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Blazes erupt in Gatke, Walton



THE FIRST FIRE: Firemen prepare to continue their control and investigation of Tuesday night's fire in Walton Hall. Professor Christine Gentzkow told fire investigators that in the burned room it looked like furniture had been moved from its usual place. (Tackmeir photo)

Faculty less 'heated,' begins requirement debate

By SANDE BARTON
Collegian Editor

Generating a little less heat than other recent campus events, the undergraduate faculty on Tuesday began the long, often emotional process of debating their way through the new graduation requirements proposal. Sixty-one faculty members and 11 administrators were present.

The comfortable atmosphere of the Kresge Theatre led to a somewhat friendlier debate than usual, although the discussion, led by Professor Don Breakey, Chairman of Academic Programs, opened with a motion by Professor Ted Shay for secret balloting throughout the procedure. That motion was defeated. The faculty then quickly approved the change from 30 to 31 credits required for graduation, the English proficiency requirement, and the new proficiency requirement in mathematics. The specification for major programs, basically the same as the existing specifications, was also passed. Professor Maurice Stewart remarked that all major program proposals, including existing ones, and definitions for both English and mathematics proficiency should be approved by the faculty.

The new "Senior Year Experience," requiring that all students

receive at least one-half credit in some form of senior seminar, internship, field study, performance, or project was discussed at length. Professor Stewart proposed that the requirement exclude all combined-degree program participants at other institutions (not including the Willamette GSA), and the entire proposal, as amended, was accepted by the faculty 41-9. They then quickly and unanimously passed the requirement that a student earn at least a 2.00 GPA to graduate.

Professor Christine Gentzkow introduced a "friendly amendment" to the Bachelor of Arts Foreign Language requirement, which specified that "satisfactory completion" of foreign language study means "earning a C or better" in the courses. This amendment was accepted, although strongly opposed by Professor Norman Hudak. Approval of limiting the number of courses a student may take in a single subject field to 10 was unanimously given.

Discussion of Bachelor of Science requirements was deliberated longer than any other item on the agenda. The original new proposal suggested that B.S. candidates complete three credits in at least three categories including specific courses in Cal-

(turn to Page 12)

Two fires broke out less than eight hours apart, causing extensive smoke damage to Walton and Gatke Halls Tuesday evening and Wednesday morning.

Salem fire officials, although stating that the fires are still under investigation, have not ruled out the possibility of arson.

Willamette University officials have doubled campus security and met with residential life staff and the student senate Wednesday evening to discuss the situation.

The first fire, which was reported at 9:33 p.m. Tuesday by WU freshman Denise Tompkins, caused extensive smoke damage to Walton Hall and completely gutted the German Seminar Room used for foreign language classes and informal study.

The second fire, which was reported at 6:35 a.m. Wednesday by Dr. Ed Stillings of the Political Science Department, caused extensive water and smoke damage throughout the entire interior of Gatke Hall.

Captain Roger Neal, information officer of the Salem Fire Department, was injured yesterday when he stepped through a hole that had burned in the hallway floor. Neal crashed into Gatke 107, landing on a desk chair.

He was taken to Salem Hospital Memorial Unit, treated for a leg injury, and then released.

Salem fire officials said that Neal

had sustained back injuries and leg abrasions and that he was expected to return to work today.

Most classes scheduled in Gatke and Walton have been moved to other buildings on campus. All foreign language classes have been cancelled for today.

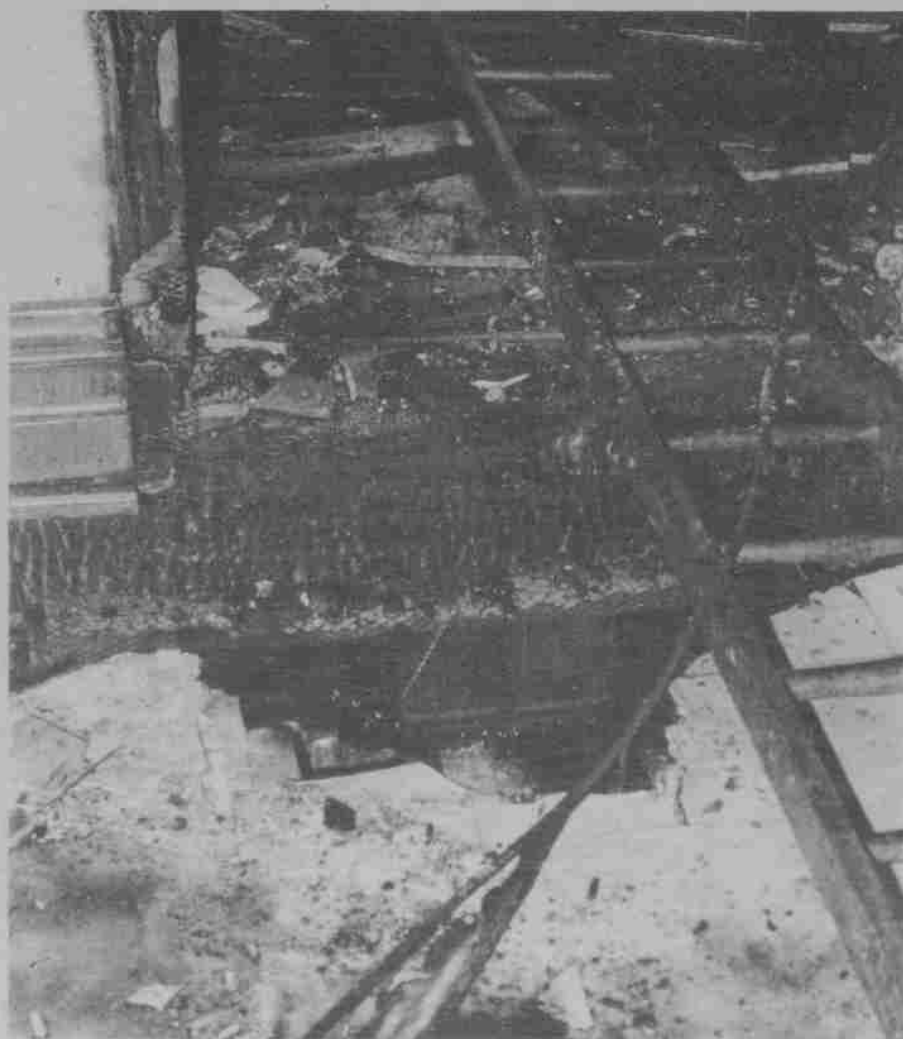
Ray Rabold, Director of the Physical Plant, reported that clean-up of the building will begin today after the University's insurance company finishes its investigation. An outside cleaning firm will be hired to do clean-up instead of being done by Willamette maintenance.

Rabold said that the most extensive damage was in Gatke, where there was structural and smoke damage. Fire officials were unable to turn off the sprinkler system, which caused extensive water damage to offices and the PURG library in the basement. Dr. Sue Leeson reported several inches of water on her office floor.

The Walton fire burned several shelves of books, wall hangings and furniture. Professor Christine Gentzkow told fire investigators late Tuesday night that it looked like furniture, as well as magazines, had been moved from their usual places.

Mike Pugh, area director, reported to Senate Wednesday evening that the possibility of the fires being deliberately set at nearly the same time, with the Gatke fire smoldering

(turn to page 5)



THE SECOND ALARM: An early morning blaze in Gatke Hall caused more extensive damage than in Walton. A fireman was injured as he fell through a hole in the first floor ceiling and into a classroom below. (Hendrix photo)

City holds energy conference at WU

By SHAWN VAN DYKE
and MIKE VINES
Collegian Reporters

Oregon Secretary of State Norma Paulus began the Salem Energy Planning Conference, held Feb. 22 and 23 on the Willamette University campus, by cautioning participants that the purpose of the meeting was not to intensify differences between environmentalists and business. Joel Schatz, Salem energy consultant, and Russ Beaton, Willamette economics professor and chairman of the Salem Energy and Conservation Advisory Committee, organized the conference intending that the 150 participants and 50 facilitators would produce a viable energy plan to be implemented by the City of Salem to help it achieve greater energy independence.

Friday evening's session, designed to provide background for small group planning on Saturday, was appropriately broadcast using the power of two solar panels which had been charged the previous day during a rainstorm. Two films were presented along with a panel discussion moderated by Oregon Public Broadcasting System program director John MacDonald. Panel members were Willamette professor Farooq Hassan,

Col. Curtis Rosler of Oregon State University ROTC, and Salem Area Senior Citizens leader George Corwin; the four men spoke on possible options for conserving energy and on the contributions every member of society could make. Hassan supplied an international voice to the discussion, saying that the attitude of the third world and even of western Europe toward the U.S. consumption of energy is highly suspicious; America talks about the energy crisis, yet it never adopts any effective measures of conservation.

Tom Tomasi, the mayor of Davis, California, was the keynote speaker, having left the environs of rain-soaked southern California to bring word of Davis's efforts to become an energy-independent community. As a young person sitting at the front of the auditorium translated in sign language, Tomasi pleaded for Salem to seek options to violence in long gas lines and to a pattern of energy consumption which will demand 50% of the U.S. investment capital by the year 2000.

Citing a Harvard study entitled "Energy Futures," Tomasi stated that the U.S. could save 40% of its current petroleum consumption without significantly lowering the standard of

living. Conservation methods will still require a capital investment, but of a much smaller percentage than continuation of the present consumption pattern. A side-benefit of conservatism is that more energy can be devoted to technology for developing more efficient conservation techniques which in turn leads to better utilization of energy sources.

The city of Davis voluntarily began its conservation measures; no ordinances were mandated by city government until the citizenry had shown popular interest. Now conservation is so ingrained in the Davis lifestyle that

at times the city must fight state regulations to carry through on new conservation measures. In the five-year period between 1973 and 1978, the city of Davis saved 18% in electricity and 37% in natural gas because of energy planning implementation. To allow for the installation of solar units, city ordinances have been changed. HUD had funded low income housing equipped with solar units. Recycling efforts have become cost-effective; if the city went back to a normal garbage disposal system, it would actually lose money. Alter-

(turn to page 12)

Coalition discusses conscientious objection

By CHRIS PALMER
for the Collegian

The probability of military registration in the imminent future has lately become an issue of deep concern for many Willamette students.

The Salem Coalition Against Registration and the Draft (SCARD), which is primarily made up of members of the Willamette community, has been conducting a series of meetings which have discussed Conscientious Objection as an alternative to military service. These meetings have been well attended and have attracted community groups, such as the Fellowship of Reconciliation, as well as Willamette students, faculty, and staff. The meetings have clarified what constitutes Conscientious Objector (CO) status.

The current draft law exempts from military service anyone "who by reason of religious training and belief is conscientiously opposed to participation in war in any form." The Supreme Court has ruled that a "religious" belief is not based on what one believes, e.g. belief in God, but on the sincerity of his convictions. An atheist, therefore, who deeply abhors participation in "war in any form" could qualify as a CO. It is essential that this abhorrence be based on interior convictions rather than on what the law defines as "essentially political, sociological, or philosophical views." A CO does not have to be opposed to violence *per se*—he must only reject the mass violence of warfare.

There are two difference classifications for CO's: class 1-A-0

and Class 1-). Those classed 1-A-0 are willing to serve in noncombatant military functions, such as the Medical Corps. Those classes 1-0, however, are opposed to any sort of duty in the armed forces and are assigned to civilian work conducive to the "national health, safety, or interest."

Professor Bill Duvall, who was classified as a CO and is a draft counselor, says that it is imperative to make a decision about CO status as soon as possible. "The options are going to be very limited... You don't establish CO status at the last minute and we don't even know what the law is going to look like. We can count on the exemptions being very limited. This is an opportunity for people to establish an option. The only viable option is to establish credibility as a CO."

Duvall also pointed out that simply refusing to register carries a maximum penalty of \$10,000 and five years in Federal prison. Traditionally, the law has been strictly enforced.

There will be more weekly meetings at Willamette which will discuss Conscientious Objection. The meeting times and locations will be posted. SCARD offers advice and assistance to anyone who is considering CO status, and encourages those who are opposed to registration to join them in fighting conscription. Those wishing more information can contact Lisa Rasler at 370-6316, Professor Duvall at 370-6314, or Randy Ireson, who is also a draft counselor, at 370, 6302.

Sewage floods SAGA

By DAVID LOCHITE
Collegian Reporter

A sewage line in Matthews backed up on Monday morning, blowing out a garbage disposal connection and spilling sewage into the SAGA kitchen and dining area and into fraternity basements below. "There was about a half inch of water in the dining area and probably more in the kitchen," estimates SAGA Food Service Manager Brian Sprinkle. According to Sprinkle, the mess was cleaned and all is as before in the SAGA areas, except for a broken disposal and buckled tiles on the floor.

The sewage also seeped into the adjacent Kappa Sigma TV room.

The sewage leaked into the social room of the Delta Tau Delta House, which is beneath the kitchen. Displeased Deltas found standing sewage water on their carpet, \$80 worth of damage to a cassette collection, and a heavy stench. The University shampooed and sterilized the carpet, but the odor remains. The Deltas worry that the sewage ran under the foam-backed carpet and cannot be removed. Says Keith Arndt, "If it continues to smell like a wet dog, we will get a new carpet, and because we had nothing to do with it, we will want the University to pay for it."

The Matthews kitchen opened up again last night, and Matthews residents, who had had to commute to other crowded dining areas, were able to eat in their own dining area.



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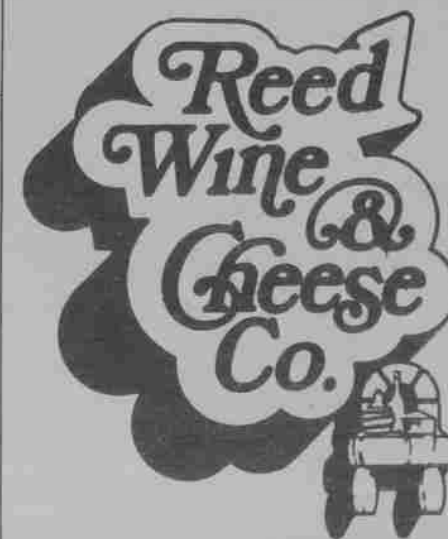
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The Jasons have arrived

The Jason, Willamette's literary magazine, is hot off the press and available on the Willamette Bookstore counter for one dollar.

"I've checked it for mistakes," said Editor Mary Gilson, "and there are three. We forgot to acknowledge Cindy Okumoto for drawing the cover. The other mistakes are stupid."

Five hundred copies were printed, paid for by the ASWU, trustee Ancil Payne, and an anonymous donor. Submissions were accepted from all over the nation, but 19 of the 28 contributors are presently Willamette students. Only five of the authors have no previous connection with Willamette.

"I think it's a good idea to not restrict submissions to the Willamette community," Gilson noted. "It makes the quality of the magazine better, because it's more competitive." Gilson added that she selected a maximum of two poems per author, "because I didn't want one author to dominate the magazine."

Gilson believes that the ASWU should increase its funding of the Jason to \$1,000. "I really had to scrape to get the money this year. Students should support the Jason because it's what their peers are writing — it's as contemporary as you can get."

"The magazine includes discussions of sex, violence, and war," Gilson remarked. "So it should sell."

Renaissance concert slated

A concert of Renaissance and Baroque music will be given on Sunday evening, March 2, at 8 p.m. in the Art Gallery of the Fine Arts Building. This program is unique in that the compositions will be performed on original or duplicates of original instruments of the Renaissance and Baroque periods. Performing will be Jack Peters (recorders and flutes), James Kennedy (Baroque wind instruments), Donna Eiseman (viol da gamba) and James Cook (harpichord).

James Cook is on the faculty of Willamette University and is chairman of the keyboard department. He has performed widely on harpichord and piano.

These players have been brought together in connection with the Music History class and are funded by the Classroom Enrichment Fund of Willamette University. This is a Department of Music sponsored event and is free and open to the public.

Folk-rock singer to play

Barry McGuire, a folk-rock writer and singer, will perform at Willamette next Monday, March 3 at 7:30 p.m. in Smith Auditorium. He will be accompanied by The Sanctified Boogie Band, composed of guitarists Mike Deasy and Jerry Scheff. Deasy has played with the Byrds, Buffalo Springfield, Simon and Garfunkel, and Bacharach and Streisand, while Scheff has performed with such talents as Dylan and the Doors.

Barry McGuire has always been a talented musician, but in the past few years his talents have been directed to "The Way of the Word," singing of struggles and depressing times, but with triumphant hope.

This concert will be enjoyable both for the music and the message. McGuire has recorded on 28 albums.

Tickets for the event are \$3 in advance and \$4 at the door.

Monday Faculty Series

Chaplain Phil Hanni and Professors Bill Duvall and Ken Nolley will discuss "Personal Beliefs: Beyond Dogmatism or Anarchy" at the Monday night Faculty Series March 5. The gathering will be in Matthews Hall beginning at 7:30 p.m.

Cambodia benefit planned

A benefit coffeehouse for Northwest Medical Teams has been scheduled for Tuesday, March 4 at 7 p.m. in the Cat Cavern. Suggested donation is 50¢ (more will be accepted), says spokespersons for Mortar Board, the sponsoring body.

The Northwest Medical Teams consist of volunteer medical personnel who spend time in Cambodia treating critical cases. Dr. Ronald Flock of Sheridan, who returned two weeks ago from the Cambodian border, reported conditions as "unbelievable and heartbreaking." His team consisted of three doctors, fourteen nurses and four lab technicians, a staff barely sufficient to handle the 100-plus cases treated a day.

Music dept. to hold recital

The Willamette University Department of Music presents Alicia Blanton, soprano, and Linda Fothergill, piano, in a joint recital Sunday, March 9, at 8 p.m. in Smith Auditorium.

Before entering Willamette, Alicia spent one year touring with the international musical troupe "Up With People." She is currently a sophomore majoring in Music Education. She will be accompanied by Cindy McKinney, piano, and Susan Wells, flute, performing works by Purcell, Brahms, Hahn, Rossini, and Burroughs.

Linda currently plays clarinet in Willamette's Symphonic Band and is studying piano with Catherine Schnelker. She will play works by Beethoven, Schubert, Chopin, Bartok, and Mucynski. The recital is free and open to the entire community.

Glee...Glee...Glee...

Activities of Freshmen Glee Week will culminate with original songs and class presentations on Saturday, March 1 in Cone Field House beginning at 8 p.m.

Glee practices will continue through Saturday with Senior Skits scheduled for Friday, February 29 in Smith Auditorium beginning at 6 p.m. Glee Week will conclude with Blue Monday March 3, when the losing class will walk the Mill Stream.

Artist series to begin

The Willamette University Distinguished Artist series, sponsored by the WU Department of Music, begins this Wednesday, March 5 at Smith Auditorium. The first guest in this series will be Sharon Hamilton, a soprano vocalist from the Chicago area. Hamilton is a well-known opera and solo singer and has been featured in many major performances. Her program will consist of a variety of German art songs and black spirituals.

The WU Distinguished Artist series, a new program this year, will bring a wide variety of music ranging from classical to jazz onto campus. The non-profit program is made possible by grants from the Oregon Arts Commission and the Atkinson Fund. Tickets for this performance are \$4.00 for adults and \$2.50 for senior citizens and WU students (ID will be required). Tickets may be purchased at the bookstore and at the cashier's window in Eaton Hall.



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'Dreams' shown for WU's new look

By JOHN PARTIGAN
Managing Editor

In 1977, the architectural firm of Martin, Soderstrom and Matteson (MSM) began an inventory of the existing campus building conditions in a search for problem areas and cost-saving alternatives. Based heavily on the recommendations of this campus development study, the Board of Trustees authorized President Robert Lisensky last May to begin a major fund-raising campaign to construct a new University Library, renovate Collins, Waller, and Eaton Halls, and the present undergraduate library building.

At the University convocation yesterday, the President displayed tentative proposals, or "dreams," as he put it, as to what the "New Look of Willamette" might be. As Dr. Lisensky admits, the extent of the campus development project will depend upon the amount of capital that the University is able to raise. One thing is clear: Willamette will undergo significant structural changes in the next five years.

Collins Hall has been described by the architectural firm (MSM) as "a decaying remnant of an earlier age of science, with neither architectural grandeur nor historic significance." The University intends to salvage Collins at an estimated cost of \$3.3 million.

According to Dr. Lisensky, \$1.9 million is already "in hand" for the project, which will hopefully begin this summer. The science building is to be "gutted totally," and the entire reconstruction process will be completed by Spring Semester, 1981. For the Fall Semester of that year, lab classes will be housed in temporary units, situated "somewhere" on campus.

Proposed changes in the building itself include: a brick entryway for students facing the quad, restrooms on every floor, an elevator for the handicapped, moving the noxious "animal room" to an outdoor structure, and constructing faculty research/office spaces adjacent to student laboratories, with windows for observation.

After the Collins renovation, the construction of a new University Library appears to be next on the list of developmental planning priorities.

Our current undergraduate library was designed by the noted architect Pietro Belluschi in 1937. Yet, the holes in the concrete slab flooring, cramped stack areas, and dim buzzing lights led MSM to conclude that "the library is a place to be endured, not enjoyed."

At the convocation, President Lisensky admitted that because of humidity and radical temperature changes within the library, a local historical society has offered to provide storage for some of Willamette's rare books.

As a result of this need, the University hopes to construct a new library complex, to be located along the millrace, in the vicinity of Brown Field. The cost estimate for the library is in the neighborhood of \$4.4 million.

Schematic drawings of the new library contain large glass surfaces for the purpose of passive solar energy utilization. The complex will include a 24-hour study area,

with coffee available for students, large areas for group study, a centralized second floor reference room, and research carrels with a pleasant view of the widened and diverted Millrace.

Waller Hall, built in 1867, is on the National Register of Historic Buildings, and the brick exterior of the building has survived two fires. In the words of President Lisensky, "We can't touch Waller Hall, it is the symbol of Willamette." Yet, as an educational environment, the atmosphere of Waller Hall leaves much to be desired.

Waller rated lower than Eaton, Gatke, or Collins in the MSM survey. The survey cited a primitive fire protection system which "constitutes a public safety hazard," miserable restrooms, "cracking" pipes, a sagging second and third floor (formerly the library), the tremendous heat loss due to large windows, and wood framing, which "might have to

be completely rebuilt" as problems in the renovation of Waller.

The architects stated that "the deteriorated physical condition creates an instructional environment so substandard as to be counterproductive to the purpose of retaining the building..."

The extent of the renovation will be determined by the fund-raising and proposals range from using the first floor as a lecture hall while leaving the rest of Waller vacant to situating classrooms and offices in the basement, attic, and on the remaining floors.

At the Trustee meeting, \$2.2 million was cited as the estimated cost of renovating Waller Hall.

Like the new Collins Hall, the plans for Eaton Hall include an elaborate entryway facing the quad. Built in 1909, Eaton is part of the "old row," which includes Waller and Gatke Halls and the Art Building. The

University intends to renovate Eaton at an estimated cost of \$2.5 million.

MSM was critical of the "ever-present vistas of brown linoleum," the uninspiring "institutional green paint" which masks the original wood molding, the "dark feeling in the hallways," and the location of administrative offices on the first floor which "contributes to the fragmentation of University administrative efforts."

In the user survey, conducted on Eaton, the faculty "almost universally condemned their partitioned offices as being unworkable, noisy and narrow."

The speculative plans for Eaton, mentioned by President Lisensky at the convocation on Wednesday, include replacing the first floor administrative offices with classrooms, locating a faculty lounge on the second floor, and utilizing the fourth floor attic space (probably for "political science, economics, and sociology"). Dormers will be built into the roof to provide window space for fourth floor faculty offices.

Plans for the present library and Walton Hall include consolidating these buildings to provide a central location for administrative offices. The dividing walls between the two buildings will be demolished. What are now the reference rooms will be divided into small offices by portable partitions. The cost of this "merger" is estimated at around \$1.65 million.

When asked about Gatke Hall, President Lisensky responded that "the future of Gatke Hall is not in our future." He stated that we have more space than we need, and that the University desperately needs to cut operating costs. (\$289,000 was spent on energy for the 1977-78 academic year; \$519,000 is the estimate for 1980-81).

As cited in the MSM study, and reiterated by President Lisensky at the convocation, the reasons for "phasing out" the building are the educational obstructions (i.e., posts in the classrooms), and the traffic and train noise along Twelfth Street.

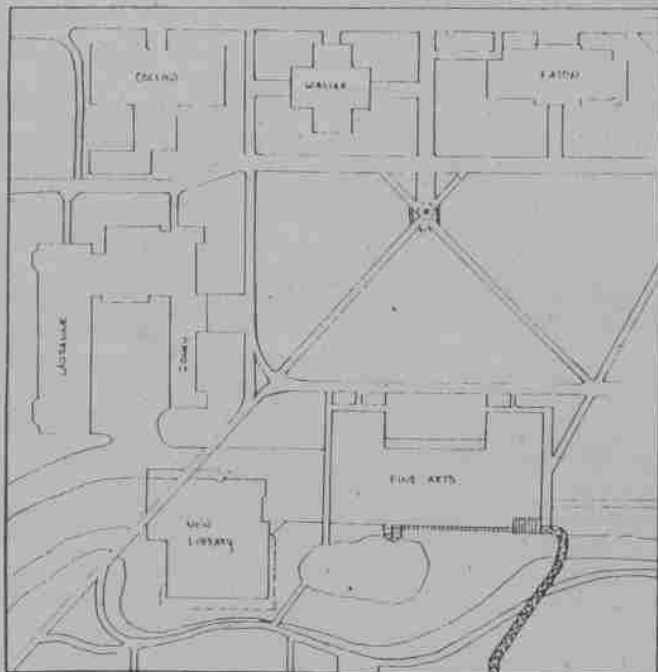
The new attic space made available by renovating Waller and Eaton Halls will be sufficient to absorb the political science and economics departments, currently housed in Gatke.

The "fate of Gatke Hall" has yet to be determined. President Lisensky is against selling the building because if it were sold, the University would have no control over what could be housed in the structure.

The University House was moved to its present location on Winter Street directly before Collins Hall, in 1939. Like Gatke, the University House has "no intended use," and is not included in the University development plan.

MSM estimates that it would require \$75,000 to renovate the small, wood-frame house. A new roof, porch, and coat of paint are needed to rejuvenate the building. Despite drawbacks, the users of the University House rated it very highly. The "warmth" and "homey atmosphere" were cited as strong points. The architects concurred with the sentiment, stating: "University House has the potential to be a unique and valuable facility on the WU campus."

A VISION OF WILLAMETTE UNIVERSITY IN THE FUTURE



THE PLANS UNVEILED: Students got their first formal look at tentative plans for remodeling University buildings at yesterday's convo. (Hendrix photo)



(from page 1)

until Wednesday morning, is being examined.

Rabold said that the Walton fire "appeared to be set" and that there exists a strong chance that the fire "wasn't an accident." He said the Garke fire is still under investigation. Director of Security John Lodispoto reiterated Rabold's comments.

Lodispoto asked that any students having information about the fires on or off the record contact the security office.

(By Don Krahmer, Jr., with reports filed by David Lochtie, Steve Hersher, Carl Vanderzanden, and John Partigan.)

SURVEYING THE DAMAGE: A Salem fireman and Salem police officers survey damage in Walton Hall (top left). **CLOSING UP SHOP:** An unidentified Salem fireman unloads oxygen equipment which was used in the Tuesday night fire. (top right). **CONFERENCE:** Salem Battalion Chief Burt Inverson and a Salem fire investigator discuss the Walton Hall blaze (right).



Ah, yesssss.....



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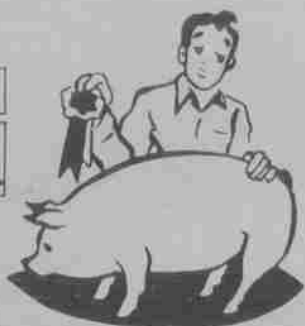
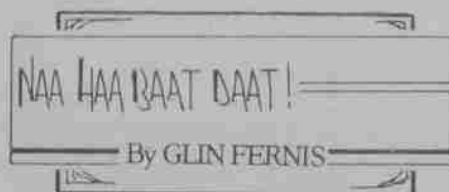
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Many times a crisis has a tendency to draw us together. Such is the case with the unfortunate events of the past day and a half. As we begin to sift through the debris of classrooms and offices and accept the temporary inconvenience of unfamiliar classrooms, let us consider ourselves lucky.

Perhaps it is now more important than ever to realize our greatest asset — ourselves, and our potential as a diverse interacting community. We are taught in the classroom that the dynamic clashing of ideas and ideals moves us to a more refined value-oriented state of awareness. Perhaps the question which needs to be asked is when does our humanity and humanness transcend our ideas and ideals as individuals and a University community.

This semester has perhaps generated more news than most — the approval of a capital funds campaign, the resignation of a President, a foreign crisis involving a Willamette alum and fire damage to two campus buildings. For the next several weeks, as we are shuffled around between classrooms, let us consider what is important. Is it the classroom or is it the faculty-student interaction which goes on in the classroom?

The coming week promises to be a challenge for all, but given a little thought, perspective and concern of the situation and each other, things should be a little bit easier for everybody. *dk*



Judging the news pig

Ah bin heer fo fo ho yeez naa an yano, ah ehnt neva wunss dun nun uh daat glee. Waal, sept sunss ah sah m mehka jahnt Sundee aata sum peepil, buddaat wuz dum. An ah gess ah sah wunna dim Seenyee skeets, buddit wunt no gud needer. Ah kudda dun betta fah wuzza seenyer lahk ah eez naa. Funnee ah ehnt doon no skeet naa, ainnit?

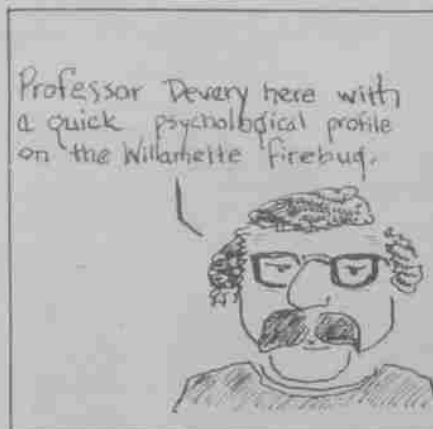
Naa doan git me rong ernuttin — id ehnt lahk ah heht glee. Whah dis iz wunna mah fehvir tahmza yee. Ah luv tuh pleh freezbee ova allduh peepil marchin raand, an wachin alldaard weerd bloo mundy sheet iz perdee fuhn.

Buttcha no? Dabest pahtha glee iz daat wid so minee peepul doowinnaat, nunna mah klaassiz indzup doowin nuttin. Naa daatsa baat haa ah lahkir!

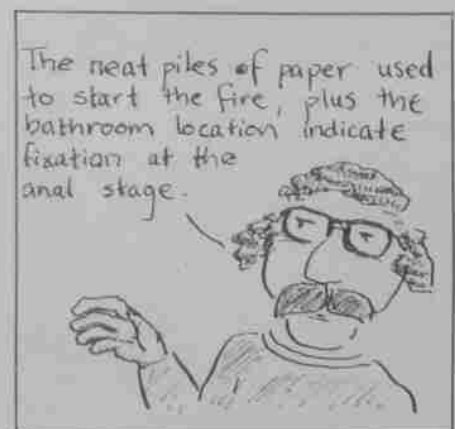
guest editorial

Proficiency more than just taking courses

By MAURICE BRUCE STEWART
Professor of Physics



Professor Devery here with a quick psychological profile on the Willamette firebug.



The neat piles of paper used to start the fire, plus the bathroom location indicate fixation at the anal stage.



Therefore we are looking for an anal-retentive Poli. Sci. — German major.



Any persons matching that description are asked to report to John Lodisato's office.

With the apparent adoption of proficiency requirements both in English and in mathematics as key elements of the new graduation requirements, the faculty had taken two steps which if followed by vigorous action can be two steps toward a great strengthening of our academic program. This opportunity can, of course, be by-passed by too easily falling into a business-as-usual attitude, but, if we avoid that pitfall, we have a chance to distinguish ourselves. The new graduation requirements permit us to distinguish

program of all our graduates.

Suppose that we recognize the need to assure a continuing level of performance as an essential part of proficiency. Suppose we admit the difficulties of self-knowledge. We could define what skills, what knowledge, constitute proficiency in the use of English, in the use of mathematics, and then hire outside examiners to set tests for our students, tests of whether they can in fact use these skills, and knowledge. We could test the entering freshmen, each of whom would then

'Suppose that we recognize the need to assure a continuing level of performance...'

uish between taking courses, on the one hand, and becoming proficient, on the other.

It is a well-known reality of learning that you forget things, even things you once knew well, unless you keep stirring them up. It is impossible for me to recall the content of my freshman chemistry course, although I still remember vividly the distaste I felt at being obliged to take it. Everyone has been forced to study something like that, something that did not stick. But proficiency is different. Proficiency implies a permanent level of attainment, attainment of something, skills, knowledge, something so basic that its possessor will constantly use it and keep it fresh. If we understand this important distinction between proficiency and taking courses, then we can see what needs to be avoided.

What we must shun is the notion that proficiency can be established by doing anything once and for all. Certainly I can pass a course and then forget, but that is not proficiency. Once the idea is grasped that there is no link between being proficient and earning credit in some course or courses, a whole vista of possibilities expands before us. If we are bold and diligent, we can take this opportunity to strengthen the whole educational

know whether to take some program of remedial work or whether not to do so. No one would be admitted to junior status without passing another test at the same level on the same sort of skills and knowledge. Finally, no one would be permitted to graduate without passing yet another test of the same sort. I am assuming that these tests would be directed at proficiency, that is, the possession of things so basic and so continuously in need of use in daily life that for the majority of students those tests would be more or less a formality. If it is argued that such is not the case, that these tests would require students to take special courses, to study for the tests, to renew old material lest it be forgotten, I reply that then we are not talking about proficiency at all, but are instead talking about some more of the same old stuff: required courses, dressed up with a fancy new name.

That is the challenge before us. Will the new graduation requirements be seized as a chance to ensure possession of some distinctive skills and knowledge or will they be skillfully subverted as another exercise in manipulating the form without disturbing the content?

THE COLLEGIAN

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AN ALTERNATE REVIEW OF
"THE FIREBUGS"

To the Editor:

When is the Willamette Theatre going to offer us good plays in competent productions? They have a fine facility and a large staff, they generate an enormous amount of publicity and hoopla, they charge premium prices for tickets — but they produce a meager season of theatre. With staff directors doing only one play a year, we would assume they'd at least do first-rate plays and take exceptional pains with productions. But no. We get things like *Ab, Wildermess!*, *Joe Egg*, and most recently, a cobbled up version of *The Firebugs*.

The recent production of *The Firebugs* (distantly related to Max Frisch's *Biedermann and the Firebugs*) was a failure, partly because Frisch's play itself is muddled, but mostly because its director created a pretentious, incoherent, and sloppy spectacle. The program gave credit to a student for "assistance with translation," but the director seemed to have used Mordecai Gorelik's adaptation of the play rather freely, without giving him any credit. Also, he failed to mention that he lopped off the Epilogue, silently removing Frisch's ending, which constituted about one-fourth of the final form of the play. Therefore, he must have wanted us to treat this as a director's, not an author's, play. That makes criticism easier because it isolates responsibility; we did not see Max Frisch's play, but a play by an unacknowledged adapter whose identity the director chose to conceal. But it is the director's job to create a coherent artistic effect or statement, and this production failed because an energetic and hard-working cast was betrayed by bad direction.

In the foyer of the Playhouse we were invited to fill out a questionnaire which purported to measure "this community's attitudes." We should have been forewarned by this initial insulting pretension, for the questionnaire offered us inane questions and shallow or brutish answers, as if these were a reliable index of our attitudes. The director's program notes then invited us, in a prose style which should embarrass its author, to think of ourselves as greedy, shallow, and insensitive, and to share his pessimism about the fate of a nation of moral cowards like us. If we weren't sufficiently insulted by all of this, the play was still to come.

The set for the production was ambitious, and temporarily raised our hopes that the play itself might rise above its cynical ideology. The musical overture was also effective, moving from the stately idiom of baroque and classical rationality into a full-blown version of "My Country 'tis of Thee" (or "God Save the Queen"), which became a theme for increasingly dissonant and nightmarish variations. But we had to wait quite a while for the next encouraging sign.

The play opened with Alan Brown, as Biedermann (called Kellerman in this production — i.e., cellar-man, get it?) climbing up onto one of the several raised platforms of the set, where he was busy lighting a cigar when the lights came up. But why was

he up on that platform? Apparently for no reason, for after his first line he climbed back down again onto the more naturalistic set representing his living room, never to return to that platform. And what about the furnishings in this supposedly rich businessman's home? They appeared to come from Goodwill, and the later appearance of table settings in the dining room confirmed our impression that the director was indifferent to such matters. But when characters tell us that they see an expensive damask tablecloth on the table, along with fine silver and crystal, but our eyes tell us that the tablecloth is a wrinkled old yellow cloth with a messy seam running across it, and the "silver" is clumsily sprayed junk, and the "crystal fingerbowls" are cheap pressed-glass dishes, what are we to think? Are the characters either blind or so ignorant that they can't see what is glaringly obvious to the audience? Or has the director assumed that we in the audience are so "insensitive" that we won't realize that there is no connection between the evidence of our eyes and the evidence of our ears? We should think that one of the first things a director would learn is that arena theatre requires greater care about such verisimilitude. On a proscenium stage, where the audience is farther away from the set and props, it is possible to get away with rough approximations, but in an arena setting the audience is too close to be fooled by sloppy imitations. Tastefully stylized props work fine in the absence of genuine items, but junk won't pass for expensive trappings. We belabor this point, not because it is crucial in itself, but because it is symptomatic of the whole production in that it reveals careless or inept direction.

But back to the action. We left Kellerman smoking his cigar and reading his paper in his tawdry living room. At this point, in Frisch's play, a "chorus of firemen" is heard from, speaking in dithyrambic verse appropriate to the chorus in Greek drama. But in the Willamette production this chorus of firemen was metamorphosed into a curious collection of contemporary "political leaders," who came marching onstage to their catchy, trivializing theme music. They wore grotesque caricature masks and other bits of costume which suggested their roles, but something was wrong again. Teddy Kennedy's face went with a man's coat and tie, but he was wearing tights. So were the other "men" in the chorus, although it was unflatteringly clear that these were not men. What was the point of this hermaphroditic chorus? Well, there's the perennial problem of finding enough female roles for the women in student drama programs, who usually outnumber the men. It makes sense to cast women for the chorus, but why not go ahead and make it a female chorus? Or does the director feel that there are not enough significant women in public life to fill out a chorus designed to satirize leaders? We in the audience may be greedy and shallow and insensitive, but we are not, we hope, sexist enough to go along with such duplicity. How did those women behind the masks feel about being half-transformed into men in order to represent significant leaders? We hope that their resentment of the double standard they

embodied was the reason for their heavy-handed rendering of the chorus in the play, but we fear that they were merely unwitting victims of bad direction.

They marched in with placards which gave us needed assistance in recognizing whom they were caricaturing, but then what were they to do with those clumsy signs? Apparently no one thought much about that, so they had to stop acting and stuff the signs rather awkwardly under one of the platforms. Soon several shadowy members of the stage crew had to come out and laboriously remove these signs, for they had been deposited right where the chorus was going to be standing in a few minutes.

Each member of the chorus carried a large red flashlight. Every so often the whole chorus froze, clicked on their flashlights, and pointed them at a perfunctory imitation of a wall-clock, while chimes struck the hours (or something). They did this so often that we had to assume that this was a significant gesture. Time was passing — rapidly — even we got it. But after belaboring this gimmick so pretentiously, they simply abandoned it, and we saw little more of the torches until their effective use in the final scene. But all of that clicking of switches and stop-action took up lots of time, and hobbled the pace of the action; surely there must have been some reason for it. Apparently not. Like so much in this production, it seemed to be simply another instance of gratuitous theatricality.

The audience was plunged into darkness every time there was a major scene change. Naturally enough, when we couldn't see what was going on, we listened more acutely, and what we heard during those painfully protracted blackouts was the stage crew busily scurrying and clattering about in the dark. Changing sets without destroying the coherence of his play is a real problem for a director. But a good director will make every effort to sustain the momentum and illusion of the play by making scene changes as unobtrusive as possible, or by making them obtrusive in some way that enhances the whole production. For instance, there was a chorus hanging about throughout *The Firebugs*, and the director had strobe lights in place. Setting the scenes for breakfast and dinner could have been handled easily and effectively by the chorus, working in stylized movements during a blackout, with strobe lights so that they could see what they were doing. The surreal effect of such a transition would be consistent with the mood of the play. Instead we had people trying to rush through intricate routines with armloads of dishes in the dark, and the results were inappropriate comedy, loss of pace and mood, and the vague discomfort that goes with witnessing unintentional ineptness. When the lights came back up we had to overcome those annoyances before we could re-enter the world of the play.

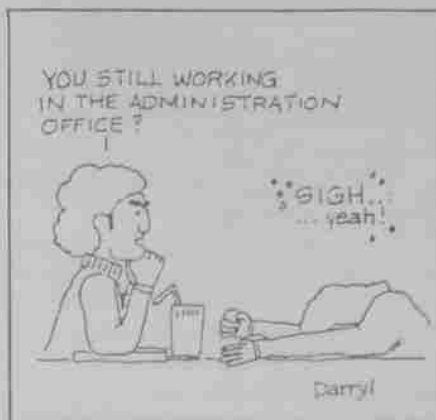
What was good about the production? The powerfully building song before the final holocaust was chillingly effective: a triumph of acting and directing. The characters frozen in a pool of light as they waited to enter Kellerman's house were effective. Michael Lynch managed to generate about the only appropriate

comic effects in the production as the menacingly boorish Gus. Amy Smith conveyed powerfully the combination of revulsion and guilt Babette felt in the presence of Gus, as well as her mounting horror and helplessness as Kellerman gave way to hysterical good cheer. Jeff Barr overcame a costume that appeared about as authentic as the silver and crystal, to create a fully realized and convincing Willi. Alan Brown worked hard to make Kellerman believable, and to make his character and situation worth caring about, but it was a lost cause. Had he been provided with a coherent world in which to act, he might have been able to convey some of the original Biedermann's combination of self-righteousness, guilt, self-delusion, and moral cowardice, but as it was he was forced to play Kellerman as stupid and hysterical.

This shortcoming is at the heart of the failure of Willamette's production of *The Firebugs*. It is pretentious and insulting to offer an audience — under the guise of significant political theatre — a spectacle almost bereft of controlling critical intelligence. Evil may be banal and stupid, but art should not be. Unfortunately, Willamette's production of *The Firebugs* suggested that its director did not understand or appreciate that distinction.

Bill Braden

Associate Professor of English



mill stream diversions

Fantasies realized for thrillseekers

Have you ever wanted to sail the South Pacific, climb mountains in Alaska, dig for pre-historic man in India, or trace the route of Marco Polo through China? A new firm — Expedition Research, Inc. — has launched a campaign to register adventure-minded college students who are looking to join expeditions.

Expedition Research, Inc., is a placement service for adventurers and explorers. The firm is now accepting applications from college students, photographers, scuba divers, mountain climbers, archaeologists, ocean sailors, scientists, and other explorers who want to be placed on various scientific and exploratory expeditions worldwide. Projects range from archaeological excavations to Himalayan mountaineering, from oceanographic surveys and cave exploration to scientific investigations on all six continents. Some expeditions award salaries, commissions, and royalties to team members; others require cost sharing. Expeditions last from several days to several months.

Students, either undergraduate or graduate, gain field experience by working with professors and scientists involved in their field of study. "One in-

teresting fact we have discovered," says Jim Stout, co-director of the firm, "is that many people are not aware of the number of exploratory and research oriented projects that are being formed each year. We receive requests for ERI members to join expeditions weekly."

ERI is the brainchild of two experienced mountaineers, and was begun on the premise that there

funding, and equipment, as well as team members.

Requests for members in the last month include an array of expeditions open to college students:

- Little Cayman Expedition: marine botany in the Caribbean, with SCUBA instruction. Sponsored by the Expedition Training Institute.

can Alpine Club.

- Wildlife Study in Kenya: behavioral study of African wildlife in July and August. Sponsored by the University of Delaware.

- Circumnavigation of the Globe: an American team sets out to sail around the world. Sponsored by Women at the Helm.

Chris White, a Princeton Univer-



are thousands of adventurers around the world who would like to put their talents and interests to use in the field, but who do not know how to go about it. ERI provides a service not only to these individuals, but to the groups who are looking for them. The firm also assists leaders of expeditions in their search for sponsorship.

- Jericho Excavation Project: archaeological dig near Jerusalem. Sponsored by the Israel Exploration Society.

- Mountaineering Expedition to Dhaulagiri I: climb of the sixth highest mountain in the world. Sponsored by the Ameri-

sity biologist, and Jim Stout, a geographer from the University of Washington, are co-directors of the firm. "There is a terrific need for people with interest ranging from archaeology to scuba diving to zoological research," White explains.

Registration with ERI costs \$15 per year for students (\$20 regular). Registrants receive monthly issues of *Exploration*, resume forms, and a 20% mail order discount on outdoor equipment ordered through Eastern Mountain Sports. Students may register by sending \$15 to: Expedition Research, Inc., P.O. Box 467R, Cathedral and Franklin Streets, Annapolis, Maryland 21404, or write for further information.

Series to portray Hitchcock legacy

By KEN NOLLEY
Film Series Director

Tonight this semester's series of films by Alfred Hitchcock begins with *The Lodger*, a film shot in 1926. The series includes thirteen of Hitchcock's films drawn from the total of something over fifty films he has made in the past half-century.

Although few American filmmakers pay attention to the role or the importance of the director in cinema, most recognize the name and the portly profile of Alfred Hitchcock. Hitchcock's distinctive style, his employment of the thriller format, his off-beat sense of humor and his fondness

"actors are cattle," the fact remains that few, if any, actors have turned in their most memorable work in his films. Two exceptions might be Anthony Perkins in *Psycho* and Joseph Cotton in *Shadow of a Doubt*. Unlike Orson Welles (or Hawkes or Ford, for that matter), Hitchcock has always sharply limited the area in which his actors have worked.

Hitchcock's vision, constant and unsettling as it is, reminds us of our deepest fears, chipping away our self-confident sense of security and making the everyday aspects of life around us — love birds, bottles of wine, cups of coffee, glasses of milk, keys, merry-go-rounds, showers — into objects of terror. And Hitchcock consistently blurs the sharp line dividing guilt and innocence, leaving not only our safety but also our virtue at hazard.

The fact that Hitchcock has always chosen to work in a very conventional format separates him in some ways from a highly experimental and idiosyncratic artist like Welles. Hitchcock's formal conservatism probably stands linked to a certain moral conservatism; both are likely products of his middle-class British roots and his Jesuit schooling.

If such conservatism has restricted the scope of Hitchcock's art to some degree, it has also made it possible for him to work much more freely in the movie industry and has left us a larger legacy of great films than Welles's eccentric approach has done. Hitchcock's career has never produced a film of the significance of *Citizen Kane*, a film which changed the direction of nearly all subsequent film-making. But his willingness to work within conventional expec-



The famous crop-dusting scene from North by Northwest

tation produced a string of great films from the beginning of his career to the end of it, with an especially rich group of films in the 1950's culminating in *Psycho*.

The series this semester includes many of the highlights of Hitchcock's oeuvre. It must be regretted that major works like *Rear Window* and *Vertigo* (the latter is arguably his greatest film) are not available in 16mm distribution. But the series does include four of the finest of Hitchcock's British films, including *The Lady Vanishes*, which was unavailable for years in this country. Likewise, *Notorious*, *Strangers on a Train*, *North by Northwest*, and *Psycho* would stand out in any series of films, for all are some of the most satisfying works the American cinema has given us.



for appearing in his own films have all endeared him to several generations of filmmakers.

Hitchcock's cinema is one saturated by a personal vision. More than any American director (with the possible exception of Joseph von Sternberg), Hitchcock keeps his actors on a short rein. Although he suggests that he was misquoted in his famous statement,

See despair in 'The Chairs'

By CRAIG STROBEL
for the Collegian

"... Language must be overthrown ..." So saying, Eugene Ionesco assailed the windmills of reality, leaving us with some of the most probing of existentialist dramas. The March 5 convocation will feature one of Ionesco's earlier one-acts, "The Chairs," which will also be performed Friday, March 7 at 8 p.m. Directed by Annajo Trowbridge, the cast includes Pam Shein, Matt Carnahan, and Jon W. Muller, with Kurt Walls designing set and lights. Written in 1952, it is a good example of Ionesco's destruction of language, which he felt communicated nothing and merely got in the way. As a significant voice of existentialist thought, his plays depict the void of humanity's existence and meaninglessness of reality. In "The Chairs," reality is shown to be provisional, with an emphasis instead upon the visible and invisible, thus creating a sense of an all-pervasive presence of absence, which is characteristic of his earlier work. While not as sophisticated as his later works, and certainly not as sublime, this play cajoles and ridicules our smug unquestioning certainty that there is a meaning to life external and distinct from our own experiences. The play is short, free, and is certain to leave you entertained as well as challenged.

The professor: trial by ordeal

By AMY HOLMES
Advertising Manager

I walked into Eaton five minutes early and looked for a place to sit. No one was ever late and so it was sometimes hard to find a seat, but I managed to find an empty chair and began chatting across the room with the people I knew. It was important in this class to know a lot of people and to talk with them just loudly enough so that the people you didn't know could hear. This was a class that it was important to feel comfortable in. Most of the students had a lot in common: for example, an aversion to fourteen-karat gold chains and student body officers and Glee. But the main thing they had in common was self-confidence and intelligence. These were the "great minds," the "real students," and they'd all read the material twice. Some had even done it over the summer out of intellectual curiosity and a thirst for knowledge. They were like that; serious. They were all very relaxed, and lounged in their chairs in what would, in any other class, have been really inappropriate positions, even the girls; cool and calm.

Although they would all have denied it, they lounged comfortably and talked with their friends not for one another, but for The Professor. He sometimes stood at the head of the table, leaning on a chair and looking down, thinking, sometimes talking or pacing a little. Right at three he'd always look up, run his fingers back through his hair and say, "Let's go to work." Instantly every student's attention would be completely and only on him. He was the only one that *really* mattered.

He was beautiful, young and bearded with intensely bright blue eyes and a voice that always sounded like it was saying "a mountain cabin, fine wine, and intelligent exchange of ideas" when it said "Hegel was characteristic of the romantic period because..." We loved his Levi's and flannel shirts.

But more than beautiful, The Professor was a scholar, and incredibly demanding. He always prevented his students from being intimidated on the first day of class

by telling them that he never expected them to put more work into the material than he personally invested. He always lost a few on that first day. No student could claim to have had a successful academic career unless he had succeeded in impressing this man. He asked for the impossible, but in every class someone brilliant always proved that it could be done. No excuses for failure. He forced students to face their delusions. He



THE PROFESSOR

rewarded only the best; The Professor was the measure.

The students in The Professor's classes, every one of them, fell in love with him. Actually, they fell in love with what his approval told them. It quelled the fear that dwells in the heart of everyone who secretly believes he's something exceptional. It reassured them that they were real students after all, that they weren't just *pretending* to "love knowledge for knowledge's sake." The Professor made a lot of jokes about having Christ fantasies, about being the all-knowing-end-all, and always impressed upon his students the importance of writing *good* papers, not papers designed to please him. He told us in so many words not to worship him, that he wasn't the greatest. His students always nodded and laughed at his jokes, but they never believed him. He was a god.

I, of course, was far beyond all this. I really *did* love knowledge for knowledge's sake. After all, I was a Philosophy major. I saw the game

and knew that I had escaped it. It really mattered to me that I succeed in his class, but because I felt that the material was valuable and challenging and good for testing my limits. I would never get emotionally involved in a grade, I told myself, never get emotionally involved in a professor.

Why was it then that I felt a bit uneasy that first day of work in my second semester with him? Why was it that I sat where I could easily avoid his eyes? Sure, I hadn't done as well last term as I had hoped. My papers were handed in way past the deadline, and I hadn't even received a grade yet. But I was just disappointed in myself, that's all. My confidence was a little shaken. I wasn't worried about having failed to live up to his expectations, only my own. And anyway, I knew that he still considered me a great mind, a real student, despite my less than award-winning performance. The last thing I was worried about was whether or not I had fallen from grace.

Class got underway and the professor began in his usual, magnificent style, dynamic and stimulating, asking the class to "think along" with him, to draw the connections, to put the pieces together. He always reminded them that he wasn't looking for anything profound, but again, they never believed him. His delight at right answers was too obvious, and they had too much at stake to take risks. They were constantly keyed, like runners in the blocks, waiting for the moment when an idea would click and they could add something really outstanding to the discussion. Contentment for strokes, a smile and a "Yes!" from The Professor, was so keen that after class, in spite of the friendly conversation, stomachs hurt from the competition.

I was up for it that day. In spite of my slightly shaken confidence, I was determined to put the past behind me and really do it this semester. Failure like that just wasn't like me. Everyone knew that. I was a real student. I joined with the group, concentrating on the questions, thinking hard about

the other student's responses, and suddenly my chance came. I knew the answer, and without even raising my hand, I spoke out. What an observation! So insightful! I knew what it felt like to be favored by those blue eyes, and I waited with satisfaction for what I knew was coming.

And then it happened. He just went right on. Without a glance in my direction, without a pause, he just went right on. I was stunned. Sure, I had interrupted him, broken his train of thought. I realized that my comment hadn't been all that relevant anyway. But in that moment, I couldn't think at all. I looked away. Tears welled up in my eyes, the class disappeared, and the heat crept up my neck. I wasn't embarrassed, for the class had hardly noticed; I was crushed. I felt like a lover, spurned by her heart's desire because of a big mistake, a fatal flaw. I wanted to shout out "I never cared anyway!" but knew that I'd been dealt a real blow. The words of his lecture were lost on me. I felt only anger and hurt.

And then I became conscious of my reaction. In one moment I realized the truth of my own delusions. I had played the game as thoroughly as had any of the others, even more completely, because I thought that in playing it best I had transcended it. I wasn't interested in knowledge, I was interested in approval. What a joke my "dedication" had been.

And in that same moment, as I told myself that now I would learn for the pleasure that personal enrichment through knowledge brings. As I told myself that I really could care about knowledge for knowledge's sake, I told myself that I would tell The Professor about my revelation. I would say to him, "It's you they care about! It's you they need for themselves — not Kant, Mill, or Nietzsche!" I'd tell him how his blessing meant self-worth and success, and how the losers, the failures, were broken and never the same. He'd listen and realize truth in what I had to say. He'd be dazzled by the brilliance of my insight. What an observation! How keen! How intelligent! And then I laughed.

Yet another bout with the blues of senioritis

By GARY E. NELSON
Collegian Reporter

Senioritis — everyone is familiar with the word. Its origin is unknown, but that is unimportant. As long as there have been seniors, there has been senioritis. Countless students have unwittingly been in the throes of this dreaded malady. Countless instructors have bemoaned the debilitating effects of the disease upon their pupils.

The cause of Senioritis is painfully obvious. It results directly from being a senior (regardless of how many years it has taken to achieve that lofty pinnacle). The senior, sensing graduation just around the corner, with its promise of freedom from deadlines and late nights in front of typewriters, de-

sires to reach this state of bliss immediately. His subconscious mind causes a distortion of his temporal references, and he begins to believe (mistakenly, of course) that commencement has already occurred. This is the primary stage of the illness.

The symptoms vary from case to case, but in general, victims can be said to experience a sharp decrease in interest and motivation toward academic pursuits. Many of the afflicted exhibit as well, a marked propensity for procrastination and sloth.

The onset of the secondary phase usually coincides with Spring Break, at which time the ailing student spends one week (often extended two or three days) completely losing touch with anything remotely academic. By this point,

the situation is nearly hopeless. Sufferers in the secondary phase have been known to respond to medications (large doses of caffeine administered intravenously and threats of failure are recommended). In most cases, however, if the student manages to recognize his affliction in time, he tends to treat himself. This usually consists of a steady diet of beer, which only aggravates the problem.

The advent of warm weather and blue skies signals the beginning of the end for the Senioritis sufferer. If the progress of the disease has not been diagnosed and arrested by this time, it quickly becomes terminal. A student experiencing tertiary Senioritis is not a pretty sight. His eyes appear glazed, his pulse is erratic and his breathing is rapid and shallow. Beads of perspiration

dot his forehead. Bouts of unconsciousness, brought on by drugs, alcohol, or sunstroke, alternate with periods of delirium, during which the student may babble incoherently. From time to time he utters recognizable phrases: "beaches...frisbee...gotta get out...ivy! there's too much damned ivy!..."

Fortunately, according to medical records, no one has ever died of Senioritis. To the mystification of medical science, once the student's hand comes into contact with that coveted sheepskin (did they ever *really* use sheep skin?) the symptoms miraculously disappear; the eyes clear, the babbling ceases, and the graduate, restored to health, marches off to commence...to begin...to... Well, whatever it is, it must be *different*.

Women clinch crown

By STEVE MCGREW
Sports Editor

The women's swim team poured it on last weekend to pull off the season's major upset — a narrow victory over top-rated Simon Fraser, 469-460, to proudly walk away with the AIAW Division III crown.

Senior Cindy Pemberton continued her aquatic feats by winning four individual championships. Her victory in the 200 backstroke is the fastest time in the nation in the Division III rankings. Her time for the event was a swift 2:15.09.

The women also won four relay titles and qualified Kim Clarkson, Dawn Lien (50 butterfly), and Marie Wright (50 breast) for the national meet, to be held March 6-8 at Allegheny College in Pennsylvania. The Bearcats' 200 medley relay and

200 freestyle relay are also national leaders and could very well add up to a good shot for the national crown for the women swimmers.

The men were runner-up to SOSOC, 633-456, in the NAIA District II competition. The SOSOC team proved much too deep for the 'Cats, although the next team was a distant third with 270 points.

Steve Koga led the Cat Contingent with two individual titles, a district record of 21.5 in the 50 free. Other 'Cat victories were the 400 medley and the 400 freestyle relays, which set a school record of 3:12.6 consisting of Koga, Randy Randolph, Mike Pemberton, and Dick Banfield.

The men begin sharpening for the NAIA national meet, held March 6-8 at Lacrosse, Wisconsin. In summary, last weekend was a beautiful way to cap the regular swim season for the highly successful Bearcats.



BEARCAT SWIMMER Steve Koga makes waves at the NAIA District II meet. The women's team won the AIAW District III crown, while the men's team was runner-up in the NAIA meet. (Nachtrieb photo)

The agony of da feet

By ROBB REDMAN
Collegian Reporter

It has been said that writing an article about yourself is one of the cruder forms of vanity, but in this case I guess nobody will really mind all that much. Last Saturday on the Oregon coast, some 2,000 brave souls underwent that strange ritual of marathoning, and I was among them. As a matter of fact, I finished 50th overall and third in the NAIA District II competition with a time of 2:40:35. I was not alone from this school, either. Mike Shinn also ran. He was 123rd overall and seventh in the District with a time of 2:57.

It was a beautiful day for a marathon. Partly cloudy skies, 53 degrees and no wind made for perfect race conditions. But perfect days seldom make perfect races. First of all, I ran the first five miles too fast. At the five-mile mark I was 28:00, which is a personal record for me at that distance — and I still had 21 miles to go! From mile eight to mile sixteen I was a physical basket case. I had dropped from second place in the district to fifth and I was beginning to wonder how soon it would be before I just fell over. You just don't know what pain is until you've run until you can't run anymore, then kept going for ten more miles. And believe me, it is as far as it seems. But at mile seventeen I began to feel better for some reason and at mile twenty I actually felt better than I did at mile ten. By now I could smell the finish line. It was a long race.

If I had run stupidly by going out so fast, then Mike played it smart. When he went by me at eight miles I thought for sure I was looking at the district winner, he looked so good.

But, oh my, how things can change. At seventeen, Mike got the runner's curse — stomach cramps. Still, he kept plugging along, way ahead of me. At twenty, Mike got leg cramps. Folks, you just can't run with those, so Mike was forced to walk to alleviate the cramping. When I passed him at 23 miles, disappointment was written all over his face. Marathons aren't just another race, you train for them for months. And it just isn't fair to have all that taken away in the last few miles by silly cramps. But that's a part of the game and it can happen to anybody at any time. Still, Mike didn't give up and came in under three hours.

At 23 miles, I could feel a kind of squishy feeling on the soles of my feet. Blisters. When I finished I could barely walk, and when I took my shoes off, I revealed to those around me the fruits of my labors. On my left foot, one huge blister caused by a pebble in my shoe was open and bleeding. I couldn't stand on it at all, but it didn't matter, as my legs wouldn't hold my up anyway.

Well, today is Thursday. I'm a little sore and the blisters still hurt when I walk on them. For the last three days, just the act of walking has been an athletic achievement. But it was worth it. Worth what? Third place in the District. It's more than that, though. There's something deeply personal about the marathon, something that separates it from just about anything else a person can do by himself. It involves beating yourself. You can beat others fairly easily, but exploring the depths of your own limitations is something that few of us know how to do. And the marathon is one of a very few activities that requires it of the participants. I feel better about myself just for having run, and that's all.

Two Bearcats to national meet

By SCOTT WADDELL
Collegian Reporter

The Bearcat wrestling team placed fifth in the district tournament this past weekend. Pacific University, however, took the team championship trophy. Two Bearcat wrestlers — Tim Martin and Jeff Southwell — will compete in the upcoming national tournament in Kansas.

Freshman Tim Martin earned the trip to the midwest by lacing second at 134 lbs. in the tournament, and

freshman Jeff Southwell placed third at 167 lbs. in qualifying for the right to compete against the best in the nation.

Junior Randy Osler placed second in the heavyweight division, but the nationals committee voted against him, denying Osler the trip to Kansas.

Martin and Southwell will make the trip to nationals in a van with Southern Oregon, departing Friday.

Basketball team bounces back

The women's basketball team bounced back in strong form last Tuesday night to easily beat George Fox 61-45, with a gutsy effort during the second half. The 'Cats suffered an upset the week before against a tough-fighting Pacific team, who couldn't do anything wrong the second half to come from behind at the half (42-29) to topple the 'Cats 70-68.

The Pacific game was a disappointing loss to the Bearcats, who have high hopes for a playoff spot in the WCIC Championship. The defeat put Willamette back into a tie with Linfield for the top spot in the league race.

Brenda Hansen led the 'Cat effort with 21 points, but just couldn't

make up the narrow difference. The 'Cats could only shoot a dismal 36 percent from the field while trying to battle numerous cold periods.

However, the George Fox game was much more consistent for the 'Cats as they stayed comfortably ahead throughout the entire game. Barbara Canda led the Bearcat effort with 14 points.

The women will be sharpening up soon as they will be hosting the NCWSA Division III tournament March 6-8. They are assured a spot and have high hopes of the tournament crown.

The women go against Lewis and Clark tonight at 7:00 p.m. in the Cone Field House.



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The Willamette Lacrosse team opened the 1980 season last weekend on a disappointing note, falling to U of O 6-5 on Saturday and 17-6 on Sunday to a tough-looking OSU. The team will travel to Portland this Sunday to play against the Portland Lacrosse Club.

(Hendrix photo)

Playoff eludes Cats

It was a sad affair last Saturday night as the Bearcats wrapped up their basketball season as well as any hope of gaining a berth in the district playoffs by narrowly falling to NWC champs PLU 79-77 in overtime action.

First year coach Rich Glas saw his season come to an abrupt halt, but certainly nothing to shake his confidence in the Bearcats, as last week's game against the tough-looking Lutes was perhaps the finest game played by the team.

Senior Jeff Novitsky, intent on making his final game one of his best, hit 11 out of 17 shots for a game high of 26 points and pulled in 7 rebounds.

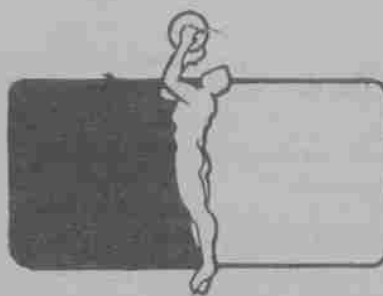
Sophomore Rob Cantonwine, the big surprise this year, smoothly handled the ball, pumping in 13 points, and had 10 assists in the game. Senior Mike Gilson, making his final appearance before his hometown fans, was good for 11 points.

The Bearcat season was characterized by many ups and downs, but it wasn't until midway into the season that the Bearcats began to play really effective team ball. The 'Cats won 7 of their last 10 games to put their season record at 12-13. Their conference record stands at an even 6-6 as the 'Cats finished in third place in the NWC race.

Despite the obvious disappointment of not gaining a berth in the playoffs, the Bearcats improved throughout the season and led the NWC in shooting percentage, shooting .518 from the field. Jeff Novitsky was also the Conference leader in total points, amassing 422 points and a 16.9 game average.

In terms of improvement and effort, the Bearcats had nothing to be disappointed about. The team that played the last half of the season played excellent team ball but simply fell short on momentum. Coach Glas had nothing to say but praise about the tough playing of the 'Cats, as was evident in last Saturday's game. This year was obviously an adapting year for a new coach with bigger and better things to offer next year.

Bearcat Scoreboard



Saturday, Feb. 23

PLU 79, Willamette 77

Willamette — Cantonwine 15, Porter 1, Novitsky 26, Gilson 11, Vipond 11, Nett 10, McCracken 2, Higgins 3, total 77 (half 51).

PLU — Allen 22, Levin 9, Lovrich 8, Lashua 22, Greenquist 10, Williams 8, total 79 (half 50).

Rebounds — Willamette 39, PLU 32.

Turnovers — Willamette 20, PLU 15.

Fouls — Willamette 25, PLU 17.

NORTHWEST CONFERENCE STANDINGS

| | W | L | Pct. | GB |
|-------------------------|----|----|------|----|
| PLU (16-12) | 10 | 2 | .833 | — |
| Linfield (12-13) | 8 | 4 | .667 | 2 |
| Willamette (12-13) | 6 | 6 | .500 | 4 |
| Lewis and Clark (13-13) | 6 | 6 | .500 | 4 |
| Whitworth (9-17) | 5 | 7 | .417 | 5 |
| Pacific (6-20) | 5 | 7 | .417 | 5 |
| Whitman (4-21) | 2 | 10 | .167 | 8 |

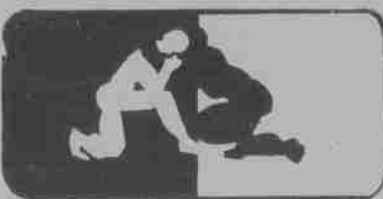
WOMEN'S

Tuesday, Feb. 26

Willamette 61, George Fox 45

Willamette — Canda 14, Warren 12, DeCourte 8, Garvin 8, Stoker 7, Carreira 2, Bunker 2, Bieren 4, Hansen 4, total 61 (half 24).

George Fox — Jeske 15, Wall 11, Bagley 6, Krupe 4, Hatfield 2, Augustin 2, Roth 1, total 45 (half 17).

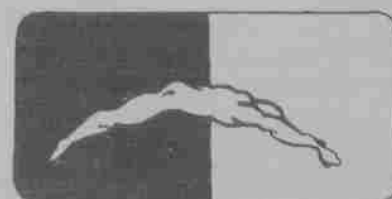


Saturday, Feb. 24

NALIA DISTRICT I & II CHAMPIONSHIP

Team Scores — Pacific 87, SOSC 76 1/2, Central Washington 60 1/2, Simon Fraser 55 1/2, Willamette 29, PLU 23 1/2, Oregon Tech 16, NW Nazarene 8, E. Oregon 1, W. Washington 1, L & C, Linfield.

Individual — 118: Vania P. d. Parsons, SOSC, 13-6; Harman NNC, d. Lagerquist CW, 6-3; 126: Ellis, CW, d. Hubbard P, 9-3; Stewart SOSC, d. Outcault OFF, 11-6; 134: Mark P. d. Martin WU, 6-4; Savigney CW, d. Rodriguez SOSC, 11-3; 142: Hoiness CW, d. Stroh OFF, 9-0; 4-0 in overtime; Zarnadio SOSC, d. McCrum SF, 4-0; 150: Reisinger P. p. Shelton CW; Monroe SOSC, d. McKay SF, 2-1; 158: Ledbetter CW, d. Ellison P, 10-5; Harman SOSC, d. Vanderventer EW, 12-0; 167: Rinke SF, d. Smith P, 5-2; Southwell W, d. Finnerer SOSC, 3-2; 177: Salas P d. Wahl PLU, 1-2; Quinsey SF, won by default over Holub SOSC; 190: Judkins PLU d. Crafter SOSC, (ref. decision); Dwyer SF d. Salzman P, 7-4; Hyew, Holliman SOSC p. Oiler WU, Johnson P d. Marshall SF, 6-0.



WOMEN'S

Team Scores — Willamette 469, SFU 460, L & C 312, SOSC 248, CWU 225, PSU 217, PLU 213, EWU 186.

Willamette Placers — 200 med. relay — WU, 1st, 1:57.0; 500 freestyle — Thompson, 3rd, 5:36.49; Bressee, 8th, 6:11.60; 50 breast — Wright, 1st, 32.84; Brevet, 7th, 36.53; Ahearn, 8th, 37.39; 100 butterfly — Lien, 3rd, 1:03.00; 200 IM — Clarkson, 2nd, 2:24.00; Ahearn, 8th, 2:34.40; Sibayan, 10th, 2:36.40; 200 breast — Pemberton, 1st, 2:15.09; Bressee, 7th, 2:37.00; Pruyn, 8th, 2:39.99; 800 free relay — Willamette, 5th, 9:20.48; 200 freestyle — Willamette, 1st, 1:45.15; 400 IM — Clarkson, 2nd, 5:08.71; 100 back — Pemberton, 1st, 1:02.2; Sibayan, 8th, 1:10.79; 100 free — Thompson, 3rd, 2:04.62; 100 breaststroke — Clarkson, 2nd, 1:13.3; Wright, 3rd, 1:14.8; 200 butterfly — Lien, 1st, 2:17.43; 50 free — Wright, 26.60; 400 med relay — Willamette, 1st, 4:18.75; 100 free — Pemberton, 1st, 56.00; Thompson, 3rd, 57.84; Lien, 5th, 57.60; 50 back — Pemberton, 1st, 29.80; Sibayan, 9th, 33.1; Pruyn, 12th, 34.76; 200 back — Clarkson, 1st, 2:37.20; Ahearn, 6th, 2:51.56; Brevet, 7th, 2:50.62; 50 butterfly — Lien, 1st, 28.52; 100 IM — Clarkson, 3rd, 1:07.00; Ahearn, 12th, 1:12.00.

MEN'S

NALIA District II Championships

Team Score — SOSC 633, Willamette 456, Lewis and Clark 270, OCE 23, Pacific 4.

Willamette Placers — 1650 free — Doering, 6th, 18:22.39; Phares, 8th, 18:34.93; 100 free — Koga, 1st, 47.73; Randolph, 3rd, 47.91; 200 back — Cook, 2nd, 2:03; Banfield, 3rd, 2:03.9; Pemberton, 5th, 2:10.0; Maxwell, 9th, 2:13; 200 fly — Doering, 3rd, 2:00.3; Grindstaff, 6th, 2:17; 500 free — Banfield, 3rd, 4:58.5; C. Doering, 5:08.2; 200 IM — Cook, 1st, 2:00.05; Pemberton, 5th, 2:10.0; 50 free — Koga, 1st, 21.5; Randolph, 2nd, 21.80; Maxwell, 10th, 23.40; 200 free — C. Doering, 1st, 1:47.5; 400 IM — E. Doering, 2nd, 4:31.72; 100 fly — Koga, 2nd, 53.15; Randolph, 3rd, 53.95; 100 back — Cook, 2nd, 56.65; Banfield, 3rd, 56.87; Pemberton, 5th, 57.70; 100 breast — Natchtrieb, 5th, 1:24.5; 800 free relay — WU, 1st, 7:10.5; 400 free relay — WU, 1st, 3:12.68.

WOMEN'S IM's

| | W-L |
|-------------|-----|
| WOW | 5-0 |
| Shepard | 4-1 |
| Lausanne | 3-2 |
| Delta Gamma | 3-2 |
| Hawaiians | 3-2 |
| Mathews | 2-3 |
| Baxter | 2-3 |
| Law | 2-3 |
| Belknap | 1-4 |
| Doney | 0-5 |
| Pi Phi | 2-3 |

WOW (Women Off-Campus) won the Women's IM Basketball Tournament.

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Today 28

- MODEL UNITED NATIONS will meet at 6 p.m. in the Baxter lounge.
- WOMEN'S BASKETBALL vs. Lewis and Clark, 7 p.m., Sparks Center.
- ALFRED HITCHCOCK FILM SERIES: *The Lodger* will be shown at 7:30 p.m. in the Film Screening Room of the Playhouse. Admission is \$1.
- MADNESS AND MEDICINE and *Life on Death Row* will be shown in the Autzen Senate Chambers beginning at 7:30 p.m. Admission is free. Sponsored by the Salem Chapter of the National Lawyers' Guild.
- LATE MEDIEVAL MYSTICISM, a lecture by Susan Karant-Nunn, will be presented at 8 p.m. at Portland State University, 633 SW Montgomery, Portland. Sponsored by the Oregon Committee for the Humanities.
- DIE FLEDERMAUS will be presented by the OCE Theatre Department Feb. 28, 29 and March 1 at 8:15 p.m. on the Mainstage in the Fine Arts Building. Tickets are \$2.50 and \$3.50, and can be reserved by calling 838-3771.
- "EDWARD MUYBRIDGE, ZOOGRAPHER" (1975), a documentary study of the human body in motion and the historical perspective of motion picture development, 8 p.m. in the Northwest Film Study Center, Portland Art Museum. Admission is \$2.
- TREATS will be presented by the Portland State University Theatre Department Feb. 28, 29, and March 1 at 8 p.m. in the PSU Studio Theatre, Portland. Call 229-4440 for ticket information.

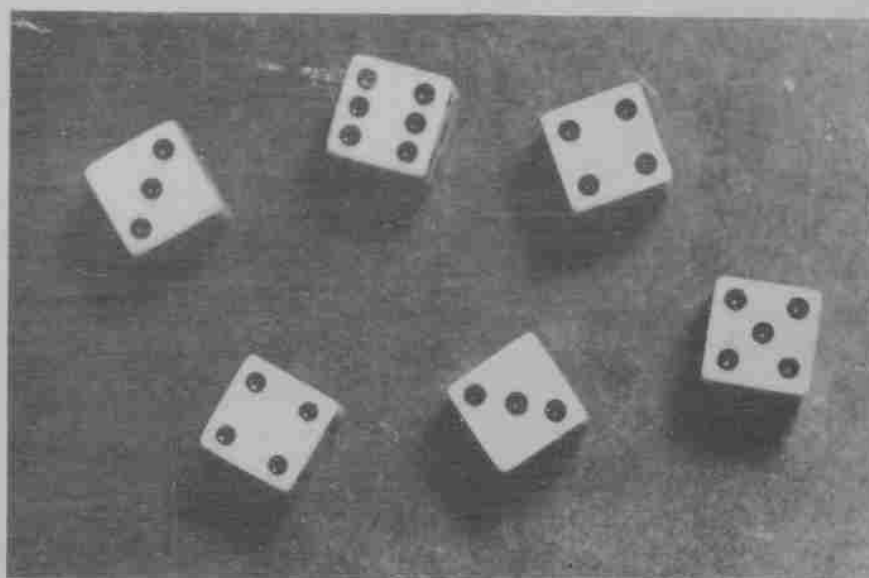
Fri. 29

- SADIE HAWKINS DAY!
- SENIOR SKIT — 6:30 p.m. in Smith Auditorium.
- UNIVERSITY ROUNDTABLE: Chaplain Phil Hannu will read selections from Reinhold Niebuhr's diary, *Leaves from the Notebook of a Tamed Cynic*. Roundtable meets at noon in Conference Dining Room 1 and 2, U.C. Bring your lunch; coffee and tea provided.
- PULP (1972), a black comedy parody of the private eye genre. Michael Cain stars as a fading tough guy, at 7 p.m. in the NWFS, Portland Art Museum. Admission is \$2.
- SLAUGHTERHOUSE FIVE (1972), Kurt Vonnegut's story of a World War II veteran, at 8 p.m. in the NWFS, Portland Art Museum. Admission is \$2.
- FERRANTE AND TEICHER, the popular piano duo, will make their tenth annual visit to Portland for two concerts, Feb. 29 and March 1, at 8:15 p.m. in the Civic Auditorium. Call 248-4496 for ticket information.
- "COLLECTING OURSELVES: Women's Oral History" will be presented by Corlann Bush at 7:30 p.m. in Room 371, Cramer Hall, Portland State University. Admission is free.

Sat. 1

- FRESHMAN GLEE, 8 p.m., in Sparks Center. Come cheer on your friends and classmates.
- "THE TAMING OF THE SHREW" will be presented at 2:30 p.m. March 1, 8, and 15 by the Portland Civic Theatre School. Tickets are \$1; call 226-3048 for reservations.

calendar



How many petals around the rose?
The answer is eight.

(Submitted by M.B. Stewart)

●FRED WARING SHOW: "Rest of the Best." Accented by fantastic lighting, beautiful girls, and elegant costumes. 8:15 p.m. in the Civic Auditorium, Portland. Call 248-4496 for ticket information.

Etc.

●TRIP TO THE OREGON COAST. Sat., March 8. Bus leaves at 9 a.m. from the U.C. Sponsored by UPC.

●THE OFF-CAMPUS STUDY COMMITTEE regrets that there will be no Central American Program in the Spring of 1981. Students interested in a Spanish language program can acquaint themselves with other options through Professor Marta Velez and through program information available in Walton 112. We do expect to have a Willamette Spanish language program in effect no later than Spring 1983.

●WORKS BY MERRILY TOMPKINS will be on display in the Wentz Gallery, Portland Art Museum, through March 8. Gallery hours are 9-5 and 7-10 Mon. through Fri., and 9-3 Saturday.

●POETRY CONTEST, sponsored by the World of Poetry, has rules and entry forms available from World of Poetry, 2431 Stockton Blvd., Dept. N, Sacramento, CA, 95817. Grand prize is \$1,000.

●COLLEGE POETRY REVIEW of the National Poetry Press announces the closing date for the submission of manuscripts by college students is Feb. 15. Any junior or senior student is eligible to submit his verse. There is no limitation as to form or theme. Shorter works are preferred because of space limitations. Each poem must be typed or printed on a separate sheet, and must bear the name and home address of the student, and the college address as well. Manuscripts should be sent to the office of the Press, National Poetry Press, Box 218, Agoura, CA 91301.

●VIOLIN AND PIANO students are invited to prepare for the 1980 audition sponsored by the Chamber Music Society of Oregon. Winner of the audition for each instrument will be guest artist with the Oregon String Sinfonietta during the 1980-81 season. Violin students will prepare "Concerto for Violin in E Major" by Bach, piano students will play "Concerto No. 7 in G Minor for Piano" by Bach. Application blanks are at Schuback's Violin Shop, 1022 S.W. Morrison and at the C.M.S.O. office, 1935 N.E. 59th Ave, both in Portland. Deadline for application is Sept. 30, audition date will be announced later.

●A 5-WEEK SUMMER PROGRAM in Spain is being offered for college credit by Augustana College. For more information write to Dr. A. Doreste, Augustana College, Rock Island, IL 61201.

●ITEMS FOR THE *Collegian* calendar can be sent to the *Collegian* or dropped by the Publications Office. Deadline is noon on Monday and is enforced. Please limit items to a brief paragraph and include a phone number for further information. We reserve the right to edit any material due to space limitations.

Mon. 3

●FACULTY SERIES: "Personal Beliefs: Beyond Dogmatism or Anarchy," with Professors "Wild Bill" Duvall, Phil Hannu, and Ken Nolley. This session will explore the relationships and processes for making choices in response to the challenges of change in our lives. 7:30 p.m. in Matthews Hall.

●"HEDDA GABLER" will be presented by the Lewis and Clark Theatre Department in the Fir Acres Theatre at 8 p.m. March 3-8, Lewis and Clark College, Portland. Admission is \$1 for students.

●BLUE MONDAY — hello, mullstream!

Tues. 4

●END of first-half semester courses.

Wed. 5

●NO CONVOCATION TODAY

●BEGINNING of second-half semester courses.

●ASWU SENATE meeting, 6:30 p.m., in Autzen Senate Chambers.

●"FREE CLIMB," a documentary film of a free ascent of Half Dome in Yosemite Valley, will be shown in the Templeton Center Council Chamber at Lewis and Clark College, Portland. Admission is free.

Thurs. 6

●WOMEN'S BASKETBALL — NCWSA Division III Tournament, March 6-8

●MODERN DANCE, as performed by the Rine-Woodbury Dance Company, 8 p.m. in the Jefferson High School Performing Arts Center, Portland. Tickets are \$3 for students. Call 287-2631 for information.

●BILL AND COO (1947), a musical with an all-bird cast, will be shown at 2 p.m. in the NWFS, Portland Art Museum. Admission is \$1.50.

●ACCATONE (Italy, 1961) examines clichéd attitudes through the experiences of a young man caught in a corrupt, poverty-stricken life in Rome. 7 p.m. in the NWFS, Portland Art Museum. Admission is \$2.

●THEY LIVE BY NIGHT (1948), a film by Nicholas Ray, captures the tragedy and hopelessness of a doomed love affair in a hostile society. A pleasant way to spend the evening. 9:30 p.m. in the NWFS, Portland Art Museum. Admission is \$2.

Sun. 2

●WOMEN'S BASKETBALL vs. Seattle Pacific, 2 p.m., Sparks Center.

●"AMERICAN FOREIGN POLICY AND REINSTATEMENT OF THE DRAFT" will be discussed at the First United Methodist Church at 11:15 a.m. The discussion, sponsored by the church's Christian Social Concerns Committee, is open to the public, and is in the Carrier Room.

●CITIZEN KANE (1941) will be shown at the NWFS, Portland Art Museum, at 7 p.m. The film is considered by many to be the perfect film. Orson Welles stars, as well as debuts as a director and producer. Admission is \$2.

●THE MALTESE FALCON (1941) starring Humphrey Bogart as Sam Spade. 9:30 p.m. in the NWFS, Portland Art Museum. Admission is \$2.

●ASWU MOVIE: *Dr. Zhivago* will be shown at 7 and 9:30 p.m. in the Cat. Admission is \$1.

continued

Faculty (from page 1)

culus, Statistics, Computer Programming, or Logical Analysis. Professor Stewart moved to amend the proposal so that students who take more math than what is required but not the specific requirements for the B.S. can still graduate. This amendment, in an amended version, was accepted, 24-18.

Professor Shay then moved to



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amend the proposed requirement to two, rather than three, credits, saying that two credits "would make the requirement a little more rational. He noted that courses in Calculus, Statistics, Computer Programming, and Logical Analysis are not of value to every B.S. candidate, and that the stiffer requirement of three credits would hinder transfer students from coming to Willamette — students that he said "keep the University going." And Shay further noted that additional staffing would be necessary if each B.S. candidate was required to take three credits in these areas, and that this staffing would have to come from somewhere, presumably from existing programs.

Three handcounts with differing results were taken, but Professor Shay's amendment of the B.S. requirements proposal was accepted by the faculty, by a 27-23 margin, and this amended version was then passed by a vote of 33-13.

After tidying up the language of the proposed requirements for graduation with honors, and accepting those proposals, the meeting was adjourned after nearly two hours, before they had even begun the de-

bate on the controversial new "General Education Requirements" proposal. As the faculty exited the theatre and headed for home, one Philosophy professor remarked, "These were just the *hors d'oeuvres*. Next time we'll get to the entree."

A second special faculty meeting has been scheduled for next Tuesday, March 4 in Waller Auditorium at 4 p.m.

Conference (from page 2)

native methods of transportation have been so successfully emphasized that an estimated 25,000 bicycles can be found within the city limits as opposed to 12,000 cars.

Tomasi concluded by stressing the important role that voluntary actions have played in leading to the development of a city plan for energy conservation. A popular plan for the transition from an oil-dependent community to an energy-independent community would be much easier to accept, Tomasi speculated, than enforced government regulation of conservation in the event of a crisis.

On Saturday, conference participants met at 8 a.m. to join small group brainstorming sessions. The

eighteen groups were assigned a variety of topics, ranging from residential energy use to emergency energy preparedness. Each group began the day simply throwing out ideas. After a short break, group members returned to vote on their ideas; any idea which received two negative votes was discarded. After lunch, the process continued by placing the ideas on a timetable. Dates were assigned by determining when the proposal should be operational. The final step was to assign priorities to the various proposals. The entire process kept 150 people busy for eight and a half hours.

Participants returned at 7 p.m. for dinner, which was prepared by Willamette's Nutritional Awareness Program, and to hear the results of the days efforts. Each group was given the opportunity to present its list of ideas. The entire list of ideas was enormous. The groups were very creative in their proposals, suggesting everything from building code revisions to a return of nuclear families. One central theme seemed to underlie all the group suggestions and that was the need for conservation. As Joel Schatz remarked, a 50% reduction in per capita energy consumption would only return the U.S. to 1973 conditions.