Collegian

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An unusually clear Wednesday night permitted this view of the Capitol from the "Capital Fountain," two blocks away. *Photo by Dave Crume*

Series evokes female concerns

Last week, Oct. 3-7, Willamette women took tentative steps toward voicing the realities of women in the eighties who lack both the movement and the social consciousness of the earlier years.

The Women's Conference, coordianted by a diverse group of students, faculty and administrators was Willamette's "first attempt in many years to foster greater awareness on campus of the condition, role, and options of women in our society today," according to Erin Sweezy, Assistant Director of Residence Life.

From most perspectives the combination of speakers, films and discussions focused on the theme "Women in Society: Through Feminist Eyes," was successful in conveying a message to the campus. "The conference was something the women at Willamette really needed. It has really started the ball rolling along the consciousness level. Now my dorm is planning monthly get togethers to further explore women's issues as a result of the Conference," commented sophomore Consuelo Gonzalez. Senior Craig Johnson felt, after attending several of the sessions, "No matter what your views, it was a good vehicle for promoting awareness. I realized that there are not just a select few issues that are women's issues, but that all issues are women's issues. Women are not just a special interest group all having the same opinions."

The week started Monday with a keynote address by author Anne Wilson Schaef. A noted psychotherapist and author of *Women's Realities: An Emerging Female System in a White Male World*, Schaef commented "We are living in a system that names itself reality. The reality is not to be in touch with what we feel and think, but just to get a fix." The fix she speaks of is not drug related but keyed to our society and is usually achieved through power and status, two elements linked to the male sex. Schaef's book, around which her keynote centered, explores the three systems we live in today that dictate women's reality; the reactive female system, the white male system and the emerging female system.

"The reactive female system is a very stereotypical system that is externally defined and has little or nothing to do with our own internal existence she emphasized, "Women are stereotypically supposed to be weak, emotional, and passive and run the house and raise the children." Although Schaef acknowledges the fact that these stereotypes are not always connotated negatively, she argues that they are keyed to keep women from being successful.

In addition to stereotypes, the reactive female system is bound by the concept of what Schaef refers to as "The original sin of being born female." "Society has the idea that to be female is to be tainted. Many women spend their lives trying to absolve themselves from this original sin by being good," she emphasized. "Women are so good, they make you want to throw up."

Fairness is another aspect of the reactive female system, although, according to Schaef, "We're operating in a system where fairness is not part of the system.

The second system, the white male system is the system in which we live. "This system is surrounded by five major myths according to Schaef which include: 1) It is possible to be God, 2) the white male system is reality, 3) white males are innately superior, 4) the white male system knows and understands everything and 5) it is possible to be logical, objective, and rational within the system.

The third system, the emergying female system is evidenced by the demanding of men the right to be accepted. "The emerging female system is when women get clear of all the trappings of the white male system."

Schaef ended her speech by evaluating the three systems, prefacing her remarks with the statement that she had previously tried not to make a judgement about superiority of either system. After studying addictive systems where individuals are addicted to a substance or some quality, Schaef has determined that the white male system "is addicted to powerfulness and death. We are moving away from our humanness in order to be God and we are killing outselves in the process."

On Tuesday, a campus discussion was held where participants subdivided into groups to discuss the realities of women at Willamette. Each group encompassed a range of topics from how a woman can expect to be treated in class by faculty, to the limitations for both men and women in the dominant social structure at Willamette, to whether women faculty faced discrimination in hiring or salaries.

Also on Tuesday, two films were shown. One of the films, "Killing Us Softly" was a fascinating exploration of how the image of women is manipulated in advertising. The film was a series of cuts from advertisements that objectified women's bodies or encouraged the use of beauty products by women to be acceptable to the community. The manipulation involved in advertising, commented one participant, encourages you to boycott products that utilize that type of advertising.

Although the conference encompassed a number of other quality presentations, the program most widely attended was "Pornography: Not a Love Story." The film was described by junior Lynn Beaton as "frightening, graphic, upsetting and it's real." It was a realistic look at the production and per-

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Communists claim persecution

Campus supporters of the Revolutionary Communist Party are sponsoring a drive to collect signatures for a petition in support of the RCP's Central Committee Chairman, Bob Avakian (above). The petition charges the U.S. government with harassment.

by Stan Shaw

Willamette students supporting the Revolutionary Communist Party (RCP) met on campus last Friday to discuss their progress with a nationally circulating petition charging the US government with political persecution.

The students and their advisor, only six in number, are attempting to get signatures from both faculty and students for the petition which is to be printed in a full page New York Times ad listing all of the petitioners names.

The petition generally concerns the experiences of Bob Avakian, Chairman of the Central Committee of the RCP, whom the petition claims has been harassed by the FBI and unfairly denied political asylum in France.

The petition primarily challenges the circumstances surrounding Avakian's arrest along with 40 other RCP members during a 1979 Washington, DC demonstration protesting the visit of Deng Xiaoping, China's vice-premier. RCP protestors were angry over what they interpreted as an economic policy reversal in China's leadership from Marxism to capitalism by way of that country's wooing of western technology to help bring about its economic improvement plan, "The Great Leap Forward."

The RCP considers the '79 arrest of Avakian to be unjustified and vague. However, a Jan. 30, '79 Associated Press account of the incident claims that Avakian was part of a 500 person crowd called the "Committee for a fitting welcome" which on the evening of Deng's arrival "rushed a police line on the sidewalk on front of the White House after dark, hurling rocks, bottles, bags with fishhooks and nails and at least one firebomb." In the same story Avakian was quoted as saying at an afternoon church rally preceding the demonstration to "go down there and create an international incident." None of the news reports told of any actual illegal behavior on the part of Avakian.

Preceding Deng's visit a Feb. 5 *Time* magazine piece reported that four RCP members "vandalized the Chinese Liason office in Washington, DC...."

Curiously, three years after Avakian's arrest, the federal government dropped all charges against him without giving reason. The RCP see this as a primary indictment of US government harassment.

The petition accuses the federal government of spying upon Avakian during the '70's, targeting him for Secret Service surveillance, and working with the Klu Klux Klan against him and other members of the RCP. The petition also protests the "...numerous arrests, jailings beatings and threats that have been directed against members and supporters of the RCP for such political activitiy as selling their newspaper..."

The five student RCP group has been meeting regularly since last year and the coming of Wilson Au. Au, a physics professor, taught at the University last year, temporary filling-in for Professor Robert Purbrick who was on sabbatical. The Massachussetts Institute of Technology (MIT) doctorate, is not an actual member of the RCP, calling himself only a supporter.

The students, of whom the *Collegian* chooses not to identify, also are not RCP members.

While the Willamette group does not condone all of Avakian's actions or entirely agree with his philosophy, all are convinced of the existence of US political persecution and believe Avakian's case a fair representation of such goings on. They claim not to subscribe to the notion of violent political overthrow of the US government, nor do they accept as viable communistic examples the governments of the USSR, China, or Cuba.They appear to enlist an intellectual response to bring about the social and economic changes they believe are necessary. Making known to the public Avakian's predicament, they believe, is one of those responses.

This apparent freedom to choose their own approach within the RCP's Marxist/Leninist framework is the reason why these students say they support the party. According to Au this is an attractive feature to RCP participation, though it has led to a certain amount of factionalization within party ranks. Like the faction to which Avakian belongs which tends to employ civil disobedience and public defacement of property, as indicated by the four Maoist RCP members who attacked the Chinese Liason office in '79, there are still others, according to Au, such as RCP-supporting ministers who believe in peaceful, religious social solutions. Au says the majority of RCP members who are considered "underground."

Au, too, holds disagreement with certain factions of the RCP but strongly believes in the party nonetheless. His committment to it, however, is not without a certain amount of wear and tear. There was an obvious nervousness at last Friday's meeting in otherwise excited and appararent well-read and throughout conversation. Au seemed geniunely concerned about FBI harassment of he and his children when making clear to a reporter that he is not a member of the RCP, only a supporter. He admits, too, his political bent has before lost him teaching work at other universities.

The Willamette RCP supporters meet every Friday at 7 p.m., in either Collins or Eaton Hall. The meetings are open to any interested students.

Novel dispute center to open

Willamette University's law school will expand next year to include a one-of-a-kind Center for Dispute Resolution devoted to studying and developing alternatives to the traditional "day in court," typical of the existing judicial system. According to law school Dean Leroy Tornquist, the Center will be the most comprehensive program of its kind in the nation and will mark a significant shift in the focus of legal education.

Tornquist and Carlton Snow, a Willamette law professor who will serve as the center's Executive Director, cited four objectives the new program will address. These include teaching students to use and understand a variety of dispute resolution systems and techniques, conducting research on various aspects of the alternative processes, providing actual dispute resolution services to the community, and sponsoring continuing education programs for practicing lawyers.

"The primary emphasis will be on teaching," Snow emphasized, expressing enthusiasm about the program. Exact curricular requirements have not yet been established, but subjects covered are expected to include negotiation, mediation, arbitration and client counseling. At first, the new courses will be elective, but Tornquist predicted that law school graduation requirements will eventually change as a result of the Center's programs. "Our objective," noted Snow, "is to give students firsthand experience, to hone their skills."

To that end, the Center will involve students in resolving actual disputes, but Snow cautioned that "we're not holding a shingle out to the community." At first, about 15 students are expected to be trained in dispute resolution techniques, but according to Snow, the number could increase indefinitely given sufficient funding and interest. The kinds of disputes to be addressed have yet to be decided, but could include referrals from government agencies or disagreements between neighbors. "It's too early to decide we're going to specialize," Snow said. In any event, he emphasized that the Center will not be a fee-based institution, though he declined to rule out the possibility of a "nominal user fee."

Other projects the Center may take on include educational programs for practicing lawyers and research on unanswered questions about dispute resolution. An example of the latter, Tornquist noted, is the costs of arbitration as opposed to those of traditional litigation. "We assume arbitration is less expensive," he observed, "but there is very little to substantiate that claim."

Major funding for the Center has been provided by a $330,000 grant from the Murdock Charitable Trust, which the University must match by mid-1984. Extensive fundraising is being conducted to meet the challenge, Tornquist stated, and projections call for a total of nearly $1 million to be raised for the Center's first three years of operation. Commitment to the Center is high enough, however, that Willamette will match the Murdock with endowment funds grant even if outside money cannot be raised. According to Tornquist, this represents the dedication of the law faculty to the plan. "The faculty is squarely behind the proposal," he said.

No decision has yet been made on where the Center will be housed, said Tornquist. Options include quarters in the law school itself, the use of Lee House or some other campus facility, or taking up residence in a building located behind the law school Tornquist characterized the in-house option as least desirable, but observed that "the campus has more space than it needs" and that locating a site should pose no difficulty.

Tornquist emphasized that a great deal of work went into the development of the Center's concept and design. Among those responsible for what he termed "a real team effort," in addition to Snow and Randy Lowry, an assistant to university President Jerry Hudson who will become staff director of the Center, are Ross Runkel of the law school faculty and Associate Dean Michael Holland.

Study Days plan finalized

by Allison Mills

The Academic Council has drawn up a new finals policy to replace the unofficial "Dead Week" of past years.

Officially titled "Study Days," the Council has designated it to take place from Dec. 9 through 12. The council has granted two free days in addition to the preceding weekend in hopes that students will use the time exclusively for final examinations.

The Willamette undergraduate library will be remaining open until 3 a.m. during the recently approved Study Days. The days are scheduled to take place before final exams week.

Academic Council student representatives primarily responsible for assembling Study Days, John Thornton, Marty Letourneau and Jeff Butler, felt last year's study policy was vague and unenforceable. They believe the old policy did not allow students much time for studying because faculty members often deviated from it: Students were taking quizzes and tests during Dead Week; Some professors were requiring a term paper to be handed in on the same day that the final was scheduled. This, agreed the three council representatives, caused students to divide their efforts rather than concentrating on their final examination. Also, during the spring semester of '83, the last day of classes was on Wednesday and finals began immediately on the next day, virtually eliminating study time.

The Study Days policy state that no classes or formal class activities are to be held during the four days. No examinations, quizzes, tests, papers, or other forms of student evaluation are to be given or made due. It also schedules final examinations for first half-semester courses on the last regular class period. Finals for second half-semester courses will be during the scheduled final examination time for that class period in full semester courses.

The council plans to implement the policy in several ways. The Alcohol Review Committee has agreed to issue no alcohol permits during the Study Days. This will discourage abuse of the extended weekend. The athletic department has not scheduled intramural games during this time but is, of course, unable to cancel pre-scheduled intercollegiate games. Dorm senators will be approaching residence halls with a formal request that each observe quiet hours. (The specific quiet hours will be decided by each dorm.) Sparks Center will be open until midnight each night during the Study Days for students to take a physical study break. And the library will extend its hours to 3 a.m. every day throughout the weekend.

Although the policy does not officially require it, it assumes professors will be available to help students all four days. Letourneau expressed his assurance, "Personally, I don't know any professor who wouldn't be willing to put in some time as long as we do our part."

News Briefs

Liturgy planned

"Celebrating the Reality of Faith" is the theme of the Ecumenical Worship Service this Sunday during Parents' Weekend. The liturgy, led by students Reuben Herrara and Carol McGowan, will include instrumental and vocal music by WU students, the Great Prayer of the Church from the Russian Orthodox tradition, and an offering for UNICEF. The sermon, "Is Faith Obsolete?", will be given by Chaplain Phil Hanni. The celebration of worship will be in the Alumni Lounge, 10 a.m.

Forms required

Students interested in doing student teaching next semester (spring 1984) should see Ted Ozawa in the Education Office before Oct. 28. Arrangements for a student teaching position in the Salem Public Schools require the completion of several forms and conferences with the departmental personnel. Please contact the Education Department as soon as possible. Those interested in elementary teaching should see Dr. Wright Cowger.

Hotline available

The ASWU now has an activity information hotline number for upcoming events in athletics, movies, dances, plays, symphonies and pertinent others. The number is 2798 (ASWU) and is available during the day and night.

Poetry welcome

The editorial staff of *The Jason* encourages all Willamette students, faculty, and staff to contribute original poetry, prose, line art, and photographs for inclusion in the 19th edition scheduled for a spring printing.

Contributors should submit a copy of their entries to *The Jason*, Box D248 (notification of receit will follow,) or contact staff members Cara Cobb, Darin Dawson, Jeri Leckron, Kent Lew, John Schmor, or Don Welch for further information.

Run sponsored

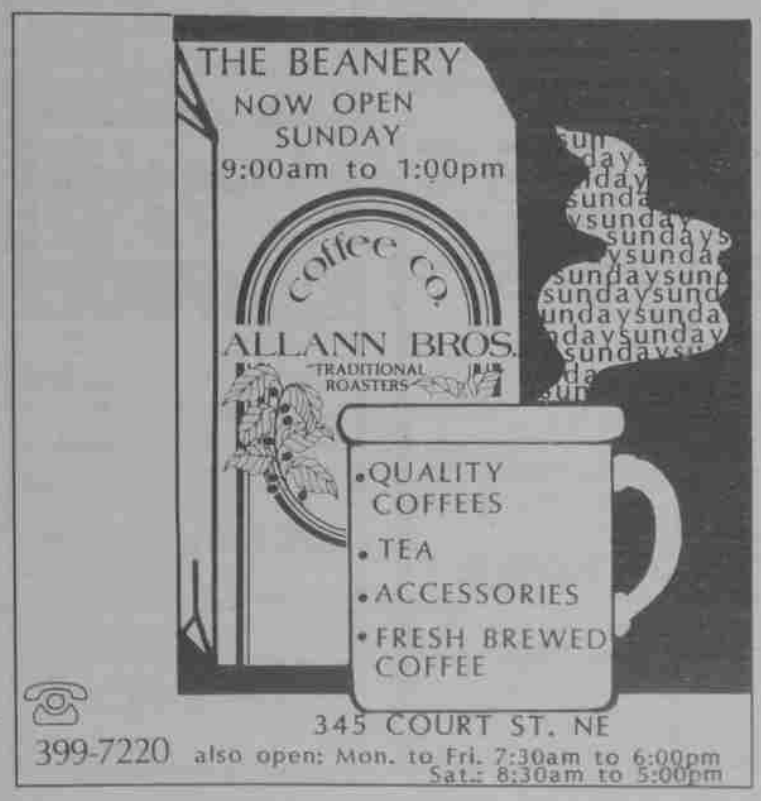
The run for the blind, sponsored by Delta Gamma, begins at 2 p.m. on Oct. 23. The 23 mile race begins and finishes at McCulloch Stadium in Bush Park. The course will be on clearly marked trails and paths. The race is broken into age divisions: 14 and under, 15-25, 25-40, and 40 and up. There is a registration fee of $5 ($5.50 the day of the race.) Free t-shirts will be given out to the first 70 entrants. Trophies and certificates will be given out. To register for the race contact Delta Gamma house.

Students speak

"What It Was Like to be There: The Soviet Union–Two Students' Perspective" will be the topic at the Convocation next Thursday. Liz Rizleff and John Schmor, both recently returned from studies in the USSR will share their experiences with the Willamette community at 11 a.m. in the Alumni Lounge, UC. Their presentation will be in conjunction with the "What About the Russians?" conference being held on campus that week.

Kaufman visits

Hugh Kaufman, Asst. Director of the federal toxic waste disposal program, will be visiting Willamette Oct. 25. Kaufman, dubbed the EPA's "whistle blower" and one of the main opponents of the Reagan Administration's attempts to dismantle the EPA, has appeared on **60 Minutes**, and in **Newsweek**. Kaufman will be speaking at 7:30 p.m. in Smith Auditorium on the federal toxic waste program, problems in toxic waste handling in the US and the government's present role in environmental protection.



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Nolley to participate in filming

by Mark Pettinger

If all goes according to schedule nuclear war will come to Portland next year, and one Willamette professor will be in attendance. The "nuclear war" will actually be a filming seqence for Peter Watkin's new film; English professor Ken Nolley plans to be there as both participant and observer.

Watkins, director of "The War Game," is hoping to film this project, unofficially titled, "The Watkins Anti-nuclear Project," in 12 countries, with the intent of holding a global discussion on nuclear war, according to Nolley. The filming, which is slated to begin in late spring, will include sequences in Japan, Australia, India, the Soviet Union, the United States, and perhaps a south central African state. Watkins is presently seeking permision to film in some countries, in particular India and the Soviet Union.

Filming in the United States will take place in several locales. Because of the favorable response to a screening of his film, "**Edward Munch**," last year in Portland, Watkins has decided to return there for one of the locations for the project. Central New York State, and perhaps Seattle - susceptible to nuclear attack because of its proximity to Trident submarine bases - are other sites for possible filming.

The filming itself will entail sequences with real families enacting out the role of events as though a nuclear attack had occurred. The families will also discuss their perspective and feelings on the prospect of a worldwide nuclear war - hence the term "global discussion," States Nolley, "The point would be that each family would be reinacting, playing themselves, but reinacting what would happen to them in the event of nuclear war."

Nolley will be involved mainly as an observer intending to watch the filming in the Northwest, and perhaps New York, if he is able to afford it financially. He also hopes to participate in the editing of the film, which will probably take place during late fall in Seattle. Watkins has made tentative arrangements to do the editing with Lorne Morris, who collaborated with him on editing Edward Munch.

Associate Professor of English Ken Nolley is seeking a sabbatical for the 1984 fall semester. He is helping to raise $100,000 for an anti-nuclear war film which will be filmed partly in Portland. *photo by Barb Herr*

Because the filming will carry on into late summer, and with the editing slated for early fall, Nolley is applying for a sabbatical for the 1984 fall semester. The sabbatical, designed to allow professional renewal in scholarship, would allow Nolley to participate through the culmination of the project. Nolley believes that an enormous amount of knowledge will come about from being involved in the project, and indicated that Willamette is supportive of sabbaticals that are meritorious in this manner. Nolley has never watched a production process before; during the summer of 1982 supported by a grant from the Graves Foundation he went to England to observe the predecessor of The Watkins Anti-Nuclear Project, which fell through when the major funding pulled out.

This time around Nolley is involved in fundraising himself for the project. Nolley and Portland writer/filmmaker Penny Allen are spearheading in an effort to raise one-fourth of the projected $400,000 budget. Initial support and coordinator for the worldwide fundraising effort has come from the Swedish Peace and Arbitration Society. The nuclear freeze and peace movement is being solicited to support the film, in a manner which is quite innovative. Income garnered from the film will be apportioned back to the peace movement based on their contributions. Thus the income would benefit the Peace Movement, rather than returning to the BBC, as it does with "The War Game."

Despite these initial problems of funding, the project has gained the attention of others who are becoming interested in supporting it. Nolley has made contact with professors as far away as Arkansas, and as close as a film studies professor at Whitworth College. Kit Parker Films, distributor of "The War Game," has also expressed interest in helping with financing.

The film will be released worldwide, and the marketing strategy will differ depending on the country. Strategy for the United States and Western Europe will be similar, where a three tiered approach will be taken. Commercial television will be approached, but it is unlikely that the networks will accept the film, so Watkins will turn to PBS, and perhaps regional television stations, and superstations. Secondly, an effort will be made to market the film in theatres, but Nolley indicated that because of the film's 90-minute length and closeness to documentary style, that there might be hesitancy about accepting it. However, Watkins does have a contact at New York Films which distributes innovative films, such as those that appear at the Salem Cinema. The film will also be distributed on the college campus circuit, which has proved so successful for "The War Game."

Watkins will be in Salem on Oct. 25 for a fundraising screening of "The War Game," a the First Congregational Church. Watkins will also be addressing the Oregon-Euro Missle Rally in Portland, Oct. 22 which is scheduled to coincide with European protests against the deployment of Cruise & Pershing missles in Europe. Anyone interested in the "Watkins Anti-nuclear Project" should contact Professor Nolley at Eaton 205 6280, at home 362-0492, or write The Media Project, P.O. Box 4093, Portland, OR 97208.

ASWU funds more events

by Nancy McDowell

Willamette University is one of the richest colleges in the Northwest in terms of endowments, yet it charges one of the smallest student body fees.

According to John Mulvihill, Associated Students of Willamette University (ASWU) vice-president, the ASWU office funds many more programs than a comparable student affairs office at another university, which is why the student funds at Willamette are usually so short. Much is being done to change this situation and make activities at Willamette more popular with the students.

One of the changes in the ASWU this year is in its office. Several ASWU employees have been shifted to work/study employees. This switch means that Willamette University and the federal government now pay the students instead of the ASWU office. Also, in the past, most of the planning of activities was done by the ASWU vice-president. That responsibility has now shifted to the Activities Board, a group of eight to 10 people. The group meets every Wednesday at 6 p.m. and welcomes any Willamette student to attend.

The ASWU board is trying to put on a wider variety of activities than last year. For example, there are three movies this month: "The Four Seasons" Oct. 15, one on Oct. 20 that is yet to be announced, and "The Rocky Horror Picture Show" Oct. 30. All movies all year long will be free to W.U. students, except for "The Rocky Horror Picture Show." Two dollars will be charged per person to cover the clean-up costs.

Plans for later in the year include a special showing of the movies "Jaws." The ASWU board would like to show the movie in the pool at Sparks Center, with the viewers floating on innertubes in the pool. Once the weather cools down, the ASWU will be starting a ski club, too.

Basically, Mulvihill is excited about all the changes in the ASWU board. He gives much of the credit for most of the activities to the Activities Board. "With all the new programs and the Activities Board, we're hoping to give Willamette a new twist," he concludes.

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WHAT ABOUT THE RUSSIANS ?

Lecture series to highlight critical Soviet/American issues

by Stan Shaw

A month-long lecture series designed to present opposing views of US/USSR relations is scheduled to begin at Willamette at the end of October. The series is much like a sporadically controversial one held earlier this year in Corvallis.

Sponsored by local city groups such as the Statesman-Journal, the League of Women Voters, the Salem School District, and of course, Willamette University, the series, "What about the Russians?," will host highly respected authors, historians, dissidents, and political scientists from all sides of the political spectrum with expertise in Soviet/US relations.

The series is fashioned after one of the same name held at Oregon State University (OSU) in Corvallis last April that at times raised the ire of local citizens. Eric Swenson, coordinator of both the Salem and Corvallis events said a Corvallis chapter of the right leaning "Strength Though Peace Committee" attempted to sabatoge funding for the project. They managed to halt one grant but otherwise were unable to stop the conference. Swenson also received a frightening phone threat from a Soviet dissident whose family the Soviets had killed. The caller was bold enough to give his name and after later discussions with Swenson become a part of the series, arranging a panel of Russian exiles to present their view of the Soviet Union.

In Salem, Swenson has experienced little organized resistance to the conference, partly, he said, because of the massive city-wide support behind it. He does expect tensions to rise, however, once speakers begin lecturing. Swenson provided the original spark for the Salem "What about the Russians?" series but said Willamette Dean Jerry Berberet was responsible for initiating its embryonic stages. In fact, Swenson believes Willamette's strong support of the series has been the primary reason for its success. Both Economics Professor Jim Hanson and Russian Instructor Magda Schay have played pivotal roles as co-Chairs of the "What about the Russians?" committee.

Salem Mayor Sue Harris and Statesman-Journal Publisher John MacMillian have also been important figures in attracting Salem backing.

The conference's progress since last January has gone fairly smoothly but was temporarily throw into doubt following the Korean Airline's 747 downing when an aid to Senator Mark Hatfield, Gerry Frank, threatened to pull his support. Frank's participation is considered a major element of credibility for the series and later virtually guaranteed its survival in the KAL wake after he finally decided to continue his endorsement.

Though much like the Corvallis program in format, Salem's "What about the Russians?" will have different speakers and one other distinction: The Willamette University Office of External Education will hold six weekly sessions for the Salem community at-large. Speakers to these will include some of the primary series participants as well as others unique only to the community sessions who will cover topics such as the press, culture and economy in the Soviet Union.

As the nest issue of the **Collegian** will go to press during the start of the conference here are three sketches of the first speakers:

Oct. 27: Roger Fisher. A professor of law at Harvard Law School, the 61 year old Fisher is an expert in international negotiation and has written six books on the subject. He worked for the government in the later '50s as assistant to the Solicitor General at the Department of Justice; and in the '60s and late '70s as consultant to the Assistant secretary of defense for International Security Affairs. Fisher was awarded the Szilard Annual Peace Award in 1981.

Oct. 28: Midge Decter. Listed as an author and editor, Decter has written for **Harpers**, **The Saturday Review, Esquire** and **The Atlantic** as well as publishing three books. Along with participating in such conservative organizations as the "Committee for the Free World" and the "Committee on the Present Danger," she is also on the board of the extreme right-wing Heritage Foundation.

Oct. 28: Oregon Senator Mark Hatfield. A Willamette graduate, Hatfield has been a prominent figure in Congressional efforts to pass the nuclear freeze amendment, approve the now-defunct SALT III treaty and limit military spending.

"What about the Russians?" conference schedule

Oct. 27:	Roger Fisher, specialist in international conflict resolution and director of the Harvard Project.
Oct. 28:	Midge Decter, leading conservative thinker and board member of the Heritage Foundation.
Oct. 28:	(tentatively) Richard Barnet, senior fellow at the Institute for Policy Studies and **The Giants: America and Russia** and co-author of the analysis of multinational corporations, **Global Reach.**
Oct. 28:	Mark Hatfield, senator from Oregon and major congressional advocate of the nuclear freeze resolution, military spending reduction and the Salt III arm control treaty.
Oct. 29:	Vladimir Bukovsky, Russian dissident who spent 12 years in Soviet prison and hospitals.
Oct. 30:	Arthur Macy Cox, former CIA official for covert operations against the USSR and author of **Russian Rolette: The Superpower Game.**
Nov. 7:	Sam Keen, editor of the magazine, **Psychology Today.**

Note: The Salem Cinema is showing the Russian film **Siberiade** Oct. 28 through Nov. 3 in conjunction with the lecture series.

City decay conference's focus

by Trevor Stephens

Willamette's Inter-Varsity Christian Fellowship (IVCF) is encouraging students to attend a national conference on the decay of the American city, "San Francisco 83," at the end of December.

To address the poverty, overpopulation, ethnic strife and violence that conference leaders see occurring in today's cities, they have assembled "San Francisco 83" to help educate 1500 college students and lay leaders interested in careers within the urban mission field.

"San Francisco 83" programs will focus on 27 career areas including, health care, business, education, science/engineering, social services, media arts, and law.

The conference is operating on the theme of "Facing it City" which organizers are basing on the premise that God is urbanizing the world and creating endless opportunities for both evangelism and aid.

As are some similar Christian conferences, "San Francisco 83" is not organized to allow 1500 young people to come together, hear a couple of speakers, sing a couple of songs, and go home feeling pious and good. Major addresses and activities will be held in the George R. Moscone Convention Center, but primary emphasis will be placed on practical "on-site" instruction at local mission houses and ministry organizations.

The conference runs from Dec. 26-30 and registration is limited to the first 1500 applicants. Hotel rooms within walking distance and one meal per day are available depending upon which of four conference packages applicants select.

The conference will feature 12 main speakers, including Oregon Senator Mark Hatfield's senior aid, Mark Getman. Other speakers will represent several racial and ethnic as well as denominational groups. These professors, politicians, authors and ministers share an "expertise" in the area of urban affairs.

The IVCF would like students interested in "San Francisco 83" to contact IVCF student leader John Talbott. Both he, fellow IVCF leader Steve Gilson and the Chaplain's assistant, Carol McGowan, plan to attend the conference and invite riders.

ENTERTAINMENT

Verbosity weighs down play

Five of the nine member chorus (left) prepare for Willamette Theatre Department's first season production *Prometheus Bound*. Consuelo Gonzalez (right) adjusts her mask in preparation for her part as Violence. *Photos by Dave Crume*

by John C. Bunnell

From a purely visual perspective, Willamette University Theatre's current production of *Prometheus Bound* is stunning. From a strictly dramatic viewpoint, though, it is seriously flawed. Despite the sheer volume of technical wizardry and some good individual work, the result is a puzzling, uncertain rendition of what should be an extremely powerful play.

Pre-opening press coverage devoted much attention to the costumes, masks and the set of the play, and the emphasis was well-placed. The traditionally inspired masks and costumes are striking and effective, and the set, far less traditional by ancient Greek standards, creates a properly mythic appearance with liberal doses of fog, a character rising ghostlike from the depths and other clever touches. Clearly, visiting designer Denis Andrews and mask creator John Daniel has especially devoted considerable labor and talent to the technical side of the production.

The acting, unfortunately, is less successful. While modern playwrights strive for carefully realized characterization, the ancient Greeks emphasized rhetoric and poetic language. For the most part, the cast of *Prometheus Bound* seems caught partway between these divergent styles in a generally awkward effort to achieve the goals of both. In particular, Matthew M. Evans as Might and John Daniel as Hermes seem to establish a character through use of a particular oratorical style–a tactic that sacrifices the nuances of Aeschylus' carefully written lines, especially in Daniel's case. Even Brad Smith, in the title role of the god punished by Zeus for showing mercy to the human race, seems uncertain as to whether he should be delivering his lines as an orator or an anguished victim.

Not everyone suffers equally from these problems. Smith is quite effective at times, and the nine-member chorus is consistent and pleasing. High marks for the production, however, go to Allan Batchelder, who is generally impressive (both literally and technically) as Oceanos, and Consuelo Gonzales, who predictably excels in the silent part of Violence. Interestingly, Violence's nonspeaking status is orginal with Aeschylus and not, as might be suspected, a modern innovation.

A program note tells viewers that the time of *Prometheus Bound* "extends over millennia and aeons." This is more true than it might seem. Though the play is actually rather short, this production feels long and a tired feeling sets in after a time. In a play that should literally crackle with rhetorical electricity, this is a fatal defect, and in the end, none of the ingenious visual devices can disguise the fact that the current production does not capture the spirit of Aeschylus' brilliant writing. WUT's *Prometheus Bound* is well worth watching, but those who listen as well will be disappointed.

German producer to show work

Willamette University will host the modern German filmmaker, Detlev F. Neufert from Oct. 21-24. While in Salem, he will show four recent films from Germany. Neufert is currently on a tour of the USA sponsored by the Goethe Institute. He will be available for questions and discussion after the showing of the films.

During his stay, Neufert will show the film, "On the Move" and the contemporary documentaries "Time of a Mother" and "Day after Day, Night after Night." He will also introduce his own work, "Take Away the Night." All films will be in the original German with English subtitles.

At age 35, Neufert lives and works in Dusseldorf, near Cologne. His works have included films on the cultural scene in his home area, and documentaries about such personalities as Bob Dylan and Patty Smith. Beginning his career with the documentary, Neufert has expanded into the area of feature films.

Neufert's work is representative of the dynamic film scene in West Germany. His home town has a rich tradition and some of the most original talent in German cinema today. Since the early 1950's the documentary film has provided the foundation upon which the New German Cinema movement was built. The subject of the documentary film has been the day-to-day urban and country life in Germany, the past and present, people at work and leisure.

Neufert's own feature film, "Take Away the Night" is a surrealistic sociological drama on the topic of juvenile delinquency. A 16 year-old runaway, Josch, seeks his personal Shangri-La, encountering a Dance-of-Death figure and a wandering troubadour. Neifert has taken the film to juvenile homes and correction institutions in order to reach the 14 to 16-year-old audience of runaway youth. But the film experience goes even beyond that to tackle the theme of death from the viewpoint of a lust for life.

"On the Move", produced by Adolf Winkelmann, is the first to score a commercial hit with young movie-going crowds. The story of unemployed youth borrowing a moving-van for a lark on the freeways, "On the Move" has enjoyed both critical and commercial success, winning the Labor Union Prize in 1979.

"Time of a Mother", by Barbara Lipinska-Leidinger, is an experimental-style documentary which won a German Short Film Festival prize in 1981. A collage of the life of a mother in Warsaw, the film presents thematically the mother's exchange of letters with her daughter in West Germany, and the painful feelings of separation and nostalgic memory accompanying them.

The documentary feature-film "Day After Day, Night After Night by Elke Jonigkeit tells the story of Renate R., a product of the tough side of a large industrial city. With little education and even less of a normal childhood, she has had to find her own way in life - and did so, after marriages and relationships that failed and a new start with the help of other women in much the same circumstances as her own. In the meanwhile, she has three preteenage daughters to look after. To keep the family together she works as a barprostitute at night and spends the afternoons with the children upon their return home from school. The viewer loses the fascination for Renate as a prostitute, and she becomes a human being - one whose life is filled with daily duties, troubles, worries and struggles.

The films will be shown on Oct. 24 and are scheduled as follows: "Time of a Mother," 10 a.m., "Day after Day, Night after Night," 11 a.m., "On the Move," 1 p.m., and "Take the Night Away," 7:30 p.m.

All films are shown in the Willamette Playhouse in German with English subtitles. Neufert will be available for questions and discussion after each film.

Millstream
DIVERSIONS

Artisans agora

Each weekend until Christmas, rain or shine, an area located near the Willamette River between Front St. and First Ave. is transformed into an open air market of performers, food vendors and craftsmen of every imaginable sort.

Spanning the blocks of the Skidmore area, Saturday Market provides a place for people to browse the booths of craftsmen and artisans, sample various foods from different ethnic backgrounds and listen to or watch the Market's performers

see **Saturday** / page 6

photo by Lori Howard

Diversions Debut

di.ver.sion / da-'var-zhan / n 1: the act or an instance of diverting from a course, activity, or use: DEVIATION 2: something that diverts or amuses: PASTIME 3: an attack or feint that draws the attention and force of an enemy from the point of the principal operation 4: a new publication at Willamette University.

Millstream Diversions is indeed a deviation from our parent publication, the **Collegian** and we do seek hopefully, to divert from the course that the **Collegian** takes. **Diversions** hopes to go where the **Collegian** does not; to move beyond the parochial concentration that the **Collegian** is designed to serve. **Diversions** will pursue stories in the state and region that are not necessarily related to the university, but are none-the-less of interest to the Willamette community. In doing so we hope to follow the university administration's lead in extending ourselves into the outside community, while at the same time learning more about that community. This would appear to be the true liberal arts approach.

We hope that **Diversions** does divert you, and might perhaps inspire you to reflect on the events that are occuring outside this university.

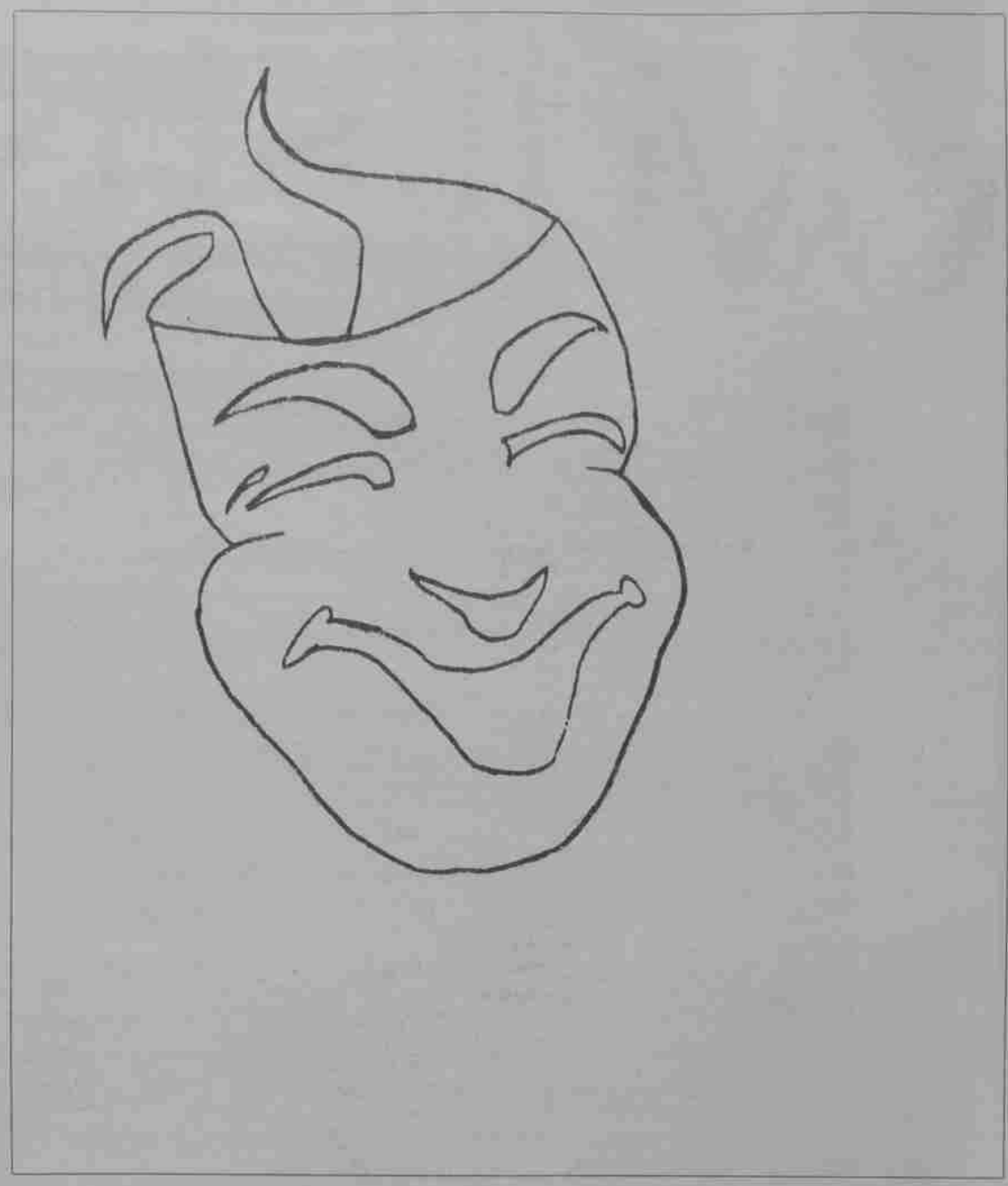
Perhaps you will become so ensconsed in **Diversions** that reading it will become a regular pastime. We would like that no better.

Diversions was not designed to draw away the attention of our parent publication's critic's and detractors. Yet our hope is that those who have so long admonished student publications as being illiberal in content and outlook will look upon us in a new light.

As a new publication, still in the formative stages, we are likely to go through changes - in composition, editorial outlook, and style -as we try to find an adequate format. We welcome your thoughts and comments, suggestions on improvements and ideas that might make an interesting story.

For this first issue of **Diversions** we have provided a light fare of diversions of interest to the campus community. The Willamette campus has many diversions to offer, yet we thought it would be interesting to find out what diversions are offered in Salem and Portland. So with no futher diversions - read on, and we hope you enjoy **Diversions.** And if you feel like diverting our attention to give us some feedback, by all means, please do.

— Mark Pettinger, Editor



Theatres present interesting slate

The **Pentacle Theatre** is Salem's "established" community theatre, and one of Oregon's largest. Ten shows make up each year-round season, and are typically geared to a general audience -- meaning that Pentacle productions may range from Shakespeare to musicals to modern comedy and drama. The two remaining plays in the 1983 season include *O Mistress Mine*, described as a British comedy a la Coward, and Robert Anderson's *Silent Night, Lonely Night*, which is set in New England on Christmas Eve and will play during the holiday season. 1984 shows will include *The Elephant Man*, a small-cast musical with a feminist perspective, and *Who's Afraid of Virginia Woolf?*, among others.

The theatre, which is located about five miles west of Salem and seats 230, does not maintain a permanent company. Shows are regularly auditioned and frequently include brand new performers. Some players return regularly, however; Susan Jenks, who appears in the final performances of *The Children's Hour* this weekend, has appeared in three very different roles within the past six months. Directorship is also open; plays are selected from individual staging proposals by the theatre's board, which invites both newcomers and more experienced directors to apply.

Tickets average $5 for individual performances, with less costly season tickets available, and can be obtained at Meier & Frank or by advance order through the theater office. Memberships are also offered

Salem Theatre of Performing Arts (STOPA), founded in 1980, is also a community theater. The group has frequently changed "homes" in its three-year history, but recently settled into a storefront space at Owens and SE Commercial with a seating capacity of just under 100. STOPA shows are also targeted for a general interest, but with a modern slant; in addition to premiering the original musical *A Paperback Romance*, STOPA has staged Noel Coward's *Present Laughter*, and plans two variety revues for the coming months. Other coming productions include *A Thousand Clowns*, set to open Oct. 20, and *Mass Appeal*, a two-man drama slated to premiere in January.

STOPA productions are auditioned quarterly; tryouts are open and newcomers are encouraged. A core group of performers have credits from Pentacle and other theaters in the Willamette Valley, but others are first-time actors and arrivals from outside the region.

Tickets for STOPA shows are $5 each, with a $1 discount given to students and senior citizens on Wednesday and Thusday nights. The theatre's small capacity makes reservations advisable, though tickets may be available at the door. Stevens & Son and Sensorium handle tickets for STOPA shows.

Working with an all volunteer cast from the local community, **Lake Oswego Community Theater** starts its thirty-first season in a new location and with a new theater at the Lakewood Center for the Arts The season opener, boasts theater volunteer Joan Bastion, is already sold out for its entire six week run. The theatre was granted original production rights in the state of Oregon to be the first company to perform the musical comedy *Annie* and has found community response to be enthusiastic. Next on the agenda, opening November 18, is *Fiddler on the Roof*, which will run until December 23. The comedy *Dinner at Eight* will start out the new year on January 20.

One of the most attractive features of the theater is the fact that its thrust stage with seating for 200 is one of the newest facilites in the area. In addition to the pleasant surroundings, theater goers will find all performances equally attractive. "We try to give a well rounded season with a comedy, mystery, drama and at least two musicals – we want our selection to appeal to the audience as well as provide challenge for our actors," Bastion commented.

Caberet theater is a second form of entertainment found at the theater. On Oct. 7, the theater will present an original comedy by Monte Merrick, *Pair of Hearts* in caberet theater. Seating for the capacity audience of 100 will be cafe style with drinks available prior to curtain time.

The theater is located at 368 South State Street in Lake Oswego off Highway 43. Tickets are available at the box office by calling 635-3901. A student discount of one dollar is available.

Despite being the only professional Equity theater in Oregon, **Oregon Contemporary Theater** (OCT) does not have a stage to itself. Instead, the company operates a four-play season each summer on the Lewis & Clark College campus. The Equity status allows OCT to import veteran professional performers from the New York stage and elsewhere, and the experience tends to show through into the plays. The OCT company focuses on contemporary and classical works, with even the latter usually distinctly modern, though the just-closed final play of its 1983 season was Shaw's *Candida*. Small casts are the rule, and though the works presented are sometimes obscure, they are often powerful.

OCT offers day-of-performance rush discounts to students for about $6; a subscription for the full season is $34. Mail should be addressed to the theater at 511 SW 10th, Suite #301, Portland, OR 97205. The 1984 season begins in March at Lewis & Clark; preliminary plans, however, call for the company to occupy new quarters in January of 1985. Though concentrated in Portland, OCT's audience encompasses some 3000 subscribers drawn from around the state.

Playgoers searching for the avant-guarde will find it at **Storefront Theater** in Portland. Located at 3rd and Burnside, the professional repertory company specializes in the experimental and unusual. *Icon*, a "sweet musical bout the death of Marilyn Monroe," opens Oct. 7 for a run that ends Dec. 3, and *Angry Housewives* begins a seven week run in January.

Storefront's artistic director, Ric Young, is directing *Icon*. The company also pays two other directors, Susan Sweeney and Rosalie Brandon, and besides mounting five major productions a year, sponsors additional visiting shows and experimental "midnight theater" projects after regular performances. These additional features are often one-

see **Players** / page 3

Theatre genre revealed

by John C. Bunnell

The "community theatre" label doesn't necessarily signal a lower-quality production. "We do strive for a certain professionalism," noted Barbara Nebon of Salem's **Pentacle Theatre**, and such striving sometimes brings full-fledged professional results; one Pentacle actor, Wayne Ballantyne, is now a part of the Ashland company and will return to Salem in November when Pentacle brings the Shakespearean Festival production of *Don Juan in Hell* to the Elsinore Theatre for a night. (Ballantyne plays the devil in Shaw's drama.)

Nonetheless, stories such as Ballantyne's are not the *raison d'etre* for Pentacle and other community theatres. "You can't afford to neglect the development of talent and the providing of opportunities," Nebon said. Thus, auditions for Pentacle productions frequently attract aspiring novices and a theatre participant teaches an acting class through Chemeketa Community College.

"We're always looking for new directors," Nebon added, noting that anyone may contact Pentacle to apply for a directorship and make a proposal. The process involves filling out an application, developing a budget proposal, and ultimately persuading the theatre's board of directors to schedule the production. The process is competitive -- according to Nebon, two directors periodically ask to take on the same play -- but flexible. Less experienced applicants may be allowed to stage one-act plays or made assistant directors for a major production.

Nebon encouraged Willamette students in particular to consider volunteering at Pentacle, either as actors, directors or backstage workers. "We make a real effort to draw people in from the community," she emphasized.

Similar sentiments were expressed by Marian Milligan of **Salem Theatre of Performing Arts**, another community group staffed by volunteers. STOPA, as the group abbreviates itself, has settled into a storefront south of Salem's Civic Center and is launching several new productions and another physical project -- the group announced plans last week to lease and renovate the downtown Grand Theater, until recently the site of weekly wrestling events. "We are always eager for volunteers," Milligan stated, emphasizing a need for backstage help. STOPA also holds open auditions quarterly to recruit talent for forthcoming productions.

Both Pentacle and STOPA offer productions of general interest. As Nebon points out, "We can't choose all esoteric material." The reasons cited vary from physical limitations to artistic and economic concerns. According to Nebon, the Pentacle stage is "basically rebuilt" for each production, and maintaining the theatre can be expensive. "We do have to make a certain

see **Area** / page 7

Players stage wide repertoire

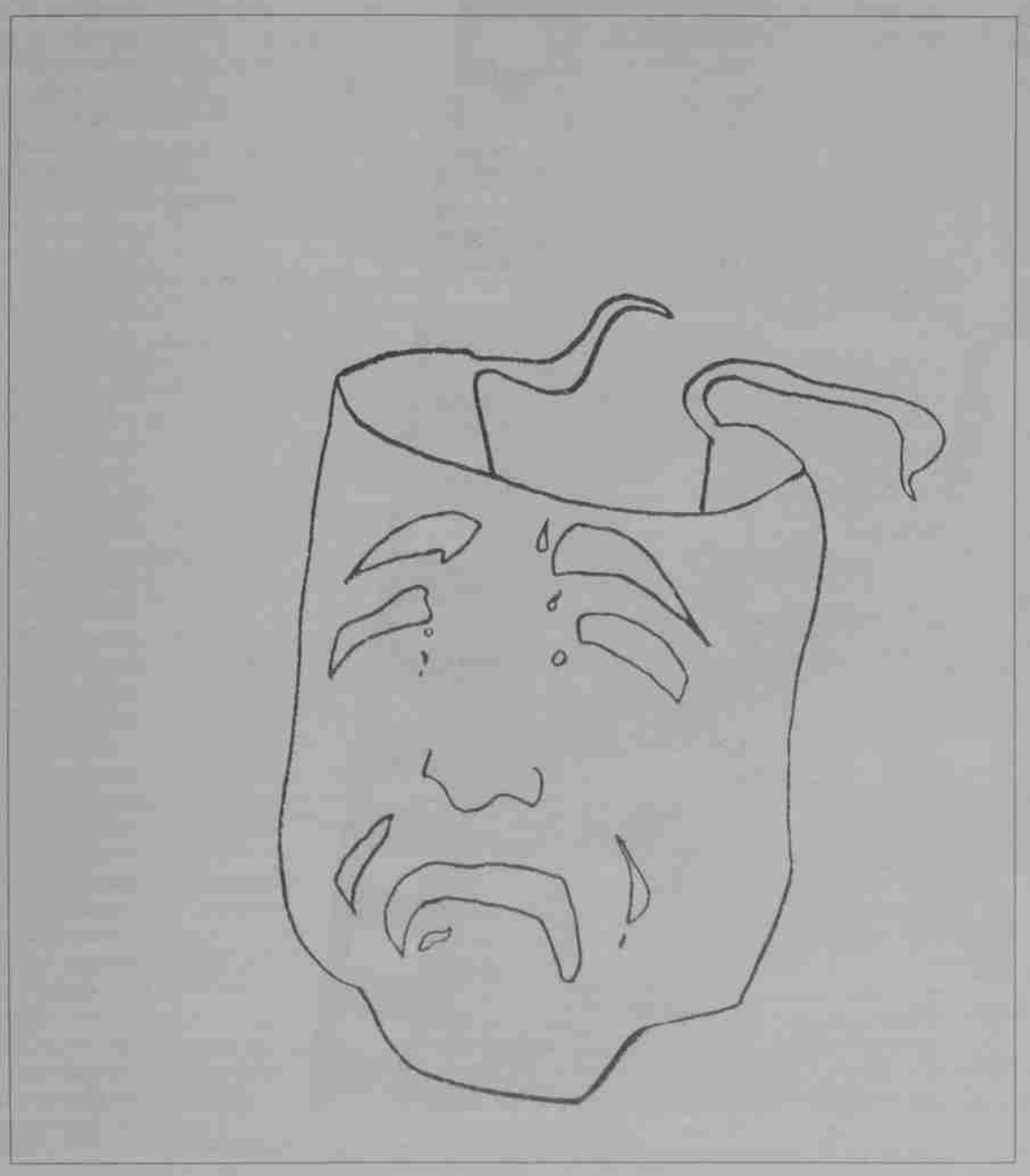
continued from page 2

person plays and material written by local talent. Though Storefront does have a regular acting company, open auditions are held for all plays.

Tickets for Storefront shows must be ordered through the theater and average $5 to $8 for one of the 156 available seats. Senior citizens and groups of 20 or more receive discounts; orders may be placed by phone at 224-4001 or mail to 15 SW 2nd, Portland, OR 97204. Storefront Theater is partially funded by the National Endowment for the Arts and the Metropolitan and Oregon Arts Commissions.

"We believe that there are enough shattering emotional experiences during the day that our theater should be a place to come and relax at night and escape the problems of the day. We've tried to establish an identity that says live theater can be fun and it doesn't have to be a topless version of *Norman, Is That You?*" says theater director Mark Allen, asserting without shame, that the **Willamette Repertory Theater** "plays the favorites."

He notes that most of the plays slated for the 1983-84 season are all former hits on Broadway and have proven entertainment value. Formerly the Mark Allen Players before moving to the Willamette Center in downtown Portland, the Willamette Repertory opened its season with *The Man Who Came to Dinner* and will continue this play until Nov. 2. In December, the group will stage their own adaption of Dicken's Christmas Carol. Also slated for this season is *Same Time Next Year*, *How the Other Half Loves*" and the mystery-comedy *Sleuth*.



Playing the favorites has been a successful philosophy for the Willamette Repertory. Season ticket subscriptions have burgeoned from 1,800 in 1979 to 5,000 this year. For ticket information, fall BASS ticket agencies in all Meier and Frank stores. Student discount is one dollar off the regular admission price.

Since 1975, the **Sumus Theatre Ensemble** has been offering the Portland area wide selection of nontraditional contemporary plays with special emphasis on the plays of newer American playwrights. "We like to choose ensemble pieces; plays with many strong characters. We stay away from those with one or two strong characters and a host of walk-ons," commented artistic director Steve Marker. In addition the theater will attempt to do at least one original musical in addition to the contemporary plays.

Due to renovation of their newly located facility, the season will open at some unspecified time in October with an impressive line up of less traditional works. The season starts with Joanna Glass's *Artichoke* to be followed by *Gemini* by Albert Inauoto, and *Cinderella Butterfly*, a fantasy adaption by a local playwright Tom Enyert will be the third play of the season.

The renovation of the theater will provide the ensemble with a flexible stage and seating for 141. In addition to the regular run of contemporary plays, the Ensemble offers a weekly open microphone evening for local amateur comediennes. The Portland Comedy Concert is every Wednesday at 9 p.m. A cover charge of $2 is required.

Tickets are available in Salem from the Ticket Link in Frederick and Nelson or by calling the Ensemble at 1-800-452-6278. Free parking is available at their new location at 1313 W. Burnside. Student discount is 50 cents off the regular admission

Portland Civic Theater is Portland's largest resident theater and perhaps its best known, having been part of the community since 1925. Located in downtown Portland, the Theater offers its audiences two distinct types of theater on its two stages.

The Mainstage, a flexible stage with seating for 348 is currently showing the classic *Cabaret* until Oct. 1. After *Cabaret*, the Mainstage will feature *Wake of Jamy Foster* by Beth Hanly from Oct. 14 to Nov. 12. The Broadway hit *Annie* will be the next play to be done by the Civic Theater corps of actors.

The Blue Room, an arena type theater with seating on all sides of the room is currently featuring *Light Up the Sky*, a 1946 comedy by Moss Hart about the backstage going-ons of an out of town show that fluctuates between success and failure. Next in the Blue Room will be the comedy *The Roar of the Grease Paint and the Smell of the Crowd*.

But despite the difference between the two types of stages, according to managing director Issabella Chappell, the theater selects plays that it finds challenging to actors, directors, and crew and that are also appealling to the community. "We are dedicated to producing a diversified program of entertainment that the community will enjoy.

Ticket information is available from BASS ticket agencies in Meier and Frank or from the Civic Theater ticket box office at 1530 SW Yamhill or by calling 226-3048.

The **New Rose Theater** in Portland answered its telephone with a recorded message; their Yellow Pages listing includes the subtitle, "Classic Contemporary and Children's Plays," which the tape confirmed with an announcement of an October production of Louisa May Alcott's *Little Women* for children.

— *Patty Spangler, John Bunnell*

Cinematic showings: Fr

by Lori Howard

On the surface, this must seem like a rough time for av movie goers. Everyone know that Han Solo survived the d freeze, that Luke and Leia ar really twins sired by that ominous Darth Vader and tha all ends happily with the force You've probably seen "Flash- dance" and "Staying Alive" e If you won't admit it and just when you thought it was safe go back to the movies, "Jaws 3-D" was re-released. The "Twighlight Zone" is no longe our dimension and if you hav to sit through "War Games" more time, the threat of Ther monuclear war may become pealing. What's left? Plenty.

Salem and Portland have to offer in the way of alternat theatres — those that speciali in foreign films or the classics and they provide a breath of fresh air to devoted movie fa caught between the major release seasons of summer a Christmas.

The following is a listing of some of the area's hotter cine night spots:

The St. Johns Theatre
8704 N. Lombard
Portland
281-5772
Price: $3

The St. Johns Theatre (formerly the Northgate) has recently received a remarkab restoration to its original 192 splendor. Its two beautiful auditoriums feature the latest current offerings as well as th classics.

"American Graffiti" and "T Sting" will play in the lower auditorium beginning tomorr and running through Oct. 20. For those of you who may h been out of the county for th last 10 years and haven't had chance to catch "American G fiti," it's a film about the American car culture and wh was like to be a teenager in a small town in Northern Califo nia in the fall of 1962 and sta Richard Dreyfuss, Mackenzie Phillips, Harrison Ford (remember him?), Wolfman Jack and Suzanne Summers. Winner of seven Academy Awards, "The Sting" (Paul Newman and Robert Redford an entertaining film about two con men in Chicago in 1936.

Playing in the upper audito ium through Oct. 18 will be "Broadway Melody of 1938" and "Girl Crazy." The 1938 v sion of the popular "Broadwa Melody" series showcases the talents of Judy Garland, Rob Taylor, George Murphey, Eleanor Powell, Sophie Tuck and Buddy Epson. In "Girl Crazy," (1943) Mickey Roon and Judy Garland have it all themselves and they make th Gershwin score a delight.

"Animal Crackers" and "Y

From Cukor to Visconti

Can't Cheat An Honest Man" will play from Oct. 19-25. Made in 1930, "Animal Crackers" was one of the first Marx Brothers films and it's worth watching just to see Groucho strut his way through one of his great numbers, "Hooray for Captain Spaulding." In "You Can't Cheat An Honest Man" (1939), WC Fields runs a traveling show that can't make a buck or stay ahead of the sheriff. Edgar Bergen co-stars.

Salem Cinema
455 High St. SE
Pringle Plaza
Salem
378-7676
Price: $2.50
(With student ID)

Judith Schoppe, owner and operator of the Salem Cinema, opened the movie house to offer the type of films not usually shown by Salem's mainstream theaters. Only two years old, the Salem Cinema has met with considerable success unlike others of its type which have failed before in Salem. Following are some of the film selections that have contributed to the Salem Cinema's survival.

Roger Ebert (**At The Movies**) remarked that "It's terrific, joyous, funny, unabashedly emotional. It's one of the happiest movies in a long, long time. There is no way I can recommend it more highly," about "Say Amen, Somebody," (USA, 1983) the George Nierenberg directed film which looks at gospel musicians' music, faith, families and careers which is playing at the Salem Cinema Oct. 21-27.

In conjunction with Willamette University's Russian Symposium, the Cinema will show "Siberiade" (USSR, 1982) from Oct. 28-Nov. 3. It is an epic saga of two families loving, fighting and surviving from the Russian Revolution to the present. It is directed by Andrei Konchalovsky and stars Nikita Mikhalkov and Liudmilla Gurchenko.

"The White Rose" (Germany, 1983) will show Nov. 4-10. It portrays the true story of an underground band of students opposing the Nazis in WWII. It is hailed as the finest German film since "Das Boot."

Rex Reed calls "L'Etoile du Nord" (France, 1983) "A tight, quiet tense thriller. The great Signoret transforms herself from a battered old Hausfrau into Mata Hari for a day. The awakening of a sleeping heart gives the film its joy." This film plays Nov. 11-17.

"The Draughtsman's Contract," (Great Britain, 1983) directed and written by Peter Greenaway will play Nov. 18-23. Playboy calls it "A stylish and bawdy murder mystery about sex manners and truth."

Ingmar Bergman's "The Magic Flute" (Sweden, 1974) plays Nov. 24-Dec. 1. "Alsino and the Condor" (Nicaraqua, 1983), an allegory about a boy who dreams of flying, will play Dec. 2-8. This is followed by "Barry Lyndon," (Great Britain, 1975) winner of four Oscars, from Dec. 9-15. It is being re-released after seven years.

The Guild Theatre
SW Ninth at Taylor
Portland
226-0044
Price $3.25

The Guild Theatre, just as it claims, is "Your Best Choice For Great Motion Picture Entertainment." Moviegoing at the Guild is so much fun that the films seem like an extra bonus.

You are greeted at the door with a larger than life size mural of Fred Astaire and Ginger Rogers captured dancing to the strains of long forgotten music and looking quite fit considering their age. Did anyone ever stop to think that Ginger Rogers matched Fred Astaire step for step, but backwards and in high heels to boot? (Sidebar: Catch Ginger Rogers sometime in "Stage Door," a side splitter starring Katherine Hepburn, Eve Arden, Lucille Ball, Ann Miller and Harry the cat in their prime.) After plunking down your money for the film, the ticket taker will do a quick change and help you at the snack bar also. The popcorn is good (never buy popcorn at the Movie House) and the drinks are of generous size. Before the picture starts, you can wander around the lobby trying to find as many pictures as you can of your favorite stars in the poster collages, or you can admire the vintage juke box which pipes music into the theatre in between films.

The Guild has recently paid tribute to its roots by adorning the inside walls of the theatre with a "Hollywood" sign and have even posted it on hills similar to the hills that surround Hollywood. The theatre's latest invention is sheer delight. As the lights fade before each picture, the familiar Star Trek theme appears and builds until the theatre is plunged into darkness and hundreds of tiny stars appear on the ceiling and flicker incessently as the film begins.

Every other month, the Guild presents a four week series honoring the legends of Hollywood — great directors and famous stars. In the past, these spotlights have included such greats as Katherine Hepburn, Alfred Hitchcock and William Powell and Myrna Loy in a "Thin Man" festival.

The Guild's next four week spotlight series begins Nov. 2-8 with a salute to Clark Gable and Cary Grant by presenting "His Girl Friday" (Cary Grant, Rosalind Russel and Ralph Bellamy, 1940) and "Boom Town" will show "It Happened One Night" (Clark Gable and Claudette Colbert, 1934) and "The Bachelor and the Bobby-Soxer" (Cary Grant, Myrna Loy, and Shirley Temple, 1947) from Nov. 9-15, "Mr. Blandings Builds His Dream House" (Cary Grant and Myrna Loy, 1948) and "The Hucksters" (Clark Gable, Deborah Kerr and Sydney Greenstreet, 1947) from Nov. 16-22, and "San Francisco" (Clark Gable, Spencer Tracy, Jeanette MacDonald, 1936 — Kind of sleepy, but the ending makes it worthwhile) and "Holiday" (Cary Grant, Katherine Hepburn and Lew Avres, 1938 — Don't miss this one!").

The Guild will follow this four week spotlight on Cary Grant and Clark Gable with a special three week salute to love in the movies and will feature, among others, the inseperable pair of Spencer Tracy and Katherine Hepburn, Humphrey Bogart and Lauren Bacall and Woody Allen and Diane Keaton.

For you Bond fanatics, don't miss the Guild's Fifth Annual James Bond 007 Film Festival which starts, of course on Jan. 007. It will feature such favorites as "Goldfinger," "Live and Let Die," "The Spy Who Loved Me," and "For Your Eyes Only."

For your enjoyment, the snack bar will remain open through the end of the film.

The Roseway Theatre
7229 NE Sandy
Portland
281-5713
Price: $3

The Roseway Theatre has recently been chosen by Universal Pictures to be the first motion picture theatre in the United States to premiere Alfred Hitchcock's "Rear Window."

For almost 15 years, "Rear Window" and four other Hitchcock films ("Vertigo," "The Man Who Knew Too Much," "Rope," and "The Trouble With Harry"), were held from television and theatrical release by Hitchcock himself. After his death, Universal Pictures paid an incredible $5,000,000 for the distribution rights in these five Hitchcock classics.

In "Rear Window," Jimmy Stewart plays a photographer who is confined to his apartment in a wheel chair. Stewart witnesses a murder in a neighboring apartment during his daily perusal of the neighbors through his binoculars. The film also stars the beautiful Grace Kelly, Raymond Burr, Wendall Corey and Thelma Ritter. "Rear Window" will open tonight at the Roseway and play at 8 p.m. only. Beginning tomorrow, "Rear Window" will play at 7, 9:15 and 11:15 p.m., Saturday at 2:30, 4:45, 7, 9:15 and 11:30 p.m., Sunday at 2:30, 4:45, 7, and 9:15 p.m. and Monday -Thursday at 7 and 9:15 p.m.

The Roseway will schedule "Virtigo," "Rope," "The Man Who Knew Too Much," and "The Trouble With Harry" as they are released by Universal Pictures.

If you make it to the Roseway 15 minutes before show time, you'll be treated to live pipe

see **Varied** / page 6

Varied Portland film fare abounds

"Cat On A Hot Tin Roof," (1958) starring Elizabeth Taylor, Paul Newman and Burl Ives, will play at the Guild Theatre in Portland Oct. 26 - Nov. 1.

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organ music followed by a short history of the films being presented.

Clinton St. Theatre
SE 26/Clinton
Portland
238-8899
Price: $2

Watching films at the Clinton St. Theatre is a lot like watching home movies in someone's garage and just about as inexpensive. It's small and it's old, but the $2 admission fee buys a lot of fun.

The Clinton St. just wrapped up its run of "Hollywood Outtakes," a collage of film pieces from the 1930s, 1940s, and 1950s which featured such gems as a devoted Joan Crawford at home with the children and James Dean off the set of "Giant" doing a quick highway safety commercial — "The life you save may be mine." He really said it. Clinton St. continues through next week with "Say Amen, Somebody" and "Wasn't That A Time," two great folk music movies.

An added bonus: For those of you who can't make the campus showing of "The Rocky Horror Picture Show" on Oct. 28 and 29, The Clinton St. shows this favorite cult flick every Friday and Saturday at midnight for a mere $2.50.

Northwest Film Study Center
1219 SW Park Avenue
Portland
221-1156
Price: $3

"The Leopard," (1963) playing at the Northwest Film Study Center on Saturday at 8 p.m., is only one of a series of films by the late Italian director Luchino Visconti being featured this month at the Portland center. Other Visconti films being shown include "The Damned," (1969) on Sunday at 7 p.m., "Death in Venice" (1971), on Oct. 22 at 8 p.m. and "The Innocent" on Oct. 29 at 8 p.m.

On Saturday at 2 p.m., the Northwest Film Study Center will feature "Long on Shorts" — a series of short films including Jane Morrison's "The White Heron," "Close Harmony" by Nigel Noble an "Split Tree."

"Video Classics: Electronic Visions" is the topic for its presentation on video classics on Wednesday at 8 p.m. The three tapes that will be shown include work by Steven Beck, Ed Enshwiller and Stan Vanderbeek and will portray computer animation and electronic music.

Cinema 21 Repertory
NW 21/Hoyt
Portland
223-4722
Price: $2.75
(With student ID)

Located in Portland's scenic northwest blocks, Cinema 21 has a rare friendly neighbor quality which makes it a relaxing place to escape from every day living. While awaiting the nightly feature, you can browse through Cinema 21's monthly calendar of films, help yourself to a free cup of coffee, or wait in the cafe next door until show time.

For four days only, tomorrow through Monday, Cinema 21 will host "The First US Erotic Film Festival" which will feature an all new collection of award winning short subjects including some animated and some live action.

Cinema 21 follows this festival with a pair of Laurence Olivier classics which will play Oct. 18-19. In "Richard III," Olivier plays the bad king and bases his interpretation on two unlikely sources — the big, bad wolf from Disney's "Three Little Pigs" and theatrical producer Jed Harris. The second feature is "That Hamilton Woman."

Saturday Market develops variety

continued from page 1

whose acts differ as much as their appearance.

The Market was formed by Andria Schard and Sheri Teasdal who founded their idea on the original Saturday Market in Eugene. Through a $1000 grant and the help of the Metropolitan Arts Commission, the pair was able to begin their first season of Saturday Market in the summer of 1974. When it first opened, the market sported approximately 40 vendors as compared to the present day estimate of 350.

The quality of the market's products is ensured by the supervision of a Board of Directors which consists of nine members. Six of the directors are elected for two year terms by the membership of the Market and the other three are appointed by the Board from members of the community.

It is the responsibility of the Board members to set up guidelines concerning such things as space allocation to the vendors and the hiring of a manager. It is also within their jurisdiction to decide how the money gathered through vendor fees is to be spent. This money covers such things as wages, promotion, rent, customer parking space and maintaining the grounds.

Although the majority of the sellers at the Market is made up of vendors, not just anyone can set up his wares on the market and qualify as such. According to the "Vendor Handbook," a vendor is defined as "a person who makes a significant portion of is or her items sold at the Portland Saturday Market."

For the ultimate in cultural experiences at the Market, you need only stroll down the row upon row of unique and interesting booths of food, both foreign and familiar. Within a few feet, shoppers may be struck with the aromas of Italy, Mexico and the Orient. For those not as willing to delve into the mysteries of unknown cuisine, there are also the old stand-bys of American food, pastries, and fresh seafood.

All food vendors at the market are licensed by the Multnomah County Health Dept., the State Dept. of Agriculture, or both. The boothes are inspected on a regular basis and failure to meet the requirements results in the vendor's banishment from the Market.

Not to be outdone by foreign chefs or the wide variety of artists, the Market's entertainers are a select breed, to say the least.

Not too proud to accept a monetary contribution in exchange for the performance of their talents, the singers, dancers, mime troupes, instrument players and the countless others whose acts are always, in one way or another, entertaining, provide the Market with an atmosphere uniquely its own.

Their dress is wild and truly vagabond in style, but so are the adventures awaiting consumers at Portland's Saturday Market, the largest open air market in the Northwest.

Jazz flavors local club scene

by Mark Pettinger

Jazz is alive and, well, swinging in Oregon, according to most afficionados. Mainly rooted in Portland, jazz offerings are comparable to quality found in New York or Los Angeles without the ambilvalent attitude of performers found in those cities. Portland clubs are stocked with area musicians, and from time to time professional players such as Bobby Hutcherson, Richie Cole, Bobby Shew, or Portland's own Jeff Lorber Fusion make appearances.

While there are two heavily recognized forms of jazz -straight ahead and fusion, the latter is rooted in the former, according to Martin Behnke, Willamette University's resident jazz expert. Behnke, who directs the university's jazz band among others notes that jazz musicians, regardless of style "come out with an acquaintenace of straight ahead background." Even some of the early leaders in contemporary fusion, such as Chuck Mangione have their roots in straight ahead jazz.

Straight ahead includes the music made by those such as Charlie Parker, Dizzy Gillispie, and John Coltrane. Their swing, straight - ahead. Fusion is a combination of styles - usually be-bop type of jazz deviated from the traditional instrumental music, which is also considered rock and jazz. Stan Keaton was a fusion originator, blending latin music into his format, while Jeff Lorber includes funk, rock, and jazz.

For those interested in obtaining more background in jazz and its history, Behnke suggested listening to the University's music library jazz recordings, of which there is a modest supply. A good recommendation is the Smithsonian Collection of Classical Jazz to the 1960s. Behnke also recommended listening to the award-winning performances by the Willamette Jazz Band.

There are two groups which are quite popular in Portland -one a perennial favorite around the Portland circuit, and the other rapidly rising towards national stardom. The former is the Ron Steen Trio, featuring Ron Steen on drums, Peter Boe on piano, and Rob Thomas on bass. The group, which includes "some of the finest players" in town have played together long enough to learn each others styles, which makes them come off so well. The group plays straight ahead jazz, occasionally mixing it with other variations.

Following the same path as Jeff Lorber Fusion is the Tom Grant Band. Featuring Tom Grant on keyboards, Gary Hoggs on drums, Brad Herrett on bass, and Dan Palmer on guitar. The group doesn't adhere strictly to a modern or be-bop form. They are able to cover all the bases quite well -playing 3-4 different styles quite well - fusion, funk, jazz standards, as well as vocals by Grant.

There are several nightclubs where you can take in jazz by Portland's musicians. Below is a sampling of some of those spots.

The Village Jazz
500 SW 1st
Lake Oswego
636-2024

The Village Jazz is the hot spot for Portland jazz. As well as hosting players like Grant and Steen, the club brings in national acts touring the country. On any given night other Portland jazz musicians not playing can be found mingling at Village Jazz watching their peers. The Village Jazz has a full bar and offers appetizers and snacks.

The Jazz Quarry
1111 SW Jefferson
Portland
222-7422

The Jazz Quarry offers various types of jazz. **Stumptown Jazz**, a traditional seven piece jazz band which plays dixieland jazz, and the **Dan Abberts Band** (formerly the Cal Scott Band) mixes fusion into their format. Other performers at Jazz Quarry play fusion or progressive jazz, or soft jazz - with just keyboards, drums, and bass. Jam sessions with the Sky Trio are held on Sunday nights.

Cousins' Cafe & Bar
231 SW Ankeny
Portland
228-4277

Cousins' has expanded its musical format beginning this month. They are hoping to offer a little more variety, after having the **Tom Grant Band** for over two years. With a new dance floor Cousins' is interested in having people come to dance, as well as listen, according to Cousins' Georgia Lang.

Tuesdays and Wednesdays at 8:30 p.m. **The Ritz**, which plays jazz swing and 40s tunes -sometimes accompanied by their own lyrics, will be featured. The **Tom Grant Band** plays Thursdays at 9 p.m. and Fridays and Saturdays at 9:30 p.m. Sunday nights Cousins' features latin jazz, which starts at 8 p.m. Cousins' features French and Italian cuisine, and is open for dinner at 4:30 p.m. Minors are welcome to stay until 10 p.m.

Father's
American Broiler and
Nightclub
309 SW 3rd Avenue
Portland
227-5492

Father's features 40s style jazz - swing and big band - seven nights a week. This month **The Wholly Cats** are featured Tuesday through Saturday, with the music starting at 9:30 p.m. **The Ritz** play Sundays and Mondays at 9 p.m.

Boon's Treasury
880 Liberty NE
Salem
399-9062

Boon's recently celebrated the two year anniversary of its "Jam Session" held on Monday nights. The session usually draws three to five regulars, but other players, including local high school students, sit in too. Most of the time the group tends to play straight ahead jazz. Occasionally a national act, such as Richie Cole, will play at Boon's nightly in the bar/performance area.

Golden Dragon
300 Liberty South
Salem
371-7037

Golden Dragon Bar Manager Ron Fox is trying to drum up some interest for jazz at his place. To date there has been little support, but if things change jazz pianists Ray Rom and Paul Painter might be brought in. Fox would also like to bring **Stumptown Jazz** down for New Year's Eve, and perhaps set up a jam session similar to Boon's. Ron Jackson, currently playing piano at the Bar on Wednesday and Thursday nights, plays a little bit of jazz.

Area thespians prove talent

continued from page 3

amount of money each season," Nebon commented, a fact that necessitates a balanced season.

Though a variety of shows are planned annually, some productions and genres are carefully considered before being scheduled. "We don't do a Shakespeare every year," Nebon explained. "We have to have the right director."

Both Pentacle and STOPA draw talent from a remarkable range of age groups and experience levels. Nebon pointed out the diversity of the 35 member cast of last year's Pentacle production of *Li'l Abner*, noting that a number of the players were performing for the first time. By contrast, STOPA's current production of *A Paperback Romance* drew its husband-and-wife leads from McMinnville's Gallery Players and its writer/director/choreographer, Bill Dugan, from New York's Jerome Cargill Production Company. *Paperback Romance*'s cast also includes a political reporter, a radio advertising salesman, and a student at South Salem High School.

Not all Oregon theatre is as generally oriented, however. Portland's **Storefront Theatre** "is really dedicated to modern Avant-garde theater," according to business manager Israel Hughes. Unlike Pentacle and STOPA, Storefront is a professional company with paid directors and performers, though it is a nonprofit group. Auditions for Storefront productions are open, however.

Storefront does encourage local participation in its programs, though through a slightly different slant than the Salem groups. Area playwrites may find opportunities to stage their works at "midnight theater" performances following showings of regular Storefront offerings, and, says Hughes, the theater occasionally hosts visiting one-person shows. "We're really dedicated to the local artist," the business manager concluded.

The company is unusual in another way as well; Storefront Theater tickets are not available thought the usual network of retail outlets, but must be ordered through the theater office. "We value the personal contact," Hughes explained. In addition, the theater's small size makes reservations important for playgoers.

At the top end of the professional spectrum is **Oregon Contemporary Theatre,** the state's only Equity company. Equity, the professional actor's organization, is occasionally represented in amateur productions or other companies -- Ashland in particular has been importing more Equity actors in recent years --but OCT is the only Oregon company fully staffed by Equity professionals. These performers are often brought in from New York or other East Coast drama centers.

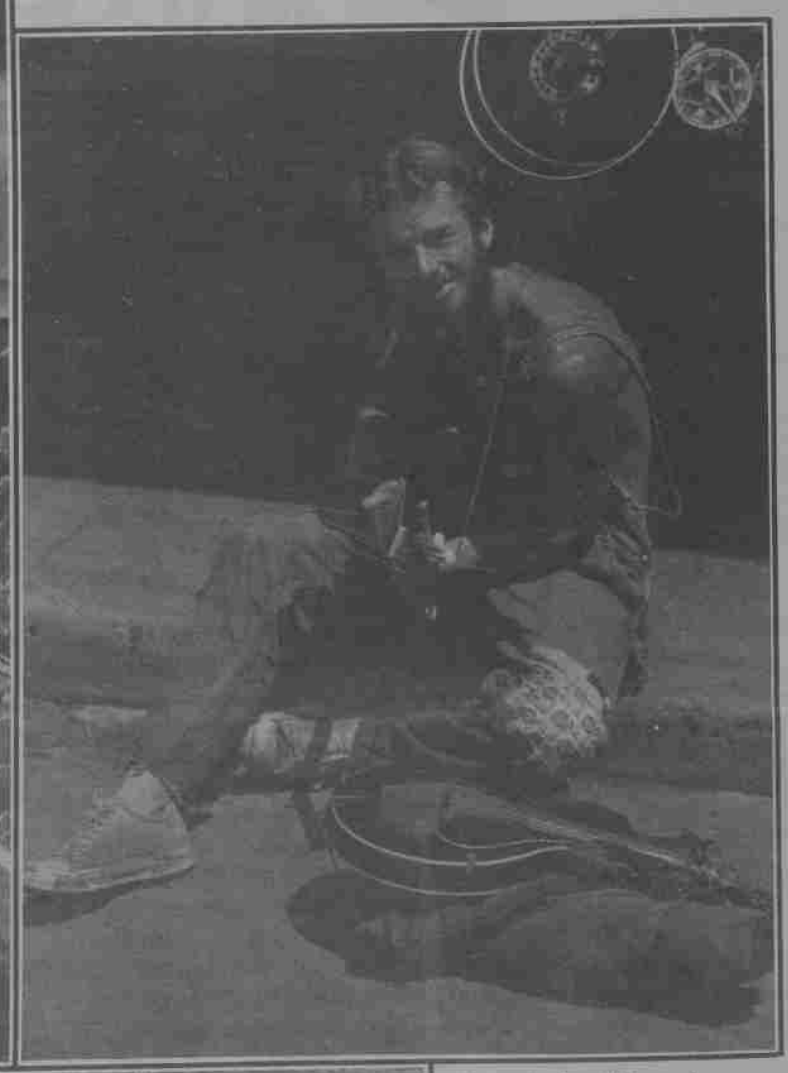
"Our focus is small classic modern works," OCT spokeswoman Linda Goeth stated, characterizing the company's philosophy. "Our intent is to produce plays meaningful to the contemporary public." In practice, this has been translated into renditions of works by Bertholt Brecht, George Bernard Shaw, and others. No Shakespeare plays have been staged in OCT's three-season history. The Bard, however, isn't necessarily taboo, Goeth said; OCT, though generally produces small-cast shows -- an argument against Shakespeare's typically populous plays.

OCT is unusual among Oregon theater groups in not having its own performance facility; the company rents Lewis & Clark College's stage for its productions, which run from March to September annually. It does, however, have some 3000 subscribers, mostly concentrated in the Portland-Vancouver area. "We'd love to have a statewide audience," Goeth acknowledged, noting that a few ticketholders do come from as far away as the coast or Grants Pass.

None of the theater groups contacted, however, felt pressured by competition from other local or regional companies. "Theater sort of feeds on itself," observed Pentacle's Barbara Nebon, who believes the various community groups, specilized companies, and professional ventures complement each other. "It gives actors and directors options," Nebon concluded.

At Saturday Market. . .

In order to maintain their livelihood, artisans strive to put a personal uniqueness in whichever skill they choose to call their own. Vagabond performers provide entertainment for shoppers and welcome monetary contributions. The estimated 350 craftsmen are as unique as the wares they sell. With the Market's liberal dress code, window shopping is one of the consumer's favorite pastimes.



photos by Lori Howard

Sports

Bearcats in action (clockwise from top left): Jim Evans halts an OIT runner as Derek Pavlicek pursues; Gerry Preston takes a Jeff Curran pitch and heads upfield; Curran unloads a spiral over the O-Line; Paul Kramer gets a friendly pat on the back as he goes low to make a reception.

Photos by Dave Crume

Cats nap in K-Falls; OIT 23-3

by Page Mesher

Last Saturday afternoon, before a Homecoming crowd of 1800 at John F. Moehl Stadium in Klamath Falls, the Willamette University football team never established itself on both sides of the ball. "We did not execute as a total football team," Coach Joe Broeker commented later, against host Oregon Institute of Technology, and wound up losing 23-3 to the Owls.

After the Bearcats blew what was their first lead of the season in the first quarter, the rest of the game was all downhill. The previously effective and exciting offense unfortunately took this afternoon off (11-35 passing, 116 yds., 2 INT's - 39 rushes, 102 yards) while the defense played their best game of the season, allowing just 21 points, 14 below their average. Things won't get any easier this week, as they never seem to, as Willamette entertains Pacific University Saturday at McCulloch Stadium. The Boxers are in puppy heaven being in the midst of a two game winning streak, and are fresh off a 24-14 road victory over Western Oregon State College, who earlier handled the Bearcats 34-21 in the opening game.

In the beginning, as it said, there was light. Dave Eldred finalized the Cat's possession with a 40 yard field goal, and the men from Salem drew first blood 3-0. The score was set up by freshman linebacker Derek Pavlicek's fumble recovery at the Tech 40 on the Owl's first play of the game. This came after he had delivered a crushing blow to the Owl wide receiver who had just caught a screen pass in the flat. The key play of the Willamette eight play drive was QB Jeff Curran's 14 yard dive pass to tight end Jeff Peter - a bright spot on this dark day for the Bearcats with six receptions for 76 yards - on 3rd and 5. Little did anyone know that this would be the only time Willamette would dent the scoreboard, although they would win up penetrating inside the Owl 40 seven times on the day, coming up empty-handed on every other opportunity. On this day the team just did not display the mental toughness it takes to break out of the kind of slump the Cats have found themselves in. What Willamette simply has is a monkey on its back.

The rest of the Tech game served as another lesson as to what will happen when one does not capitalize offensively when golden scoring opportunities present themselves. The defense, led by the two Sullivan brothers from Sunset High, Randy and Brett, stood up to the tough OIT offense. But still they had to endure 88 Owl plays from scrimmage, which, remarked Broeker, "is too many snaps." It was the result, he said, "of our offense's inability to move the football." For sure Lady Luck didn't make this road trip with the Bearcats, just ask Eldred. Following his successful field goal, he later missed from 42 in the first quarter, when he said, "I just lifted my head too early." In the 2nd quarter, after a stalled drive set up by a Jerry Varner fumble recovery on the Tech 23, he missed by just inches to the left. A roar went up in the press box and on the Willamette bench, as it appeared to many (and to one bystander behind the goal posts) to actually have snuck through. Then, with just seconds to go before the half, after the Bearcat 0 failed to take it in following a 1st and goal from the 5, his 22 yard attempt was blocked by Eric Griffin, who incidently was named the NAIA District II defensive player of the week for his individual efforts against the Bearcats. He soared into the Willamette backfield so fast that all Eldred could do was pray his kicking shoe might not get dislodged from his right leg and wind up in the peanut gallery, next to the Bearcat parents.

The game ended on even a more sour note as the offense game the Owls their final two points when backup QB Todd Alberts was sacked in the end zone for a safety with just 45 seconds remaining in the game.

After Eldred's ensuing onside kick went out of bounds, OIT finally ran out the clock, and the contest was over.

But what had been a game with many question marks at the beginning resulted in a game that had many more in the end. When will it all come together? Coach Broeker says this week. He points out that the Cats will go into this week's game as if it were an entirely new season - only conference play remains. He concedes that two tough opponents lie ahead of his young troops, but is confident the Bearcats will rise to the occasion. Game time this Saturday is 1:30 at McCulloch.

Statistical leaders after four games: Rushing: Gerry Preston - 46 attempts, 151 yards, 1 TD. Passing: Jeff Curran - 51 complete, 103 attempts, 659 yards, 6 TD's. Receiving: Jeff Peter - 16 receptions, 203 yards, 2 TD's. Scoring: Mike Lawrence, Paul Kramer, Scott Stehman, Jeff Peter - 12 points (2 TD each). Tackles: Randy Sullivan - 38; Brad Soderquist - 31. Interceptions: Guy Nagata, Dan Borreson, Brett Sullivan, Kurt Phelps - one each.

Bearcat Update

OCTOBER

14-15	VB: Willamette Tournament	12:00 p.m.
15	FB: Pacific University	1:30 p.m.
	WS: Whitman College	11:00 a.m.
17	VB: Western Baptist	7:00 p.m.
18	WS: Linfield College	3:00 p.m.
19	MS: Oregon State University	3:00 p.m.
20	CC: Linfield, George Fox	11:00 a.m.
22	FB: Whitworth College	1:30 p.m.
	MS: Western Oregon State College	10:00 a.m.
24	VB: University of Portland	7:00 p.m.
	FB: Linfield College (JV)	2:30 p.m.
26	WS: Lewis & Clark College	3:00 p.m.

LEGEND:

FB: Football	(McCulloch Stadium)
CC: Cross Country	(Bush Park)
VB: Volleyball	(Henkle Gym)
MS: Men's Soccer	(McCulloch Stadium)
WS: Women's Soccer	(Sparks Field)

Freshman Sharon "Shake" Gaver goes down for a set in recent Bearcat action. Henkle Gym will be the site of the Willamette Tournament - including a field of 10 teams - beginning today at 12 p.m. Teams participating are from Southern Oregon, Chemeketa C.C., Lewis & Clark State (Id.), Yakima Valley C.C., Western Oregon, Whitman, Mount Hood C.C., University of Redlands (Ca.), and Eastern Oregon. The championship game is set for 6 p.m. Saturday. *Photo by Dave Crume*

The Sports Page

Diversity seen in fall sports

The question that is posed to me more often than any other in my dual duties as Sports Information Director and Sports Editor at Willamette is, "Will the Bearcats ever win a football game?" To this I truthfully reply, "Yes." I know that Coach Broeker would not like me to make excuses for his team, so to all the Bearcat fans who are growing impatient with the losing ways of the team, I say "Just wait." What Coach Joe has done is made the decision to go with youth, and take the encompassing lumps. This period right now can be labeled very lumpy. But things will eventually change; a break or two will come Willamette's way and lo and behold, the Bearcat lockerroom will be more of a spectacle than freshman fraternity pledges attempting to kiss sorority girls during serenades while remaining "cool" to the rest of the guys. It might even be worse, but I doubt it.

So for those sports fans who just can't bear to make it out to McCulloch any more on Saturday afternoons, I offer the following: Go check out the Men's soccer team next game and see some serious kickball being played. The guys Brad Victor sends out on the field are tough, and they get the job done. Although they lost their last match against U of P, they have shown considerable talent and poise, key elements that they will need to retain as they seek to repeat as District II champs.

Or take in a cross-country match out at Bush Park. If you happened to be there last weekend at the Willamette Invitational, you need not read any further for the next couple of lines. You already know how powerful a team Coach Chuck Bowles possesses, and how exciting it is to watch the runners sprint for the finish line with pain, agony, and determination written all over their faces. All runners are of a different breed, yes, and they may somehow find enjoyment in going for 10 mile jogs. But they are to be respected for their abilities, and to be wished the best of luck in their Conference and District meets.

Finally, if you want to really witness sports at its athletic height, come out to McCulloch track tomorrow (Friday) and watch the Bearcat men's basketball team run their mile-and-a-half conditioning test, under the scrutinizing eye of Head Coach and master slave-driver Rich Glas at 3:45. Roughly 30 hoopers turned out for the preseason conditioning runs, and it culminates in this test of survival of the fittest. Pre-race favorites go to last year's winner (and record holder) Gary Gaffney, with a strong challenge promised from Bryan Allen. The odds-on favorite for last place has to be Mr. Don't-Worry-I'm-Still-Alive-Back-Here-In-The-Rear himself, Bruce Martin. The team started running 220's at the beginning of school, gradually increasing the number to 17, where they finished. Official practice begins this Saturday at 8:00 a.m.

So as you can see, there is much Willamette sports has to offer. But that win may come this Saturday at 1:30 against Pacific, and to partake in it's celebration, you've got to be there.

BEARCAT BABBLE: Willamette's passing offense was ranked sixth in the nation last week after three games, averaging over 232 yards per game...Freshman nose guard Jerry Varner from Medford was recently selected by the Oregon Sports Hall of Fame as one of the two outstanding high school scholar-athletes in Oregon for 1983. He received a scholarship in recognition of his excellence, and certainly deserves congratulations from us all....The women's soccer team received a big blow this season as both Kathryn Thompson and Nancy Cloyd went down with major knee injuries. We wish them the best of luck.... A Bearcat Alumni basketball game is in the making. I hope this turns into an annual event so as to give the old guys a chance to pursue cardiovascular arrest one more time as they take on the varsity...

— Page Mesher

KWANS Cuisine

Kam Sang Kwan - Chinese Chef
Chemeketa College Instructor
Chinese Cookery

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CANTONESE CUISINE
Spice & Vegetarian Dishes
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Salem 362-7711 *orders to go*
Mon - Fri at 11:30 am
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"Watch us prepare gourmet dishes through our chef viewing window"

SKI and SPORTS SWAP

ST. PAUL's EPISCOPAL CHURCH
Liberty & Myers S.E.
Admission 50¢

Saturday, October 15
9 a.m. to 6 p.m.

Consignment:
Friday, October 14
11 a.m. to 8 p.m.

Pick-up:
Saturday, October 15
7 p.m. to 8 p.m.

Sunkist

all clothing must be clean and mended — no leather ski boots will be consigned.

Kickers face OSU

by Bill Sherrod

After four impressive victories over Conference and District opponents, Willamette's men's soccer team suffered an embarrassing 6-0 defeat at the hands of a classy University of Portland squad.

U of P jumped out to an early lead, scoring two goals in the first 10 minutes of action. Both scores came on miscues by sophomore goalie Troy Hamilton of the Bearcats. Willamette was never able to recover, and progressively one bad thing let to another: leading scorer Jeff Johnson was forced to leave the action in the first half with a sprained ankle; two golden scoring opportunities were foiled by tenacious Pilot defense; and unfortunately forward Andy Mitchell found himself red-carded, forcing the Bearcats to play one man short the remainder of the game.

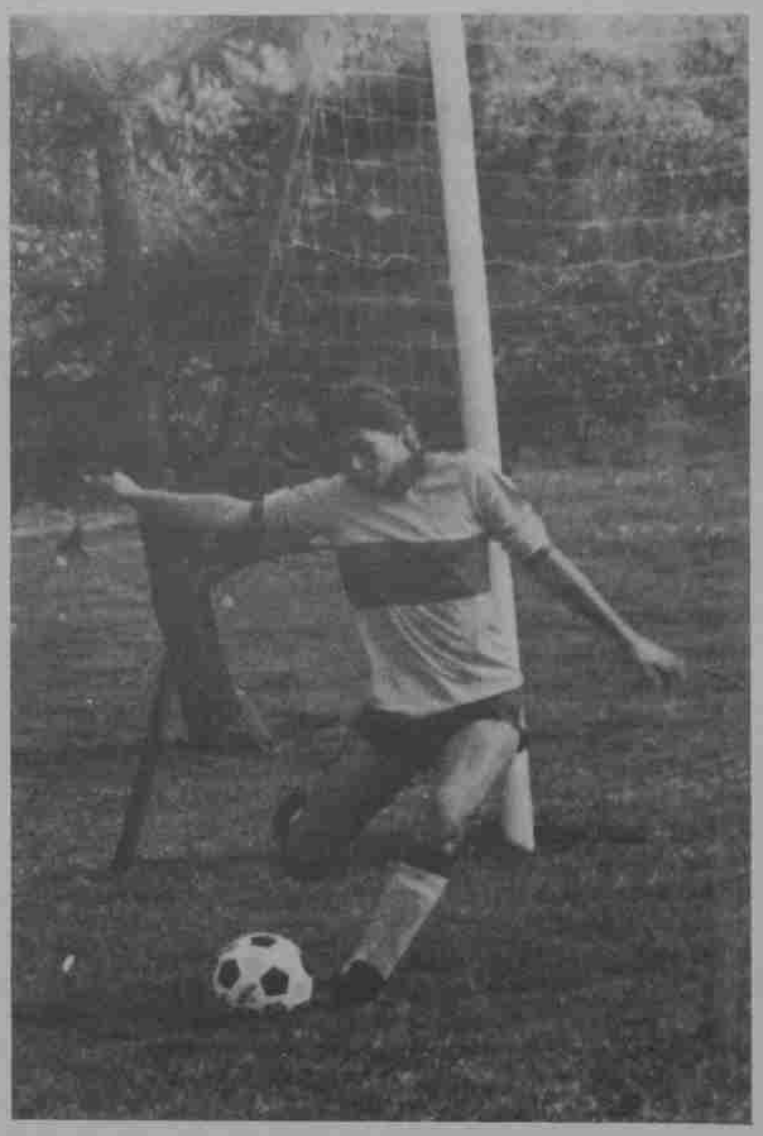
Willamette returns to action this Saturday as the team travels to Tacoma to take on the Lutes from PLU. In the meantime, the Bearcats have a lot of mending to do. 1982 All-Conference goalie Joey Wells is expected to return to action sometime in the next two weeks after nursing a slough of injuries this season. He has missed the last four games due to a recurring hangnail. Just when Johnson will up to full strength is not yet known. The rest of the squad hobbles to and from the practice field also.

Assuredly, Willamette is willing to forget about the University of Portland. Luckily the defeat will not be included in the Conference or District standings. However, this emotional loss could be of a concern for the Bearcats later in the season. Their District II rival is Warner Pacific University, a team that beat the U of P side recently. The Warner Pacific game, scheduled for Nov. 7 -and the last game of the season - should decide the district title if all goes according to the plans of Coach Brad Victor. The next home match for the Bearcats is Wednesday at McCulloch Stadium. They will square-off in a non-league match with the Beavers from Oregon State. Game time is set for 3:30 p.m.

In the hot box:

Q - "Who do you pick to win the World Series, and in how many games?"

Bill Devery, Psychology - Baltimore (7) *"A pick from the heart, not the head."*
Rich Glas, Athletic Director - Baltimore (7) *"You mean the Twins aren't in it this year?"*
Tina Richards, Publications - Baltimore (7) *"They're younger... and cuter."*
Tom Hibbard, Economics - Dodgers or Portland Beavers *"The two strongest teams in the series."*
Mary Ann Youngren, Psychology - *"Do you believe I don't even know who's playing?"*
Jerry Hudson, President - Baltimore (7) *"Having grown up in Baltimore..."*
Phil O'Bryon, SAGA, - Baltimore (5) *"A better hitting team."*
Ralph Wright, University Relations - Philadelphia (7) *"Got to go with little Joe and the old guys."*
John Diehnel, Media Services - Baltimore (5) *"All those other guys have got to be wrong..."*
Jack Leonard, Economics - Baltimore (6) *"I'm an AL fan all the way!"*
Buzz Yocom, Assistant to the President - Baltimore (6) *"Better hitting, a little younger."*
Page Mesher, Sports Editor - Philadelphia (7) *"My kind of team - they lit up the Dodgers."*



Senior sweeper Dawn Roberts drills a goal kick in Saturday's 3-2 victory over WOSC. Wednesday, the Cats roughed up visiting Whitman 7-1, as Roberts had 3 assists - giving her a season total of 5.
photo by Laura Kingman

WU third in invitational meet

by Bill Sherrod

Last Saturday, under sunny skies and over dry ground, Mike Boit - a former Olympic middle distance runner from Kenya -edged past Dave Henderson of Portland State University to win the 8000 meter Willamette University Invitational cross-country meet. Boit, competing for the Four Corners Track Club, pulled away from the PSU runner to finish in 24:08:1, just ahead of Henderson's 24:08:4. Joe Shannon of the University of Portland finished third in 24:08:7.

Willamette senior Kevin O'Connor was the top Bearcat finisher, taking home sixth place with a time of 24:38:7. Willamette captured third place overall in the team competition with 100 points, behind first place Linfield's 67 and second place Timberhill Track Club's 87 total points. The loss to the Wildcats hurt deeply, for it has to make them the favorite for taking away the Conference and District crowns that the Bearcats captured last year.

Rounding out the rest of the Willamette squad were junior Robbie Wright (11th place - 24:38:5), senior Rick Groenendaal (18th - 24:56:9), junior Greg Mackie (26th - 25:14:6), and freshman Tom Mann (39th -25:31:3). The field brought together 168 runners from 23 different organizations and teams.

In the women's race, sophomore Kara Crisifulli led the Bearcats, completing the 5000 meter course in 18:32:3, placing 16th out of 96 runners. Freshman Jenny Sanders placed 41st in the meet (19:20:6), and senior Leslie Fridley brought back 46th place with a time of 19:36:6. The race attracted competitors from 20 different schools and organizations.

UNICEF

Trick-or-treat for Unicef on October 31st in the Salem community. All Willamette students meet at the University Center at 7:00 pm.

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Editorial

Action fitting

We join the already chanting, liberal munchkins across the nation in singing, "Ding, dong, the wretch is finally gone," in happy congratulation of Secretary of Interior James Watt's decision to resign. It was long overdue. His apocryphal conservatism had no place in such an important government post and it is well he stepped aside before inflicting further damage to the nation's irreplaceable forests, streams, rivers and national parks. Unfortunately, Ronald Reagan, the man who installed Watt remains in power, causing doubt as to whether the next Secretary of Interior will be of any higher caliber than his predecesor. For that reason the US' natural environment will only be able to take a true sigh of relief once Reagan himself emulates his befuddled Secretary.

Hiring queried

Last month's hiring of Vice-president of University Relations, Jerry Whipple, brings our attention to the tremendous growth of President Jerry Hudson's bureaucracy over the last three years. He has appointed two "special assistants, filled two long-empty vice-presidential slots, split the dean of housing position into two jobs, hired a staff director to head the fund raising Capital Campaign and designed the assistant dean post so that, though staffed by a professor, it allows only enough time for him/her to teach one class and is essentially a full time position.

While we do not mean to criticize any of the individuals in these jobs, we find this increase in administrative staffing to be excessive and questionable in face of the fact that the Willamette student body has not lately grown appreciably and, is, in fact, decreasing.

We also believe this ballooning growth is unecessarily expensive. While other costs would certainly need to be considered, this year's 9 percent tuition increase over last year's, interestingly enough, covers the estimated cost of $140,000 to $200,000 needed to fund this swelling in personnel

We hope that Hudson has completed his bloating spiral of administrative hiring - - more is unjustifiable.

Week praised

The change from Homecoming to Willamette Week was a good one. Tim Leary did a fine job of organizing and making Willamette Week the apparent success that it was. Participation in its events was much greater than in previous Homecomings and the mostly new activities were just plain fun. Willamette Week is worthy of becoming a Willamette tradition.

Group lauded

We congratulate the Willamette International Students group for opening up their membership to American students last month. This is a step in the right direction in attempting to improve communication between the mainly homogenous Willamette student body and the small cluster of minority and international students on the Willamette campus. We hope mainstream students will now take the opportunity to at least find out more about WIS and even participate in it.

Care heeded

The women's feminist movement formally emerged for the first time at Willamette University last week with strong indications of broad based support. The conference — "Women in Society: through feminist eyes" — pointed to the maligned misrepresentation that women have been forced to embody in today's society; unfortunately Willamette, in its conservative strain, has mirrored that personification. With Willamette's feminist movement galvinized, theirs, and the community's interest could best be served by shaking Willamette by the scruff of its button-down collar to sit up and take notice of its ignorant bliss.

In movements such as this, there is an inherent danger to segregate and develop an inclusive assemblage bound on isolating the rest of society. Such efforts have previously tumbled the building blocks used to understand and bridge cultural differences. It is admirable to seek a moral bondage with others of the same gender, yet as mentioned in the conference's brochure "the word 'feminist' is not meant to create a negative image, but instead to encompass all women who seek recognition of personal qualities and true social equality;" equality cannot come to a movement which harbors itself from the rest of humankind. The absence of commural spirit, in alienating men, and ostracizing women who choose not to embrace the feminist idea of "careerhood" as fostered during the conference does certainly not justify the end sought. Don Marquis in **The Almost Perfect State** *wrote, "The chief obstacle to the progress of the human race is the human race." It would be unfortunate, in this light, if the chief obstacle to Willamette's feminist movement was itself.*

Peripheral Visions

Graduate students need acceptance

Editor's note: John C. Bunnell is a first year law student at Willamette.

My law school classmates call the *Collegian* the "undergraduate" newspaper. ASWU-owned pool tables, the Senate has apparently decreed, are "undergraduate" property. According to the ASWU Constitution "living organizations" are entitled to seats in the Senate. Lee House apparently isn't a "living organization," since it has no Senator--its residents are graduate students.

In practice, none of these distinctions are as clear as they seem at first. The *Collegian* is operated and supervised by liberal art students, but neither law school nor (to my knowledge) the management school possesses a comparable newspaper. The *Collegian*, for all practical purposes, serves the entire university. The pool tables presently so carefully reserved for undergraduate use were formerly available to all in the Putnam games room, and will return there when a new location is found for that facility. Admittedly, ASWU owns them, but the logic that penalized Lee House for its promptness and iniative seems suspect when viewed in the larger context.

The "living organization" problem is both more trivial and more serious than the other two. On one hand, the point is an ultra-technical semantic one, suggesting simply that the ASWU Constitution may have an odd loophole as a result of leaving out a definition or misusing the term. For ASWU's purposes, a small group of graduate students clearly isn't the same as the population of Lausanne or Belknap. And yet, if Lee House isn't a "living organization," what is it? In a real sense, Lee House residents are in exactly the same relationship with Willamette's administrative and service staffs as are most undergraduates, and may in fact have more in common with those Belknap and Lausanne residents than do students living in sorority housing. To the extent that the Senate serves to protect student interests in dealing with the university, it may make sense to include a Lee resident in that body.

The implications underlying all this suggest that making distinctions between graduate and undergraduate students is for the most part an artificial exercise. Willamette calls itself a university, and the name implies that a unity exists between the students in all three of its academic divisions. Yet the reality is that "crossing the street' and mingling with the total Willamette population doesn't happen. There are virtually no incentives for students in one college to take advantage of the other two, especially in the recreational vein. A few students cross the street on their own, but once across, it's difficult to tell where you're welcome and where you're not.

I noticed recently that the College of Liberal Arts was making a special effort to integrate "non-traditional" students into the life of the university. While that goal is no doubt laudable, it might be wiser to work on integrating the life of the university itself first. We graduate students are non-traditional, too.

— John C. Bunnell

Letters

Letters to the editor can be sent through the campus mail (addressed to the Collegian) or dropped in the box outside the Student Publications Room, basement, UC. We will not print anonymous letters, but can withhold names upon request. We reserve the right to edit all letters for length.

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View From The Top

'Building Program' enters phase IV

I suppose it's nothing, really. But then again, it should be brought to someone's attention. You see, the issue affects each and every one of us. Seriously, haven't you heard? You may not be talking about it, but it is hovering over your head. That's right. I'm referring to the Willamette University Musical Buildings Program.

Conceived in 1979 by then-President Robert Lisensky, The Musical Buildings Program has been in operation since 1980. The impetus to start such a program was the theory that "students and faculty might get bored after years and years of the same mundane routine," according to Lisensky, who left when the program was put into motion.

The first step was to move the Collins facility all over campus. Current seniors can remember dissecting "piggies" in the Matthews basement, and Chemistry classes in Walton Hall. Computer Science and some faculty offices were moved to York House, which eliminated graduate housing on campus. To quell suspicion, Collins was renovated to make this move seem purely developmental. To many, it was not even noticeable that after the Collins renovation, computer science REMAINED at York!

Currently, we are in Rotation Phase II. This gets a little hairy, so read carefully. Graduate students are back on campus, but not in York House. The males that lived in Lee have been moved to Doney Hall, a traditionally all-female facility. No big deal, you say. It's only PROGRESS. Ha!! You'd better look behind yourself. Rotation Phase III is happening soon, and it looks pretty damed interesting. Not wanting to hide the facts, we'll tell you want we know:

First of all, to insure a sense of Panhellenic Unity along Mill Stream, the sororities are all going to rotate year by year. This means that next year, the Alpha Chi's will move to WISH the DG's will move to Alpha Chi, and so on. You are probably going to ask, "What will happen to the WISH residents?" No problem. They will occupy the two currently UNFINISHED racquetball courts in Sparks center that nobody knows about. And, when the Shepard women move to Pi Phi, Jerry and Mrs. Hudson will move to Shepard to "get more involved with the kids," as the president remark-earlier yesterday.

Lausanne will finally get its long sought-after facelift. Replacing the facility as we know it will be a remodeled dorm which will house a whole new breed of individuals. Steel walls and soundproof rooms will be standard. Noisy people will live in Lausanne and "will be required to blast Led Zeppelin and Quiet Riot 24 hours a day," according to Craig Johnson, Lausanne R.A., who is funding the project entirely out of his own savings. "We'll have a pretty good time over here," he added.

Not everybody will be so lucky. Those who don't live in Lausanne and repeatedly break the Alcohol Policy and Rooftop Ordinances will be housed in the G. Herbert Smith Memorial Correctional Facility. "That's right," explains warden Lisa Partridge, "No more Fine Arts. Who needs 'em? We need to discipline these people. I've taken a year off from Law School, and even with the extra time I have I cannot catch everybody. This will make my job much easier." Escape from Smith will be virtually impossible, according to Director of Campus Safety Harold Schmelzer, who mentioned that the Hudson's Bay moat will soon encircle Smith and will be stocked with alligators.

To encourage Fraternity fellowship, the wall between S.A.E. and the Phi Delt house will be torn down, and the two organizations will form a new fraternity, as yet unnamed. "It's about time those guys got along," remarks Tim Pierson, "they'll do just fine." The Matthews complex will be demolished to facilitate the construction of a new, multi-level parking garage. Kappa Sigma, the tenants most affected, will move to Snake's Navel, Wyoming, and start their own college. Don't worry–Long Distance is the next best thing to being there, right?

Phase IV is now nearing the final planning stage. As Buzz Yocom said, "We really have the money in hand for the new Family Fun Cente--er, LIBRARY, but we can't decide whether to do this or go ahead and finish those racquetball courts after all. Gosh, I don't know...people keep asking ME why we never put anything back when we remodel and repair. I try to explain the Musical Buildings approach, but even *I* am too confused to figure it out. Go to the U.C. and look at the model for yourself. Quit bugging me. Everybody expects me to have all of the answers. Go Away!"

—John Mulvihill

Strictly Speaking

Role questioned

Political candidates and the media. The former provides the latter with a news story. The latter gives existence to the former by covering the candidate and creating a news story about him. In essence, while benefits accrue to both, the political candidate depends on the media to give life to his campaign.

Over the past year the media has focused increased attention on the Democratic presidential candidates, who have emerged from all corners. Their announcement bid garnered them their initial media coverage which introduced them to the public. Yet, as the political follies progress, the Democratic frontrunners soak up all the media coverage, leaving the other candidates mired in anonymity.

Instances of this occurance abound. Two weekends ago Walter Mondale received the endorsement of the National Education Association, and the AFL-CIO. All the media highlighted this with fanfare, liking it to "Walter's Wonderful Weekend." John Glenn, whom the media "thought" was in contention for the nominations, was the only other candidate given any attention. Even at forums, where all the candidates have been in attendance, the frontrunners seem to receive most of the coverage. Alan Cranston is only mentioned when straw polls are held; Gary Hart - the most ardent supporter of women's issues - hasn't been able to muster support from that quarter evidenced at the recent NOW conference. Rubin Askew or Fritz Hollings? - no one seems to know about them. And George McGovern's only coverage is in history books.

John Naisbitt's **Megatrends** gives reference to positioning in newspaper articles. Issues are displaced from the front page, are shifted elsewhere, and finally eliminated when placed among the want ads. Political candidates are covered in the same manner. Frontrunners make page one, while the darkhorses are covered on page 48 - where retractions and corrections are printed. And of course, no one ever reads retractions.

—Mark Pettinger

International Forum

Diversity needs action

The motto on the Willamette University seal reads, "Not unto ourselves alone are we born." Are we living up to what that seal says and ready to diversify beyond ourselves?

What do we mean by diversity? The Oxford Advance Learners Dictionary defines diversity as "a state of being diverse, variety." Is diversity something Willamette really wants to achieve or is it just a term to camouflage unconcern? How can we accept diversity when we don't respect other people's opinions? How can we diversify when we don't respect the freedom of what another feels is right for him/her, if we don't believe that every culture or person unique and different in his/her own ways?

Why do some people leave their home country to study in another country? To some who study abroad in the advanced countries, Britain, Germany, and the US, those people whose parents are rich, they want to become educated in order to go back home and perpetuate the existing economic system.

But to others of us, it's an adventure, a way of learning, an experience, which is the best teacher. In fact, I have learned more in everyday life at Willamette and the US than I have in the classroom. Whereas some of the things I learn in school will be forgotten, some of my everyday experiences here will remain with me until the day I die.

We study abroad because we want to learn and to be learned from, to teach and to be taught, to share what we have and have others share with us. It is an experience we can sit down upon and reflect about when we are no longer together because knowledge is the best property that mankind can acquire. It can never be taken from you, you die with it.

I was really shocked when I first arrived in the US and people asked me questions such as, "I've heard you live in trees." I replied, "Yes, the American representative in Ghana lives in the biggest tree." "I've heard you don't wear clothes." "Yes," I replied, "we only put on clothes when we arrive in Kennedy Airport in New York." "Have you seen a car before?," etc. I wondered whether these people were making a mockery of me because I am from a developing nation or just teasing me–or was it ignorance? If it was ignorance why do I know so much about them and they know practically nothing about Africa, except for monkeys, snakes, jungles, and so on?

And what about greetings? Cultures may be different but greetings are greetings. How many seconds would you waste by just opening your mouth to say, "Hi" to a foreigner you meet on your way to class or to the one who sits on the same table with you during meal hours? How would saying "Hello" to someone changes you from what you are? Have you ever thought of how you could make our day by just saying "Hello" and asking how we are, showing you care?

We foreign students come from different cultures and backgrounds and need to learn and adjust when we first arrive here. We can only learn the dos and dont's by making friends. I find it disappointing when I ask someone out to a movie and he/she answers, "I have to study, sorry!," and in another moment I see him/her doing something other than studying. How can we learn from this new culture that we have become part of, if no one is ready to interact with "them foreigners with accents?"

If we want to diversify, don't let us pay lip service to it. Let us not be hypocrites, let us make conscious efforts to diversify, let us be committed to it. For we have a lot to learn from each other. Let us try to uphold the mottor of Willamette, "Not unto ourselves alone our we born." Let us not accept only the mainstream but open ourselves to change and other's differences.

You will be doing yourself more harm than good if you stick to mainstream ideas and don't broaden your knowledge beyond your immediate environment. The world today is getting smaller and smaller each day. Sooner or later you will be going abroad, too. You will face the problems that foreign students face here. But if you had made the effort to learn from them, understand their culture before going to their land, you might have avoided problems.

A popular adage I've heard from English speakers in Africa goes, "Had I known always comes last." Don't you be one of those people who would say such words in the future. Let us not live unto ourselves alone. Let us explore and be open to changes. Let us learn to diversify. For experience is the best teacher.

—Kwadwo Ofori Bekoe

ASWU to study tuition formula

by John Bunnell

The ASWU Senate voiced unanimous support Wednesday night for efforts now underway to alter the formula by which Willamette computes tuition charges. According to a report sent to Senators last week, the cost per credit to students with differing course loads can vary by as much as $330.

Shepard Senator Julie Hotchkiss, who brought the matter to Senate attention last week, said Wednesday night that potential changes would be designed primarily to benefit students involved in foreign study programs. Such students, she said, typically take five credits in one semester, then three credits while off campus for the foreign experience. The result is a total tuition bill of $3300 for the year, $330 more than that of a student who remains in Salem and takes four credits per semester.

Hotchkiss, together with Senators Beth Russi and Hilary Brown, has been in contact with WU controller Bob Olson and financial affairs vice president Brian Hardin, from whom any official proposal will need to originate. The Senator told colleagues Wednesday that Olson and Hardin appeared willing to consider changes, but emphasized that no specific plan has yet been developed and that administrative support may be uncertain. "At first they got very nervous," Hotchkiss noted.

Original proposals discussed last week involved changing maximum credit load restrictions from four and a half credits per semester to nine credits per year, thus enabling students to average their course loads. Presently, students taking more than the semester limit pay $330 per additional half credit. Plans described by Hotchkiss Wednesday night, however, focused instead on developing an appeals process through which affected students could petition to be exempted from the extra charges. According to Hotchkiss, the administration appears more receptive to the latter scheme.

ASWU President Hance Haney echoed the observation, saying that WU President Jerry Hudson was "very worried" about opening up the averaging plan to anyone who expressed interest. Hudson, said Haney, expressed concerns about broad curriculum changes that might have to be implemented if students were encouraged to take five-credit loads on a regular basis.

While some Senators initially voiced support for a simple appeal system, the body ultimately sided with ASWU Treasurer Patty spangler, who told Hotchkiss, "I would urge you to take this as far as you can." Spangler cited continued tuition increases in recent years as justification, and characterized the issue as "purely a business deal." Spangler was joined by student Acadmic Council member Marty Letourneau, who encouraged the Senate to make use of the Council's resources in pursuing the issue and promised his full personal support for the Senate's position.

To the rear, from left, ASWU officers Vice-president John Mulvihill, President Hance Haney, Secretary Darin Dawson, and Treasurer Patty Spangler toss about activity ideas in last Wednesday's ASWU Senate meeting.

Photo by Dave Crume

In other Wednesday night action, the Senate swiftly passed a ByLaws amendment introduced three weeks ago to eliminate three of its four standing committees, and just as swiftly adopted a resolution on social events during Study Days which had generated controversy and confusion at the previous week's session. The resolution's final form described by Letourneau as "a very good piece of work," affirms a ban on alcohol-related social functions and other large gatherings during the study period, but specifically permits organized study breaks and mandates that each residence hall enact and enforce quiet hours while Study Days are in effect. The original language, several Senators argued last week, would have forbidden even the study breaks.

Baxter Hall and Sigma Alpha Epsilon were recipients of Senate approval Oct. 5 as both groups were awarded ASWU's two remaining pool tables. Baxter Senator Heidi Taylor introduced her dorm's request at last week's session, bringing the total number of requests to three. The Senate's decisions left Lee House's earlier request for one of the tables unfulfilled.

Also receiving Senate confirmation last week were two financial proposals, one of which will enable 1980 independent Presidential candidate John B. Anderson to speak at Willamette in November. An ASWU grant of $1500 will supplement $6000 from other sources, said Finance Board member Kevin Spillane. According to Spillane, Anderson's schedule will include visits to classes and a major address.

Conference studies 'sexploitation'

continued from page 1

vasive use of all forms of pornography. The film tracked a feminist filmmaker and a stripper as they examined every conceivable form of pornography available; including the most violent and sadomasochistic. After viewing the film, the participants stayed to discuss their reactions with panelists Rev. Liza Spangler, Professor Claudia Burton and Ada Hawkinson. The reactions varied from rage to a sincere belief that women could work to ameliorate the impact of pornography on society by changing the men in their personal lifes to actively working against the production and selling of pornographic materials. Despite the optimistic thought, most of the participants left visibly shaken by the experience of seeing what for many years they had considered solely a matter of personal choice. Many reported having long discussions with friends and feeling too emotional to continue regular studies. As sophomore Carol Burton commented, "I wish the entire campus could have seen the film, especially the men. It made you realize that everyday, seemingly harmless things can have a greater, more damaging message."

On Thursday, the campus left behind the structuralized sexism of rape and pornography to look at women as leaders. At the Convocation, three women with careers in the field of politics discussed the role of women in politics not only as leaders, but as individuals with issues that need to be addressed in the political realm and as individuals who have dramatically different perspectives of the various issues of defense and domestic social programs. The panelists, Salem Mayor Sue Harris, Affirmative Action Director for the Govenor, Kay Toran, and political consultant Caroline Wilkins presented three different styles of leadership in addressing these concerns.

Beneath their surface satisfaction, many of the participants of the week's events, which fluctuated from 20 to as high as 80 for individual sessions and 125 for the keynote address, expressed a spectrum of emotions ranging from joyous renewal of faith in self to depression, sadness and anger. Perhaps it is knowledge such as this that lead to the subdued nature of the final bread and soup when participants turned thoughts toward personal goals to deal with and minimize the conflict into which their societal definition had thrown them.

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