

Collegian

Willamette University

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Major renovations due at Willamette

by Wendy McIvor

The new Collins Science Center is just a warm-up for Willamette University officials. With the success of Collins, the university has just been itching not only to build a new library, but to make major renovations on Eaton and Waller Halls, as well as to build a new central dining area. The library is the primary concern, as it constitutes the biggest change. Not only will it require a new building, it will also necessitate making some major changes in the landscape. Once plans on the library are settled, we can look toward the improvements on Eaton Hall. After Eaton is complete, and if the University still has the funds, it will start making plans for Waller Hall and a new centrally located dining area. It is going to take a total of 18.1 million dollars to complete these tasks, and it is only recently that the school has been able to either beg, borrow, or steal the one third of the total cost it takes to begin construction.

A Mr. Woffard, from St. Louis, one of the finest architects in the United States currently working on plans for the new library. He will present his drawings of the building to the Board of Trustees at their meetings on October 9 and 10. If all goes well, the library will be located in the vicinity of the tennis courts and will be backed up against the Mill Stream.

This move means, of course, that things will have to be shifted around a bit. The tennis courts for example, are to be moved behind Sorority Row, and the Mill Stream will be adjusted so that it is flowing right behind the library-to-be. This construction is going to be a major undertaking. Sam Hall, Vice-President of Academic Affairs, said that it would run "in the area of around 50,000 square feet." This is going to be a building to either equal or surpass Collins in magnificence. The academic possibilities in such a place are obvious; there will be virtually any and every type of reference book available; books to fill even the most bizarre needs of the most exacting student. Construction for this monstrosity is expected to begin early next year, and if all goes well, it should be completed in three years time.

The next major renovation in the line of sight is Eaton Hall. This change will entail remodeling the inside of the building which Mr. Hall has described as being "dingy", and having a "brown atmosphere" which badly needs a change. As officials are currently occupied with the new library, not too much thought has been given to the specifics of Eaton. The only definite fact is that Eaton will remain in the same location. That is to say, the only new building on campus will be the new library, with Eaton and Waller Halls being



The new look of the E.S. Collins Science Center.

Thomas photo

remodeled only on their interiors.

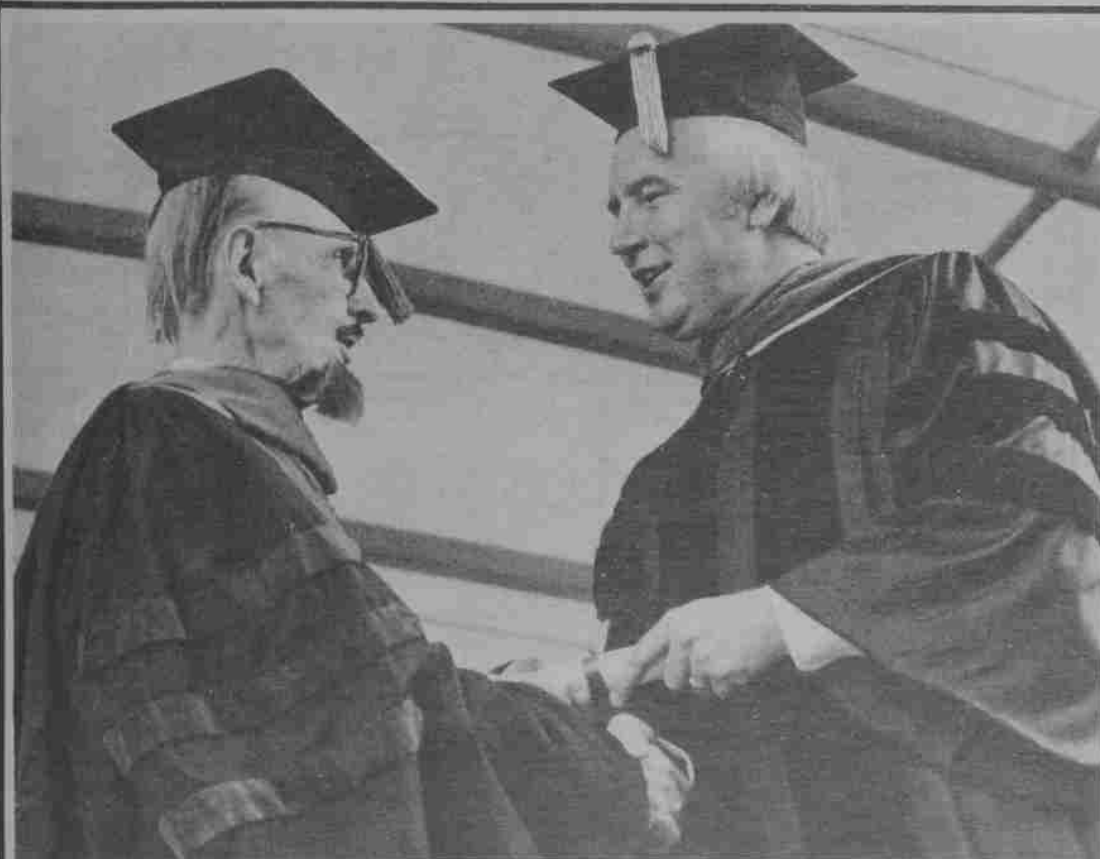
Only when Eaton is completed can thought be given to Waller Hall. The cost for Waller is going to be very high, although the exact amount remains unknown; and Mr. Hall said that we are looking at "maybe five or six years from now."

Along with Waller, it has been decided that we need a new central dining area. The

major complaint is that there are too many kitchens and dining rooms scattered around campus and that it would be much more efficient to have one or two central dining areas. Once again, however, this is a plan for the distant future and will have to wait until the library and the two halls are completed.

Now that the University has accumulated a little bit of spending money, we are going to

see the place improving (hopefully) by leaps and bounds. Collins has already been said to be "the greatest undergraduate science center in the United States; surpassing even such places as M.I.T., Princeton, Harvard, and Yale. Within a few years, we should have a library comparable in impressiveness to Collins, and at least one rejuvenated hall. If nothing else, it's at least something to look forward to.



Former Dean of the Law School, Seward Reese, dean from 1946 to 1968, receives

honorary degree from President Hudson during 1981 commencement exercises.

Former dean of law honored

Seward Phillip Reese, former dean of the Law School, died Sept. 10 at the age of 78.

Reese was dean of the Law School from 1946 until his retirement in 1968. During his tenure, the Law School became nationally recognized. Under the leadership of Reese, a legal aid clinic was established, as well as a student research service, anonymous grading policies, and a series of Willamette legal handbooks.

Reese graduated from West Virginia Wesleyan in 1926. He earned a Master of Arts degree from the University of Michigan in 1931. In 1935 he received a law degree from the University of Indiana and an advanced law degree from Duke University in 1941. He was also a graduate of the Army Command and General Staff

School, and he received many military honors.

Reese taught at Syracuse University, practiced law in West Virginia, served in the Air Force, and was a member of the bars of Indiana, Oregon and West Virginia.

Earlier in his life, Reese worked as a carpenter, theater musician, band director, choir director, Bible salesman, construction foreman, and vaudeville performer.

Services for Dean Reese were Monday at 11:00 a.m. at St. Paul Episcopal Church.

He is survived by his wife, Donna, son Richard in Salem, and daughter Donnetta in Berkeley, California. The family suggests contributions be made to the Seward Reese Memorial Scholarship fund at the Law School.

Local group hopes to save Elsinore

The Elsinore Theater was erected in 1925, and opened to the public in May of 1926. The original cost of the structure was slightly more than \$250,000. In the early days, the Elsinore presented weekly musical and comedy revues on stage. It was the showcase for revues originally produced by San Francisco and Los Angeles companies, and played Salem enroute to Portland and Seattle. Among the many performers in those days was a then not-so-famous ventriloquist act billed as "Edgar Bergen and Charlie McCarthy"

by Sandy Lindstrom

With the need for attracting more cultural entertainment to Salem, community members, businessmen, and public officials have organized a campaign to restore the Elsinore Theatre into a Visual and Performing Arts Center.

Supporting the *Save the Elsinore Theatre Committee's* plans is the Mid Valley Arts Council and its Executive Director Pam Collins, who feels that there is both need and support for the performing arts center.

Collins explained that, due to the lack of adequate stage facilities, Salem has become the "missing link" on the touring groups circuit. Most groups holdover in Salem, which is the halfway point on the West Coast circuit, although they have no place to perform.

Restoring the Elsinore would also benefit Salem residents, as Collins states, "People would rather have entertainment closer to home, ... it costs more and it's farther to go to Portland."

According to a poll done by the committee, the community supports the project, especially people under the age of 25. "They think there needs to be more going on in Salem," Collins explained. Also, because of the location of the Elsinore to Willamette, students will have a larger variety of entertainment available.

However, Collins feels that not only do young people want more entertainment, but the new residents of Salem do too. "Salem is growing, and basically, new people want more cultural activities," she stated.

Funding for the project would come from a bond issue and an operating levy, which the Salem City Council will decide whether or not appears on the November ballot. Actual cost for the restoration will be determined from a study made by architects R.F. McCann of Seattle and Stephen Rothman of Los Angeles.

Although the Elsinore cur-

rently isn't in good condition, it is less expensive to restore the building rather than construct a new center. When Seattle recently restored the 5th Avenue Theatre into a performing arts center it cost an estimated \$1,500 per seat, compared to \$7,100 per seat to build a new sight.

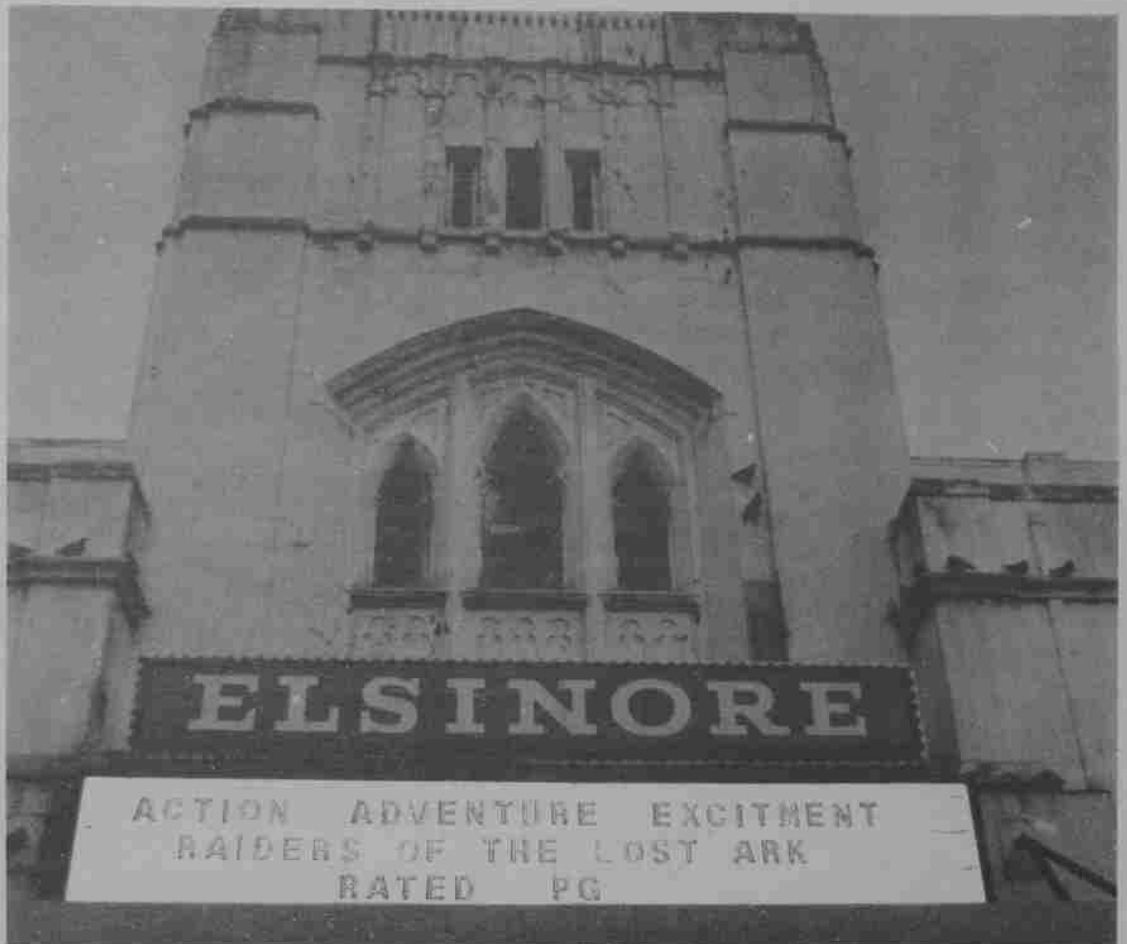
Opposition from Tom Moyer, who owns the Elsinore, is the only problem the committee faces. Moyer refuses to sell the theatre, possibly waiting for the city to condemn the aging theatre, thus giving him a tax write-off. Another alternative for Moyer is to make a trade-off by selling the theatre to the city, after which they'd allow him to build a Tri-Cinema in the Pringle Parkway.

If the two levies appear on the November ballot it will be a year and eight months until completion of the renovation. However, if the ballot measure fails the theatre will remain in its present unkept condition.

While some Salem residents are interested in the performing arts center directly, others view the Elsinore project as "historical preservation." It was built in 1925.

In addition to expanding the theatre for the performing arts, galleries will also be added for artists to display their work, making the center for visual arts also. Other uses might be for traveling ministers or religious entertainment. "The concept is it's to be a community facility," stated Collins.

Overall, Collins regards restoring the Elsinore as a benefit for the whole arts community. She concludes, "We've normally been very close but the Elsinore project might be the thing that brings it all together."



The Elsinore Theater: Life or death?

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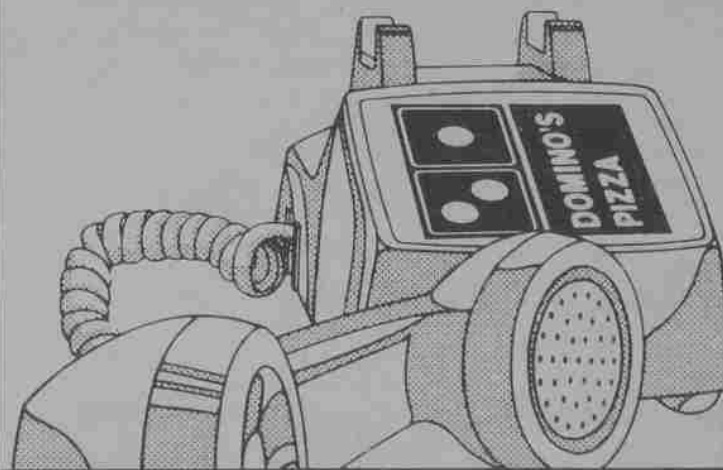
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Campus Briefs

Circus returns

The Royal Lichtenstein 1/4 Ring Sidewalk Circus will perform during its seventh annual visit to Willamette University on Friday, September 18 at 4 p.m. The performance will be on the campus Quad. In case of bad weather the performance will move inside to Cone Field House, Sparks Center.

Now on its 10th national tour, the Royal Lichtenstein Circus is dancing to the tunes of a 50-note calliola band organ specially designed for the anniversary event.

Full performances of the show will include two narrated mime fables: "Miles from Giles," in which the blind strength of a brutal giant is pitted against the wit of a village shoemaker, and "Ploughsharing," wherein favorite pastimes allow monarchs reigning in different countries to discover new compatibility.

The troupe will feature aerial Roman Rings by award winning Dartmouth gymnast, Jens Larson; and foot balancing by Robert Lee of New York School of Circus Arts. Actress-dancer Nancy Olesen of Minneapolis and veteran aerialist Stephen De Saulniers will appear in narrated pantomime fables as well as the show's magical numbers. This year's expanded menagerie is under the tutelage of ringmaster-founder, Nick Weber.

Scenery for this year's all new edition is by John Baker and Don Fehrenback; costumes are by Helene Lose; management is with Kincannon Associates.

Performances are free and the public is invited.

Education dip

When the business of education begins in earnest in the Autumn of 1981, fewer students of all ages will be enrolled in the nation's schools. Small decreases in elementary school enrollments have occurred since 1969, and are expected to continue until the mid-eighties when the 1970's baby boom will begin to be felt. High School enrollment peaked in the fall of 1976 and will continue to decline as the number of 14-17

year olds decreases.

After reaching an all time high of 12.1 million persons in 1980, only nominal increases are expected in college education in 1981. Spending at colleges and universities for this year is estimated to amount to 71 billion dollars, an all time high, with the largest percentage coming from state governments. The support given to education by the Federal Government is expected to follow its present trend and decrease its contribution throughout the decade of the eighties.

I, T grades due

The deadline to make up I and T grades is Friday, October 2. Students planning to petition for extensions should submit petitions by Monday, September 28 to the Registrar's office. Extensions are granted only in the event of highly mitigating circumstances.

Spanking time

Saturday, September 19, the third annual Willamette University celebration of the international sporting event Spank a Hedgehog Day will be held at sunrise in the Quad. This event, sponsored by nobody in particular, alternates each year in a fashion, going from the more traditional European method to the more violent and cerebral American method. This year, the more youth-oriented American method will be used. Spank a Hedgehog Day originated in the ninth century, when a group of Saxon tribesmen wandered into Nordic territory on a lark. Following a wild goose chase across the northern face of Europe, the Saxons ducked into a small valley and began their own settlement, with the annual Hedgehog rites as the focus for all social activities. The celebration was brought to the new world in the eighteenth century and modified to fit existing standards for things like that.

Spectators and participators are welcome, but required to bring the necessary equipment. For spectators, this includes alcohol, dirt clods and leather gloves. For participants, the equipment includes the everpopular grungie stick, sunglasses, and a fuzzy hat.

Senate begins '81 schedule

by Mari Wildt

The ASWU Senate, headed by President Rob McClellan, has some very definite ideas about goals for 1981-'82, as was evident at their first meeting. Last night, in the Autzen Senate Chambers, twenty officers and senators met - only Belknap Hall and off-campus students were not represented. Neither have elected senators yet.

Some of the first issues they will be dealing with in the near future will be registration of on-campus groups and activities to facilitate promotion of the general student body and inclusion of class officers in the Senate, creating more student contact and involvement with student government.

Another concern of President McClellan was his automatic position on the Willamette University Board of Trustees. This position is not mentioned in the school constitution but gradually evolved over the years. He would prefer to see a rotating chair established with the ASWU President, and a representative from the Colleges of Law and Management each holding the alternative to the current total position once every three years.

The Senate will also be examining their relationship with ASWU publications this semester. They hope to find an independence and to work closer with the Wallulah, Jason and Collegian than in past

terms.

Rosemary Hart, the new Vice President of Student Services, was introduced and invited to share her impressions and ideas. She stressed, "I want to be aware of issues causing concern to students. Please, feel free to approach me - I need the details on what is going on!"

Ms. Hart has moved her office to the University Center in an effort to be accessible and near student government. "It's important to get information to you as well as getting it from you," she added. As Vice President of Student Services, she has already been concerned with residence hall maintenance, central dining facilities, student's difficulty in reserving raquetball courts, and the high cost of operating washing machines and driers here on campus. She is also trying to organize available work study jobs for the over 60 students who are still seeking them.

Four appointments were also made last night. Hance Haney and Brian Krieg were approved as members at large on the ASWU Publications Board, and Katie Demory and Pam Ross were approved as members of the Activities Board. Four senators were also added to the Alcohol Policy Review Committee which will be examining the current policy in the hope of forming a more realistic one.

SAGA announces semester changes

By Dave Rubin

According to SAGA director Jerry Curtis, several new things will be happening. Some of the events will be: tasting tables once a month, where new dishes will be on hand to be tried and commented on; a pancake eating contest on November 12th, and a buffet

breakfast on the 18th of this month. In addition to these events, there will be six special dinners that will include: in October, Hobo night on the 1st, a pasta buffet on the 14th, and a Halloween night on the 31st; in November, the annual Thanksgiving dinner on the 24th which will be an all-

campus affair this year; and in December, the annual Christmas dinner on the 10th, and a movie night on the 15th.

As for all campus events this year, SAGA is only sponsoring one, while the University is sponsoring six. The ones for the University include: the all-campus lunch after the Collins

dedication, and on September 22nd, an all-campus lunch in conjunction with the art fair, which will be held outside the U.C. In addition to all this, will be the regular meals and the regular steak nights.

There have been questions raised as to the time changes on the west end of campus for

meals on weekends. These changes stem from a certain percentage of students who last year asked that changes be made to accommodate those students who attended church early or late and returned late. Hence the changes were passed, although by a narrow margin. If students want things the way they were before, it will be necessary to petition SAGA and wait until next year.

While changes were made in scheduling, they were only made on the west end of campus. Doney still is on the old schedule, opening at 10:30 AM while Baxter/Matthews opens at 11:00 AM.

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Hart brings many changes

by Paul Hehn

There have already been some changes in the student development area - among them the change in its title to Student Affairs and the position change of Lily Driskill to Assistant Dean. In addition to these, do you have some sort of general re-structuring in mind for the area of Student Affairs on the Willamette campus?

Not to do anything for this year. I left in April with the understanding that the common feeling was for next year to have a proposal for how Student Affairs should be organized. Then over the summer there was a proposal for how people in the student affairs would like to come to some functions and to use Lily in that way - and how they wanted to put some budget things together to cover that.

I spoke with Lily, Joan, Rich and Lance over the summer, and I saw that there was a need to get things done, and that it

can do on campus because a good board of Trustees is not going to support - they shouldn't, in my opinion, support things if they don't have the backing of a good, strong student government. That's very important to me. In fact, one of the reasons I have this office (upstairs in the University Center), besides the fact that it was the least amount of moves for everybody, is because it has closer proximity to the student government groups. Therefore, I will be able to work with them and meet with them weekly, and as appropriately and as comfortably with the Senate as possible. This way, I would hope that more credibility would be established and more confidence in the Senate and in other student groups as well. **Such as publications, perhaps?**

Publications, yes. I would like to see both areas, publications particularly, the newspaper and the student government to improve their credibility with the rest of the

nature of the issue. The long range view for the Health Center is that the first decision has to do with staffing. As we take a look at all Student Affairs this year and I want student government involved in that with student representatives on a Student Affairs committee. We want to work with existing structures, not create a whole new committee to study Student Affairs structures. That way, we could get together and say increase or decrease or whatever. I haven't really talked with anybody about that. We've talked about moving Student Affairs people over to the University Center, and the President over to Bishop. Of course, the critical issue then is, where the student health services will be housed. We're working on some possibilities.

Would you like all the student affairs department in one location rather than spread out over campus?

I think it would be helpful

open as possible because each week that I'm here I see more pieces of information that I didn't see before. Lots of things may change by themselves or by my changing them.

Area Director and Area Coordinator positions are concepts used in multi-university systems when they have clusters of thousands of students. That doesn't mean the residence hall system can't be divided up or done differently.

Speaking of splitting up responsibilities, now that Jim Cadena has left Willamette, the Student Affairs Office is more or less forced into sharing duties. Are there plans to replace Jim, or will a redistribution of responsibilities suffice?

The thing we've decided to do is to go with the position being temporary. That is, one year and part-time, because we needed someone quickly, and a full time person might not be able to relocate in the short time we need. Also, because we are taking a look at the whole reorganization structure, we'd like to provide for as much flexibility as possible. I'm hoping to nominate people and get resources to nominate other people and get a good application pool. If we got a good person in there, we could hopefully get them to take a look at what our commitment is to the campus and then meet some needs.

It would be folly to even think of replacing Jim Cadena. The man did everything...he worked double-time from what I understand.

I don't want anybody in Jim Cadena's position trying to wear too many hats. I think there were 2 or 3 critical needs Jim was trying to meet and I would like to see us continue those. Rich Schwartz will be doing career planning and placement and giving it a good hunk of his time-devoting more time to it than Jim was able to. Then the part-time person would only focus on foreign and minority students, so that we at least don't lose the momentum that Jim gained for those students. That's what I don't want, if we can help it.

How do you see your role as acting directly with the students?

That, as far as I see, is inherent in the position. I need a lot of help from the students.

Do you have any general impressions of the Willamette student?

Yes. I think people are easily friendly. The students aren't afraid to look you in the eye, to say "hi," to carry on a conversation with you. They're not indifferent; they're not so super-independent that they're obnoxious to be with. They've a likability that is really comfortable, and I'm very pleased with that. They're knowledgeable about the faculty and that says a lot to me. I haven't had an uncomfortable moment on campus.



Rosemary Hart in her office in the U.C.

Holznel

could be done through Lily being Head Resident in Lausanne and then working with the Head Residents system, particularly being advisor to the Greeks, and by splitting up the Residence Hall Staff to work with half and half - Lance will take the other half - and to work in part with the student government. Lily and I will be sharing the student government duties. **How do you view your role, or the Student Affairs staff's role with the ASWU?**

My previous experience with student governments has been good. I really feel good about the whole issue. I feel that, after speaking with Lily over the summer and with Rob in the first week of school, we will want to be working with the student government because I think Student Affairs or a particular person in my position is really handicapped without a strong student government. I want a good strong student government. The stronger the student government is, the stronger the credibility is with the students, first, and then with the faculty, administration, and off campus people. That really enhances what you

students.

Would your role or Lily's be such that, if the Senate decides to take action they would come to you?

Well, yes, but hopefully with any actions that they would be taking, we would be taking them together. I envision working with them just as with the student affairs staff, that we come to those kinds of decisions together, that they don't come and then all of the sudden, after working for weeks on an issue, the Senate finds that they're missing this piece of information, and that if they'd known that, they wouldn't have spent all that time fussing with it. That's why I think we have to work together.

Speaking of wasting time on issues, the decision whether to keep or improve the Health Center has been of concern for the past two years, and yet nothing definite has evolved. Do you know anything about the issue?

Well, first off, I'd like to say that any decision is the ultimate responsibility of the president. Of course, he can delegate that to me or to someone else, depending on the

and would enhance how the building is used bringing students into the University Center. I see more student use of the building than I expected. You could have everything here. Financial Aid might have to be separate since they have a different sort of business.

I think if it were a high traffic area for student groups it would greatly improve its worth. Students could come in for housing, pass by the Career Education Office and see jobs that interest them...

Do you think the loss of the area directors positions has hurt the structure of the student affairs department?

I think the structure we have now needs serious review. I'm not satisfied with the structure at all. Mainly, the way we have responsibilities worked out and the distribution of responsibilities and competencies in some other areas, and then some other areas that are a real mess. I admit that I do have in mind some changes. When I was here last April, I jotted down some ideas about areas I felt needed looking into. I haven't looked at those notes since then - I've wanted to be

What's in a building name

by Wright Cowger

Ever wonder about the names of certain campus buildings? Here's a short summary, starting with the oldest:

WALLER HALL - originally named "University Hall", first occupied in the fall of 1867. Renamed in 1912 to honor ALVAN F. WALLER, missionary, and member of the "Great Reinforcement" of 17 children and 36 adults who arrived to strengthen the Indian mission begun by Jason and Daniel Lee in the Willamette Valley.

LAUSANNE HALL - actually Lausanne II, the first building of

that name was the original wooden "Woman's College" which was opened on Court street in 1880, moved to campus 2 years later on the spot occupied by the present Lausanne. Both were named after the wooden ship which brought the "Great Reinforcement" from New York to the Columbia in 1839-40.

EATON HALL - named for A.E. Eaton who built and operated the Union Woolen mills in Union, Oregon. His gift of \$50,000 was the largest to that time in the history of Willamette. Eaton supervised

the construction and was on hand (76 years of age) for the dedication in 1909.

DONEY HALL - Carl Gregg Doney was the twelfth president of Willamette for 19 years between 1915-1934. Prior to Doney, the average presidential tenure was 4 years. During his administration enrollment increased from 331 to 571 and faculty from 14 to 42. (Faculty salary was around \$2,000 a year).

BAXTER HALL - Bruce Baxter succeeded Doney as president and served for seven years until the summer of 1941 when

he was elected a Bishop of the Methodist Church and moved on to larger administrative duties.

MATTHEWS HALL - James T. Matthews was one of 9 graduates of the Willamette University class of 1889. He taught and was principal in public schools in Salem. In 1893 he was engaged as a temporary teacher at Willamette, to teach Latin and Mathematics. He was quickly advanced to permanent status and he earned the unofficial title as the university's most beloved professor, remaining a member of the faculty until his death in 1942.

GATKE HALL - originally Salem's post office, the building was moved to campus during the 1937-38 year to serve the Law school. Named at the time of his retirement in 1961 for Robert Moulton Gatke, Professor of Political Science and History, who was deeply involved with Willamette for 53 years.

BELKNAP HALL - opened in the fall of 1961, this dormitory was named for Lewis Franklin Belknap, a Willamette University graduate of the class of 1888. Willamette conferred the honorary degree of Doctor of Divinity to Belknap in 1945. He died in 1948 after serving 70 years in the ministry.

YORK HOUSE - Emily J. York was the first graduate of the University, completing her studies for the degree of Mistress of English Literature in 1859, six years after "WALLAMET" University was officially chartered by the ter-

ritorial legislature. After graduation Emily began teaching school in Santa Clara, California at a salary of \$70.00 a month, returning later for a long life in Oregon.

LEE HOUSE - named in honor of Lucy Anna Maria Lee, founder Jason Lee's only daughter. A graduate of Willamette in 1863, Lucy continued on as a teacher at the university until forced to give up her position by ill health, subsequently dying at the early age of 39.

COLLINS HALL - President Doney called Everell Stanton Collins "one of the two greatest benefactors of the first 100 years of Willamette history." (The other was Charles B. Moores.) Born in 1866, Collins was a member of the board of Kimball School of Theology and became a Willamette trustee in 1912, continuing his service to the university until his death in 1940.

WALTON HALL - William S. Walton was born in Salem in 1884, and at the age of 15 he started his career in finance as an office boy with the Ladd and Bush bank. He moved steadily into higher positions becoming a director and executive vice president in 1924. He held executive positions with the U.S. National Bank of Portland and continued as a director until his death in 1954 at the age of 70.

There are other buildings which carry names of significance to Willamette: Shepard, Smith, Bishop, Mudd, McCulloch, Sparks, Putnam, Collins (T.W.). But those are stories for another time.

'Reaganomics' supported

by Kevin G. Higgins

Dr. Barry Asmus, an economist from Boise State University, was the featured speaker at the second of this year's convocations. Dr. Asmus, sponsored by the Classical Liberal Society, spoke to a packed Waller Hall on the theory and practice of supply side economics; a topic that has become popular with Conservatives and Liberals alike since the passage of the Reagan Tax and Budget programs.

Dr. Asmus, in an almost evangelical fashion, adroitly espoused the economic theory behind, as some pundits have described it, "Reaganomics." In brief, supply-siders reject the demand oriented economics that have been with us since the New Deal, and approach the economy under the pre-

sumption that supply will always meet demand. "The producers in this country no longer have the incentives to expand and produce as they once did," explained Dr. Asmus. "We have moved to the point of rewarding non-work." The resulting tax burdens placed upon the producer have stilted the economy. Similar burdens placed upon the consumer have left him with no incentive to save or invest, in fact "saving is an irrational act when the inflation rate overtakes the interest rate."

Dr. Asmus explained that the budget cuts really aren't budget cuts, but a decrease in the rate of growth. The budget will in fact be larger in the next fiscal year than it is now. As one questioner asked, "Well, what about the poor?" Asmus

replied that we have been spending 250 billion plus dollars a year on the poor, and yet there aren't any fewer of them. Logically we must be doing something wrong. The best thing we could do for the poor is increase the incentives to business to employ them by cutting their tax burden. Food stamps and transfer payments don't eliminate the poor, but opportunities to remove themselves from their economic situation with better job will. Whether by paying a punitive tax rate to support social programs or by providing more jobs after a decreased tax burden, big business will still support the poor, and increased productivity is an option that business and the current administration would prefer.



Fraternity rush

Holznel photos



Students rejuvenate chapel of seeker

by Matthew Erlich

On September 5, nine students, with the help of Willamette University Maintenance Department, generally restored Waller Hall's Chapel

of the Seeker. Dedicated some fifteen years ago, the Chapel now serves as the meeting place for University Worship every Sunday night, and is a quiet place for students to

meditate or relax.

Before that date, the Chapel had paint peeling, was dusty, dirty, and disorganized. The nine students, led by Judy Cullen, Mike Unfred and Gwen

Thomas, with help from Tom Braman, Tom Davis, Shiela Brown, Carol Meiermary, Noreen Miller and Miss Mori Kay Johnson, revamped the Chapel by scraping off peeling paint and putting on a new coat of an off-white color. Also, the students swept up the Chapel and installed a cross hanging on its front.

The Chapel of the Seeker is not so difficult to find. Entering the West side of Waller Hall, that is, the side by Collins Hall, and up some 96 steps past the Education department, past the Psychology department, to the very top of Waller itself, the Chapel can be found. The room itself is large enough to hold some thirty people. As one enters, to the right is the cross and a table underneath it. In front of the table are two podiums facing some twenty chairs. To the left is a working pump organ and a bookshelf containing literature from the Bible to Chaplain Hanni's article entitled 'We Must Look Beyond Ourselves.' On the far wall are hanging pictures of the Last Supper and Jesus of Nazareth. The floor is wooden and the roof arched, giving the room a feeling of being much larger than it really is.

There are, of course, other things that need to be done to make the Chapel totally restored. On top of the list are changing the light fixtures (from the Japanese lanterns hanging there now), and adding more decorations to give the

Chapel a more somber, meditative appearance.

It is also true that the Chapel of the Seeker is small and it is slightly out of the way. Nearly one hundred steps up leaves even the hardest student panting by the time he gets to the top. It is also a nice place to go if you want to be alone to think about things or talk with a friend. The Chapel is open from 7:30 a.m. to 9:00 p.m. in the evening.

Willamette needs a chapel with more room and accessibility. The Chapel of the Seeker, for example, is completely inaccessible to the handicapped. Some plans in the renovation of Waller Hall call for the installation of an elevator to the top of Waller, making the Chapel easier to get to. The Chapel itself, however, is of little use save for small student gatherings. Perhaps in the works, a full-sized chapel should be added to the Willamette campus.

For now, University worship is held in the Chapel every Sunday. Any other group on campus wishing to schedule the Chapel of the Seeker on a regular basis should contact Chaplain Hanni in his office in the University Center.

It shouldn't be felt that only religious organizations can use the Chapel, students can go there any time. The Chapel is a nice place to do homework, though that may be abusing it's awesome potential for thought and introspection.



Chapel of Seeker provides contemplative atmosphere.

Holzmagel

NAP offers more

by Stan Shaw

Hey, freshman! Ever see the initials N.A.P.? Did you wonder what they stood for? Did you find out that they stood for Nutritional Awareness Program and gag at the thought of eggplant casserole? Did you see in your mind's eye the images of smelly, long haired nature freaks sittin' around talking about the Marxist implications of rye bread? Well, wait a minute, that just isn't the case. For example how does whole wheat french toast or pizza, honey baked chicken or granola and yogurt sound to you? Not too bad, huh? Quite frankly, the menu is not a radical change from regular SAGA fare, except N.A.P. food is prepared with an intense respect for health and nutrition.

As for the diners (limited to 60 due to the smallness of the Doney dining hall annex), they represent a cross section of Willamette students and a respective political diversity. Yet, each has a common concern; "What are the implications, personal and international, of food?" It is this concern that N.A.P. seeks to address.

The program adheres to three basic premises; 1)

understanding and practicing good eating habits for good health; 2) understanding the connections between personal diet and issues of global concern; and 3) establishment of a community learning together. NAPPers see media presentations dealing with food, discuss food issues, and make an attempt to personally affect food problems. In other words, N.A.P. forces one away from a common mindlessness to a thoughtfulness about eating.

After all, consider that hundreds of thousands of people die annually on the same planet that you exist on. It's not that far away. Face it, sooner or later food problems are going to affect you. Right now, as a matter of fact, you may be surprised to find out that that white bread you stuffed in your face earlier today may be poisoning your body by virtue of over-refined grains. Think about it.

Oh, by the way, ever try eggplant casserole? It's really not that bad...

(Post script: Because of the space limitations, the quota for participants has been fulfilled, but you're more than welcome, anytime, to eat at N.A.P. as a guest.)



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New Wave hides message

by Martine Greber

Los Angeles, known the world over for its legendary cinema history, is fast becoming the music capitol of the world. In the last five years Los Angeles has established itself as the launching pad for a whole new wave of talent, "New Wave." Just the name brings visions of a fresh new generation, a new breed of musicians and songwriters. These artists combine the nostalgic bounce of the fifties with the hard driving rock of the sixties. Lyrics scream forth with urgent social statements, while the crowd, donned in skinny neckties and tennis shoes, unite with the bands to create an atmosphere of jovial abandonment. All the music needs is a place to plug into, and LA has the prime facilities.

New Wave is not exclusive to LA. Portland is also equipped for this new phase of music, so symbolic of the 80's. **Luis' La Bamba** is the place to go for New Wave entertainment. La Bamba, considered to be the leading nightclub north of San Francisco and South of Seattle, caters to the national as well as local bands and seats over 300 people.

Euphoria is a tavern that has also expanded its realm of entertainment to New Wave on Monday nights. Specifically local bands perform here.

A touch of the 80's has in-



deed hit Salem. The White Coaster will soon be opening every Tuesday night with New Wave groups. The Coaster will be catering to Salem musicians for these scheduled weekly performances, with the exception of a few recruits from Portland.

The bizarre names that

these bands choose for themselves are proof positive of the craziness of New Wave. The Germs, the Weirdos, Psychotic Pineapples, Wall of Voodoo, the Odds, the Zippers, Dead Kennedy's, Naughty Sweaties, Daily Planet, well, the list twists on forever.

If any of these band's music

has one thing in common, it is this - its fast. The driving beat elicits a dancing response from the crowd. Actually, dancing is too gentle a word, as the pitter-pattering on the dance floor often erupts into bouncing and shoving.

The dress code is clearly a major facet of the New Wave breed. Sunglasses, sneakers, disarrayed skinny ties and a general mocking of the past fashion trend of the crew-cut fifties dot the crowd. Some walking through LA's West side's better shopping districts will find many a mannequin dressed in a style originated by a select few in small New Wave circles, and in time, filtered down to Rodeo Dr. of Beverly Hills.

As it is impossible to highlight all of these bands, I will attempt to show two bands that clearly represent what is happening in the New Wave music: The Pretenders and Joe Jackson. The Pretenders, one of the most talented and well known New Wave bands, perform with untapped amounts of electricity. Four members, clad in leather, narrow ties, white tuxedo shirts and that distinct New Wave style, combine their tremendous talent on guitars and drums with the lead singer's (Chrissie Hynde) resonant voice. They all fit each missing piece of today, into the flowing machine of smooth, musical clockwork.

The female vocalist, Hynde, rocks the audience into her world of struggle in society today. She is fighting her way to gain respect in a world of men who are likely to turn the other cheek. She voices struggles to which many women can relate. Most New Wave seems to be disclosing internal struggles

with a conflicting society.

Another popular singer/songwriter riding the crest of this wave is Joe Jackson. Covering vocals, piano and harmonica, and backed by three musicians, Jackson has a frenzied, frantic sound to his music. Using dynamic, well-thought out lyrics, he whips the song into kinetic fusion, pushing forth the urgency of his message. His attitude may sound cynical at first, but when looked at closely, the truth of what he is saying becomes apparent.

In, "I'm the Man," he speaks of the way masters of Madison Avenue can sway a nation into several trends, all through promotional advertisements:

"I'll speak to the masses through the media and if you can say anything to me you can say it with cash."

In the song, "Don't Wanna Be Like That," he refers to Southern Cal's fair city with...

"LA sun can turn your brains to scrambled eggs."

With observations like these, Jackson has found a massive following of people who can identify with his music.

This is only a smattering of what is happening with LA's music, Portland's and generally music all over the country. There are scores of bands, dozens of clubs and thousands of people who can appreciate the artists' talents. Much like the appeal of Disco, New Wave is a recreational release, an opportunity to party and leave the days' troubles behind. However, unlike the mindless

*The Germs,
the Weirdos,
Psychotic
Pineapples,
Wall of
Voodoo,
The Odds,
the
Zippers...*

music of Disco, where the heavy bass beat drowns out the lyrics, New Wave doesn't let you forget that there's a message to be heard. So what are you waiting for? Get your pinstripe coat and baggy pants, crop your hair (dye it the colors of the rainbow if you feel like it - no one will stare) slide on some pointed shoes and wrap-around sunglasses and you'll be ready to hit the clubs. The only problem that remains is finding a friend crazy enough to go with you!

Advertisement





Thomas photo
John Diehnel performs at convocation, "The History of Ireland Through its Music." Willamette's bard sang traditional songs and spoke on the struggle of the Irish over the centuries to create a nation and culture of their own.

Theatre feature season viewed

by Raymond T. Akers
Willamette University Theatre opens its doors on October ninth, beginning a major season which blends classic and modern comedy with character drama and expressionism.

Shakespeare's "Twelfth Night," a comedy of mistaken identity, misguided love, romance, and remorse alternated and intertwined through the play until complications are resolved and identities are unraveled in its final happy conclusion. Performance dates are October 9, 10, 15, 16,

17, at 8:00 p.m. and Sunday October 11 at 2:00 p.m. (matinee) in the Kresge Theatre

Full of humor, satire, irony and incisive comment on the human condition, "The National Health" by Peter Nichols celebrates the indestructibility of the individual's spirit in the face of all the physical, mechanical, social and bureaucratic forces arrayed against it. This romp through the day-to-day operations of an English hospital will take place in the Arena theatre on November 13, 14, 19, 20, 21 at 8:00 p.m. and Sunday November 15 at 2:00 p.m. (matinee).

Georg Buchner's episodic and powerful treatment of existential loneliness, "Woyzeck," will begin the second half of the season. Written in 1836, "Woyzeck" was a major forerunner of expressionism in the theatre. Eventually more widely known as an opera by Berg, the original play has been widely acclaimed for its strongly contrasted scenes, powerful language and impressively tragic overtones. Dates for the show in the Kresge Theatre will

be February 12, 13, 18, 19, 20 at 8:00 p.m. and February 14 at 2:00 p.m. (matinee).

Wrapping up the season will be Enid Bagnold's absorbing character drama of Mrs. St. Maugham and her household, "The Chalk Garden." This play, set in an English country house, is, as Gerald Weales called it, "a comedy that is funny without making laughter its sole concern and a serious play that is never pretentious." Its subtlety and wit and strong characterizations have stirred a number of critics to view it as an outstanding, though not universally known, example of 20th century theatre. The Kresge theatre will house this show on April 16, 17, 22, 23, 24 at 8:00 p.m. and April 18 at 2:00 p.m. (matinee).

Student season tickets will be available through tomorrow at the special rate of \$7.50 at the ticket office in the theatre, after which they will be sold for the regular season ticket price of \$10.00. Faculty are also urged to get their passes as soon as possible. General admission will be \$3.50 or \$3.00 with a Willamette I.D.



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Debbie Harry starts anew

by Jean Brazie

The blasé detached mask donned by Blondie's lead singer, Deborah Harry, as a symbol of the group's sound, is not lost in her first solo album, *Kookoo*. The haunting soprano of "Heart of Glass" is still alive in "Now I Know You Know," and Deborah's slant toward incorporating foreign sounds is seen in the middle-eastern harem music of "Oasis," reminiscent of "The Tide is High" Jamaican sound. The style remains cold, cynical, sexy, and very remote.

Deborah Harry's solo adventure represents an attempt to break from her Blondie image. Her glamour girl looks complete with bleached hair and an expressionless attitude, appeared at a time when such groups as Talking Heads and Devo were trying to shock jaded audiences with electric sounds and stark insensitive lyrics. Blondie picked up this removedness and combined the sharp new wave style with pop lyrics to create a widely popular sound. The group has released four gold singles and three platinum albums, selling over 10 million records since 1978.

Kookoo can be seen as Debbie's continuing desire to be unique and appreciated for her own talents, a goal founded in her early years. As an adopted child growing up in a New Jersey suburb, Debbie always had a costume trunk from which she picked "weird" outfits. In junior high, she began experimenting with make-up and dyed her hair a dozen different colors, finally opting for platinum blond (she fantasized Marilyn Monroe was her real mother). During the 1960's Deborah lived and worked in Greenwich Village as a back-up singer for the band Wind in the

Willows. In the following years, she waited on tables, became hooked on heroin, worked as a Playboy bunny to support her habit, and finally left Manhattan to kick it.

Later, Deborah worked as a beautician and joined a cabaret group, the Stilletoes, three women who sang and spoofed tacky sex. Then she met Chris Stein and Blondie was born in 1974. The group got a premature recording contract and after releasing 2 albums and a polished third, Blondie gained media attention in 1978 when "Heart of Glass" became their first hit.

The emotionless, almost mechanical sound of this first record seller finds Deborah's pure yet lilting voice belting out "Once I had a love/And it was a gas/Soon turned out to be a pain in the ass." Equally remote and bored in attitude is "Call Me", the theme song of the film "American Gigolo," in which a casual, sensual image is created, "Roll me in designer sheets/I'll never get enough." Today, the distance remains. *Kookoo* is a collection of works that retain the stylish aloofness, the third person's point of view found in Blondie's recordings.

Debbie Harry's recently released single "Backfired" is an echo of Blondie's hit "Rapture." The talk-sing style of story telling imitates such ghetto "rappers" as Grand Master Flash and the Funky Four Plus 1. The background in "Backfired" is rich with horns, a modern incorporation of the big band sound, and Debbie's style remains unbreakable. A similar talk-sing cut "Military Rap," is a parody set to the military's marching song's beat. It has a cold and electric new wave sound and monotone lyrics, "Stop and see the middle-east/miles and miles of lovely beach/get that



Debbie Harry takes a brief sojourn away from her pop cover girl image with Blondie to record her first solo project, *Kookoo*,

a startling album that features Miss Harry with acupuncture needles driven through her head.

coppertone tan on radioactive sand."

Kookoo is an album on contrasts as Deborah Harry tries on many masks. The rather relaxed and haunting melody of "I Know You Know" is in direct opposition to "Inner City Spillover," which comes as a slap in the face. Set to a mechanical beat, its heavy basses create an evil mood that sets up references to the obscure, "Lying in her bed/a

brick fell on her head...(that brick is now a road in Maine." The most disappointing track is "Jump Jump" which has a strong musical blend of Alan Parson's type of stylish music with a harder rock accent. Unfortunately the singing is too stilted and out of sync and the barking dogs add nothing.

If *Kookoo* is judged by Deborah Harry's goal of creating a new role for herself aside from Blondie, then it can

be considered a failure. The new album perpetuates the aloofness, retains the stylishness, and reaffirms the talent of Blondie's lead singer. The only startling new aspect of Deborah Harry's solo act is her album cover, an alarming full face picture of Debbie with acupuncture needles driven through the head. For those that enjoy Blondie's music, *Kookoo* will be an equally enjoyable experience.

Individualistic art shown

by Laura Ruthenbeck

It is said to be foolish to write of art to those who have no desire to take the time to sense or observe works of art. However, art is an expression of individuality to be desired and evaluated. Art is a personal experience, the experience awaiting the observer.

The Hallie Brown Ford Gallery, located in the Willamette University Art Building, is presently displaying many paintings and drawings by Ruth DeLong and Char Fitzpatrick. The impressionistic

and modern pieces of these artists are individualistic and straightforward and to be viewed as a valuable experience.

Art is an individual expression. The vibrant color schemes exemplified in DeLong's and Fitzpatrick's work are characteristic of both artists, yet their pieces contain many different qualities.

Ruth DeLong's focus is on presenting her paintings in their wholeness. Though her color schemes are realistic, her style is impressionistic. She evokes sensory impressions by blurring her colors, thus eliminating subject emphasis.

Unlike Ruth DeLong, Char Fitzpatrick places much emphasis on her subject. Her realistic color scheming is vibrant and directs immediate attention to her themes. Fitzpatrick is expressing her individuality.

If individuality is to be valued, it's expression must be valued. Ruth DeLong and Char Fitzpatrick have revealed their personal expressions, as seen in their paintings exhibited in the gallery. Their work creates an adventure for the potential observer. It is now up to the reader to experience this adventure.



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Fun ends for Emmanuelle

by Paul Hehn
Evidently the last in the world-famous series of erotic adventures, **Goodbye Emmanuelle** is really not such a

Over one hundred million people have experienced the phenomenon of "Emmanuelle".

Now, she's back...for the final act.



Goodbye Emmanuelle
The ecstasy continues.

silly, insignificant things on which critics continually get hung up.

The advertisement boasts, "Over one hundred million people have experienced the erotic phenomenon of 'Emmanuelle'." I'm not so sure exactly what that means. It could mean that over one hundred million people have seen the other films ("Emmanuelle" and "Emmanuelle, Joys of a Woman"); then again it could very well mean that over one hundred million people have "experienced" Emmanuelle herself. From the looks of **Goodbye Emmanuelle**, the latter explanation wouldn't surprise me. It brings to mind an image of little ol' Emmanuelle (our heroine) with a sign on her back similar to McDonald's: Over 100 million served.

In any case, **Goodbye Emmanuelle** is pretty much all I expected it to be; plenty of naked people running around doing all sorts of naked things with other naked people. There is a plot, naturally, although it was more or less ignored by the audience as well as the director.

Emmanuelle (played nudily by a very naked Sylvia Kristel) and her "husband", Jean, (Umberto Orsini), live on some

island somewhere in the cinema.

Bahamas (or someplace like that). They have a wonderfully "liberated" relationship. This means that if either one of them wishes to pursue their lust, the other one will gladly either get lost, watch, or participate. Apparently, this kind of thing is just perfect for the two of them. The other two "Emmanuelle" films were dedicated to this sort of lifestyle. They don't get bored with each other, they meet new people - just all kinds of good things spring from their relationship.

Unfortunately, all good things must end, and Emmanuelle falls in love (for Pete's sake) with Gregory, a film director visiting the island. I mean, she really falls in love with him. All of a sudden, Emmanuelle ends up zipping up and off to Paris to meet Gregory and live happily ever after.

This movie has all sorts of problems. The script is so bad that it is difficult to judge the acting. Sylvia Kristel (as Emmanuelle) does the best job, but I suspect that is due more to her face and figure than to her acting talent. Even so, she makes Umberto Orsini look like the Sonny Bono of the French

The most aggravating aspect of the film is its persistent lack of development in every sense. We are continually led along a particular story line only to be dumped like bad cheese before the plot gets anywhere.

Worst of all, however, is that **Goodbye Emmanuelle** has been injected with some sort of weird, moralistic message; it is a message particularly hard to figure out considering the nature of the other "Emmanuelle" films. The first film was bent on liberating Emmanuelle from her own sexual constraint. The second film was merely Emmanuelle-in-action as a truly sexually liberated woman. Then along comes "Goodbye Emmanuelle" and tells us that, well, it really isn't good to go around having sex with anyone you want; the real value of sex is be-bopping with someone you love.

Goodbye Emmanuelle is totally contrary to what was being said in its predecessors. Perhaps it would have been entitled "Emmanuelle, Joys of a Sex Wimp."

Goodbye, Emmanuelle, - and good riddance.

Live music, dancing found at Boon's

by Stan Shaw

Are you old enough to go to a bar?

No? Go get another milk.

Yes? Well, take a good read about a great weekend night-spot in N.E.Salem. Better described as a tavern, Boon's Treasury (888 Liberty) is a loose and funky good time. Absolutely unpretentious, yet extremely endearing, Boon's radiates charm from its frontier past, and energy from its college crowd who perfectly illustrate the place in their overwhelming choice of dress: faded jeans and well worn tennis shoes.

The first hint of pleasure comes at first finding Boon's. Its Old West design of exposed brick and stained wood beams, sets the two story building apart from the otherwise dreary surroundings. A step inside reveals the same preservationist theme, unlike the more modern inner decor of the Reed Opera House. In fact, the few framed pictures and artwork along the wall of Boon's seems almost out of place. Looking further, the tall, open beamed ceiling gives an impression of space. But that's soon forgotten as the room fills with patrons, actually becoming painfully small. It gives one thought to wonder, then, how little money Oregon must've had when this building was the

state treasury in the middle and late 1800's.

When finally scoring a place to sit, one begins to notice an earthiness of the crowd; "Granola people" as more aptly described by a companion. This is a collection of the 'un-

During the day, there are tables instead of jouncing bodies. So when space is cleared for the evening, there is more of a concern for places to sit than dance. That being the case, the writhing mass is so close that hitting one another is all too

"...almost like Slam Dancing in a Los Angeles Punk Bar without the Blood."

preppy; from W.S.C.S.'s and Willamette's campuses, who've chosen Boon's as their own. A place to relax and have fun, rather than to assume guises and play games for assuaging a bedroom's loneliness.

All else accounted for though, the best feature of a Boon's Treasury weekend is the dancing and live music. Both give a feeling of spontaneity that one cannot avoid getting caught up in. The music infects one's nervous system, leading to subtle finger tapping then rhythmic head nodding and soon full body rolling that can only be satisfied on the dance floor. Although fun, this is one of Boon's weaknesses; the floor is just not big enough.

common, almost like Slam Dancing in a Los Angeles Punk bar without the blood.

Taking the good with the bad, one can tolerate the human pinball action for the live music. On the night of the 12th, Boon's was featuring the incredibly good sounds of Sheila and the Boogie Band. Though mellow rock, the music from this ten member band took on a jazz feel as three horns, a trombone, sax, and baritone sax pounded a rapid heartbeat into the night air. (One could not ignore the urge to grab his partner's hands and try a few twists and turns even if he wasn't sure how to do them. And why not? Everyone else was having so much fun, nobody probably noticed or

cared about an overzealous gallop into the wall.) Enhancing the horns were two electric guitars, one bass, drums and a baby grand piano, all of which were played very well. It was surprising to find such an energetic sound coming from musicians in their late thirties and early forties although they were perfectly harmonious with the atmosphere of Boon's...and well...they were just damn good. A frequent visitor to Boon's said Sheila and the Boogie Band was especially popular with the regulars and attracted some of the biggest crowds at their once a month appearances. (One couldn't tell but Sheila is no longer with the band, or so the bartender said. No one knew why, but this reporter bets the namesake met a rich flautist...)

Well, maybe you're interested, but you're worried

about the cash layout. After all you're a student with tight finances. No big deal, the prices are reasonable: \$3.00 to \$3.50 cover on live band nights; drinks by the glass are 90¢ for domestic beer up to \$1.50 for imported; and \$1.00 for wine, cheaper if purchased by the pitcher or liter. The tavern is open from 11:00 am to 1:00 am every day but Sunday. Those Saturday nights of live music will find the small parking lot full, so anticipate a bit of walking.

Check out Boon's Treasury where all the cliches apply: Good music, good prices and good fun. You can't get much more unique in this capitol town than Boon's. Where else in Salem can you go to one of its oldest landmarks, listen to modern music and casually Slam Dance? Oh, and for crissakes don't dress up or you'll feel like limburger in the toiletries section.

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Cujo: another step from horror

by Steve Miller

Stephen King's newest novel, *Cujo*, is the next step in a slow transition process that King has been making away from his early occult-oriented novels. Unfortunately, this may not be a step in the right direction. The primary difference between this and his earlier works is, for the first time, the primary catalyst in King's novel is not a product of the supernatural. Previously presented with such treats as vampires, evil buildings, and diverse forms of E.S.P., the dedicated reader is given nothing more than a rabid dog. A very big, very deadly Saint Bernard, yet still it is hardly what one would expect from America's best selling horror author.

The conflict in the novel is the confrontations between Cujo, the dog, and Donna Trenton, a woman trapped with her

four year-old son, Tad, by the rabid Saint Bernard. Consequently, the majority of the story is spent trying to steer these two together with the required amount of back-ground on both. Cujo's history is simple. He is the lovable pet of ten-year-old Brett Camber, lovable that is, until he is bitten by a diseased bat and then slowly goes mad. This descent into madness is followed through the story by occasional scenes from Cujo's doggie point of view. Meanwhile, Brett is caught in his own struggle between his parents for the control of his future. Consequently, he is not able to immediately recognize the change in his dog and when he does he is unable to do anything about it.

Donna, the wife of a struggling young advertising agent Vic Trenton, already has enough problems of her own without

having to deal with a mad dog too. Her crises consist of a revenge-minded writer/craftsman/tennis jock with whom she was having an affair, a husband who is struggling to save his job when he learns of his wife's infidelity, and a son who is having his own problems due to a ghost in his closet. The latter is the only supernatural element in the novel and the need for its inclusion is very questionable. The ghost never leaves the closet but only seems to be around in order to give the boy ample excuse for hysterics when trapped in the car by Cujo, who by the end of the novel is an adequate imitation of a monster for any four year-old.

After all the ground work has been laid (a process which takes half of the book), King finally gets around to trapping Donna and Tad in a stalled Pin-

to with a very a mad Cujo waiting outside intent on ripping them to shreds. As he leads up to the final gory confrontation, King's narrative starts to lose its edge causing the reader to stick it out more out of dedication than a genuine concern for the characters. The mix of terror and suspense that has been present in his earlier novels just does not seem to occur this time. Further, there is definitely not the combination of anticipation and dire apprehension that is advertised on the book flap. The deep empathy that we should feel for poor over-stressed Donna is not present, and poor over-stressed young Tad becomes more annoying than pitiful. The view from Cujo's side also does not work as effectively as would be hoped, thus the reader is left more with the feeling of a con-

fused Richard Adam's character than a terrifying creature of death. Since the main characters all seem strained, all of the earlier mentioned minor characters (Vic, the tennis jock, Brett, his parents) become superfluous.

Of course, most of the die-hard Stephen King fans will snap up this novel along with all his previous books and proclaim it to be another chilling product of the modern master of horror. Realistically though, *Cujo*, is not a fitting heir to King's horror novels. He is more capable at the supernatural thriller than the tense emotional drama that *Cujo* is an attempt towards. Without Stephen King's name on it, this tale of a crazed furball might never have reached print. As it is, this will satisfy his cult but will not bring in a new wave to the fold.

ALICE COOPER



Alice Cooper compromises

Steve Miller

Alice Cooper has seemed to have reached a point where he is satisfied with himself. After playing around in 'Flush the Fashion', with his version of new wave music, he seems to have settled down to compromise between standard synthesizer music and his own version of vicious rock and roll. This compromise has produced a fine album guaranteed to excite and please his fans and alienate all the decent people who are predisposed against Alice Cooper.

This compromise can be recognized in the first cut of the album, 'Who do you think we are'. The opening strains of the piece are simple synthesizer, which confuse the listener for just a minute. This is Alice Cooper? However, he soon lives up to our expectations by slamming in a snap transition to a song oddly reminiscent of his early music. This remembrance of the early days of Alice Cooper is continued throughout most of the album but is especially present in the live recording of 'Generation

Landslide '81' that closes up the first side. This sardonic song even goes as far as to make a veiled allusion to the early Cooper rock semi-classic 'Billion Dollar Babies'.

From the haunting melody of 'Skeletons In The Closet,' to the cute little general character in 'You're A Movie,' Alice Cooper is still fully capable of writing music that sticks in one's mind. As on 'Fashion', Alice is still sharing songwriting credits with Davey Johnson and Fred Mandel on a good share of the songs. New to Alice Cooper production fold however, is Duane Hitchings who is listed as keyboards and has his name as part songwriter on half of the songs of the album. Hopefully, he'll stay with the group longer than some of Alice's other songwriting partners have, if just to give us some idea of what to expect from the next Alice Cooper album. On the other hand, maybe it is better for Cooper to just keep surprising us by changing his sound for every album. This way, each new album is more than just a record, it's an adventure.

Dr. Caligari bends reality

by Paul Hehn

A German film from 1919 *The Cabinet of Dr. Caligari* is a landmark in the world of horror films that lean toward the surrealistic. The original story, written by two young "poets" Hans Janowitz and Carl Mayer, is a frightful tale that unsettles the audience.

In an expression of the poets' disillusionment with the postwar society and with the corrupt authority which they felt was responsible for the Great War, this film is frightening not in the sense that ghosts and goblins are frightening. Rather, if viewed in the right frame of mind, *The Cabinet of Dr. Caligari* frightens us to the point of losing the sense of reality with which we are so familiar.

The story takes place in the fictitious town of Holstenwall, in North Germany. A fair comes to town and brings Dr. Caligari (Werner Kraus) and his somnambulist, Cesare (Conrad Veidt).

To get a license for his exhibit, Caligari goes to the town hall, where he is treated rather rudely by a minor official. The next day the official is found murdered.

Meanwhile, 2 students, Francis and Alan, both of whom are in love with Jane, visit Caligari's exhibit and witness Cesare rise in his hypnotic state. Caligari tells the audience that the somnambulist can answer questions about the future. Alan asks Cesare how long he has to live, and Cesare, seemingly under the hypnotic power of Caligari, replies, "until dawn."

Francis and Jane's father then chase Caligari and Cesare through the movie to its thrilling conclusion.

In the original story by Janowitz and Mayer, Caligari is a madman, a director of an

asylum who has gone slightly off his chum in experiments with somnambulism and hypnotism. In this way, the story of Caligari is an assault on authority. Caligari is the embodiment of the authority against which Janowitz and Mayer fought. Caligari represented the ruthless and corrupt side of authority that disregards human rights and values for the sake of power.

Director Robert Wiene, however, added to the story a significant change which inverted and misrepresented the original intentions of Janowitz and Mayer. Wiene framed the original story by making it a tale as told by a madman, namely, Francis. Wiene presented the story so that it is not the authority figure, that is Caligari, who is deranged, it is the man who mistrusted authority who is deranged.

Despite these differences of intention behind the story, *The Cabinet of Dr. Caligari* remains a wonderfully horrific film. Today, much of the terror and shock of the film has been dissipated because of what seem to be antiquated and cliché techniques (today we demand too much from horror films, we've been conditioned to expect a barrage of "special effects" designed to shock us

less from sheer terror than from pure disgust). However, the film still presents a frightening view of a world in which perhaps only a madman would feel at home.

Following a suggestion by Janowitz, Wiene decided the set should be made up of painted canvasses. For this he chose three expressionist artists: Hermann Warm, Walter Rohrig, and Walter Reimann.

The sets, therefore, exhibit a skewed and distorted world of unreality. The jagged patterns attack our normal sense of symmetry, and create a disturbing disharmony that unbinds us from our ties to the real geometric world.

Ironically, only in the asylum scenes is there a semblance to the real world. It is odd that the place to which we feel closest is that place representative of the insane.

Consequently, from beginning to end, *The Cabinet of Dr. Caligari* severs the moorings of the mind and releases us into a world of distortion. We become uncomfortable with this loss of bearings to the reality on which we are so dependent; and this uncomfortableness is accompanied with fear. We are as Cesare, victims of a state of mind thrust upon us.

COWBOYS AND INDIANS

Gunsmoke is in the air
dried cattledung on boots
his face has three days growth
his eyes and dots of sunlight
as it sprays last light on the black desert rocks.
The painted Sioux warrior lies dead
in the sand and cactus.
Hot steel feels numb in the cowboy's hand
he glances at the blood in his fingernails
stares at the dead warrior
he mutters "stupid Indian"
as he ties a broken arrow into a cross
and plunges it into the ground.

Jim Farrell

Gridmen prepare

by Peter Martinelli

The '81 football team is anxiously looking ahead to the new season. "We hope to improve our 3-4 and 1 record of last year," says Head Coach Tommy Lee. "We feel that we have people who will help us improve that record."

Lee expresses optimism towards his offensive squad, but feels his defense is unproven at this time. "Offense is our strong point at this stage, particularly at the skilled positions. Defensively we are untested, so to speak. We only have five defensive starters out of eleven returning this year. It will depend on how fast the new players come around," concludes Lee.

Some new additions have been made to this year's player training program. Lee explains, "Besides the normal things we do at practice, we have started

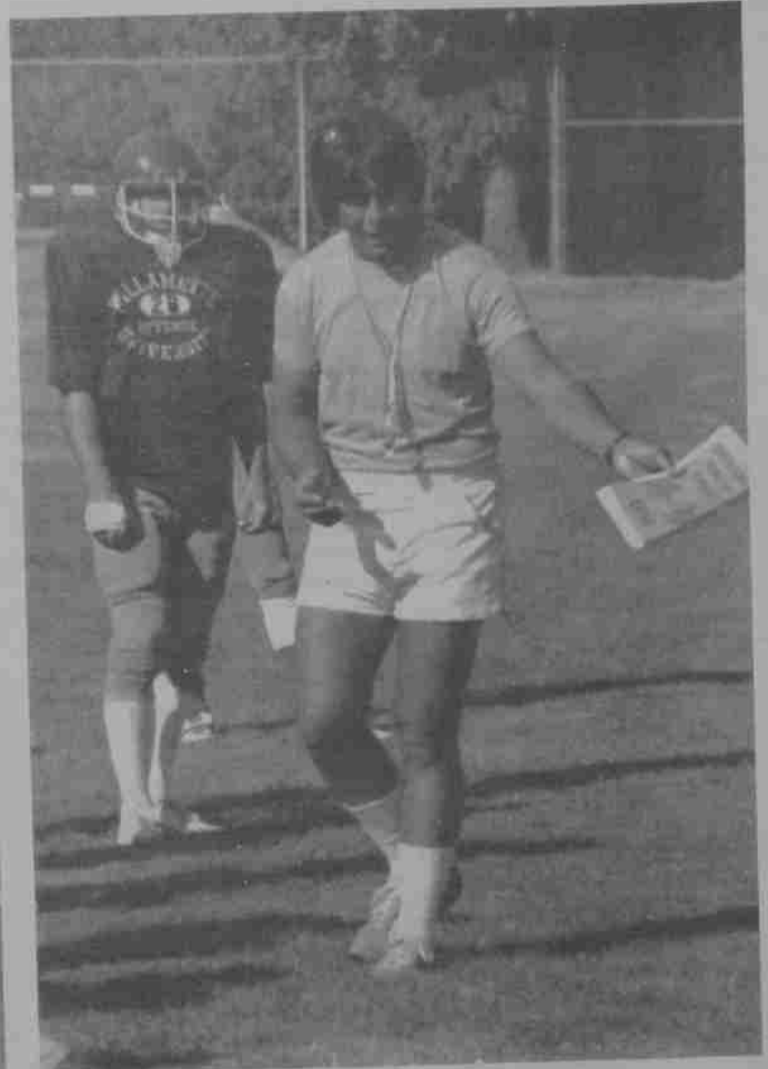
an in-season weight program. We have also added a progressive resistance program to improve agility."

Starters returning this season will include Scott Chan, quarterback; Mark Chan, Mike Larson and Don Slatton, receivers; Mark Coats, Mark Lambert and Matt Overholt, offensive linemen; Jesse Freeby, Lyle Hedrix, Rich Millroy and Paul Russell, defensive linemen; Steve Garland and Trad Thiessen, defensive backs; Mike Lawrence, runningback.

"We are optimistic, but we have a tough schedule," admits Lee. "Three of our first four games are against the three teams who split the championship in the Evergreen Conference last year." Despite the difficult opponents they face at the season's onset, Lee says he and his team are anxious to start playing.



Willamette Receiver makes catch.



Explaining tactics: Head Coach Tommy Lee gives instructions to members of the offense. Holzmagel photos

New coach sparks high hopes

Peter Martinelli

Under the guidance of new Head Coach Brad Victor, the men's soccer team expects to improve their second place finish in the Northwest Conference of last year.

"Right now the strong point of the team is our defense," explains Victor. "I plan to com-

bine that with a strong offensive attack." Currently, Victor is emphasizing passing and endurance in his team practices to strengthen his offense.

A former Willamette student and soccer player, Victor graduated from here with the class of '74. Since then, he has coached at North Salem High School and has taught at Par-

rish Junior High, also in Salem.

"Before we were a defense-minded team. This year we will be more of an offensive threat," predicts Team Captain Mike Delanty. "We have a young offense with a lot of power. We are looking for many goals from them." Delanty and Captain Bruce Clementson feel that if the team doesn't win the

conference, it should at least be one of the strongest teams in Willamette history.

Returning to the team this year will be: Bruce Higbie, all conference left wing last year; Delanty, all conference goalie; Chris Hall, center halfback; Bruce Clementson, center fullback; and John Hitchman at center forward. Senior Danny

Moore, who has been abroad for two years, will also be returning to the team.

This year all home soccer games will be played at the football stadium. On September 25, the team will play its first league game against Nampa in Idaho and start a five game road trip.





Eyes on the ball: Goalie Theresa Church nabs potential goal. Holznel

Intramurals begin for spectators

by Gene Dittler

Here we are at the beginning of a new school year, and with it comes the starting of the football seasons, all the way from grade school to the NFL.

And with the seasons come the spectators. And among these very spectators, there are many who wish they could fulfill their competitive appetites doing the things they only watch superior athletic talent achieve.

Well, if you're one of those people who would love to compete and have a good time doing it, Willamette men's intramurals may be just the thing for you.

Furthermore, the list of sports available will probably fit any athletic taste.

Football commenced the intramural schedule on September 14 with approximately 16 teams involved. These teams will compete in a six-game season which will also include playoffs to determine the top five teams in the league.

Singles tennis is the next sport to highlight the intramural lineup, taking place September 19-20, with players competing

"...the list of sports available will probably fit any athletic taste."

in one set matches. Doubles tennis will happen October 3-4.

Cross-country will take place September 25 with time trials to precede on September 21-23.

Golfers are encouraged to sharpen their golf swings in preparation for the intramural golf tournament which will be held September 23 for four-man teams on a nine hole course.

And finally, the bike race of September 26 will round out early fall events in intramurals.

If further information is needed concerning anything to do with intramurals that can't be answered by campus Intramural Directors, call either Louis Walker at Lausanne Hall at 6316 or Bill Sherrod at Beta Theta Pi at 6254.

Rookie year starts

by Peter Martinelli

The newly formed women's soccer team will enter its rookie season this year with much optimism and little experience as a team.

"We've been practicing hard and everybody's in good shape," says Assistant Coach Klaus Reich. "I was really surprised. They'll do well. I'm hoping that the other teams take us lightly and won't try any fancy stuff, since we are a new

team," explains Reich.

Head Coach Fran Howard says many of the girls have never played before. "We probably have 7 or 8 girls who played in high school, but for most of them it's their first time." Howard will keep all 21 of the girls who tried out on the team to encourage their interest. However, the team only has 18 uniforms.

The starting goalie, Theresa

Church, feels that the team has good organization and instruction behind it. "I'm really impressed with everything so far. The coaching staff is very strong and positive. Which is a good thing to have on a first year team." Assistant Coach Yaw Osei-boye best describes the general feeling. "We've been practicing for a week and everything is going better than we expect."

Grand Opening

Capitol Hi Fi

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Friday, September 25th, we are having our official Grand Opening ceremonies, complete with all the traditional trimmings: record and tape give-a-ways, a live radio remote, free balloons for the kids—the works!

Because the bi-monthly publication schedule of the *Collegian* doesn't correspond to the date we have set for our opening, this ad is a bit premature. We're opened now, however, and we are making all the special pricing targeted for our grand opening available now.

LIQUIDATION OF MERCHANDISE FROM THREE FORMER SALEM STEREO STORES!

1980 was a bad year for stereo stores in Salem. Sound Pro and Coffee, Tea or Stereo and Toad Hall HiFi all closed their doors. We have purchased their remaining inventory at distress prices and we will be liquidating it on a first-come, first-serve basis at wholesale prices.

VIDEO SPECIALS

We've got an extensive library of video cassette movies which we are renting during our grand opening for only 99¢. Films like *Tess*, *Raging Bull*, *Casablanca*, all just 99¢. Also, come see us for special prices on video hardware.

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Hitachi wood rack with rosewood grain finish

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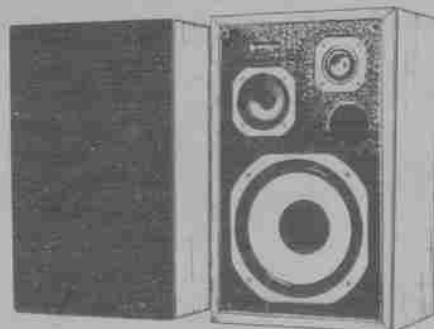
Regular system price \$700.00



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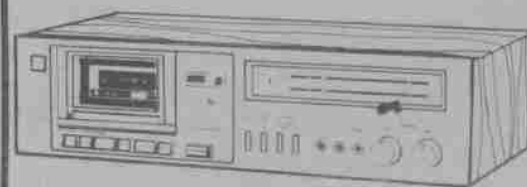
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At \$200.00 this is the lowest priced cassette on the market, with all the "hot" features: metal tape capability, soft touch electrically assisted controls, L.E.D. meter, and Dolby sound, and its wow and flutter is only .05%.

It's a real bargain at **\$149**

Keep fun in I.M.'s

With the beginning of each school year, two things are certain - fee payments and intramurals. One is over in a day, the other continues over the school year, pooling talent and tribulation into sports. But in what spirit should people participate in IM's?

If a team is out playing to win, something very natural to do, then let's think a moment on what it means to win an IM sport. A team that wins a championship, wins over teams that usually have talent equal to a Junior High School squad or worse; and when play is serious between competitors, it takes a lot of "fun" out of the whole IM ideal. When people are serious, the tension rises to unbearable amounts.

If a team is there simply to play, however, we may find a healthier attitude. It is difficult to reconcile ability with some Joe Average who can't play a sport for beans, yet at the same time, IM's should be for those who want to play a sport, but don't have the ability or time to play for the University teams. People play IM's because it gives them a change to have their "moment" in a sport they might not get a chance to play normally.

The IM ideal is the realization of this. Those who have ability may wish to teach those that don't while at the same time showing flashes of brilliance because they have the opportunity, not out of a drive to win. Of course, winning is a nice thing, but c'mon, let's win with "fun" in mind. "Fun" shouldn't have to be synonymous with no chance of winning, but with having a good time. Let's keep squabbles about rules and refs out of the IM's for a year. Fun should be the objective...not fun out of

smearing an opponent into the ground, but fun out of a game well played, with everyone playing. MJE

Home away from home

Ah, yes, every Fall I look forward to returning to Willamette. After spending the summer months in Nevada, it's always a pleasure to return to the fertile greenness of Oregon. One of the many reasons I chose to attend Willamette was the almost ivy-league feeling to the campus. Lots of trees and lawn and rose bushes stand in pleasant contrast to the desert scrub and alkali flats of home. Although lately the contrast has become more of a comparison. First the dense archway of bushes in front of Eaton on State Street went. The shrubs around the library are but shadows, in memories of long nights cramming within. The rose bushes planted on the Quad side of Collins a month before construction started served as carnon-fodder for the dump-trucks and cement-mixers that passed over them. Now the hedge in front of Eaton is gone; the sundial sitting alone in a wide expanse of lawn is but a reminder of the long Saturday of overtime it took to tear the hedge out. (When a thing has to be done it has to be done.) It looks like someone made a valiant effort to murder the hedge in front of the Phi Delt and SAE houses on 12th street, but it appears the dense holly hedge got the better of them. The lawns are dead around the perimeter of the grounds (doesn't it rain in Oregon?) but someone must feel guilty because they've started leaving the sprinklers running all night in the Sparks Parking lot. It looks like I won't be homesick for the desert this fall, because instead of trying to go home again, home has come to me. KGH

On Campus

Grass ailments? No problem

Ryan Holznagel

More than one comment has been made to this columnist concerning the sorry state of the lawns on the Willamette campus. People have complained that the grass is dried up, torn up, and just plain non-existent in many spots. Some have even made derogatory remarks about the grounds-keepers.

O.K., perhaps the lawns are in pretty sad shape, but let's be fair - taking care of several acres of grass is no easy task, especially when that grass is being trampled daily by students, faculty, and heavy equipment. It's tough to keep the stuff alive, much less flourishing.

Well, here's a solution to the lawn problem that's so simple and satisfactory that it's sur-

prising no one has thought of it before: obviously, what we should do is carpet the Willamette campus.

Before making comments like "too tacky," or "too revolutionary," give the idea some thought. We're not talking about Astro-turf here, or some cheap, polyester, doggy-proof, do-it-yourself stuff from Sears; we're talking about plush, classy, sidewalk-to-sidewalk carpeting, selected and installed by trained professionals, with Willamette's own distinctive look and feel in mind.

Think of all the advantages. Imagine stepping out your front door, not into cold, wet, bumpy grass, but into thick, luxuriant carpeting. We could all go to class barefoot! You could lay out in the quad and study, too,

without having to brush off lots of little pieces of grass when you got up.

Plus, the savings in money and effort would be tremendous. No more of the seeding, fertilizing, watering, mowing, edging, and raking associated with conventional lawns. Carpet is much easier to take care of.

Parent's Weekend coming up, and the President wants the campus looking sharp? No problem, Jer - the grounds crews just whip out their vacuum cleaners and give the whole place a quick once-over. Construction equipment moving in to renovate Waller? Simply roll up the carpet while work is going on, then roll it back out when it's through. No mess, no fuss, and the campus stays

looking great. If people begin wearing down paths in places, we could just lay down some of those plastic mats like people always have in their hallways. No more muddy trails between sidewalks or across the quad!

Not only that, but Vic Atiyeh (you know, the Governor) could probably get us a good deal, since his family owns a big carpeting business. It would be great publicity for him, and Willamette would save big money! And what a fantastic Admissions Dept. drawing

card: "Willamette University - the oldest fully-carpeted university in the west."

Of course, we'd have to decide on style and color. Personally, I think a thick shag would be wonderful, the deeper the better. As for color, ivory or beige would be classy, but a dark brown would hide dirt a lot better.

At any rate, anything would be better than green, right?

NEXT WEEK: What to do about those unsightly bushes.

Letters

To the Editor:

Let me say first that I am not a Theatre major. To me theatre has always been something I do for fun, a nice change from my real studies. I realize that a lot of people take theatre very seriously; acting is treated as an art form and "the show" is a crucial item that must be treated with absolute seriousness. I can respect that, but it is not the way that I feel. Theatre is neat but has to be fitted around the rest of my school work. My regular studies and classes must always come first. Consequently, a show has to be really worth it for me to dedicate six weeks of drastically reduced study time towards the production.

Well, I tried out for the Theatre Department's first show of the season, "Twelfth Night," and was cast in the role of Second Officer (and Sailor). Now I have no disagreement with the casting for I am sure that the director made all the best choices he could in assigning roles. However, the part of Second Officer (and

Sailor) - a three line role consisting of great dialogue like "Come, Sir, away," and "Come, Sir, I pray you go." - was just not enough of an interest for me to dedicate the time for rehearsals. Therefore, after giving a great deal of thought as to what the show and the Theatre Department really mean to me, I decided not to accept the role. Yes, even though I had said on my audition form that I would accept any role, I changed my mind and, sin of sins, I dropped out of the show. I realized that I had probably alienated myself from the director but I figured that he would get over it someday and the whole business was over.

On the other hand, the Theatre Department was incapable of leaving it at that. In a few days I received a letter from the head of the Department informing me that "though you may audition for other productions this term you will not be cast." Not content to stop there, if I want to be in a show next semester I have to turn in a special petition in

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Willamette Collegian

'THE TIME HAS COME', ALEXANDER SAID,
'TO TALK OF MANY THINGS:
OF GUNS-AND SHIPS-AND NEUTRON BOMBS-
OF COMMUNISTS -AND DREAMS-
AND WHY YOU NEED THIS WARRING ROT
NOT WHAT THESE WARES WILL BRING.'



CHESHIRE CAT SETS THE WALRUS LOOSE.

Just how safe is it to fly?

Matthew Erlich

Early in August, some 13,000 Air Traffic Controllers walked off the job, protesting working conditions, pay, and the length of their workweek. The President reacted by firing these controllers, and then took a monthlong vacation. The Airlines, in the middle of all this, have been forced to cut flights. Questions have also gone up about the safety of air flight today.

Just how safe is it to fly? If you asked Secretary of Transportation Drew Lewis, he'd say that though the

and now they must face the strike.

PATCO's arguments for striking are compelling, if not well advertised. The job they do is a stressful one, for while we as passengers sit comfortably with our Coke's in the plane, they must guide it, and others, safely through the skies and back on the ground again. Even FAA statistics show that only one controller in ten will reach "normal" retirement after 25 years of service. The average worklife for a controller is 13 to 15 years. In early 1970, the

believed that PATCO wouldn't have to strike because he would do all he could as President to make the system better. Because of that sentiment, literature, we can see the change in Reagan's attitude on strikes. Citizen Reagan believed that the right to strike is inalienable, Candidate Reagan PATCO supported Reagan in his bid to become President. President Reagan fired the strikers and is now looking to decertify the PATCO union. His reasoning was that, "Dammit, the law is the law, and the law says they can't strike. By striking they've quit their jobs."

Reagan has left untouched the issue of whether the public sector has the right to strike or not. The 1947 law preventing it had the intent of keeping essential services functioning, and controllers in the jet age is certainly an essential service. In short, the Government has left the question of public sector strikes literally, "floating on air."

The Government has two organizations to control and regulate air traffic in the United States. The Civil Aeronautics Board (CAB) controls the financial end of air flight and, up to 1978, controlled the routes the airlines could choose. In 1978, the Airline Deregulation Act was passed by Congress. This piece of legislation now lets the airlines choose the routes they are going to fly. The CAB simply makes sure that certain smaller and medium sized airports, called "Essential Markets," are serviced.

The second organization is the Federal Aviation Administration (FAA). The FAA is directly responsible for general airport activity and the safety of airline travel. It is this organization for which the controllers work. Once the strike occurred



however, Secretary of Transportation Lewis took control of the situation and the FAA and its ATC schools restaffed the system.

The Airlines are the third party also involved in the strike. At the beginning of the strike, most international carriers were hurt because there was uncertainty about what flights they could or could not fly. Some large domestic airlines were also hurt, while others may have actually made a profit. Those airlines have taken the opportunity to cut uneconomical flights, and have added on flights to their popular routes. The FAA dictates how many flights the system can handle, and it does it by cutting a percentage of flights that come into an airport per hour. United was hurt because it had the most flights in San Francisco, and consequently had the most flights cut.

Salem had a total of 6 PATCO members, 5 of whom walked. One stayed, with one nonmember and one Supervisor. Hours at the Salem Airport were cut back from 7 AM to 11 PM or 112 hours per week,

to 8 AM to 6 PM, or 70 hours per week.

Looking to the future, what can be expected? As far as Salem is concerned, there are still a number of flights to Portland through Air Oregon. And Portland isn't as effected by the strike as some of the larger Airports.

The Government and PATCO have worked themselves into a corner, and it seems no matter how long it takes, the Government will try to decertify the Union. PATCO does have some big friends like the AFL-CIO. Were sympathy strikes to break out, it could be difficult for the government to fight back. For now, however, Labor has been restrained by fears that if they do strike, the same thing will happen to them as is happening to PATCO.

The airlines' once tentative schedules have been made more solid, and will probably remain so through at least the latter part of October. The FAA is probably correct that the system is safe, but the Government has been shortsighted in its approach, and may be heading for other problems with public sector labor, also.

'Dammit, the law is the law.'

system is stressed, it is still just as safe, if not safer, to fly now than before the strike. If you asked Robert E. Poli, head of the Professional Air Traffic Controllers Organization (PATCO), he'd say that the system is doomed without his controllers, and that there have already been an unacceptable number of near misses...and let's not forget that collision of two light planes over the busy skies of San Jose, California. (That incident was reported to be pilot, not controller error, but then how much can we trust the people who made the report.)

The story has three sides to it. PATCO, with its decision to strike, has violated law and oath, has its grievances. The government, with its reaction of firing those strikers, has shown its hard line against labor, something most people will applaud. The third party is the airlines themselves, reacting to something they have no control over. Within the past decade, the airlines have faced fuel shortages and deregulation from government control,

union staged a sickout, complaining that the equipment wasn't good enough, and that because of it near-misses were common. The Government eventually got the message and began installing more automated equipment. American controllers work longer per week than any other air traffic controller anywhere in the world, averaging between 40 to 60 hours per week. The lowest workweek is represented by the Euro-controller who works 29 hours per week.

Poli, in his negotiations with the government, asked for a shorter workweek, and the retirement age be rolled back from the 25 years of service to 20. Poli also predicted that after the initial excitement wears off with the controllers in the tower now, made up of Supervisors and older controllers, the fatigue factor will make the system more dangerous.

The Government fired all striking controllers. For the government, there is no strike, only a system that needs restaffing. From PATCO

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Special thanks to University Relations and the Media Center

Letters continued

continued from p. 14

order to be considered. I know that I should be excited that they are even allowing me to audition... Hell, I should be thrilled that they are even going to allow me back into the building, but no thank you.

Now, if I were a man with a legal bent, I would question their decision to say in an official letter that the Theatre Department—part of the University and paid for by all of the students—is no longer casting with an eye to the play or the parts but an eye to petty hand-slapping. Furthermore, the letter states "an accepted operational rule of the Department" that people who audition have thus signified that they will accept any role. I had never heard of this rule, but had always assumed another rule. When the cast list is posted, those who have been cast are sup-

posed to initial the sheet, thereby signifying that they accepted the role. This implies the option that by not initialing the list, one does not accept the role assigned. Apparently though, I am the first person to exercise this option, for they do not seem at all prepared to have someone actually turn down a role.

Parts of their letter though, I find surprisingly flattering. Since by dropping the very minor role of Second Officer (and Sailor) I have made it "difficult for us to proceed in an organized manner," I must be much more important to them than I thought. Later in the letter, the chairman stresses the seriousness of my "precedent choice." Are they really afraid that I have set a dangerous precedent? Am I such a strong influence in the Theatre Department that now everybody will

feel free to drop any role they dislike just because I did? I think not but I appreciate the compliment.

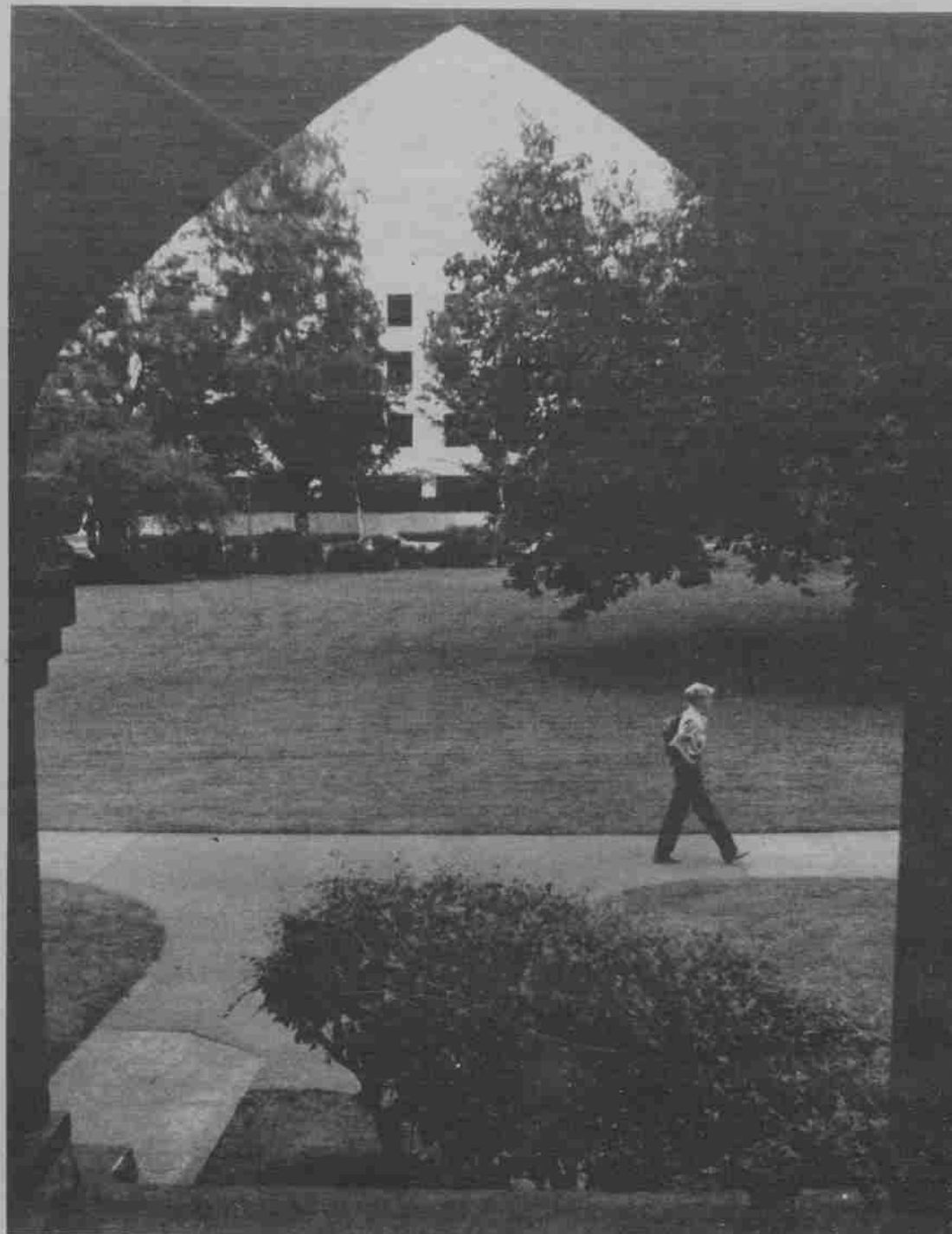
Nevertheless, I am still struck by the need for the letter. It would make much more sense just to decide not to cast me anymore or to tell me in person, but by writing a letter from the Department they have in effect made this official Department policy. This leads me to assume that this is not as much punishment for me as a threat to others. I am the important example of what will happen if someone misplaces their values and drops a role. You must accept what is given to you or THIS IS WHAT WILL HAPPEN! Do not assert yourself or you will get an OFFICIAL LETTER! Well, as a good friend of mine would say: If you don't like it, you can lump it.
Steve Miller

Film Studies Presents

This Fall's Film Studies Program is Film Genre and Authorship: Documentary and Fantasy.


- Sept. 15 *Nanook of the North*, Flaherty (U.S.A., 1922), 65 min.
 Sept. 17 *The Cabinet of Dr. Caligari*, Wiene (Germany, 1919), 77 min.
 Sept. 22 *The General Line (Old and New)*, Eisenstein (U.S.S.R., 1929), 72 min.
 Sept. 24 *Un Chien Andalou*, Bunuel (France, 1929), 20 min.
The Scarlet Empress, von Sternberg (U.S.A., 1935), 109 min.
 Sept. 29 *Night Mail*, Grierson and Wright (Great Britain, 1930), 27 min.
The River, Lorentz (U.S.A., 1937), 30 min.
Let There Be Light, Huston (U.S.A., 1946), 58 min.
 Oct. 1 *Top Hat*, Sandrich (U.S.A., 1935), 105 min.
 Oct. 8 *Rashomon*, Kurosawa (Japan, 1950), 83 min.
 Oct. 13 *Hiroshima-Nagasaki*, Bamouw and Ronder (U.S.A., 1970), 14 min.
Hiroshima Mon Amour, Resnais (France, 1959), 88 min.
 Oct. 15 *Night and Fog*, Resnais (France, 1955), 31 min.
Last Year at Marienbad, Resnais (France, 1961), 93 min.
 Oct. 20 *Juliet of the Spirits*, Fellini (Italy, 1965), 137 min.
 Oct. 22 *Belle de Jour*, Bunuel, (France, 1967), 100 min.
 Nov. 3 *Portrait of Jason*, Clarke (U.S.A., 1967), 105 min.
 Nov. 5 *See you at Mao*, Godard (France, 1969), 54 min.
 Nov. 10 *The Whale*, Finne (U.S.A., 1971), 7 min.
Natural Timber Country, Finne (U.S.A., 1972), 54 min.
 Nov. 12 *A Sense of Loss*, Ophuls (France, 1972), 138 min.
 Nov. 17 *Edvard Munch*, Watkins (Norway, 1975), 167 min.
 Dec. 1 *Masculine-Feminine*, Godard (France, 1965), 103 min.
 Dec. 3 *Blow-Up*, Antonioni (Great Britain, 1967), 108 min.

All film studies films are shown in the Film Screening room in the Playhouse unless otherwise announced. Single admission is \$1.00 or by Season Ticket (transferrable, \$12.00). Season Tickets are available at the Door.




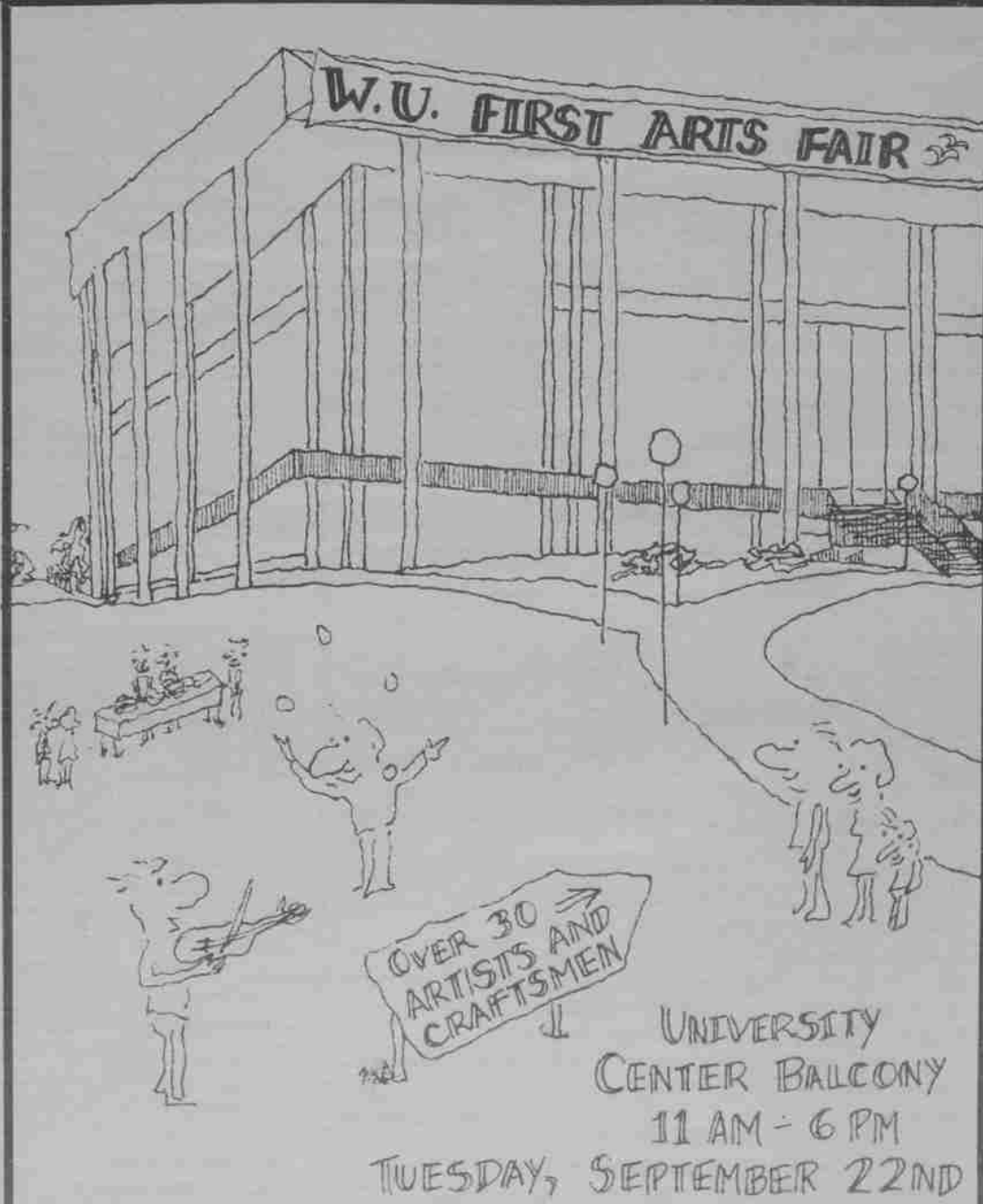
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