The New York Times calls this novel, "a rare and powerful synthesis of poetry and science, reason and emotion."

Newsweek judges it "... a very neat performance, accomplishing what science fiction is supposed to do. . . Ursula Le Guin is extremely inventive." This "extremely inventive" author has agreed to give a day-long seminar on science fiction during this conference.

Mr. and Mrs. Shetzline are both authors. Mr. Shetzline is the author of Heckletooth III. Mrs. Shetzline writes under the name of M.F. Beal.

There is also a challenge presented as a part of this writer's conference, in the form of a creative writing contest. Entrants may submit a story, article, or poem of 1000 words or less and should attach a \$1.00 entry fee to the manuscript. Submission date is March 1. First prize winners in each of the three areas will receive \$25.00, second \$15.00 and third \$10.00. These winners will be announced at the Friends of the Library Dinner, on March 29. It is interesting to note that a very distinguished Willamette alumni, Ken McCormick, has consented to be the guest speaker at this dinner. Ken McCormick is one of the top editors of the book publishing world.

McCormick got a job as (cont. on page 5)

## FORUM

(cont. from page 2)

requirements in order to allow "vandals or rapists" to attend. Perhaps the editor should talk to Senator Mark O. Hatfield, for he has definitely been heard from in the past few years and I'm relatively sure that he would object to being classified as a "vandal or rapist."

Thank you for allowing me to get this off my chest. I feel much better for it. Now if I could only get this knife out of my back.

Sincerely,  
Robert Hunter  
Vice-President,  
Beta Theta Pi

## Non-necessary consumption

To the Editor:

Concerning the Willamette University Alumni Association Benefit Car Rally held on November 17:

It seems to be a terrible waste on (sic) our nation's rapidly depleting gasoline supply.

True, the cause is good (the Union Gospel Mission Annual Thanksgiving dinner), the way the funds are being raised isn't so good.

Taking a "somewhat normal" average of 12 miles per gallon of gas, a car participating in the Benefit Rally will consume over four gallons of gasoline. If 100 cars take part, that means over 400 gallons of gas will have been used.

We feel that a similar, non-fuel consuming "rally" could be successfully put on. Perhaps a walk/run race over a specific distance with a rally-type, "match the right time" idea could be incorporated.

Whatever the methods, it is an obvious statement: that the necessary monies could be raised by alternative ways.

As for those who take part in activities such as "car rallies" (no matter how good the cause), we feel they should take a really good look at themselves before they ever do any "save our ecology" preaching. They are definitely consuming gasoline for non-necessary reasons. Our nation's supply of gasoline is much too short for the above

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activities to continue.

Sincerely,  
Norman Chusid  
Matthews Hall  
Bruce Kennedy  
Matthews Hall

## Way to go baby

To the Editor:

In the last issue of the Collegian (November 28, 1973) there appeared an article concerning Dean of the GSA, Stephen Archer, and his views on liberal arts education, the progress of the GSA and its place in the Willamette University community. The article attributes the following quote to Dean Archer regarding liberal arts education, "For a lot of women, it's the best thing in the world. For the breadwinner it's fine, but he must think about something else."

As a woman at Willamette pursuing a liberal arts education, I feel compelled to respond to that statement. It would seem that Dean Archer has a naive and peculiar view of the world if he can divide it neatly into women and breadwinners. I would strongly advise him to take another look at labor force and economic statistics. He would

discover that a substantial number of women in America are breadwinners, and the number is growing.

Dean Archer should at least be credited with acknowledging that women have a place in higher education. For some reason he holds that a liberal arts education is great for a lot of us, but why? Does he still believe that most of us are here to catch a husband with a high earning potential? Are we to become educated in the liberal arts in order to lead more satisfying lives as housewives and mothers (barefoot and pregnant?) sitting in our middle class homes discussing Plato and world affairs over a bridge game? The idea is archaic, absurd and insulting.

Perhaps the matter of most concern to me is that a new administrator, brought to Willamette to head a new and innovative program, should express such ignorant and prejudiced views. I find it frightening and infuriating. Dean Archer, you've got a long way to go, baby.

Sincerely,  
Janice R. Wilson '76

**BRIAROSE coming  
December 14**

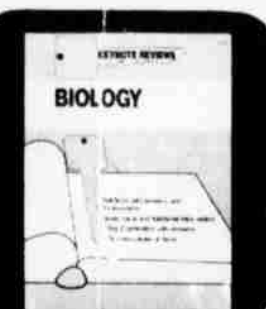
THE GRADUATE SCHOOL OF ADMINISTRATION at Willamette will be discussed by Dean Steve Archer on Thursday, December 6 at 6 p.m. in Belknap Hall Living Room. Students considering applying for admission and faculty interested in learning of the curriculum and requirements for advising purposes are urged to attend.

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Fine Arts West/Chair Room  
2-3 p.m.

Featured works for Spring include the Faure's Requiem and choruses from major works requiring a larger choral sound.



## Traffic clogged

by Tony Picco

When I first noticed the new Traffic album, *On The Road*, for sale, it seemed the obvious choice for a record review. Most people are acquainted with the group and their music, and to a degree, have some respect for them. They have a fine recording history and are known to put on a good show while on tour. So, without further shopping I took it home to listen to it.

Traffic is one of the few big rock groups to survive the decade of the 60's. While most of the groups have been forced under, simply disbanded, or re-organized, and combined, Traffic (with the exception of Dave Mason) has stayed intact and relatively tight.

Steve Winwood, providing a genteel genius and brilliance at guitar and piano, with vocals and through his musical compositions, has remained the center point of the group. Surrounding him are the two other original members, Jim Capaldi and Chris Wood. Together they provide the basic sound of Traffic, echoed in "Paper Sun", "Heaven is in Your Mind", "Medicated Goo", "Forty Thousand Headmen", and "Dear Mr. Fantasy"—all big hits in the 60's.

Later in Traffic history the group added Reece Kwaku Baah on percussion and Roger Hawkins on drums. They helped out on the last two albums, *The Low Spark of High Heeled Boys* and *Shoot Out at the Fantasy Factory*. The basic sound is there, but the rhythm is different and there is a certain strangeness about it. It's not as easy going and melodic as earlier Traffic. They are good albums but don't have the same quality or impact of John Barleycorn Must Die or *Welcome to the Canteen*.

## Writers at W.U.

(cont. from page 4)

clerk in Doubleday's Pennsylvania station bookshop shortly after his graduation from Willamette in 1928. By 1938 he was Chief Associate Editor of Doubleday. In 1942 he became Editor-in-Chief of Doubleday, the largest publishing house in the world, and served in this position until 1971 when he became Senior Consulting Editor.

McCormick will be on hand during the week to talk to students about the publishing end of writing.

These are the plans so far. You'll be hearing more.

On your next study break do some thinking about Spring Semester.

If you have comments or ideas to contribute to this conference Professor Carol Long is in her office on the second floor of Eaton Hall eagerly waiting to talk with you.

The new album turned out to be a small disappointment. What I did not notice about the album was that the title, *On The Road*, was an accurate description of the contents of it. The disc is a live album recorded on tour in Germany. It consists of only four songs two from each of their last two albums. I have never really enjoyed a live album because they are usually not original in material (pulling songs from old albums) and have long drawn-out versions; versions you wouldn't care to listen to at home each night. Most important, though, is that I can not see that the group is developing.

The big shock on the album is a tune called

"Sometimes I feel so uninspired". Definitely it is the best song on the album, one of Traffic's better all-time hits, and one of my favorites. It has a richer quality and deeper feeling behind it than the original version on the *Shoot Out* album. Winwood is amazingly moving in this slow blues number as he combines the talents of his guitar and voice into a vivid description of his poetic apathy. Barry Beckett on keyboards is also very effective.

Except for the enjoyment of this one song, I got little out of the album. If you like live albums or simply the tunes off of Traffic's recent albums, you might go for this album—for me, it doesn't do much. Frankly, it leaves me uninspired...

## Four hot English items

The English department wishes to announce some hot items among its spring semester offerings. Four professors -- Long, Sutliff, Bowers, and Braden-- will be offering experimental freshman seminars from 1 to 2:40 on Tuesday and Thursday afternoons.

The format of the course will allow the small (15 student) seminar groups to meet jointly for lectures, debates, and other large-scale presentations, but the major emphasis will be upon in-depth seminar study of five works of literature: "Don Quixote", "Hamlet", "Candide", "The Brothers Karamazov", and "Labyrinths."

Students interested in developing or polishing their writing abilities will be able to choose between Professor Pothun's English Composition and Professor Sutliff's Advanced Creative and Expository Writing classes.

The initial success of the department's Images of Man in Literature courses with majors and non-majors alike encouraged the department to offer three Images courses next term: Prof. Braden's Images of Man in Contemporary poetry, Professor Lord's Images of Man: Rites of

Passage, and Bower's Mystical Images of Man. These courses are designed for students with an interest in literature, whether or not they plan to major in English.

Finally, the English department is understandably proud to offer Diane Wakoski's Poetry Work-

shop, a once-in-a-lifetime chance to study with one of America's major young poets.

Interested students (and their advisors) are invited to drop by or ring the English Department for further information on these and other course offerings for the Spring term.

## Petrich arrival anticipated

Dean Petrich, a Willamette University alumnus who spent last summer as a laborer for Paolo Soleri's dream city of Arcosanti, will be on campus as a Guest-in-Residence December 2 through December 4.

The Guest-in-Residence program, run through the office of the Associate Dean of Students, invited Olympic runner Ken Moore to campus last month. The program isn't officially funded, but draws on several sources in order to pay Guests-in-Residence a small honoraria.

Petrich will be free to speak with classes, in residence halls, and to individuals concerning his summer experiences in Arcosanti, a megastructure designed by Paolo Soleri that is being built

in the Arizona desert.

Petrich is also anxious to tell students about Soleri, who has designed numerous hypothetical cities. One such project, called Mesa City, occupied the years between 1958 and 1964. A dumb-bell shaped city, Mesa City relied on the automobile for transportation, but Petrich termed it "well organized."

Petrich emphasizes that Soleri's entire life has been directed toward building Arcosanti. "Where before he was searching for an answer, now he is beginning to answer his search," he commented.

Students interested in meeting with Petrich should contact Jo Siebert, Assistant Dean/Head Resident at 6308 or 6239.

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# Arts and Entertainment

## Puget Sound Trio

On Wednesday evening, December 5, 1973, at 8:15 p.m. in Smith Auditorium, the University of Puget Sound Piano Trio will present a recital. The public is invited and there is no admission charge.

This recital by the University of Puget Sound Piano Trio is sponsored by the Willamette University College of Music and Theatre in a continuing series of Visiting Artist programs. Edward Seferian, violin; Daniel Lynch, cello; and David Kaiserman, piano, are all full-time members of the Puget Sound faculty. Mr. Seferian began his study of violin at the age of 5 in Cleveland, Ohio. Included among his instructors are Joseph Gingold, Lewis Persinger, and Ivan Galamian. Mr. Seferian is a graduate of the Julliard School of Music in New York and has played with the Symphony of the Air, the RCA Recording Orchestra, and the Columbia Recording Orchestra.

Prior to his appointment at the University of Puget Sound, Mr. Seferian was on the faculty at University of Louisville. He is currently musical conductor for the Tacoma Symphony, and was recently honored when he was given the University of Puget Sound Alumni Association Faculty Recognition Award in 1972.

Mr. Lynch, a former student of the late Pablo Casals, is beginning his second year at the University of Puget Sound as cellist and conductor of the Chamber Orchestra. He formerly taught at Washington State University, and prior to that was assistant principal cellist of the Dallas Symphony. Mr. Lynch is a graduate of Northwestern University, and a student of Bernard Greenhouse of the Julliard School and Andre Navarra of the Paris Conservatory. David Kaiserman, Artist-in-Residence at the School of Music, University of Puget Sound, is a graduate of the Julliard School of Music in New York City. Prior to his appointment at UPS, Mr. Kaiserman was Artist-in-Residence at Iowa State University, and performed throughout the Midwest in chamber and solo music recitals, with orchestra, and on radio and television.

The December 5th program will include "Trio in D Major, Op. 70, No. 1" of Beethoven; "Trio in D, Op. 35" of Turina; and the "Trio in E minor, Op. 67" of Shostakovich.

## Steiner Photos

Opening this week in the German Alcove of the University Center is a revolving gallery of prints by Willamette senior Glenn E. Steiner of Rancho Santa Fe, Calif.

Steiner, an English major who attended Brooks Institute of Photography in Santa Barbara, Calif. for two years, opened his show with 18 photographs and plans to add a few each week, ending up with 30 works.

Most prints are for sale and will be exhibited through Dec. 14. University Center hours are Monday-Friday, 8 a.m. - 5 p.m.; Saturday and Sunday, 1-4 p.m.

## Summer Theatre

Coeur d'Alene (Idaho) Summer Theatre, which has been in operation in the Lake City for the past nine seasons, is now accepting resumes from singers, actors, dancers, musicians and technicians.

"There are positions in every area of productions to be filled for the 1974 season," Robert E. Moe, general manager of the Carrousel Players, announced recently.

Anyone interested should send an application or letter of inquiry to the general manager at 26866 Calle Maria, Capistrano Beach, CA 92624. Moe, by return mail, will send specifics concerning the musical repertory theatre that resides in Coeur d'Alene, a resort city in Northern Idaho, from mid-June through Labor Day.

Five musicals, to be named in the spring, will be staged by the Carrousel Players during the '74 season. As well as performing nightly, except Mondays, at the Coeur d'Alene theater, the Carrousel Players are tentatively scheduled for five weeks at Spokane Washington's Expo '74 World's Fair.

Twenty-four full-time company members, most of whom are college juniors and seniors, perform in at least three of the five shows, as well as do technical work and other related theatre activity. For their services, they receive room and a food stipend as well as small salaries. "The food stipend will probably not cover all the meal expenses a member will incur," Moe said.

Associates and apprentices, who may or may not receive room and food stipend, but no salary, are also signed.

High-school juniors and seniors enrolled in "Summer Theatre" and "Introduction to Drama" at North Idaho College in Coeur d'Alene may earn underclassmen credit through the University of Idaho while participating in the Coeur d'Alene Summer Theatre productions. Any high school junior or senior or college freshman or sophomore should write to North Idaho College, Coeur d'Alene, ID 83814 or to the general manager of the Carrousel Players.

Moe said, "This is the tenth year for repertory musical theatre in Coeur d'Alene. Each year the operation is more and more successful. Last year the Carrousel Players entertained more than 7,000 theatre-goers in the 200-seat, air-conditioned theatre."

"Company members, other than technical staff and orchestra members, must be able to sing. Those chosen to be Carrousel Players will not only have the opportunity to participate in a first-rate repertory musical theatre for three months but will also have the opportunity to work with a highly reputable staff while living and playing in the beautiful North Idaho resort community of Coeur d'Alene, Idaho," Moe concluded.

Brochures explaining the theatre are available at most of the college music and drama departments on the West Coast.

## Collection On Display

The private art collection of Robert and Dorothy Thornton of Salem is currently being exhibited in the Fine Arts Gallery at Willamette University.

The exhibition, which was collected mostly in the 1960s, contains 10 paintings and six sculptures mostly created by Oregon artists. The public display is open Monday-Friday from 8 a.m. to 5 p.m. and Saturday and Sunday, 1-4 p.m.

Most of the art was collected by Dorothy Thornton who is president of the Arts in Oregon Association and a prize-winning amateur photographer. Robert Thornton is a judge in the Oregon Court of Appeals.

Among the sculptures is a piece by Manuel Izquierdo entitled "Aladdin's Lamp." Mrs. Thornton acquired the bronze, welded sculpture as a charter member of Art Advocates, Corp. of Oregon.

The works were created by 14 Oregon artists including Robert Bosworth, Medford; Eugene Bennett, Jacksonville; John Lawrence, Portland; David McCosh, Eugene; Don Walton, Salem; Kenneth Paul, Eugene; and Mary Davis, Byron Gardner, Carl Morris, Louis Bunce, Connie Sprulock, Manuel Izquierdo, Twila Alber, Roy Setzoll, all of Portland.

The only out-of-state artist represented is Duane Lopnow of Santa Barbara, Calif. Lopnow is a former Oregon College of Education art professor.

The display will be shown through Dec. 6.

## Women's Awareness

Arrangements are being made for a Women's Awareness Day at Willamette for January 30, 1974. Activities will include panels, films, a dramatic presentation, and more. If successful, the Women's Awareness Day in January will lead to others throughout the semester.

We need help in all phases of planning. If you are interested, please contact Janice R. Wilson, Leslie Hall, Jo Seibert, or Phil Hanni.

## Hawaiian Folk Songs

Leon and Malia, a folk duo from the heartland of Hawaii will present a new blend of lyric song Friday (Nov. 30) in concert at Willamette University.

Sponsored by the Associated Students of Willamette University and the University Center, Leon and Malia will perform from 10 p.m. to midnight in Smith Auditorium.

Open to the public, the concert price is 50 cents per person with tickets at the door.

Singing from a repertoire of over 200 songs, Leon and Malia will sing early Hawaiian folk songs, current pop and folk music and some of their own compositions.

The duo has cut two record albums, "Leon and Malia" and "Blend" and has participated in a one hour special on television, "The Young Sounds of Hawaii." They also have appeared in concert with Phil Ochs, Dick Gregory, Big Brother and the Holding Company, It's a Beautiful Day, Leon Russel, Jethro Tull and The Sunday Manoa.

The couple sings with a backup trio, "Three If By Air," which includes bass, drums and piano.

## W. U. woodwind quintet

The recently-formed Willamette Woodwind Quintet will be presented in recital on Sunday afternoon, December 2, 1973, at 3 p.m. in Smith Auditorium. Assisting the Quintet in this program will be James Cook, piano. The public is welcome and there is no admission charge.

Organized in 1972 by Acting Dean Richard Stewart, clarinet, the Quintet has been heard in recital and in concert during the last two seasons. Other members of the Quintet are: Karlin Rhees, flute; Mary Lott, oboe; Donald Hibbard, bassoon; and David Crane, horn. In addition to teaching their respective instruments at WU, the members of the Quintet are also involved in other activities. Mrs. Rhees is principal flutist of the Eugene Symphony and a clinician for the Armstrong Flute Co. Miss Lott is principal oboist for the Salem Symphony, as well as a free lance oboist in the Portland area. Mr. Hibbard is principal bassoonist for the Salem Symphony and a Salem Public School music teacher. Mr. Crane is principal horn for the Salem Symphony and an instrumental teacher at Parrish Junior High School in Salem.

Included in the program for December 2 is a Quintet by one of the first woodwind quintet composers, Franz Danzi; the ever-popular "Kleine Kammermusik" of Paul Hindemith; and the "Quintet for Piano, Oboe, Clarinet, Horn, and Bassoon" of W.A. Mozart. Playing the piano part in the Mozart will be James Cook, Professor of Piano and Music Theory at the College of Music and Theatre.

## Textile Exhibit

An exhibit of textiles by Monica Setziol will open December 1st in the University Center Gallery (second floor) at Willamette.

The collection of 20 weavings, tapestries, and combed warps designed by Ms. Setziol are open for public viewing Mondays through Fridays 8 a.m. - 5 p.m., also 1-4 p.m. on Saturdays and Sundays. The display is scheduled through December 20.

Her work has been termed as "colorful shapes and patterns with colors being blended amusingly and with great sensitivity."

Monica Setziol studied at the University of Oregon and Portland State University. She has displayed exhibits throughout the state and has participated in weaving workshops in colleges and art associations.

The exhibition is brought to Willamette by the Statewide Services Division of the Museum of Art, University of Oregon.

## Donna Cole Recital

Soprano Donna Cole, who has appeared as a soloist in many Willamette Valley productions, will present her senior recital Friday (Nov. 30) in Willamette University's Smith Auditorium.

A senior voice performance major at Willamette, Miss Cole will perform at 7:30 p.m. accompanied by Larry Brown, piano and harpsichord and a string quartet comprised of Laura Rogers, violin; Susan Berkery, violin; Leslie Earley, viola; and Debra Cole, Cello. The public performance is free of charge.

Salem resident and daughter of the Leland Coles, Miss Cole appeared in Willamette Opera Theatre productions of "Tales of Hoffman," "Gallantry," and "La Cantarina."

In addition to her operatic work, she has also appeared as a soloist in Mendelssohn's "Hymn of Praise," Scarlatti's cantata "Sue le sponde del Tebro," Mozart's "Missa Brevis," as well as numerous solo recitals.

A former voice student of Mrs. Myra Brand, Donna is currently studying with Julio Viamonte, professor of voice at Willamette.

The soprano is the choir director at Morningside Methodist Church and is a member of Mu Phi Epsilon. In recent competition, she became a semi-finalist for WGN-Illinois Opera Guild "Auditions of the Air."

Included in her Nov. 30 program will be compositions by Alberto E. Ginastera, Johannes Brahms, Alessandro Scarlatti, Hector Berlioz, Gabriel Faure and Samuel Barber.



## Play review

## 'Subtle roundings' missing in Oates' role

by Eric Nelson

The theatriic experience is in many ways delicately suspended between enjoyment and uneasiness. In the traditional forms of theatre the audience's "willing suspension of belief (in "absolute" reality)" is very sensitive to an awareness of the reality that they are watching a play. Momentarily the suspension of belief is broken and an awareness of the reality hampers the flow of the story. The responsibility for maintaining the suspension lies ultimately with the cast and crew, but an audience is as capable of harming a show as are the players. And yet there are still plays whose sheer power can overcome seemingly intentional attempts by audience, cast and pure chance, to cripple it.

Abelard and Heloise was such a production which against 1) two ghastly, immature audiences and 2) some very weak minor characters proved itself to be a profound, powerful and moving story.

The strengths of the show are many. Primarily is the fine script by the British playwright Ronald Millar, which reads almost as well as it plays. Secondly were the strong to superb performances of four main characters, played by Scott Oates, Diane Tartar, Jane McCallum and Kent Wells. Lighting, set, direction and the other stage necessities (which are usually only noticed when absent) also added a great deal to the show.

Scott Oates as Peter Abelard gave a performance that ranged from good (but shallow) to excellent. At times one sensed more bluster and bellow than

seemed necessary. Peter Abelard was a peerless intellect, aware of his prowess but quite openly and frankly human. Scott's portrayal carried well but it lacked those subtle roundings that create complete characters. This is not to take away from Scott's accomplishment, the role, though good, is difficult in its myriad of subtleties that the finest actors would be hard pressed to fully realize. He was at his abest as the everyday Abelard. When he got into the great towers of emotion some slight grounding in the gestalt of Abelard was lost.

Diane Tartar as Heloise was superb. She was so sensitive to the character that it could be (and has been) said that she underplayed it, yet I think not. Heloise was wise, as wise in the ways of reality as Abelard was in the ways of logic and men. She knew that love, their love, needed no blessing from the Church. Those who are truly wise know that their power comes not from the force of their vocal chords, but the strength of their words. Diane understood the power of the words of Heloise, she did not need any trumpet fanfare.

Unquestionably the finest performance was given by Kent Wells as Gilles de Vannes, the disarming, "sensualistic" mentor/advisor and friend to the lovers. Kent was the best he has ever been. In watching him one was amazed, not simply in the flawless way he played against Scott and Diane, but at the way he maintained it even when onstage with some of the painfully poor minor characters. In fact the only thing that seemed to carry them through was the way Kent added a dimension to their characters simply by playing off their lines so well.

Jane McCallum as the Abbess of Argenteuil and sister of Gilles, was a thoroughly lovable Mother-wich left one wondering why the Nuns and Novices did not run rampant on her authority. Obviously this is interpretive squabbling, and within her interpretation Jane was very good...but it seemed that the part required a bit more evident strength of character early in the play. Her walk, which unfortunately carried over all-too-well from the opera last year was far too foppish, too laugh oriented. However, there was a very nice, tangible brother-sister likeness between the characters that Jane and Kent created, the

Abbess, except for being weaker, was much as one would expect the sister of Gilles to be.

One of the more painful aspects of the show, ranking right below the infantile audiences, was the cast of minor characters. For the most part they ranged from neutral to reasonably good, but the exceptions here were much too blatantly and painfully obvious.

There were the good performances: Paul Sorenson was quite good as Robert de Montboissier, the young, homosexual student who also loves Abelard, although Paul seemed afraid to become too intense at times and therefore was not always intense enough. Ruth Keller as Belle Alys was very good. Linda Schneider as Sister Godric, despite a touch of the Irish stereotype, was a real delight. Drew Hedgecock, Don Johnson and Peggy Lewis also gave credible performances (although Peggy was a bit "silly" at times.)

Many of the other players were too shadowed to be noticed or gave performances which at least did not detract, but several were all too painfully there.

But most of these people only had small quick roles which did not do much damage to the show. The show was strong enough not to be ruined by either these performances or the worst problem of all, the horrendously bad audiences of Friday and Saturday nights.

The play is frankly sexual, it is one of the themes within the play. I hate to imagine the reaction of these audiences if the bedroom scene had really been done in the nude - as it read in the script - maybe their pituitaries would have burst.

People still don't seem able to handle sex except by doing it or laughing about it.

All night the people on stage seemed to play all the laughter wrong. On genuine laugh lines they did not wait before delivering the next line, and on lines that weren't supposed to be laughed at, they waited for the laughter to die instead of cutting it off forcefully.

Technically the show was quite good. The transitions between scenes were nicely done, and the stylized, simple and wonderfully suggestive set fit well with the wide symbolic range of the play. Lighting, too, was excellent, one of the more creative pieces of stage lighting in a long time.

## Album review

## John Prine

by Mike Picco

John Prine is an excellent songwriter who knows an awful lot for how young he is.

Two years ago Kris Kristofferson wrote of him: "Twenty-four years old and writes like he's two-hundred and twenty." Today he stands among the very best folk talents around. His work demands time and thought from the listener for it is important that the listener hear the significant things he's got to say.

But again it's what he is saying that counts. His tunes deal with many unpleasant subjects - loneliness, disillusionment, lost love, isolation, tragic death - but he is so painfully accurate in the feelings of these different situations that you can taste it. John Prine must know what bad times are.

John Prine's first album was by all means a classic and I have found very few albums as rewarding. His second effort was somewhat of a disappointment, with only a couple songs capturing the brilliance of his initial recording. His latest, "Sweet Revenge", seems to be a pretty nice album though a little uneven, with faster beats and more support from the backup band shown than in his previous efforts.

I found it very interesting to note that possibly the two nicest songs on the album, "Blue Umbrella" and "A Good Time", were the only two tunes not newly written for his album; rather they were written in 1971, like his first album.

Both are classic Prine tunes with the slow, easy rolling melody and the moving, almost painful, lyrics. "Blue Umbrella" is a revealing insight into the loneliness of losing your girl; its thoughtful lines: "Next time are the words I'd like to plan on, but last time was the only thing you said." The song features excellent backup support with three guitars including a beautiful guitar solo by Steve Burgh. "A Good Time" is very similar; it has fine guitar work and beautiful verses on falling in love.

Three other songs are very good on the album; two feature the faster-paced beats that were not included in his previous efforts. The title cut and "Please Don't Bury Me" are good, fast-moving songs with strong vocals. An array of instruments including guitars, piano, organ, dobro and drums provide the back-up accompaniment. The other gem of the album is "Christmas in Prison" which sadly reveals the pains of being away from the one you love.

Prine's use of electric guitars and allowance for more freedom to his backup band is a big change from his simple acoustic arrangements of the past. It has made for a fuller and more exciting and diversified sound. In so doing, he has not lost any of the effects of his older simplicity. Rather, it is in the selection and power of the songs that these last two recordings have not shone so brightly as his first. The future holds great things for John Prine because he's very good and very young. That's a tough combination to beat.

The Record Hut has all three of his albums, so if you're not familiar with him, you owe it to yourself to hear them.

## Buelteman Sr. recital

Miss Anne Buelteman, voice student of Mrs. Valerie McIntosh and a French Major at Willamette University, will present a recital of French songs in the Music Recital Hall on Friday, February 1, 1974 at 8:15 p.m. The program is open to the public and there will be no admission charged.

## Recital review

## Butler "exciting"

by Mark Bledsoe

On November 19 Professor Stanley Butler, of the College of Music and Theater, presented a lecture-recital entitled "Diversity in Contemporary Piano Music." It was a most stimulating and enjoyable performance. While the main thrust of the performance was not to significant trends in piano music in the last 25 years, Mr. Butler also compared the specific pieces of his program to different works of modern art, using a slide projector and screen.

This ability to extract the common denominators from diverse art forms is to me one of the highest aims of a liberal arts education. My ideal was realized in Mr. Butler's program. But his comparisons weren't limited to the visual arts; his talk was sprinkled with quotes from and allusions to various literary works. One piece, an Etude by Grazyna Bacewicz, was aptly compared with Auden's long poem, "The Age of Anxiety," for their similar auras of unease and restlessness.

Mr. Butler is an accomplished pianist, and I find his playing both controlled and exciting. Even the serial compositions on his program were well-received. Works like Babbitt's "Semi-Simple Variations" and Pousseur's "Apostrophe et six reflexions" are often difficult for both performer and audience. The warm response to these works was due surely to Mr. Butler's thoughtful interpretation, which included sensitive use of rubato and varied dynamic levels. This is what separated this performance from the usual cerebral, somnolent renditions of serial music.

Mr. Butler's dedicated scholarship over the last few years has tended to overshadow his gift as a performer. (And it's been our great loss, as a listening audience.) Hopefully now that his new book is in print we will see Mr. Butler more often in recital.

## Post mortem

by Stephen Sloan

Abelard and Heloise, a "contemporary" piece by Ronald Miller, proved simply to be too much for the talents of our resident dramatists in the Willamette stage production two weeks ago. The play itself, lacking any sub-plot and divided into twenty-seven scenes, might have been a poor choice from the beginning. Yet a little imagination could have saved it, in my opinion, and it was unfortunate that none proved detectable.

Consequently, the play took its ill-fated course into the morose. What was amazing was that with so much spirituality in the two leads, the production as a whole was amorphous.

Even the praying didn't seem to help. Before laying the production to rest, however, a critical autopsy reveals that a total lack of unity and flow between scenes was the primary cause of its demise. In addition to this, the set was tediously inflexible and the use of the Greek chorus soon became both wearisome and ridiculous.

They had my sympathy. As sorrowful as it was, there were however occasional flickers of light that blew a breath of life into an otherwise dying creation.

Scott Oates, as Abelard, executed a sensitive portrayal of the historically tragic figure. Maintaining a strong, though at times a bit unconvincing, character, Oates demonstrated a true understanding of the essence of the actor.

His last scene was by far his best, and he promises a bright acting future with more development. Diane Tartar, as Heloise, was delightfully refreshing in the first act, and beamed brilliantly against her rather dull surroundings. My only criticism would be that she remained consistently the same throughout the performance, lacking character development, so that by the second act she was overcome by the all-pervading rigor-mortis that had set in.

Other noteworthy "flickers" of excitement were Kent Wells, Jane McCallum, John Neale, and Linda Schneider all performing well-developed character roles. Yet these, unfortunately, were only the exceptions to a much larger theatrical disappointment.

If Willamette's "Abelard and Heloise" is to be remembered at all it will be for the individual performances of the cast, and not for the production itself. The failure to unify the fragmented efforts of each individual in all aspects of the production (technical and performance) might have been the beginning of its end.



# 'Breakfast of Champions': A chaotic affirmation

by James A. Smith

Managing Editor

"This much I knew and know: I was making myself hideously uncomfortable by not narrowing my attention to details of life which were immediately important, and by refusing to believe what my neighbors believed."

Kurt Vonnegut speaking in  
BREAKFAST OF CHAMPIONS

When Kurt Vonnegut's *BREAKFAST OF CHAMPIONS* was released last spring it was felt that a major work of perhaps the most important contemporary novelist had been published. Preludes to the book, such as the excerpts which appeared in "Ramparts," primed the public (and no doubt the critics) for a rather bizarre (even for Vonnegut) novel strewn with "junk."

In an atmosphere of an overwhelming growth of popularity many critics were brave enough to brand Mr. Vonnegut's latest work the hopeless failure of a black humorist fumbling with the building blocks of a child. Certain of these critics, however, have paid so little attention to Kurt Vonnegut's works in the past that they have failed to reach a critical appreciation of the dynamic universe of Vonnegut chaos, so aptly culminated in *BREAKFAST OF CHAMPIONS*.

It is for this reason that I have chosen to view Vonnegut's latest novel in its proper perspective--as a work which is the culmination of a lifetime of unique experiences and equally unique writing. As you throw on your hip-waders keep in mind that the most effective view of Vonnegut's universe, and certainly the clearest perspective of *BREAKFAST OF CHAMPIONS*, may be gained by a study of his works in their chronological order. His view has certainly been changing but beneath this change, this change in philosophies, a system of thought exists, a constant method of approaching the human situation in the cosmos.

It is important to understand only three or four main points of biographical notoriety if one is interested in a realistic interpretation of Mr. Vonnegut's work. From a psychological standpoint these prove to be important and useful because it is apparent that the author has exposed himself so completely that we are left with a vision of the chaotic world which he certainly must see.

Kurt Vonnegut started out life typically by being born. This happened on November 11, 1922 at a location known as Indianapolis, in a state known as Indiana, in a nation known as the United States of America (America for short), on an insignificant bluish-green sphere known as "Earth."

After what may seem a typical childhood in the midwest (his latest lampooning of a "typical" midwestern town in *BREAKFAST OF CHAMPIONS* has shown us that his childhood probably wasn't typical in terms of what was going on in his head) Vonnegut enlisted as an infantry private in the clash of national personalities known as the Second World War. While serving as a battalion scout on patrol he was captured by the Germans and put to work in a malt syrup factory in Dresden. On February 13, 1945, the allies fire bombed Dresden, a city of extremely small military import which had not previously been bombed. Ironically Vonnegut lived while thousands of the "enemy" around him died.

After the conclusion of the war, Vonnegut attended four universities and did not receive a degree. He then became a public relations man for General Electric in Schenectady, New York. His free lance writing began in 1950 and will probably continue well past his fiftieth birthday (and his fiftieth birthday present to himself, *BREAKFAST OF CHAMPIONS*).

## Player Piano

*PLAYER PIANO*, published in 1952, is Vonnegut's first novel, his only previous works being short stories written to keep food in his mouth while writing more extensive works. The story takes place in Ilium, New York, which many critics believe was modeled after Schenectady, his place of employment with General Electric. Ilium certainly carries with it the connotation of the fallen city of Troy.

*PLAYER PIANO* is a 1984 type, futuristic -- pessimistic novel. In his brief foreword to the book Vonnegut says, "This book is not a book about what is, but a book about what could be...It is mostly about managers and engineers. At this point in history, 1952 A.D., our lives and freedom depend largely upon the skill and imagination and courage of our managers and engineers, and I hope that God will help them to help us all stay alive and free." Vonnegut, though he states that this is a book about what could be, in a symbolic and perhaps exaggerated fashion he is saying that this is what is. He draws on his distrust of his middle-American-suburban-General Electric world to create a picture of "happiness" for those who have worked so hard to achieve it.

He begins, and continues throughout, with a mockery of the "educated" products of academia. All the controllers (who are separated from the "Reeks and Wrecks" of Homestead), the men who operate the

automated gadgetry, are PhD's. He sees, perhaps due to his unhappy college experiences, that the universities in this country are irreversibly labeling people either as those who have made it or those who haven't. The main character, Dr. Paul Proteus, faces disillusionment and he first turns, in a move of nostalgic idealism, back to nature and the peace of living on a farm. (How many people have this same dream and how many suburbs reflect the abortion this dream has become?). The man Proteus is to purchase the farm from suggests that there are only three types of doctors; "dentists, vets, and physicians." A Dr. Pond replies that he was the proud writer of the third longest thesis in the country. Mr. Haycox, the farmer, vehemently replies, then, that he is a "doctor of cowshit, pigshit, and chickenshit...you'll find me out in the barn shoveling my thesis." A thesis has become the only distinction between the haves on the "Works" side of the river and the have-nots on the "Homestead" side. One man who had completed his PhD was demoted because it was learned that he didn't fulfill a P.E. requirement.

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"You'll find me out in the  
barn shoveling my thesis."

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Proteus, who shows the most promise of all the young engineers, is faced with acceptance of a world in which he sees the everlasting sickness of society, and the world which will attempt its overthrow. Dr. Ed Finnerty represents the epitome of the dissatisfied intellectual who eventually leads an uprising against the "technocratic" state via the "Ghost Shirt Society." (The "Ghost Shirts" were named after an Indian uprising by a group of like-wise disassociated peoples). But Dr. Finnerty, besides being Proteus' friend and the most intellectual of the engineers, is also an unkept, slovenly drunk. He represents an antithesis to the world of the spotless computer atmosphere. Proteus, through a life led in the sterile suburbs by his likewise suburban housewife, vacillates between two worlds in indecision.

Finally his decision is made for him when the leaders of the engineers decide that he will become a spy for them within Finnerty's group. This decision is made when the engineers are involved in one of their most fruitless competitive displays of team competition at a grown up summer camp on an island in the St. Lawrence. Proteus was to be captain of the "blue team" which had the following song as its theme: "Oh you Blue Team, you tried and true team, There are no teams as good as you! You will smash Green, also the Red Team, And the White Team you'll batter, too, etc." When faced with the decision of choosing between this world of idiotically advanced immaturity and the "Ghost Shirts," Proteus decides he'll not become a spy but, an actual member.

This gives Finnerty and Lasher (the Homestead preacher-intellect) the opportunity they have been waiting for. It gives them their messiah figure, this is the first of many messiah figures that Vonnegut deals with. Proteus comes to represent the disillusioned ex-member of the status quo world; a sort of science fiction Jane Fonda.

The conclusion of this work represents probably the most confused pessimism that Vonnegut has come



up with. The Shah of Bratpuhr (Vonnegut's being from Tralfamadore in this early novel) realizes that the computer is a "Baku," a false God, and that the people of the United States are actually slaves to this God. This uprising of the "Ghost Shirts" fails quickly and in the last few hours of the annihilation of the "Ghost Shirts" some of the leaders indulge in "tinkering around" with the machinery they have just destroyed. Vonnegut shows man's natural attraction to mechanical perfectionism taking over in the supposed abyss of human imperfection. He goes on to say that "Paul, perhaps, had been the one most out of touch, having had little time for reflection, having been so eager to join a large, confident organization with seeming answers to the problems that had made

them sorry to be alive." The only thread of hope that Vonnegut gives us to hang with, or hang on to, is that man must look inside himself for the answers and not to external realities. External realities are transcendent, the items that construct the "record" which Finnerty had fought for. The human struggle will be a never ending one, as Vonnegut says at the end of *PLAYER PIANO* (the very title shows man's fascination for the sound of the artificial world): "This isn't the end, you know. Nothing ever is, nothing ever will be - not even Judgement Day." Judgement Day does not provide the end to ambiguities, but the harmony and satisfaction of the soul existed for Vonnegut, though well disguised, even in this early work. Historically man has never been able to provide positive results through societal means and the continuing struggle to become socially organized has led to the debasement of the individual.

## The Sirens of Titan

*THE SIRENS OF TITAN* shows Vonnegut at the peak of his cynicism regarding a search for ultimate meaning in the universe. The plot is one of amazing complexity hidden in a developing ease and naturalness of the Vonnegut style. Because the plot is so intricate an exposition of its details would prove laborious and too time consuming to arrive at the essence of what Vonnegut is saying, so I will leap "in medias res" and try to capture the intended absurdity of Vonnegut's attempt to explain his universe.

Again Vonnegut begins his book with a tale-tell dedication that goes as follows: "All persons, places, and events in this book are real. Certain speeches and thoughts are necessary constructions by the author. No names have been changed to protect the innocent, since God Almighty protects the innocent as a matter of Heavenly routine." This statement appears as an obvious slam against western man's conception of justice and reality in the world. Vonnegut is saying that his version of reality in fantasy is just as absurdly meaningful as the version of those who would claim to be protected in their actions by divine interference.

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No names have been  
changed to protect  
the innocent..."

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Malachi Constant, in *THE SIRENS OF TITAN*, is the richest man in the world. He can afford fifty-six day parties, throwing pianos into swimming pools, and giving away oil wells as presents. Vonnegut is given an opportunity to make a grand slam against opulence, but more importantly he attacks the opulent man's justification for his fortune. Constant says that, "I guess somebody up there likes me," but on his return from Mars and Venus after his transformation into a messiah figure, Vonnegut has him saying, "I was a victim of a series of accidents as are we all."

Under the supposed leadership of Winston Niles Rumfoord (a benevolent Cape Cod Kennedy stereotype) a plan is launched (via Rumfoord's position in a space-time warp known as a "chrono-synclastic infundibula") to attack the earth from Mars to provide unity, a messiah, and a new religion for the earthlings. Rumfoord's justification is expressed clearly in R. S. Bourn's *WAR AND THE INTELLECTUALS*: "At war, the individual becomes almost identical with his society. He achieves a superb self-assurance, an intuition of the rightness of all his ideas and emotions, so that in the suppression of opponents or heretics he is invincibly strong; he feels behind him all the power of the collective community." Rumfoord is to provide a messiah to expedite the feelings of unity following the mass slaughter of invading Martians. Rumfoord views himself as the benevolent father of a new age on earth. He states in his *POCKET HISTORY OF MARS*: "Any man who would change the world in a significant way must have showmanship, a genial willingness to shed other people's blood, and a plausible new religion to introduce during the brief period of repentance and horror that usually follows bloodshed." Rumfoord is a pragmatist in the truest sense. The religion he was to create would not be one to make people servile before an Almighty Absolute, but rather it was to be the Church of God the Utterly Indifferent as exposed by the returning Malachi Constant and the more outspoken Reverend C. Horner Redwine (even the name makes a mockery of the symbolic importance of Christian Communion): "Oh Mankind, rejoice in the apathy of our Creator, for it makes us free and truthful and dignifies at last... no longer can a tyrant say, 'God wants this or that to happen, and anybody who doesn't help this or that to happen is against God.' Oh Lord Most High, what a glorious weapon is thy Apathy, for we have unsheathed it, have thrust and slashed mightily with it, and the claptrap that has so often enslaved us or driven us into the madhouse lies slain."



Under their new religion people have self-imposed handicaps (sandbag weights for the strong, glasses for those who see well, etc.) to bring about equality and happiness. It is interesting to note that in the short story, "Harrison Bergeron," handicaps must be maintained by order of the State, or more specifically "the Handicapper General, Diana Moon Glampers." The scene, here, is not one of serene happiness as in THE SIRENS OF TITAN, but of ugly oppression imposed on otherwise creative individuals. To Vonnegut the answer, perhaps, was right but the motivation was wrong.



Winston Niles Rumfoord kicks back in satisfaction at his accomplishments. He believes that he has created a better world. The joke was on him, though, as well as those earthlings he helped. Rumfoord received the know-how for his launched attack from Mars from a Tralfamadorian (from the planet Tralfamador) who had been traveling through space carrying an unknown message and had crash landed on Titan, a moon of Jupiter. The Tralfamadorians had powered his space ship by harnessing the basic force of the cosmos, UWTB (Universal Will To Become). The amazing thing about UWTB is that it can be generated in waves to affect the movement and development of planets millions of light years away. Salo, the Tralfamadorian on Titan, needs a replacement part to fix his space ship. Titan is millions of light years from Tralfamadore and UWTB travels faster than a space ship, so the Tralfamadorians send out waves to influence civilization on earth, to cause its society to become advanced and sophisticated enough to deliver a part, about the size of a beer can opener, to Salo on Titan. All the great accomplishments that have taken men years to create were merely messages to Salo: "The meaning of Stonehenge in Tralfamadorian, when viewed from above, is: 'Replacement part being rushed at all possible speed.'"

"Stonehenge in Tralfamadorian is: Replacement part being rushed at all possible speed."

"The Great Wall of China means in Tralfamadorian, when viewed from above: 'Be patient. We haven't forgotten about you,' and so on." Rumfoord has been duped, Malachi Constant has been duped, and all the people on earth have been duped. Religion, even the Church of God the Utterly Indifferent, is a falacy. Earthling civilization existed only to supply a Tralfamadorian with a space ship part. And Tralfamadorians are robots, not living beings. Metaphysics and organized religion have comforting qualities but in the end are futile. In this riot of pessimism, however, Vonnegut has not only said that the only answer must be provided by the individual, but he gives us the means of obtaining this answer. Human love. Even Salo is affected because of his love for Rumfoord. He says: "The machine is no longer a machine. . . The machine's contacts are corroded, his bearings fouled, his circuits shorted, and his gears stripped. His mind buzzes and pops like the mind of an Earthling -- fizzes and overheats with thoughts of love, honor, dignity, rights, accomplishment, integrity, independence..." Salo finds that the message he has been carrying for millions of light years across the universe

is simply this: "Greetings." There is no more important message than a very human hello, even from machine men. Because of love, man refuses to be reduced to a controlled unit or cog in a larger wheel. The only real crimes that exist are not the crimes of mass killing, but the crime of betrayal of a close friend. Again the slender thread.

### Mother Night

Vonnegut does us a real favor in MOTHER NIGHT. He speaks to us in the first person and lets us know just what it is he's up to. He comes up with the following three morals: 1) "We are what we pretend to be, so we must be careful about what we pretend to be." 2) When you're dead you're dead. 3) Make love when you can. It's good for you." Vonnegut's black humor surges through the science fiction fantasy of his earlier novels to produce this vividly realistic picture of the Nazi mentality, a mentality in which people unite to destroy humanity. It is in this novel that Vonnegut's preoccupation over the destruction of Dresden begins to work its way to the surface of his consciousness, finally to be dealt with in the destructive "ice nine" of Cat's Cradle and an actual recall of Billy Pilgrim's time traveling experiences in SLAUGHTER-HOUSE FIVE.

Howard Campbell, in MOTHER NIGHT, was an American spy in Germany during World War II. He transmitted information of strategic importance to the allies via his pauses, coughs, and other gestures during his radio broadcasts in which he savagely talks of the inferiority and evil nature of the Jewish population. After the war he cannot find the one man who knows that he wasn't really one of the most fanatical anti-semites in history. He is therefore hunted down and finally ends up in an Israeli prison camp waiting to go on trial. On the eve of this trial he learns that evidence has come to light that will inevitably free him. He reacts to the prospect in this manner:

"So I am about to be a free man again, to wander where I please.

"I find the prospect nauseating.

"I think that tonight is the night I will hang Howard W. Campbell, Jr., for crimes against himself."

In reply to a letter which he receives in jail, Howard Campbell says: "My own feeling is that a child should start experimenting with real people and real communities from the moment of birth, if possible."

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"Tonight is the night  
I will hang Howard  
W. Campbell, Jr."

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Vonnegut sees men, in this work, fleeing into themselves, the move he had hoped for in SIRENS and PLAYER PIANO. But now he faces the problem of the collapse of the individual. When Howard Campbell realizes the absurdity of the position that he "pretender" to take, he can no longer exist with freedom. He realizes he has never really had it. Vonnegut is saying that the individual not only must rely on himself but he must be responsible for what he does. He must accept chaos, not try to go around it by acting a stereotypical role that has been provided for him. In BREAKFAST OF CHAMPIONS he seemingly resolves this problem by saying: "Let others bring order to chaos. I would bring chaos to order...It is hard to adapt to chaos, but it can be done. I am living proof of that."

Vonnegut, in MOTHER NIGHT, is saying that during one's existence on earth you must show love, for judgment comes from one's actual actions, not just one's thoughts. Be responsible for what you are now, make love when you can, for when you're dead you're dead.

### Cat's Cradle

CAT'S CRADLE is a restatement of many old themes plus the addition of a new courage in a world of destruction. He again has an artificially teleological universe; that created by the religion of Bokononism. He again shows the folly of such abstract and arbitrary constructs. The Book of Bokonon says: "All of the true things I am about to tell you are lies...Anyone unable to understand how a useful religion can be founded on lies will not understand this book either." The messiah, Bokonon, goes on to say: "Truth was the enemy of the people, because the truth was so terrible, so Bokonon made it his business to provide the people with better and better lies." This religion was created for the purpose of harmony and happiness. Its only ceremony is the communion of two souls, accomplished by the joining of bare feet in a gesture of love and brotherhood. Once again the world of technology, by developing the deadly "ice nine," (which freezes all other water in the world via a molecular chain reaction) is the world which threatens and eventually does destroy the world of harmony, though (naturally) by a freak accident.

Vonnegut, in his conclusion, becomes defensive and beligerent at this destruction that has destroyed mankind's hopes. Bokonon tells the protagonist: "If I were a younger man, I would write a history of human stupidity; and I would climb to the top of Mount McCabe

and lie down on my back with my history for a pillow; and I would take from the ground some of the blue-white poison that makes statues of men (ice nine); and I would make a statue of myself, lying on my back, grinning horribly, and thumbing my nose at You Know



Who." Dying in a gallant manner, dying as an example for what one believes, is the individual's bold assertion that he will no longer stand for "human stupidity." "You Know Who" is a creation of just such human stupidity. Men must live with lies only so long as they are beneficial and they are understood to be lies. In the world of "ice nine" only the ants survive and they do this by sacrifice and cooperation. Sacrifice and cooperation are the key to survival in a world of technological coldness.

### God Bless you, Mr. Rosewater

GOD BLESS YOU, MR. ROSEWATER, though many claim it to be Vonnegut's best work, is, I believe, too blatantly didactic; so much so that the life and vitality of Vonnegut, the story teller, is often missing.

Vonnegut makes his case for himself in GOD BLESS YOU, MR. ROSEWATER via Kilgore Trout, the unknown and unappreciated science fiction writer. Eliot Rosewater appears at a meeting of science fiction writers to say that they are the only ones who, "know that life is a space voyage, and not a short one, either, but one that'll last for billions of years. You're the only ones with guts enough to really care about the future, who really notice what machines do to us, what wars do to us, what tremendous misunderstandings, mistakes, accidents and catastrophes do to us. You're the only ones zany enough to agonize over time and distances without limit, over mysteries that will never die, over the fact that we are right now determining whether the space voyage for the next billion years or so is going to be Heaven or Hell." The "insanity" of the science fiction writer is the same type of "insanity" that caused Eliot to set up his office in the midwest, and distribute his wealth to needy individuals. He believed that if one would "pretend to be good always...even God will be fooled." God makes little difference, according to Eliot, in the world of occidental man. It was the Christian oriented world that created all the greed and oppression.

Eliot Rosewater, who many believe is crazy, is confronted by Mushari, a money hungry lawyer, who has all kinds of women claiming that Rosewater had fathered their children. Mushari believed that by making him out to be an insane man of ill-repute he could claim part of his fortune. Eliot fools him by accepting all of his new children and distributing his money to support them.

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"Pretend to be good ...  
even God will be fooled."

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Vonnegut makes a case, here, for completely uncritical love, love of even those who would take advantage of you. He stops the considerations of metaphysical problems and proposes that through a martyrdom of individuals like Rosewater an example of benevolence will be set which the greedy world can use as a guide for perfection. The subtitle of the book is "Pearls before Swine," and it is men like Mr. Rosewater who will teach the swine to share their pearls unselfishly.

### Slaughter-House Five

What is Vonnegut's chaos? Must it always be a pessimistic no man's land of thankless individual effort? Vonnegut himself says no to this question in SLAUGHTER-HOUSE FIVE. With the appropriate space-time conception man can produce a world virtually free from frustration.

Billy Pilgrim is the new messiah. He is average--average in every way. As such he presents the salvation for Everyman. Vonnegut says that, "The truth is death...I've fought nicely against it as long as I could...danced with it, festooned it, waltzed it around...decorated it with streamers, titillated it..." Death is dealt with in all of Vonnegut's works. In SLAUGHTER-HOUSE FIVE he attempts a final resolution. The central and often reoccurring scene is the death of 135,000 people in Dresden. Vonnegut is trying to keep alive the memory of Dresden for others so as to serve as an example of the atrocities that man is capable of.

Billy, before becoming unstuck in time, finds that one can "construct a life that makes sense from things found in a gift shop." Again Kilgore Trout (this time an admittedly lousy writer) is the continued on page 10



## And so it goes

continued from page 9

saving grace for this middle-class mania. He has written a book called THE GOSPEL FROM OUTER SPACE, which tells of a visitor from outer space who sees all of earth's problems as stemming from a misinterpretation of the New Testament. This has led people to believe that, "Before you kill somebody, make sure he isn't well connected." In light of this inhumanity Trout rewrites the gospel to read as follows: "Jesus really was a nobody, and a pain in the neck to a lot of people with better connections than he had... So the people amused themselves one day by nailing him to a cross in the ground... And then just before the nobody died, the heavens opened up, and there was thunder and lightning. The voice of God came crashing down. He told the people that he was adopting the bum as his son, giving him the full powers and privileges of The Son of the Creator of the Universe throughout all eternity. God said this: 'From this moment on, He will punish horribly anybody who torments a bum who has no connections!' Vonnegut is showing us again, as in CAT'S CRADLE, that a religion is merely an arbitrary assumption that should be adopted for its pragmatic value only. He again, as in GOD BLESS YOU, MR. ROSEWATER, is saying that this planet needs people (like God) who are willing to love (even a bum with no connections) uncritically.

But Vonnegut has more answers than just a new gospel to solve the dilemma of Billy Pilgrim's modern life. He has those fourth dimensional machines from Tralfamador. By making Billy come "unstuck in time" they have given their vision to him. A vision of all moments, structured, designed, and predetermined: "I am a Tralfamadorian, seeing all time as you might see a stretch of the Rocky Mountains. All time is all time. It does not change. It does not lend itself to warnings or explanations. It simply is. Take it moment by moment, and you will find that we are all, as I've said before, bugs in amber."

This view allows Vonnegut to rid himself of thoughts of death and destruction for the view of the "many marvelous moments." "When a Tralfamadorian sees a corpse, all he thinks is that the dead person is in bad condition in that particular moment, but that the same person is just fine in plenty of other moments. Now, when I myself hear that somebody is dead, I simply shrug and say what the Tralfamadorians say about dead people, which is 'So it goes.'"

Vonnegut, in creating this view of times equality and mutability, has in effect said, if you can't do anything about it don't worry about it. Worry about

having a good time, and others having a good time. He has effectively removed the question of, "Why?" "Why you? Why us for that matter? Why anything? Because this moment simply is." The 'Why' even to the Tralfamadorians, who know how the universe ends, is an unknowable and therefore useless question.

Vonnegut, in SLAUGHTER-HOUSE FIVE, has come to accept man's position in this world, come to accept murder and hatred, but has decided that it is useless to pay attention to death; you must gain a view of all the pleasing moments so that you can destroy the bad ones. The Tralfamadorians say that "only on Earth is there any talk of free will." Vonnegut's usual negative outlook has come to accept that man must not be operating by free will if he continues to do the stupid things he does. He accepts man's position, however, with a defiant smile on his face.

In SLAUGHTER-HOUSE FIVE, a Tralfamadorian describes their literature in the following manner: "...each clump of symbols is a brief, urgent message--describing a situation, a scene. We Tralfamadorians read them all at once, not one after the other... There isn't any particular relationship between all the messages, except that the author has chosen them carefully..."

### Breakfast of Champions

Right off hand, I'd say that Vonnegut has attempted to write a Tralfamadorian novel with BREAKFAST OF CHAMPIONS. The story is a little too bizarre to reproduce in some condensed fashion, but I think a brief description of a few passages will suffice.

Vonnegut says, in BREAKFAST OF CHAMPIONS, that he is, "...trying to clear my head of all the junk in there--the assholes, the flags, the underpants... I'm not going to put on any more puppet shows... The things other people have put into my head, at any rate, do not fit together nicely, are often useless and ugly, are out of proportion with one another, are out of proportion with life as it really is outside my head." Trying to make sense out of this "side-walk strewn with junk" is like trying to finish reading this review. Vonnegut says that it is a story of a "meeting of two lonesome, skinny, fairly old white men on a planet which was dying fast." What it comes across with, through an epitomized Vonnegut style, is a true menagerie of all the notions that he's been coming up with for the past twenty-five years. He hasn't stopped with the questions he thought he might have answered in SLAUGHTER-HOUSE FIVE. He gives us a panorama of chaos so that we can take from it what we want.

He again attacks the notion of organized answers to problems. He says that the United States operated under the assumption that, "In nonsense is strength."

He deals with human greed which produces un-

believable inequities in so many lives. "Some Americans were very good at grabbing and holding... others couldn't get their hands on doodley-squat."

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### "In nonsense is strength."

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He again deals with the power of ideas. Bad ideas manifest themselves as evil in this world. The individual, in this existential light, is responsible. Kilgore Trout's grave reads, "We are healthy only to the extent that our ideas are humane."

He negates, then, this notion of responsibility, saying that often what causes bad thoughts are the chemicals in our bodies which get all screwed up. (Recognition of the fallibility of the human race in a deterministic universe).

He attacks automation and the machine world as being the death or antithesis of humanity; "Everywhere were the shells of the great beetles which man had made and worshipped. They were automobiles. They had killed everything."

He wants, most of all, to create a world of peace and loving understanding, regardless of the chaos. He says to Kilgore Trout that, "I want you to feel a wholeness and inner harmony such as I have never allowed you to feel before." Vonnegut deals with human beings. He says of a picture of a single band of light on a plain background: "It is a picture of the awareness of every animal. It is the immaterial core of every animal--the 'I am' to which all messages are sent. It is all that is alive alive in any of us -- It is unwavering and pure, no matter what preposterous adventure may befall us. Everything else about us is dead machinery."

Vonnegut has finally affirmed the possibilities of the human race in BREAKFAST OF CHAMPIONS. It is a definitely a work of self indulgence on a grand scale. But, after all, a birthday present to oneself must be fairly self indulgent. It is not just a present to himself though, but a gracious gift to the Vonnegut addict. He lays his old characters in the grave (and keeps us on the edge of our seats waiting for the birth of new ones). We have to thank him for his search for sanity, because it was a search not for one but for millions of individuals.

All we have to deal with is ourselves. We are a test for the creator of the universe, but "not even the creator of the universe knows what the man is going to say next." Vonnegut gives us a plea, in all of his works, to "adapt ourselves to the requirements of chaos" as individuals. In this respect every individual is equally as important as every other one. Work with chaos, live with chaos, bring happiness from chaos, and make love when you can. THAT is the message. And so it goes.....

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# Willamette Collegian Sports

## Perkopinions

by Brian Perko  
Sports Editor

I am no math major but through the application of one simple property from the world of numbers, I can prove beyond the shadow of a doubt that the Willamette University football team, although having a fine season, should have been undefeated in conference play. I am sure you will concur when we analyze their present 4-3 record and conclude that they should've been 7-0 and on their way to a post-season playoff game.

The transitive property is a simple tool and states logically enough: "If A is equal to B and B is equal to C, then A is equal to C." Thinking about it, I am sure you can accept it as fact.

Checking the scores, Willamette lost three games in conference play, coming out on the short end to Linfield, Pacific Lutheran, and Whitworth. Now Willamette slaughtered Whitman (43-7), but everyone knows Whitman went on to stun Linfield (18-9). Therefore, WU should clobber Linfield. See how it works? ... erase loss number one!

A large crowd saw the Cats dominate Lewis and Clark on Parents' Weekend, yet the Pioneers went on to also clip the same highly touted Linfield team (7-3). Linfield in turn smothered Pacific Lutheran (33-22). Therefore, we should easily beat Pacific Lutheran. As far as I am concerned, erase loss number two!

Getting rid of the Whitworth loss is a little tougher but nevertheless can be done. As stated earlier, WU bested L&C, L&C beat Linfield, Linfield bettered Pacific Lutheran, and yes, Pacific Lutheran did defeat Whitworth (21-6) in the opening game of the season. Through our use of the transitive property, the Bearcats should receive the nod over Whitworth. Erase loss number three and "presto," a perfect season. Nice going team!

## Hockers finish successful season

by Sally Godard

The Willamette hockers concluded their victorious season on November 16th and 17th with a field hockey tournament in Portland at Delta Park. Field conditions were very poor because of the consistent rainfall, and ducks were observed to be swimming in the goal cages. The coaches met in the late hours of Thursday night and decided that the tournament must go on since many of the 26 teams had arrived, some from as far away as British Columbia. The rain held off during the games, and the Bearcats came away with two wins and two ties.

The first game was played against the University of Victoria. Holly Brown and Pam Tholts scored the two goals to clinch a 2-1 victory. The team was really up after that game and began their second game with S.O.C. with high hopes. It was disappointing as the hockers had to settle for a no-score tie. Joanne Atwell played an outstanding game at goalie, and Diana Hoffman was very consistent in the backfield defense.

Coach Howard hated to talk a-

bout the third game against Everett Community College which also ended up with a 0-0 score. "It's the kind of game you never want to play. They were the worst team we've ever played; they didn't have even the basic skills. They didn't use their heads, only their bodies. We did have some very good playing; Judy Lang had an excellent game at fullback along with Diana."

After the two ties, the team rallied together and decided to win their final game with U.P.S. Their will pulled them through, and the Bearcats won 1-0. "We were threatening them all the time," Howard explained. "Finally Lynne (Crosetti) decided it was time for a score. She became a center forward temporarily and powered it through the Logger defense."

The tournament completed the season for the Willamette hockey team. Their overall record was eight wins, two losses, and six ties. The losses were against the University of Oregon and Washington State. In conference action, the Bearcats were number one with five wins and no losses. Throughout the season the Bearcats scored 23 goals to their opponents' eight.



1973-74 Bearcats: Phil Ching (22), Norm Hardy (24), Greg Thede (10), Dave Elpers (20), Donn Wassom (34), Barry Greig (12). Standing: Mgr. Mark Dunn, Bruce Higginson (32), Mike Cashman (40), Glenn Patterson (44), Jim Scheelar (42), Ed Luttrell (52), Graig Reingold (30), Butch Ehmann (14) and coach Jim Boutin.

## Cats defend Tip-Off title

The Willamette University Bearcats open their 1973-74 season in Portland tonight as they face the George Fox Bruins in the first round of the District 2 Tip-Off Basketball Tournament.

Willamette and George Fox have both had to replace four starters. Bearcat coach Jim Boutin is still looking for the "right" combination, but he's zeroing in on a probable starting lineup that includes two or three transfers.

Transfer Jim Scheelar, a 6-7 former McNary player who started for the OSU Rooks two years ago and Spokane Falls CC last year, is expected to open at center. Joining him up front will be letterman Butch Ehmann (6-3) and either letterman Glenn

Patterson (6-6) or transfer Mike Cashman (6-6).

With two-year veteran Donn Wassom still nursing a sore leg, the Bearcat backcourt will be manned by letterman Greg Thede (5-10) and transfer Dave Elpers (6-1) of Moorpark JC.

Thursday pairings at Portland pit Willamette, defending Tip-Off champion, and George Fox, the District champions last year, in the 7 p.m. opener followed at 8:45 by Lewis and Clark and Warner Pacific.

## Team handball comes to WU

There's a new sport at Willamette! It's the fastest growing sport in America. It combines the attributes of basketball, touch football, and soccer with none of the detriments. It's team handball, with the accent on team. No, it's not the handball you're used to, there are no walls involved. The teams are comprised of seven players each, a goalie and six field players. The court is normally forty meters by twenty meters with a soccer style goal at either end. Here at Willamette, it will be played in the gym during the winter months and outdoors in the spring.

The action is fast and furious with points scored by throwing an air filled leather ball, about the size of a cantaloupe, into the goal area.

The game was brought to Wil-

lamette last year by Dan Foster, an alternate member of the United States 1972 Olympic Team. Dan, along with Bill Fleming, a former member of the national team, will be teaching the sport next semester at 8 AM every Tuesday and Friday.

In conjunction with this Willamette will be forming a club team which has every intention of going to the National Championships next spring.

If you're a student at Willamette, male or female, who has an interest in athletics, either playing or in a teaching capacity, there will be an organizational meeting on Monday, December 3rd at 8 PM in the gym. At that time a movie will be shown and any and all questions will be answered.

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## Bearcats upended in finale



All-NWC JOE STORY

### Four Bearcats All-NWC

Seniors dominate the 25-man 1973 Northwest Conference all-star football team selected by vote of the eight coaches and announced today.

Seven repeat first team choices are among the 18 seniors, five juniors and two sophomores named. Linfield and Pacific both placed five men each, league champion Pacific Lutheran and Willamette had four each, followed by Whitworth with three, Whitman and Lewis and Clark with two each.

Senior running back Mike Gano, LC, and junior defensive end Jay Buse, Linfield, were both named for the third straight year. Two-time choices include tackle Steve Pickering and end Bernie Peterson, both of Linfield, and split end Jim Wills and quarterback Ralph Nickerson, both of Pacific, on offense.

In addition to Buse, Pacific's middle guard Elmer Groener is a repeat choice on defense.

Other offensive stars include Whitworth center Pete Carstensen and specialist Steve Rasmussen; Willamette guard Mike Ivie and running back Joe Story; PLU tackle George Van Over, guard Randy Shipley, and running back Doug Wilson; and Pacific wide receiver Gary Pope.

Van Over was a unanimous choice. Wilson and Story are sophomores, while Nickerson and Pope are juniors. The rest are seniors.

On defense, the stars include: tackle Gene Dagnostini and linebacker Greg Hunnicutt of Willamette; end Steve Barsotti and back Ron Coffield of Linfield; linebacker Doug Bennett and back Larry Ringstad, Whitman; linebacker Bill Smethurst, LC; back Lloyd Little, Pacific; back Steve Haney, Whitworth; and tackle Bob Jones, PLU.

Buse was a unanimous choice, and he, Barsotti and Haney are juniors, the rest seniors.

The coaches also named a 25-player second team, with five from College of Idaho; four each from PLU, Willamette and Lewis and Clark; three from Whitman; two each from Whitworth and Pacific; and one from Linfield.

by James Hilton

Going into their November 17 season finale against the Whitworth Pirates, the Willamette Bearcats possessed a four game winning streak and a chance to tie for second place in the Northwest Conference.

Unfortunately for the Willamette squad, the Whitworth Pirates proved uncooperative, stinging the Bearcats with a 24-7 upset victory that vaulted the Pirates into third place in the Northwest Conference, half a game in front of the Bearcats. The loss gave Willamette a 5-4 season record overall and a 4-3 conference mark, good enough for a 4th place finish.

Whitworth built an early lead after half-back Steve Mironuck capped a 52 yard drive with a scoring plunge from one yard out early in the second quarter. Gary Rasmussen added to the Pirate lead when he booted a 46

yard field goal later in the second quarter to give Whitworth a 10-0 halftime bulge.

Whitworth iced the victory in the third quarter by parleying a pair of Willamette turnovers into touchdowns. Mironuck scored his second touchdown, this one from two yards out, after the Pirates had picked off an errant Willamette pass. Whitworth back Richard Robertson got the final Whitworth touchdown later in the third quarter with a two yard run. His run was set up by a Willamette fumble which had given Whitworth the ball inside the 30 yard line.

The Bearcats lone score came in the fourth quarter when sophomore quarterback Jeff Jones hit senior split end Joe Parker for a forty yard scoring strike. Marty Watson added the conversion for the Bearcats, to make the final score 24-7.

The Bearcats' troubles can be explained by the turnover statistics. The Bearcats completed

6-21 passes but were victimized by four interceptions. They also fumbled three times and lost all three. The Willamette turnovers set up two of the Whitworth touchdowns and thwarted any Willamette attempts to mount a scoring drive.

The Bearcat defeat in the season finale does not obscure the many shining moments of the past season, notably the Bearcats 13-9 upset victory over the Puget Sound Loggers who ended the season with the rating of number one small college team in the Northwest.

Additionally eight Bearcats were named as either first or second team all league selections in the Northwest Conference. Senior guard Mike Ivie and half-back Joe Story won first team offensive honors while senior tackle Gene Dagnostini and linebacker Greg Hunnicutt were accorded first team defensive honors. Split end Joe Parker and tackle Phil Wynngarnered second

team offensive spots while Linebacker Byron Brooks and defensive back Dan Percich gained spots on the second team defensive squad.

## IM Points

IM point totals through volleyball are as follows:

Hawaiian Club	558
Faculty	444
Law III	440
SAE	434
Betas	368
Phi Deltis	364
Matthews	287
Law II	266
Sigma Chi	239
Deltis	234
Law I	233
Kappa Sigs	181
Baxter	79
Lausanne	43
Belknap	40
WSH	4

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