



# lamron 2 •

OCE

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TKB pledge Stan "The Man" Mayer appears ready to throw a hard left in the direction of challenger Dave Harrel. Mayer scored a TKO in the first of the three scheduled one-minute rounds as the TKB men won five of 12 bouts they contested. Two exhibitions filled out the program.

## State Board OK's eight new degrees

Eight new degrees which define undergraduate major studies in the liberal arts and sciences at Oregon College of Education have been authorized by Chancellor Roy E. Lieuallen of the State System of Higher Education.

The degrees include both the bachelor of arts and the bachelor of science in these four areas: The arts, humanities, natural sciences and social sciences.

OCE Dean of Faculty Bert Y. Kersh said the degrees will be granted first in the 1973-74 academic year, beginning with students who complete their graduation requirements during summer term, 1973.

The new degrees will replace the bachelor of arts and bachelor of science degrees in general studies.

The term "general studies," Kersh noted, is an imprecise way of describing the liberal arts and sciences.

OCE now offers more than 650 separate courses in a broad array of academic areas. Many of these are liberal arts and sciences course added after 1954, when the college added secondary

education programs to its traditional role of preparing elementary teachers.

Kersh pointed out that about one-third of OCE's undergraduates now major in areas other than teacher education. The new degrees reflect that shift in interest, he added.

The degrees in natural sciences and social sciences also include special recognition for concentration in six subject matter areas: Corrections, biology, mathematics, geography, history and psychology.

More than 500 students now are majoring in corrections, and significant numbers major in the other four special study areas.

The great number of courses offerings opens the way for emphasis by students in other subject matter studies. Students who major in the arts may focus art, music or drama. Those in the humanities may concentrate on English, French, Spanish, German or speech. Other emphasis is possible in economics, political science, sociology, anthropology and physical sciences.

## Culture week yields triumph, tragedy

by ROB CRAWFORD

The triumph of "cultural awareness", in the contemporary American sense of the term, is that it extends dignity, self-respect, historical continuity, and identity to millions of people who cannot reconcile their lives and experiences with the norms of white American society—people who have much to contribute, and much to gain, in a cultural atmosphere of free exchange and universal respect. In the main, these culturally different people are of Chicano, Black, and Indian ethnic backgrounds.

The tragedy of "cultural awareness", of course, is that these people can do little toward creating true freedom and true diversity in American culture without the support and understanding of the white majority that dominates it—and much of white America neither offers support nor seeks understanding...it does not embrace cultural awareness nor possess it.

Cultural Awareness Week, sponsored May 14-18 by the OCE Student Service Center, was a microcosm and reflection of the American cultural scene as a whole—both the triumph and the tragedy were abundantly evident.

The triumph was the pride and open-hearted enthusiasm with which OCE's minority communities offered to share their wealth of cultural heritage, to spread it before the wondering eyes of the white majority and invite them to join in understanding. The triumph was there, too, in the intimacy and disrespect OCE's minority people found among themselves in working together toward the education of all.

The tragedy was that, with

unfortunately few exceptions, the white majority did not participate...or even show up. On Thursday's Cultural Entertainment and Dress night, one of the week's finer moments, no one appeared to render Mozart on the piano or show off a Scottish kilt. At Tuesday's Cultural Poetry Reading, no white student appeared to read his own or Robert Burns' works. And precious few turned out to watch Chicano and Indian dancing or listen to Black poetry. Everyone

was invited, though, to participate and to attend...absolutely free of charge.

Darlene Folz, an Indian senior and staff member of the Student Service Center, commented upon Cultural Awareness Week and its reception by the OCE community:

"We went into it expecting students to learn about different cultures on campus...we wanted to show that we could work with them—peacefully. There wasn't the response that I expected...I feel that this campus missed out on a lot. No one came to laugh with us. Our advertisement was short—we had little money and little time—but they (the students) have to walk through these doors themselves...we can't make them."

Darlene's fellow staff members and advisors concurred—a lot of hard work and hurry went into producing Cultural Awareness Week, and there were a lot of things to learn and good times to have there. The only problem was that people didn't seem interested.

Gloria McWilliams, a Black senior and another SSC staff member, expected Cultural Awareness Week to "...make this campus aware of its minorities and that they had something to offer Monmouth and its people. I

expected people to come down and get into it."

"The results were that Student Service Center and minority people ended up entertaining each other and Monmouth stayed the same..."

Celina Campbell and Linda Francois (Celina is an SSC volunteer worker and Linda a regular staff member) both felt that the lack of majority attendance was especially sad because OCE is predominantly a teacher's college—many of the students here will go on to teach America's children, and many of them will deal with children of different ethnic backgrounds. In passing up Cultural Awareness Week, future teachers may have denied themselves a vital experience for better understanding and communication with such children.

Celina said of the situation, "The people we reached were the people we'd have reached anyway (those already culturally aware). I didn't see many new faces...the people we wanted to reach didn't come. Now some of these people will go on and say "I didn't have any preparation for dealing with minority cultures..." But it was right here."

Linda agreed that many of OCE's future teachers were

(Continued on page 12)

## Correction's jobs open

The OCE Financial Aid Office and Corrections Department are currently accepting applications for the Law Enforcement Assistance Administration Summer Internship Program. The Internship Program is designed to give students who are bonafide Corrections majors a full-time summer work opportunity in a Law Enforcement or Corrections job.

To be eligible a student must be enrolled full-time during the Spring 1973 quarter, plan to enroll full-time during the Fall 1972 quarter, have completed a minimum of 44 credit hours, be a

verified Corrections major and not be registered for any Summer Session courses.

It should also be made clear that a student is not required to demonstrate need in the traditional financial aid manner in order to apply for the Summer Internship Program. Students wishing further information concerning salary and placement should feel free to contact either Jim Sumner or Professor Jean S. Long of the Corrections Department, whose office is located in Terry House.

Internships are already firmed up with the Corrections Division of the State of Oregon.



Special lamron 2 report on the 'Mobs' of Monmouth. Page 3.

Instructor's name

Course title

FR

The student's voice: ASOCE's faculty evaluations on pages 4-5.

A night in the lives of Molly & Poldy Bloom. Page 6.





# Where's the Toyota when we need it?

by TIM PETSHOW

The Watergate furor has, if anything else, shunted several months worth of significant news to the back pages of America's collective newsheets.

No doubt remembering the societal split created by the ten year Vietnam episode, the days of "hell no, we won't go," and his very own mealy mouthed "peace with honor," Nixon has had to be somewhat thankful for the Great Watergate Circus since it has successfully overshadowed his latest military ventures into Cambodia. Sixty straight days of bombing and destruction last time I looked - on page two.

At other times, the devalued dollar, the runaway inflation and fluctuating gold prices would certainly command page one. Instead of a penetrating look at the facts and their implications, we get packaged UPI reports that

are of no more meaning than the daily weather report.

But, you protest, look at the latest George Gallup Poll. It's Watergate that concerns the people, Watergate, Watergate. Very good, George. Eventually, the masses are going to forget everything else. I mean, has Walter Cronkite concerned himself with prison reform -- or education reform, lately?

The phenomenon of misplaced priorities is not unique to national matters. It's the same kind of situation found in the local papers in late April when potentially disastrous water shortages in the high regions took a backseat to another round of the Vern Cook-Tom McCall verbal boxing match.

Last but not least on that long list of genuinely crucial national matters relegated to the back room, is that old economic devil's

advocate, resource shortages.

Energy crises. Paper shortages. And yet another impending shortage that may be remembered as the Great Gasoline Panic of 1973.

Only elementary notice has been given to this situation that will strike Americans where it REALLY hurts, in the fuel tank. The shortage question is a classic example of logic and prudence kaped by the flailing attacks of special interestism.

Logic dictates that crude oil (or any good) does not grow on the proverbial tree. One does not have to be a degree-bearing economist to realize that NO economic good is of unlimited supply. The last good to be called free, the air you breathe, has joined the ranks of things that can never be taken for granted.

Prudence dictates a compatible mixture of environmental

considerations and the opening up of new resources -- as demanded by consumers. Sadly, the environment was not considered in the 1850's when the railroad boom demanded large quantities of iron ore and men raped the countryside in search of the rock. But also regrettable is the superficiality of the thinking that holds that gas rationing and regulated 'watt watching' are the only solutions.

Those who most adamantly oppose the creation of nuclear energy plants or the construction of the Alaskan Pipeline ironically will be high on the list of bitches when PGE raises the rates or Shell cuts back on gasoline distribution.

Picture this scene. It's Memorial Day 1973. Somewhere USA. Our subject drives up to the local filling station in a '73 Buick Skylark, a gas-gobbler of a car.

SORRY NO GAS, says the crudely-lettered sign on the dusty window, UNABLE TO MEET DEMAND.

"Well, like, whaddaya mean there's no gas?", the guy asks the station owner plaintively.

"Sorry, Mac."

"Jesus, man, what a bummer. I'm already late for the Indy 500."

There most likely will be less of a problem when the Washington bureaucrats give the citizens back a little of that thing called freedom. Freedom to take from their earth what they think they need for whatever they think they need it for. It's kind of like, I MAY DISAGREE WITH WHAT YOU SAY BUT I'LL DEFEND YOUR RIGHT TO SAY IT.

I'll shut up when the Washington bureaucrats put away the limousines and break out the Toyotas. The mind boggles.

## People's forum: letters to the editor

### Help decide

To the Editor:

A fundamental process of life is that you become more conservative as you grow older. You become more stable, more concerned with security, and wiser. The gain in wisdom balances the loss in responsiveness to the environment.

If the environment changes rapidly then the learned responses are less appropriate and the need for flexibility is greater. A changing environment favors youth.

The OCE learning environment is changing very rapidly. It is very apparent in the issue of reducing enrollment. In a 10 year period between 1960 and 1970 the population of OCE tripled, the last two years it has dropped 20 per cent. The administrators have never served during a period of contraction, and the learning acquired during expansion won't necessarily work now.

Another changing aspect of OCE is the nature of the student body. This is the generation that has spent their whole life with Television, Jet Travel and the Contraceptive Pill. We perceive higher education in terms of how we may grow, rather than what we may become. It is more important to take the right teachers than the right courses. The rigid degree requirements of the conservative era stand in the way of the flexibility for growth.

OCE has changed in its basic mission. It is broadening its scope of service. It is actively seeking students who are interested in something different than the traditional programs. It is serving many students who are returning from military service, Peace Corp, or a stint at baby raising. Their needs are different than the previous population of students coming straight from high school.

OCE now needs the youthful guidance of the student body. This guidance is needed to balance the more conservative power of the Department Chairmen and Administrators. Without balance the needed flexibility to adjust to rapidly changing times won't be there.

Please exercise your power. Participate in student government, become involved in the joint student-faculty senate

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committees. But most important of all, submit a faculty evaluation for those teachers you have had courses from this year. Your participation in faculty evaluation is needed to guide the decisions of which teachers shall stay in the days ahead.

Without our participation then the paring decisions will be made by conservatives. They will be letting the people go who are least like themselves. This means primarily the younger and more liberal faculty members. We need to let them know that many of this group of faculty are also the most popular with students.

BRUCE MELENDY

### Help Nance!

To the Editor:

I want to urge every student at OCE to use the faculty evaluation forms as their opportunity to voice their opinion on the education they are receiving. This is our chance to show our appreciation of the few really fine professors at this campus; our dissatisfaction over the professors of lower quality and effectiveness.

One of our finest professors, John Nance, has been verbally notified that he won't be retained. In my opinion he is one of the best psychology and ed. media professors at this school. When a professor of this calibre is being dismissed, I feel the needs of the students are not in priority. Each term John Nance's classes fill out evaluation forms on his teaching - each term these evaluations are completely ignored by his superiors. He needs our support now.

I feel the faculty evaluation forms are a means of saving good teachers -- not just to axe the poor ones.

I also wish to express my dissatisfaction of the plans of the Education department to take over the Psychology department. There are more psych. majors and minors each year -- not involved in education. I see no reason why the education department should rule my education in psychology.

This school is not made up totally of Education majors and I feel the rest of us are being short changed. The students of OCE should certainly have a voice in a major take over such as that, since we are the ones to suffer the consequences.

Jackie Clymer

### Cosmetic control

To the Editor:

Do any of you realize what is contained in the cosmetics you are now wearing? The cosmetic industry is a 6-billion dollar business with no controls set on it for the testing or labeling of their products.

For instance the Clairol hair dyeing products contain specific color additives that have caused womens urine to turn black, also a chemical 2, 3-TDA that is known to cause cancer, and it is also known that it can be absorbed through the scalp and into the system.

Mercury in fish is bad enough, but more than twenty times the amount found in fish are pumped into cosmetics as a preservative. Another added goodie is that the basic ingredient of eye shadows is carmine, which is made up of finely ground cochineal bugs packed together at the rate of 70,000 insects per pound.

Eye makeup is also known to be contaminated by micro-organisms which can cause blindness.

The point is you really can't be sure what hazards lurk in your cosmetics. How can you find out? You can't ask the cosmetic industry because they're not telling. The only solution lies in stricter laws regulating the cosmetics.

You can help by writing your congressman and senator and asking for some controls.

Paula Nygren

### Appreciation

To the Editor:

At this time as Mom's Day chairman I would like to thank all of the people who helped me make it a success:

Staff and Key, Mr. & Mrs. Doug Yates, Mrs. Alice Yoder (College Center secretary), Dean Morton, Dean Moranville, Dean Griffith, President Rice, Dr. Griffin, the Science Department, the Art Department, Dr. Edgar Smith, Dr. Richard Sorenson, the duplicating service, publications, IK's, the faculty models and the people who performed in the talent show.

I would like it to be emphasized that Mom's Day is organized by the members of Staff and Key (a girls service organization) and they have received little credit

for a great amount of work they put into it. If it had not been for them, Mom's Day would not have run so smoothly. I would like to offer my own special thanks to the people above and the members of Staff and Key.

Sincerely,

Elaine Powell

Mom's Day Chairman  
Staff and Key President

### Reaction only

Letter to Editor

In your column last week you stated that your lack of knowledge in drama did not disqualify you to write a review of a play.

I don't feel that your lack of knowledge in Theatre means that you cannot write a review, but I feel it means that you cannot write a sound, critical review of any play.

I will draw an analogy, and since you are an art student, I will use that as my illustration. I, who know nothing about art, except what I like and dislike, will write a review of an art show. How strong would my review be if I did not consider composition, color, design and line in a piece of art work? Since I possess very little knowledge in art techniques my review would be confined to my reaction not to schooled critical thought processes.

So you see, you may write a review, but its worth will lie in your ability to support what you say.

In your case it would be better to write a viewer's reaction and not to attempt a review until you are able to understand more of drama as an art form.

Why would you like to think that half of the audience is there for entertainment? I would like to think that in conjunction with the entertainment the audience would also gain some type of education either of human beings and their personalities, playwright's style, the period of the play, or the type of drama.

When reviewing the play isn't it necessary to also consider the set, lights, costume and other technical aspects? You seem to feel that acting and slide presentations are the only parts of drama that merit attention.

Mr. Tompkins, please do not feel that I want you to discontinue your coverage of drama ac-

tivities. Quite the contrary: I feel you have devoted many column inches to drama and I thank you. I just feel a viewer reaction would have been better in this case.

Shelley Berns

### Evaluate now

To the Editor:

I am writing this letter to encourage all students at OCE to use the student-faculty evaluation forms which appear in this issue of the lamron.

A very fine person, namely John Nance, is being terminated at this school. I know I'm not alone in my concern over this fact. Not everyone is able to or willing to speak out, but these student-faculty evaluation forms are the opportunity to let it be known how you feel.

People have told me not to worry, he's not gone yet, but it is the time to worry. If we don't, apathy will reign and this school is going to find itself short of some people that have the ability to teach like no others can.

Think about it. It is worth five minutes of your time to fill out those student-faculty evaluation forms to let the administration know how you, the student, feel about the professors at this school. Do it now.

Chuck Crom

## lamron 2 staff

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Gang wars anticipated soon

# Mafia families reign over Monmouth

by PAT COCHRAN

Contrary to popular belief the Mafia and the Costra Nostra does not exist exclusively within large, populous cities of the United States. Monmouth residents in particular should take note of this since there are several (three to be exact) Families that dwell within the city limits of Monmouth, Oregon USA!! Lamron 2 recently visited with the three Godfathers of these families and extensively looked into the enterprises, practices, and territories of these mobs. The following is the exclusive story which resulted from this exhaustive study.

The oldest established family in Monmouth is that of Don Conwayoni which came into existence some seven years ago in Portland, Oregon. Three years ago the Don decided a branch must be established at OCE and it has been active in the underground ever since. The Conwayonis claim contacts in Tacoma, Washington, Salem, Eugene and Portland besides the Monmouth police force, OCE faculty and every dorm on campus.

The Butler Mob subscribes quite a bit larger list of contacts even though they have been in existence for one and a half years. President Leonard Rice is an honored member of this family (a fact of which he is well aware I might add) as are Gov. Tom McCall and Robert Packwood. Other less famous figures include Monmouth City Attorney, Polk County Sheriff's Patrol members to name a few from a list which is too long to repeat here. Needless to say this mob has deeply infiltrated itself into the very vital parts of the City of Monmouth and Oregon College administrative processes.

The youngest, but by no means the least active of the families, originated approximately eight months ago and heralds to the name of the Tainting Twenty. Its contacts are relatively few but it prides itself on the sheer force of numbers which it has within its membership, i.e. twenty.

The Tainting Twenty (TTT) is probably the most well known of any of the families due to their

recent subversive activities. This does not mean however, that they are the most powerful family but only indicates that their method of "fighting" is strictly different from that of the Conwayoni and Mob families. Indeed the TTT's are the most brazen of the three families. They nearly always attack in broad daylight, giving no care to the fact that their identity is quickly discovered by their unfortunate victims.

The most popular of the escapades of the TTT is to draw together its entire membership, employ Roy, The Driver, with his hot form of transportation, and sweep down upon the unsuspecting community of Monmouth with pitchers and buckets of cold water. Their most frequent victims are sunbathers.

Many an unsuspecting Monmouthite has looked up to see a wild crew of screaming males spew from the bed of a pick-up, buckets in hand. The following terror is near undecipherable but then again you yourself have no doubt witnessed it since the raping, maiming and pillaging of the TTT's touches almost everyone. "Mostly we just pillage", explains Lee Eikanas Godfather Royal for TTT's. Godfather Eikanas was also the only family head to divulge his true identity.

The Conwayoni's and Mob view the activities and procedures of TTT's as very bush league to say the least. For these two families the TTT group is nothing more than a Gang NOT a Family. "A gang has no motives. No plans from which to operate", defines one of the head men of the Conwayoni family.

Since the main activity of the TTT is to engage in violent water fights (they even boast the casualty of two unconscious men during one melee) they are often blasted by their rival families as being very small-time. Both the Mob and Conwayoni families are involved in a much greater variety of capers than mere waterfights. As says the Godfather of the Butler Mob, "The Ogden group (i.e. TTT) are just a bunch of waterfight whimps. Let them play their games on the playgrounds."



The Tainting Twenty (TTT) key men brazenly posed for this group mug shot. Courageously giving their true names, members were identified from left to right as Jeff Maudlin, the Undercover small man; Booger, the Mascot; Lee Eikanas, The Godfather; Stan Meyer, right-hand man; and Mike Rooney, left-hand man.

The Conwayoni family prides itself in its intense secrecy in carrying out its escapades. In fact they feel the less people know about them the better and therefore repeatedly refused to concede their names to this reporter. They operate strictly by the code Secrecy, Surprise and Subversion. They see TTT as pretending to be fearless only because they attack in numbers.

Conwayonis work in small groups often only 3 or 4 men, who employ a wide variety of guerilla warfare tactics to achieve their desired means of destruction. They claim that anyone who has ever had the nerve to tangle with them has quickly lost their desire for battle once they taste the medicine that the Don Conwayoni family is capable of dealing out. "We are King", boasts one Conwayoni officer.

The Mob Godfather scoffs off these boasts as "Agnew-ian rhetoric" and claims the State of Oregon and particularly the Monmouth area as his tramping grounds. He sees the other two families (the Conwayoni's and TTT's) as merely outcroppings of the Mob's own enterprise which gained fame through a series of PERSONAL want ads which appeared within the last month in lamron 2. Says the Mob Godfather, "If anyone ever dreamed there was another mob besides the one in Butler Hall they had better wake up now and apologize!" The mob is the only family to brag of having 20 per cent of its members arrested and jailed due to an overly courageous caper. This particular caper involved helping OCE students achieve the closing of Monmouth Avenue. The Mob terms this as undoubtedly the most ambitious caper ever attempted in the history of Monmouth Mafia.

With this note the legality of the Monmouth families comes into a much sharper and more scrutinizing focus. Only TTT concerns itself with keeping the activities within the limits of legality. For

the Conwayoni's the law is an obstacle to be remembered but one which would never encumber an important operation. The Mob of Butler Hall scoffs and says, "What is law but words on a piece of damn paper." This attitude may be an important insight into why only the Butler Mob has a criminal record.

All the Families claim that they are the one and only Supremacy of Mafia power within the Monmouth area. Obviously two of them have to be lying but it is not the job of this author to determine which two those are. All the families also claim the City of Monmouth and the dormitories as part of their own personal domain with in their territories. Once again this conflict could result in problems.

Even now a gang war seems in the brewing. Conwayoni spokesmen indicated that unless their wrath was incurred or one of their members intimidated they would not make strikes on

the other families. Yet the more militant Butler Mob is planning a thorough decedation of the other families. This reporter asked, "Doesn't a decedation indicate that you will have to attack the other two families directly?" To which the Mob Godfather replied, "Indeed". He went on to point his finger specifically at the Conwayoni family telling them that they may well feel themselves as being intimidated. TTT anticipates that neither the Mob or Conwayonis offer any real opposition to their self-crowned reign over Monmouth. Says Godfather Eikanas, "If there is another family in Monmouth there won't be after we get done with them. This is a tough life."

As to who the real No. 1 family of Monmouth is only time and the hint of future battles will tell. But in the meantime don't even stop to wonder who is pulling strings around the campus, who is fixing elections and track meets...just ask the families, they know.



Godfather Don Conwayoni (center seated) poses with his three top men for this family portrait of Monmouth's oldest mob. For security reasons Conwayoni dictated members remain unidentified. (Photos pg. 3 by Pat Cochran)

# MAFIA

FAMILY MEMBER

## VITO ERICONEO

PLACE YOUR SIGNATURE HERE

*[Signature]*

is a member of the above named organization and is dedicated to Making Americans Free from Intimidation and Abusement

The Butler Mob, who claims superiority through their ingenious planning of capers, is Monmouth's only Mafia sanctioned mob. Their Godfather, Vito, can even prove the validity of their sanction as he carries The card pictured above.

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# Faculty evaluations. . . the student's chance

by DAVID WATKINS

On this page and the following one are the questions and response forms for the ASOCE sponsored student-faculty evaluation.

The questions have been drawn from various forms currently being used in Oregon colleges. The questions are designed to relate your feelings about your classes and the professors.

The results of this study, together with future studies, will enable students to choose their classes and professors based on something a little more solid than coffee shop hearsay or sticking a pin in the catalog.

The questions have been drawn from forms being used by other state institutions because a) they are questions that have proved to be valid and useful, and b) there is a statewide effort by student organizations to standardize faculty evaluation forms.

This standardization will give further credibility to the results of the evaluation, and provide a solid base of comparison for students trying to decide on which school to attend, and administrators trying to decide

matters of faculty promotion, dismissal, etc.

This is a "pilot" study, which means that the purpose is to study the evaluation as well as evaluate the professors and their classes.

The completed forms can be turned in at the College Center next Tuesday, Wednesday and Thursday, May 29, 30 and 31, between 10:00 a.m. and 4:00 p.m. There will be a booth out in front of the bookstore. The procedure will be the same as voting, so bring your ID card. You will only be able to turn in forms once, so bring them all with you. It is being done this way to guard against "stuffing the box" in favor of or against any one professor.

Whoever is at the box will check over the forms to make sure you filled out all the necessary information and to see that there is only one form per prof per class per term.

The results will be available to anyone next fall. They will be in the Student Services Center, located in the Wallowa room at the west end of the College Center

(at the top of the stairs that lead to the Coffee Shop).

Here are some basic instructions for filling out the forms:

1) Please fill out forms for all your classes this year. This will enable us to compare evaluations for different terms for the same professor, and will give more information about each individual professor. If you can't remember all the classes you took fall and winter terms, fill out forms on the ones you do remember. If you need additional forms, they are available from the Student Government Offices in the College Center.

2) Please fill out all the information at the top of each form. Forms with incomplete information will not be used. All the information is needed in order to make valid comparisons between instructors and classes. The instructor's name course title, prefix and course number, the term and year you took the course, and your class standing at the time you took the course, should be completed.

3) Mark your response to the

question opposite the number for that question on the response form. In general, number one is a low or very poor rating for the prof or class, and number five is a high or very good rating. If you feel somewhere in-between, mark the answer somewhere in-between one and five, depending on how you feel.

4) If you have no opinion about the question or you feel that the question does not apply to the class, mark number six for that question. On all forms, NA and number six stand for no opinion and / or not applicable.

5) Please mark a response for each question. If a response is left blank, it will be considered as if number six (no opinion) were marked.

6) The last three questions (11, 12, 13), call for "yes, no, no opinion" responses. If you feel that the answer is yes or mostly yes, mark it. If you feel that the answer is no or mostly no, mark that. If you cannot make up your mind, if you don't understand the question, or if you feel that it doesn't apply, mark no opinion, or NA.

|                   |     |   |   |   |   |   |    |    |   |                           |     |   |    |   |   |   |    |    |   |
|-------------------|-----|---|---|---|---|---|----|----|---|---------------------------|-----|---|----|---|---|---|----|----|---|
| Instructor's name |     |   |   |   |   |   |    |    |   | Prefix & number of course |     |   |    |   |   |   |    |    |   |
| Course title      |     |   |   |   |   |   |    |    |   | Term & year course taken  |     |   |    |   |   |   |    |    |   |
| FR SO JR SR       |     |   |   |   |   |   |    |    |   | Indicate class standing   |     |   |    |   |   |   |    |    |   |
| Q                 | Low | 1 | 2 | 3 | 4 | 5 | Hi | NA | 6 | Q                         | Low | 1 | 2  | 3 | 4 | 5 | Hi | NA | 6 |
| 1                 |     |   |   |   |   |   |    |    |   | 8                         |     |   |    |   |   |   |    |    |   |
| 2                 |     |   |   |   |   |   |    |    |   | 9                         |     |   |    |   |   |   |    |    |   |
| 3                 |     |   |   |   |   |   |    |    |   | 10                        |     |   |    |   |   |   |    |    |   |
| 4                 |     |   |   |   |   |   |    |    |   |                           | YES |   | NO |   |   |   |    | NA |   |
| 5                 |     |   |   |   |   |   |    |    |   | 11                        |     |   |    |   |   |   |    |    |   |
| 6                 |     |   |   |   |   |   |    |    |   | 12                        |     |   |    |   |   |   |    |    |   |
| 7                 |     |   |   |   |   |   |    |    |   | 13                        |     |   |    |   |   |   |    |    |   |

|                   |     |   |   |   |   |   |    |    |   |                           |     |   |    |   |   |   |    |    |   |
|-------------------|-----|---|---|---|---|---|----|----|---|---------------------------|-----|---|----|---|---|---|----|----|---|
| Instructor's name |     |   |   |   |   |   |    |    |   | Prefix & number of course |     |   |    |   |   |   |    |    |   |
| Course title      |     |   |   |   |   |   |    |    |   | Term & year course taken  |     |   |    |   |   |   |    |    |   |
| FR SO JR SR       |     |   |   |   |   |   |    |    |   | Indicate class standing   |     |   |    |   |   |   |    |    |   |
| Q                 | Low | 1 | 2 | 3 | 4 | 5 | Hi | NA | 6 | Q                         | Low | 1 | 2  | 3 | 4 | 5 | Hi | NA | 6 |
| 1                 |     |   |   |   |   |   |    |    |   | 8                         |     |   |    |   |   |   |    |    |   |
| 2                 |     |   |   |   |   |   |    |    |   | 9                         |     |   |    |   |   |   |    |    |   |
| 3                 |     |   |   |   |   |   |    |    |   | 10                        |     |   |    |   |   |   |    |    |   |
| 4                 |     |   |   |   |   |   |    |    |   |                           | YES |   | NO |   |   |   |    | NA |   |
| 5                 |     |   |   |   |   |   |    |    |   | 11                        |     |   |    |   |   |   |    |    |   |
| 6                 |     |   |   |   |   |   |    |    |   | 12                        |     |   |    |   |   |   |    |    |   |
| 7                 |     |   |   |   |   |   |    |    |   | 13                        |     |   |    |   |   |   |    |    |   |

|                   |     |   |   |   |   |   |    |    |   |                           |     |   |    |   |   |   |    |    |   |
|-------------------|-----|---|---|---|---|---|----|----|---|---------------------------|-----|---|----|---|---|---|----|----|---|
| Instructor's name |     |   |   |   |   |   |    |    |   | Prefix & number of course |     |   |    |   |   |   |    |    |   |
| Course title      |     |   |   |   |   |   |    |    |   | Term & year course taken  |     |   |    |   |   |   |    |    |   |
| FR SO JR SR       |     |   |   |   |   |   |    |    |   | Indicate class standing   |     |   |    |   |   |   |    |    |   |
| Q                 | Low | 1 | 2 | 3 | 4 | 5 | Hi | NA | 6 | Q                         | Low | 1 | 2  | 3 | 4 | 5 | Hi | NA | 6 |
| 1                 |     |   |   |   |   |   |    |    |   | 8                         |     |   |    |   |   |   |    |    |   |
| 2                 |     |   |   |   |   |   |    |    |   | 9                         |     |   |    |   |   |   |    |    |   |
| 3                 |     |   |   |   |   |   |    |    |   | 10                        |     |   |    |   |   |   |    |    |   |
| 4                 |     |   |   |   |   |   |    |    |   |                           | YES |   | NO |   |   |   |    | NA |   |
| 5                 |     |   |   |   |   |   |    |    |   | 11                        |     |   |    |   |   |   |    |    |   |
| 6                 |     |   |   |   |   |   |    |    |   | 12                        |     |   |    |   |   |   |    |    |   |
| 7                 |     |   |   |   |   |   |    |    |   | 13                        |     |   |    |   |   |   |    |    |   |

|                   |     |   |   |   |   |   |    |    |   |                           |     |   |    |   |   |   |    |    |   |
|-------------------|-----|---|---|---|---|---|----|----|---|---------------------------|-----|---|----|---|---|---|----|----|---|
| Instructor's name |     |   |   |   |   |   |    |    |   | Prefix & number of course |     |   |    |   |   |   |    |    |   |
| Course title      |     |   |   |   |   |   |    |    |   | Term & year course taken  |     |   |    |   |   |   |    |    |   |
| FR SO JR SR       |     |   |   |   |   |   |    |    |   | Indicate class standing   |     |   |    |   |   |   |    |    |   |
| Q                 | Low | 1 | 2 | 3 | 4 | 5 | Hi | NA | 6 | Q                         | Low | 1 | 2  | 3 | 4 | 5 | Hi | NA | 6 |
| 1                 |     |   |   |   |   |   |    |    |   | 8                         |     |   |    |   |   |   |    |    |   |
| 2                 |     |   |   |   |   |   |    |    |   | 9                         |     |   |    |   |   |   |    |    |   |
| 3                 |     |   |   |   |   |   |    |    |   | 10                        |     |   |    |   |   |   |    |    |   |
| 4                 |     |   |   |   |   |   |    |    |   |                           | YES |   | NO |   |   |   |    | NA |   |
| 5                 |     |   |   |   |   |   |    |    |   | 11                        |     |   |    |   |   |   |    |    |   |
| 6                 |     |   |   |   |   |   |    |    |   | 12                        |     |   |    |   |   |   |    |    |   |
| 7                 |     |   |   |   |   |   |    |    |   | 13                        |     |   |    |   |   |   |    |    |   |

|                   |     |   |   |   |   |   |    |    |   |                           |     |   |    |   |   |   |    |    |   |
|-------------------|-----|---|---|---|---|---|----|----|---|---------------------------|-----|---|----|---|---|---|----|----|---|
| Instructor's name |     |   |   |   |   |   |    |    |   | Prefix & number of course |     |   |    |   |   |   |    |    |   |
| Course title      |     |   |   |   |   |   |    |    |   | Term & year course taken  |     |   |    |   |   |   |    |    |   |
| FR SO JR SR       |     |   |   |   |   |   |    |    |   | Indicate class standing   |     |   |    |   |   |   |    |    |   |
| Q                 | Low | 1 | 2 | 3 | 4 | 5 | Hi | NA | 6 | Q                         | Low | 1 | 2  | 3 | 4 | 5 | Hi | NA | 6 |
| 1                 |     |   |   |   |   |   |    |    |   | 8                         |     |   |    |   |   |   |    |    |   |
| 2                 |     |   |   |   |   |   |    |    |   | 9                         |     |   |    |   |   |   |    |    |   |
| 3                 |     |   |   |   |   |   |    |    |   | 10                        |     |   |    |   |   |   |    |    |   |
| 4                 |     |   |   |   |   |   |    |    |   |                           | YES |   | NO |   |   |   |    | NA |   |
| 5                 |     |   |   |   |   |   |    |    |   | 11                        |     |   |    |   |   |   |    |    |   |
| 6                 |     |   |   |   |   |   |    |    |   | 12                        |     |   |    |   |   |   |    |    |   |
| 7                 |     |   |   |   |   |   |    |    |   | 13                        |     |   |    |   |   |   |    |    |   |

|                   |     |   |   |   |   |   |    |    |   |                           |     |   |    |   |   |   |    |    |   |
|-------------------|-----|---|---|---|---|---|----|----|---|---------------------------|-----|---|----|---|---|---|----|----|---|
| Instructor's name |     |   |   |   |   |   |    |    |   | Prefix & number of course |     |   |    |   |   |   |    |    |   |
| Course title      |     |   |   |   |   |   |    |    |   | Term & year course taken  |     |   |    |   |   |   |    |    |   |
| FR SO JR SR       |     |   |   |   |   |   |    |    |   | Indicate class standing   |     |   |    |   |   |   |    |    |   |
| Q                 | Low | 1 | 2 | 3 | 4 | 5 | Hi | NA | 6 | Q                         | Low | 1 | 2  | 3 | 4 | 5 | Hi | NA | 6 |
| 1                 |     |   |   |   |   |   |    |    |   | 8                         |     |   |    |   |   |   |    |    |   |
| 2                 |     |   |   |   |   |   |    |    |   | 9                         |     |   |    |   |   |   |    |    |   |
| 3                 |     |   |   |   |   |   |    |    |   | 10                        |     |   |    |   |   |   |    |    |   |
| 4                 |     |   |   |   |   |   |    |    |   |                           | YES |   | NO |   |   |   |    | NA |   |
| 5                 |     |   |   |   |   |   |    |    |   | 11                        |     |   |    |   |   |   |    |    |   |
| 6                 |     |   |   |   |   |   |    |    |   | 12                        |     |   |    |   |   |   |    |    |   |
| 7                 |     |   |   |   |   |   |    |    |   | 13                        |     |   |    |   |   |   |    |    |   |



# to voice their much needed views

FOLLOWING ARE THE QUESTIONS:  
PLEASE RATE THE CLASS IN THE  
FOLLOWING CATEGORIES:

1) **RELEVANCE.** How relevant do you feel the course content was?  
One - very poor or useless  
Three - about average  
Five - very good or useful  
Six - no opinion

2) **ORGANIZATION.** How well organized was the course?  
One - very poor or disorganized  
Three - about average  
Five - very good or well organized  
Six - no opinion

3) **CLASS MEETINGS.** How interesting and stimulating were the class meetings?  
One - very poor or boring  
Three - about average or satisfactory  
Five - very good or stimulating and interesting  
Six - no opinion

4) **EXAMS.** How fair were the exams: to what extent did they test what you could reasonably be expected to know from assigned material and class sessions?  
One - very poor or unfair

Three - about average  
Five - very good or fair  
Six - no opinion

PLEASE RATE THE PROFESSOR IN THE  
FOLLOWING CATEGORIES:

5) **TEACHING.** How would you rate the overall quality of teaching of the course?  
One - very poor  
Three - about average  
Five - very good  
Six - no opinion

6) **PREPARATION.** How well prepared do you feel the teacher was for the classes?  
One - very poor or unprepared  
Three - about average  
Five - very good or well prepared  
Six - no opinion

7) **KNOWLEDGE.** How would you rate the teacher's knowledge of the material taught?  
One - very poor or unknowledgeable  
Three - about average  
Five - very good or knowledgeable  
Six - no opinion

8) **ENTHUSIASM.** How well does the professor convey his enthusiasm or interest in the course?  
One - very poor or not at all

Three - about average  
Five - very good or very well  
Six - no opinion

9) **AVAILABILITY.** How available and willing was the professor to help individual students out of class?  
One - very poor or unwilling or unavailable  
Three - about average  
Five - very good or willing or available  
Six - no opinion

10) **ATTITUDE.** How would you rate the instructor's attitude toward your class?  
One - very poor  
Three - about average  
Five - very good  
Six - no opinion

The following questions call for "yes, no, no opinion" answers.

11) Would you like to take another class from this professor?

12) Would you recommend this class to others as an elective?

13) Would you grant this professor promotion or tenure?

|                   |     |   |   |   |   |   |    |    |   |                           |     |   |   |    |   |   |    |    |   |
|-------------------|-----|---|---|---|---|---|----|----|---|---------------------------|-----|---|---|----|---|---|----|----|---|
| Instructor's name |     |   |   |   |   |   |    |    |   | Prefix & number of course |     |   |   |    |   |   |    |    |   |
| Course title      |     |   |   |   |   |   |    |    |   | Term & year course taken  |     |   |   |    |   |   |    |    |   |
| FR SO JR SR       |     |   |   |   |   |   |    |    |   | ← Indicate class standing |     |   |   |    |   |   |    |    |   |
| Q                 | Low | 1 | 2 | 3 | 4 | 5 | Hi | NA | 6 | Q                         | Low | 1 | 2 | 3  | 4 | 5 | Hi | NA | 6 |
| 1                 |     |   |   |   |   |   |    |    |   | 8                         |     |   |   |    |   |   |    |    |   |
| 2                 |     |   |   |   |   |   |    |    |   | 9                         |     |   |   |    |   |   |    |    |   |
| 3                 |     |   |   |   |   |   |    |    |   | 10                        |     |   |   |    |   |   |    |    |   |
| 4                 |     |   |   |   |   |   |    |    |   |                           | YES |   |   | NO |   |   |    | NA |   |
| 5                 |     |   |   |   |   |   |    |    |   | 11                        |     |   |   |    |   |   |    |    |   |
| 6                 |     |   |   |   |   |   |    |    |   | 12                        |     |   |   |    |   |   |    |    |   |
| 7                 |     |   |   |   |   |   |    |    |   | 13                        |     |   |   |    |   |   |    |    |   |

|                   |     |   |   |   |   |   |    |    |   |                           |     |   |   |    |   |   |    |    |   |
|-------------------|-----|---|---|---|---|---|----|----|---|---------------------------|-----|---|---|----|---|---|----|----|---|
| Instructor's name |     |   |   |   |   |   |    |    |   | Prefix & number of course |     |   |   |    |   |   |    |    |   |
| Course title      |     |   |   |   |   |   |    |    |   | Term & year course taken  |     |   |   |    |   |   |    |    |   |
| FR SO JR SR       |     |   |   |   |   |   |    |    |   | ← Indicate class standing |     |   |   |    |   |   |    |    |   |
| Q                 | Low | 1 | 2 | 3 | 4 | 5 | Hi | NA | 6 | Q                         | Low | 1 | 2 | 3  | 4 | 5 | Hi | NA | 6 |
| 1                 |     |   |   |   |   |   |    |    |   | 8                         |     |   |   |    |   |   |    |    |   |
| 2                 |     |   |   |   |   |   |    |    |   | 9                         |     |   |   |    |   |   |    |    |   |
| 3                 |     |   |   |   |   |   |    |    |   | 10                        |     |   |   |    |   |   |    |    |   |
| 4                 |     |   |   |   |   |   |    |    |   |                           | YES |   |   | NO |   |   |    | NA |   |
| 5                 |     |   |   |   |   |   |    |    |   | 11                        |     |   |   |    |   |   |    |    |   |
| 6                 |     |   |   |   |   |   |    |    |   | 12                        |     |   |   |    |   |   |    |    |   |
| 7                 |     |   |   |   |   |   |    |    |   | 13                        |     |   |   |    |   |   |    |    |   |

|                   |     |   |   |   |   |   |    |    |   |                           |     |   |   |    |   |   |    |    |   |
|-------------------|-----|---|---|---|---|---|----|----|---|---------------------------|-----|---|---|----|---|---|----|----|---|
| Instructor's name |     |   |   |   |   |   |    |    |   | Prefix & number of course |     |   |   |    |   |   |    |    |   |
| Course title      |     |   |   |   |   |   |    |    |   | Term & year course taken  |     |   |   |    |   |   |    |    |   |
| FR SO JR SR       |     |   |   |   |   |   |    |    |   | ← Indicate class standing |     |   |   |    |   |   |    |    |   |
| Q                 | Low | 1 | 2 | 3 | 4 | 5 | Hi | NA | 6 | Q                         | Low | 1 | 2 | 3  | 4 | 5 | Hi | NA | 6 |
| 1                 |     |   |   |   |   |   |    |    |   | 8                         |     |   |   |    |   |   |    |    |   |
| 2                 |     |   |   |   |   |   |    |    |   | 9                         |     |   |   |    |   |   |    |    |   |
| 3                 |     |   |   |   |   |   |    |    |   | 10                        |     |   |   |    |   |   |    |    |   |
| 4                 |     |   |   |   |   |   |    |    |   |                           | YES |   |   | NO |   |   |    | NA |   |
| 5                 |     |   |   |   |   |   |    |    |   | 11                        |     |   |   |    |   |   |    |    |   |
| 6                 |     |   |   |   |   |   |    |    |   | 12                        |     |   |   |    |   |   |    |    |   |
| 7                 |     |   |   |   |   |   |    |    |   | 13                        |     |   |   |    |   |   |    |    |   |

|                   |     |   |   |   |   |   |    |    |   |                           |     |   |   |    |   |   |    |    |   |
|-------------------|-----|---|---|---|---|---|----|----|---|---------------------------|-----|---|---|----|---|---|----|----|---|
| Instructor's name |     |   |   |   |   |   |    |    |   | Prefix & number of course |     |   |   |    |   |   |    |    |   |
| Course title      |     |   |   |   |   |   |    |    |   | Term & year course taken  |     |   |   |    |   |   |    |    |   |
| FR SO JR SR       |     |   |   |   |   |   |    |    |   | ← Indicate class standing |     |   |   |    |   |   |    |    |   |
| Q                 | Low | 1 | 2 | 3 | 4 | 5 | Hi | NA | 6 | Q                         | Low | 1 | 2 | 3  | 4 | 5 | Hi | NA | 6 |
| 1                 |     |   |   |   |   |   |    |    |   | 8                         |     |   |   |    |   |   |    |    |   |
| 2                 |     |   |   |   |   |   |    |    |   | 9                         |     |   |   |    |   |   |    |    |   |
| 3                 |     |   |   |   |   |   |    |    |   | 10                        |     |   |   |    |   |   |    |    |   |
| 4                 |     |   |   |   |   |   |    |    |   |                           | YES |   |   | NO |   |   |    | NA |   |
| 5                 |     |   |   |   |   |   |    |    |   | 11                        |     |   |   |    |   |   |    |    |   |
| 6                 |     |   |   |   |   |   |    |    |   | 12                        |     |   |   |    |   |   |    |    |   |
| 7                 |     |   |   |   |   |   |    |    |   | 13                        |     |   |   |    |   |   |    |    |   |

|                   |     |   |   |   |   |   |    |    |   |                           |     |   |   |    |   |   |    |    |   |
|-------------------|-----|---|---|---|---|---|----|----|---|---------------------------|-----|---|---|----|---|---|----|----|---|
| Instructor's name |     |   |   |   |   |   |    |    |   | Prefix & number of course |     |   |   |    |   |   |    |    |   |
| Course title      |     |   |   |   |   |   |    |    |   | Term & year course taken  |     |   |   |    |   |   |    |    |   |
| FR SO JR SR       |     |   |   |   |   |   |    |    |   | ← Indicate class standing |     |   |   |    |   |   |    |    |   |
| Q                 | Low | 1 | 2 | 3 | 4 | 5 | Hi | NA | 6 | Q                         | Low | 1 | 2 | 3  | 4 | 5 | Hi | NA | 6 |
| 1                 |     |   |   |   |   |   |    |    |   | 8                         |     |   |   |    |   |   |    |    |   |
| 2                 |     |   |   |   |   |   |    |    |   | 9                         |     |   |   |    |   |   |    |    |   |
| 3                 |     |   |   |   |   |   |    |    |   | 10                        |     |   |   |    |   |   |    |    |   |
| 4                 |     |   |   |   |   |   |    |    |   |                           | YES |   |   | NO |   |   |    | NA |   |
| 5                 |     |   |   |   |   |   |    |    |   | 11                        |     |   |   |    |   |   |    |    |   |
| 6                 |     |   |   |   |   |   |    |    |   | 12                        |     |   |   |    |   |   |    |    |   |
| 7                 |     |   |   |   |   |   |    |    |   | 13                        |     |   |   |    |   |   |    |    |   |

|                   |     |   |   |   |   |   |    |    |   |                           |     |   |   |    |   |   |    |    |   |
|-------------------|-----|---|---|---|---|---|----|----|---|---------------------------|-----|---|---|----|---|---|----|----|---|
| Instructor's name |     |   |   |   |   |   |    |    |   | Prefix & number of course |     |   |   |    |   |   |    |    |   |
| Course title      |     |   |   |   |   |   |    |    |   | Term & year course taken  |     |   |   |    |   |   |    |    |   |
| FR SO JR SR       |     |   |   |   |   |   |    |    |   | ← Indicate class standing |     |   |   |    |   |   |    |    |   |
| Q                 | Low | 1 | 2 | 3 | 4 | 5 | Hi | NA | 6 | Q                         | Low | 1 | 2 | 3  | 4 | 5 | Hi | NA | 6 |
| 1                 |     |   |   |   |   |   |    |    |   | 8                         |     |   |   |    |   |   |    |    |   |
| 2                 |     |   |   |   |   |   |    |    |   | 9                         |     |   |   |    |   |   |    |    |   |
| 3                 |     |   |   |   |   |   |    |    |   | 10                        |     |   |   |    |   |   |    |    |   |
| 4                 |     |   |   |   |   |   |    |    |   |                           | YES |   |   | NO |   |   |    | NA |   |
| 5                 |     |   |   |   |   |   |    |    |   | 11                        |     |   |   |    |   |   |    |    |   |
| 6                 |     |   |   |   |   |   |    |    |   | 12                        |     |   |   |    |   |   |    |    |   |
| 7                 |     |   |   |   |   |   |    |    |   | 13                        |     |   |   |    |   |   |    |    |   |



# Entertainment guide



Coming home at 2 a.m., one can expect to awaken his wife, but Molly (Randi Douglas) wasn't really asleep here as Poldy (David English) rolled into bed. "Molly Bloom and Poldy" was presented at OCE early this week. (Photo by Chris Byers)

## Entertainment Editor: relief's a week away

Hello. It's down to the wire time, folks. Spring term as we know it is quickly fading into the sunset. The Duke made this issue and promises to make our final effort. Craig was cut due to space, but he'll return next week. This week we had Molly & Poldy, and are having (tonight & tomorrow) studio plays. Next week is Dick Meyer's musical Humanities Night (story at right). After that you're on your own. I plan to return in September if a) I'm wanted, and b) my "staff" increases. The burden of pulling everything together each week is great. After next week's issue, I'll give a very big sigh of relief. Could be I've got the "Paul Simon blues." After all, he says "Everything looks worse in black and white." In the face of all else, I say "Have a nice day."

-- Dan Tompkins



Leopold Bloom is kneeling on the beach, contemplating the death of a friend. The spot he chose to stop was an excellent place to collect his thoughts. (Photo by Chris Byers)

## A night in the lives of Molly & Poldy Bloom

(Note: What follows is a "viewer's reaction." It is not intended as a "review," but as entertainment only.)

by  
DAN  
TOMPKINS  
Entertainment  
Editor

The stage is set simply: a bench on a beach at Dublin, around the turn of the century. The sun is going down and a tired ocean announces the entrance of an equally tired Leopold Bloom.

David English, as Poldy, begins a 45 minute dramatic monologue, reviewing the day's events and philosophizing a bit. He has thoughts on marriage, death, the church and his sexual tastes. Poldy's first thoughts, however, are on a letter he had received from a secret lady friend. After about 15 years marriage to Molly, he has become bored with her, and she with him.

Poldy has just been to the funeral of a friend and decided that most of what is said there is of no comfort to the dead, and is certainly of no use to the living. Linger on the idea of death, he imagines a "better" way to bury the dead. Vertically, he says, to take up less space; and then, when the earth settles, the corpse's head would slowly peep above the surface. As his mood changes from being humorous to morbid, he describes the process of decomposition.

The fascination some women seem to hold for priests is the next idea that comes into Poldy's head. How the very touch of one in a religious order sends women into ecstasy.

Poldy is soon distracted by two young women on the beach. The

sight takes him back to when he was younger and his desires take control until he is as satisfied as he can be, just sitting there.

With his head cleared, Poldy heads for home. On the way, he meets a young poet, Stephen Dedalus. The two of them have a night on the town and end up at the Bloom's residence about 2 a.m.

Randi Douglas, as Molly, keeps the audience's attention for about 45 minutes with her adaptation of the last 50-plus pages of James Joyce's "Ulysses." This includes her musing past romantic and sexual encounters, thoughts on her daughter and marriage, and ideas like running away with her lover - the manager of her forthcoming singing tour, 'Blazes' Boylan.

Molly thinks of her daughter, Milly, who is 15 and growing into quite an attractive young lady. Boys are always calling for her.

Boylan represents romance, adventure and freedom to Molly; as she feels pinned down to Poldy, he's poor and doesn't pay much attention to her anymore. She imagines a life of travel with Boylan, with him spending lots of money on her.

Molly is quite restless, and before long, Poldy arrives. She gets romantic ideas about young Dedalus, who comes home with Poldy, but he leaves before Poldy comes inside. Molly then pretends to be asleep until Poldy falls into bed, then she starts talking about him, and the habits and ideas of men in general. She finds bad habits and appearances of men to talk of; and decides

that women, who are often creatures of beauty have things hard, as they are apparently here to please men.

Randi, in her adaptation, kept very close to Joyce's ending of "Ulysses." It shows just how romantic and lusty Molly is: "...as a girl where I was a flower of the mountain yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and

then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will yes.

So ends a night with "Molly Bloom and Poldy." About 25 people on Monday and 80 on Tuesday took advantage of the chance to see these two rare talents, Randi Douglas and David English. Next month they go to Dublin, to present it for the International James Joyce Symposium.

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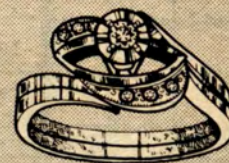
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# Guthrie, Rodgers subject of Concert



Dick Meyer, English prof at OCE, will sing and play the songs of Woody Guthrie and Jimmie Rodgers next Thursday in the final Humanities Night of the year. It will be in the Music Hall Auditorium at 8 p.m. (Photo by Craig Lockwood)

by DICK MEYER  
Humanities Dept.

This is an open invitation, from me -- Dick Meyer, OCE English and Journalism prof and sometime singer of folk ballads and blues -- to you-- whoever you are, whatever your interests. I'm inviting you to share with me some very personal moments -- 120 of them to be exact -- on Thursday evening, May 31 (that's one week from tonight), 8-10 p.m., in the Music Hall Auditorium.

Now if I've been a good journalist and managed to get you as far as this second paragraph, part of the reason is probably because you're somewhat curious; in other words, you're wondering just what I'm talking about. Well, in short, it's this: those 120 personal moments I mentioned a desire for you to share with me are a musical tribute to two of my idols in the history of American folk music -- Jimmie Rodgers and Woody Guthrie. I've entitled the program "In Memoriam: Jimmie Rodgers and Woody Guthrie," and it's the last of the 1972-73 Humanities Night features. And, in case you're wondering, the price is right -- free.

I realize that some of you probably already know very well

who Jimmie Rodgers and Woody Guthrie were. But for those of you who don't, I'd like to take a little space to talk about them and their music.

Jimmie Rodgers has been dead 40 years now, but to many of us with an interest in country music he's known as "The Man Who Started It All." His father was a railroad man in Mississippi, and Jimmie followed in his footsteps until tuberculosis forced him to quit railroading in his late 20's. But along the way he also discovered his musical talents and began composing songs about the engineers and brakemen, the hoboes and gamblers, and all the many types of men and women his transient life brought him into contact with. After he quit the roads, he was "discovered" by the Victor Talking Machine Co. and became an overnight recording star.

Listening to old original Rodgers cuts, one is struck by the weird mixture of musical elements in his songs. Basically, they seem to be an unlikely amalgamation of delta blues, swiss yodeling, and dixieland jazz (on several of his original recordings from the 1920's he is backed up by a dixieland band; the trumpet player is a young man named Louis Armstrong). Still, through it all one can sense

that a new musical form was being born in Jimmie Rodgers' work, and his influence upon such later country songwriters and singers as Hank Williams, Ernest Tubbs, Lefty Frizzell, and Hank Snow is readily apparent.

So, it's not surprising that he has been called "The Father of Country Music," and that, in 1961, when the Country Music Hall of Fame was opened in Nashville, Tenn., Jimmie Rodgers was installed as its first member.

In many ways, the life of Woody Guthrie was similar to that of Jimmie Rodgers. Out of a depression, dust bowl background of poverty and domestic tragedy in Oklahoma, Woody embarked young upon a life of wandering. He worked many jobs -- everything from migratory farm worker to merchant seaman -- and he wrote and sang songs about all of them. He was the champion of the underdog, the working stiff, anyone who was "down and out, didn't have a dime." As a person, Woody was hard to get along with: moody, cantankerous, a heavy drinker, and notoriously unreliable.

In the early 1950's he became ill with Huntington's Disease; after 15 years of suffering, he died in a New York City hospital in 1967.

Old Woody Guthrie records are worth listening to. He played a mean guitar and a pretty fair mandolin. His voice -- "nasal" is the nicest way I can describe it (Woody's friend Millard Lampell once said that he sang about the way he drove a car -- as though the brakes were shot and the steering wheel wasn't any too reliable) -- is somehow perfectly appropriate to the kinds of songs he wrote and sang.

And among those songs are some of the most enduring in our American folk heritage. To some of you, Woody Guthrie may be better known as the father of Arlo Guthrie; but believe me, he was a giant in his own right.

So much for background: now a few words about what'll be going on next Thursday night. One of my hardest chores in arranging this concert was simply deciding what songs to do. Jimmie wrote over 200 songs in all, and Woody's total is incredibly in excess of 1,000.

Out of all of that had to come some 20 songs which were both of a type which I could comfortably work with and which would also be representative of their work. This is what you'll hear:

Jimmie Rodgers: "Blue Yodel No. 4 (California Blues)"; "Never

Jimmie Rodgers: "Blue Yodel No. 4 (California Blues)";

"Never No Mo' Blues"; "Train Whistle Blues"; "In the Jailhouse Now"; "No Hard Times"; "Pistol Packin' Papa"; "T. B. Blues"; "Waitin' For a Train"; "Women Make a Fool Out of Me"; "Let Me Be Your Side Track, Mama"; "Blue Yodel No. 8 (Muleskinner Blues)."

Woody Guthrie: "Goin' Down This Road Feelin' Bad"; "So Long, Its Been Good To Know Ya"; "Do Re Me"; "Ramblin' Round"; "Pastures of Plenty"; "Hard Travelin'"; "New York Town"; "Jesus Christ"; "Roll On, Columbia"; "Grand Coulee Dam"; "The Sinking of the Rubeen James"; "This Land Is Your Land."

See anything there you recognize? One word of caution, though: on a number of the songs I've made my own arrangements (music, not words) so they may be slightly different from "traditional" versions you might have heard. That doesn't bother me (and it shouldn't you); every folk interpreter does this to some extent, and indeed is expected to.

Instrumentally, I'll be getting back-up accompaniment from Marv Ross, a senior Humanities major, member of Broomstreet Singers, and, in my opinion, one of the better musicians of this sort on the OCE campus. Between the two of us, we'll be playing guitars (6-string, 12-string, Bottleneck), 5-string banjo, mandolin, electric bass, mouth harps, kazooos, and anything else we happen to come up with by next week. Plus, of course, that most unpredictable of all instruments -- my voice.

As a special bonus, if you happen to come a little early (between 7:30 and 8) I've made up a tape of original Jimmie Rodgers and Woody Guthrie recordings which will be playing through the auditorium sound system in conjunction with several slides of the composers which will be shown on the screen.

Well, that's it then. If you've read this far, I'm assuming you're at least somewhat interested. So remember -- the invitation is open. Hope to see you there.

## Calendar of events

### ART

"Regrets," the 1973 Student Art Show, is in Campbell Hall Gallery 107 through June 8. You are cordially invited to attend.

Work by senior art major Art Haun is on display in the College Center. Haun's work includes painting, drawing, watercolor, sculpture and a major emphasis on pottery.

Children's Book Illustrations, Louis Bunce, Kenneth Callahan, Barry Kahn and 4,000 Years of Jewish History are the current exhibits at the Portland Art Museum. All end May 27. The Museum is at Park & Madison in Portland.

### FILMS

"Pat Garrett and Billy the Kid," starring Bob Dylan, Kris Kristofferson and James Coburn is at the Bagdad, SE 37th & Hawthorne, Portland.

"The Nelson Affair" is at Salem's Lancaster Mall Theatre.

"Class of '44" is currently showing at the Capitol in Salem.

"Brother Sun Sister Moon" is now at the Elsinore in Salem.

### MUSIC

Alice Cooper is in Portland tonight with Flo and Eddie; at the Memorial Coliseum, 8 p.m.

Student Recital, Tuesday 29 May, 4 p.m., Music Hall Auditorium.

Stage Band Concert, Thursday 24, May 7 p.m., Music Hall Lawn.

Concert Band, Tuesday 29 May, 7 p.m., MHA.

OCE Singers, Wednesday 30 May, 7 p.m., Music Hall Lawn.

Live Humanities Night Concert: "In Memoriam: Jimmie Rodgers and Woody Guthrie" with Prof. Dick Meyer, Thursday 31 May, 8 p.m., MHA.

### THEATRE

OCE's Studio Theatre presents "The Proposal" and "The Bald Soprano" on May 24 & 25 at 8:15 p.m., in the Little Theatre; there is no admission charge.

"Molly Bloom and Poldy," an erotic comedy, will be at the Storefront Theatre, Thursday through Saturday; 343 N. Russell, in Portland.

### TELEVISION

The Creature Feature this Friday at 1:30 a.m. on Ch. 6 is "The Giant Behemoth," a British film 1959.

Sinister Cinema's two features this Saturday beginning at 11:30 p.m., on Ch. 2 are: "Monster Zero" and "Ghost of Frankenstein."

"Phffft!", starring Judy Holiday, Jack Lemmon and Kim Novak; Sunday May 27, at 4 p.m., on Ch. 12.

### OTHER

Thursday 24 May is the anniversary of the opening of the Brooklyn Bridge (1883), the birthdate of Bob (Dylan) Zimmerman (1941) and Ent. Ed (1951) and it's the day of the Pilgrimage of the Gypsies (an international event) in Stes-Maries-de-la-Mer, France.

Friday 25 May is the birthdate of Gloria Steinem (1934), Leslie Uggams (1943) and Gene Tunney (1898).

Saturday 26 May is the birthdate of James Arness (1923), Peggy Lee (1920) and John Wayne (1907).

Sunday 27 May is the day of the Indianapolis 500 race.

Monday 28 May is Memorial Day. No school, but you can study for your finals that are a week away.

Tuesday 29 May is the birthdate of John F. Kennedy (1917).

Friday 1 June is the last day of spring term and the birthdate of Marilyn Monroe (1926). June is Cat and Kitten Month, Model Rocketry Month, National Seat Belt Month and National Ragweed Control Month. Enjoy your summer!

## 'Picnic' happening at Helmick

This is to invite you to the year a picnic; sounds like fun? It will a lot more fun if you join us

on June 3, that's a Sunday, around 2 p.m. at Helmick State Park. (You being students, faculty and alumni connected with Speech / Drama on the OCE campus.)

This is a "bring your own goodies" picnic, but there will be a surprise dessert provided by us (the organizers).

Now, how to get to Helmick? So south on Warren Street, past the graveyard, past the railroad tracks and there is the sign, "Helmick State Park." It's about five miles out of town.

If you have any outdoor games, be sure and bring them. Also, bring anyone you want -- the more the merrier!

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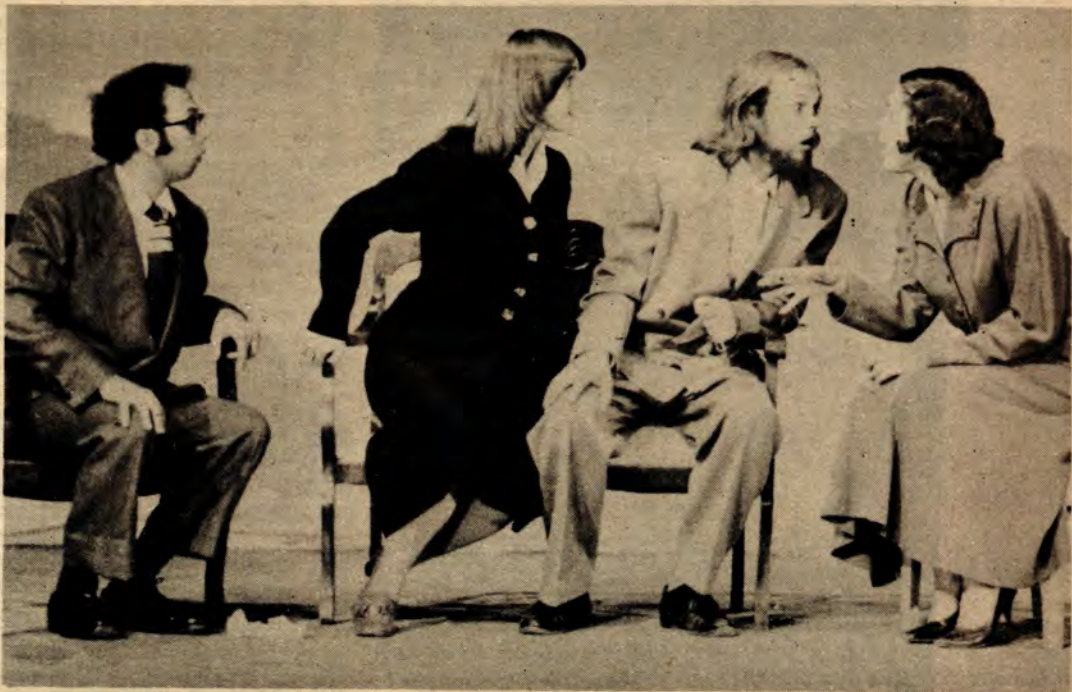
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# Entertainment guide



Lomor (Ken Hermens) is trying hard to please Natasha (Shelley Berns) in 'The Proposal,' one of the two student directed plays presented tonight and tomorrow night in the Little Theatre at 8:15. The second play is 'The Bald Soprano,' featuring (l-r



in the second photo) Randy Fisher as Mr. Martin, Dobie Long as Mrs. Smith, Dennis Engblom as Mr. Smith and Nancy Paolo as Mrs. Martin. There is no admission charge. (Photos by Chris Byers)

## Unacclaimed Texan releases late, great album

by THE DUKE

I hate white acoustic music, I really do. To these ears it's tame, limp, and decidedly un-compelling, rarely do more than two or three things happen at a time. Plus, and this is especially criminal in a medium where lyrics are so important, the audience often knows as much, or even more, about the universal verities under discussion that the espousing balladeer.

As you might guess, I choose my acousticians very carefully. Virtuosos like Leo Kottke are greeted warmly, as are truth-venders the stature of Joni Mitchell, but few others. My only indulgence I guess, is Townes Van Zandt.

Townes Van Zandt is a Texan. Other than the fact that he plays guitar and sings his own songs, I know nothing else about him. I don't even know if he's still alive. His most recent album is called The Late, Great Townes Van Zandt, so your guess is as good as mine.

Townes writes excellent songs to be sure, and though his unpretty voice is beautifully expressive, his most brilliant coup, the stroke that pushes his records, and this one in par-

ticular, above the Kristofferson-Prine level is his alliance with Producer Kevin Eggers. Eggers has made The Late, Great great in the same way Paul Simon's first album was so nice, every song receives unique treatment.

The album opens with the arch-typical "No Lonesome Tune". The lyrics are as sentimental as Townes ever gets, "your lost high roller's rolling home today", and the melody, with a tonic half an octave below the rest of the line, is easily recognizable. The instrumentation is packed, but thanks to the subtle touch of Eggers, uncluttered. Guitar, bass, and drums are the skeleton of course, but he also adds a pedal steel for the breaks, a mandolin to go out on, and a piano, electric guitar, and even organ for substance. Much room for error there, but the song flows as smoothly as an early summer evening.

"Sad Cinderella" recalls Townes' own "Maria", with its waltz meter and particular lyric structure, and Dylan's "Like a Rolling Stone", the subject being a lady on the slide. Eggers' addition here is choir on the chorus, "When all your bright scarlet turns slowly to blue, will you stop and decide that it's over."

"German Mustard" is a drunkenly spontaneous acoustic blues featuring an uncredited slide guitarist. The title comes from the last line, "You got German mustard 'tween your jeans." Think about that one!

The next two were written by Gene Clark and Hank Williams, respectively. Clark's "Don't Let the Sunshine Fool You" is a good-time throwaway, and "Honky Tonkin" little more. The arrangement on the latter would make Hank smile though, I think. A pedal steel takes the lead on the first break, providing contrast with a heavily fuzzed and low volumed electric guitar. Country vs. City.

"Snow Don't Fall" freezes the side. Both lyrics and instrumentation have as much to do with Texas as a polar bear

does. A Moog, if you can believe that, enters the key line halfway through, "My love lies 'neath frozen skies and waits in sweet repose for me." Synthesizers are best used to replace strings but Eggers does it again by pitting the two against each other.

Side two really sails. The second song, "Pauncho and Lefty", probably being its star. The lyric has all kinds of dramatic potential, Lefty kills Pauncho in a desert duel and splits for the big-time while the law looks the other way, and Eggers carries it perfectly. The brass arrangement, the only brass on the whole album, is simply wrenching approximating the sound of a Mexican funeral band playing at a graveside on a hill in the distance. A guaranteed gut-grabber.

"Silver Ships of Andilar" is more than dramatic, cinematic in fact. The story, like Procol Harum's "Salty Dog", concerns an ill-begotten ocean journey. Townes sings the part of the last alive, sending the ship's history to whoever hears. Moog again, strings, and wailing chorus heighten the effect.

The album ends brilliantly, considering the "Silver Ships" just past. "Heavenly Houseboat Blues" is done solo, sharpening the contrast. It ends, well, I can't describe it, but I promise it'll stop all conversation in the room.

This Texan songwriter may be unknown, but he's not unloved. With the help of an intelligent producer he has made a super album. Now do your part, find it.

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Dr. Rice expresses concern

# Can faculty collective bargaining work?

by MELISA McFIE

"Professors, perhaps rightfully, are saying that the monopolistic character of the American higher education industry tends to take advantage of the non-unionized professors." Dr. Singh, President of AAUP

"In the free market we are being paid what we are worth, but the free market is hard on us, so we create a condition in which the market is not free..." Dr. Leonard Rice, President OCE

"Increasingly our society is moving toward the situation where just about everybody belongs to some organization which secures for him, in the struggle for whatever exists, mostly money," Dr. Rice said. A good example of this is organized labor. "These people have the power to take high wages and seemingly no one can do anything about it," said Dr. Rice. "So other groups who are not organized, seeing the capacity of others to take so much say, 'we will get organized and take too.'" This is the direction our society seems to be moving. And today, the professor, feeling that he is not receiving fair treatment, enough money, or proper evaluation seeks to find a way to secure these things for himself. "Also seeing that big unions and powerful organizations have a way of taking money, getting job security, and less work, more and more, why shouldn't he (the teacher) get organized?" asked Dr. Rice. So across the nation one sees faculties turning to

collective bargaining, because it promises to provide them strength in face of other unionized segments of society.

Collective bargaining promises to obtain many things for faculty, but can it work? "To work, I think that collective bargaining must have behind it the understanding that through some means force can be applied," said Dr. Rice. "And when you start thinking about using the threat of the strike; you must ask 'will it work?'" Dr. Rice cited the Hawaiian teacher's strike as an example. That strike, in a real sense, is not working. It has failed to accomplish what the teachers intended.

Collective bargaining, then, involves the strike as the ultimate weapon. "What you mean by collective bargaining is that I don't come to ask you, I come to tell you...and I have a weapon—organized power behind me, which I will use to coerce if I find it necessary to get my way. That's what collective bargaining has to mean."

If you mean anything else, well, then you're talking about our present system, a system in which the institutions of the state system, represented by the board, go to the legislature for funds, salaries and improved working conditions. Then the legislature with pressure to lower, as well as increase taxes, makes a decision."

Under a collective bargaining system Dr. Rice expressed concern that the making of quality judgements would be given up, and that the student would stand to lose. "Union's

don't do much of that," (making quality judgements) he said. "That's the experience you can document. I don't mean that they ignore it, but the preoccupation is with what they regard as a fair salary."

According to Dr. Rice, student welfare could not be enhanced by teacher unionization. "You can say the union will be concerned about the student and get more for them—less tuition, better service and better faculty; it is easy to say that, but as soon as you start talking about less work money...less work means less service to students and more money from where the money comes from, and about 1/4-1/3 of the college operating expenses come from students."

Besides being capable of short changing students Dr. Rice believes that collective bargaining could destroy the colleague relationship of the faculty. "I see myself as a member of the faculty," he said. "I don't see myself as management."

Under the labor union model the colleague arrangement would be denied and the faculty and administration would be forced into adversary roles, and that is another reason why this particular issue concerns Dr. Rice. "The majority of my associates, on the faculty, do not see me as an adversary but as someone who has a role to perform to assist them. It concerns me that I might inevitably be regarded as an adversary. That is the principal loss I'm worried about. This is why I personally would prefer the AAUP if we are going to move into some kind of collective bargaining system."

As Dr. Rice sees it, AAUP is the body which through long experience and careful study has the best understanding of what the relationships between faculty and administration ought to be. "I think they understand that better than anybody else," he said. "I would expect the AAUP to keep us far away from the adversary position of the administration. The only purpose of administration is to try to create the conditions so that faculty and students can do their work."

Besides separating faculty into two opposing camps, collective bargaining tends to eliminate the face-to-face relationships that exist between faculties and the board. Dr. Rice states that this also worries him.

"When others are employed to carry on the debate, we, who thought we were in charge, find out that the machinery that we have created and those who run the machines are in charge."

As mentioned, Dr. Rice feels that the advantage of AAUP, as faculty collective bargaining agent, is that it would try to preserve the united faculty, administration and professors, as one functional unit. Commenting on the merits of other bargaining agents, Dr. Rice stated that the OSEA has the advantage of being an organization of all state employees, while the AAUP is only of professors.

That is the seeming disadvantage of AAUP. But union inevitably tends to level out salaries. "When faculty, with their advantages, go into a union with all state employees they are first a minority," said Dr. Rice. "And second they are saying, in effect, level us out now." So the seeming advantage OSEA has over AAUP could well be a disadvantage to faculties.

In mentioning the advantages of AFT, Dr. Rice had this to say: "The advantage of AFT is that it is an affiliate of the AFL-CIO,

and it has all of that expertise that is nation-wide in hard tough labor management. You can't beat the AFL-CIO for that. They know how to discipline their members and make everyone join and pay his dues. They know the techniques of coercion to use and how to harass the individual who is not a member."

Dr. Rice also wants the goals that all these organizations hope to achieve, but how can they be realized? "I, too, want better salaries for all employees on this campus, civil service and faculty. I, too, want the better working conditions and wish that we had more faculty so that their loads could be reduced...but you see I have some questions about the academic community, particularly in Oregon, achieving these goals. I want to be sure that we can get them, and of that I am very uncertain. I'm worried about certain things which we will also get with unionization which will be serious losses to us all."

If collective bargaining for faculties is to come Dr. Rice feels that it will come as a result of forces in which they are caught, forces which are much bigger than this campus. "If it comes my efforts must be towards making what does come as productive as possible. If we are to move into unionization let us do the very best we can to preserve the colleague relationship as much as possible and save our faculty senate."

He believes that the faculty senate is the crucial thing here. It is a largely management voice and in its operations of the college it has meshed in many ways with the administration. "We can't assume that they will work under unionization," declared Dr. Rice. "But if it is to come our challenge will be to work in such a way that we gain the advantages that would come through unionization and avoid the disadvantages."



Two members of the "UBIK" rock band from Salem get it on with vibes at the outdoor rock concert on Tuesday, May 22 from 4-7:00 p.m. This is the first of three outdoor concerts to be held on the Music Hall lawn this spring term. Brown Sugar, Sunnyland Band, and Clay will each headline a concert this spring term. ASOCE Concert's Committee, with Mike Hyder as chairman and his wizards of show business, Bob Hiatt and Mark Griswold, are sponsoring the concerts.

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# One stroke victory sends OCE golfers to nationals

by TED GRIMSRUD

In the game of golf, the difference between making or missing a short putt can be very small, a matter of inches can mean sinking that putt, or having the ball rim the cup and come back out. For the OCE golfers, that one short putt stayed in and as a result, they are making a trip to Spartanburg, South Carolina the first week in June rather than remaining in Monmouth like the rest of the students here and taking their finals.

The difference between staying home and travelling to Spartanburg was just one stroke as the Wolves won the NAIA District

II golf title over Lewis & Clark, 610 to 611. Only four strokes behind OCE was Willamette with a 614, and they were followed by Southern Oregon, (624).

As a result of winning the District championship, the Wolves will be able to send five golfers to the NAIA championship tournament which will be held in Spartanburg, South Carolina.

The Wolves opened up a six stroke lead over the first 18 holes as they totalled 300 strokes to lead Lewis & Clark's 306. Jim Schwareveldt shot a hot 72 for the first 18 holes to set the pace. Turning in fine 75's were Keith Morgan and Tom Elliott.

OCE shot a 310 for the second 18 holes compared to Lewis and Clark's 306, but the 'Pack was able to hold on for their slender victory. Keith Morgan shot his second consecutive 75 to lead his team. He was backed up by Schwareveldt's 78, Dave Shelton's second 78, and Bob McClure's 79.

Coach Bill McArthur was very pleased with his team's performance in the District tourney, as he well should have been. "Our improvement all year has been steady. We have played in some very tough tournaments and I'm sure that the experience we gained was instrumental in our victory. One important aspect was the fact that everyone contributed, we have no real star, but if we can get consistent performances from all our players, which we have, we can do well."

McArthur cited as a good example of the total contribution the effort of Bob McClure. McClure shot a poor 43 on the front nine of the second 18. But he came back with an excellent 36 on the back nine for a total score of 79, which gave OCE that extra match winning point.

The top individuals for OCE were Keith Morgan and Jim Schwareveldt who both shot 150 for the tournament and ended up in a two way tie for second place. Dave Shelton and Tom Elliott both shot 156, and Bob McClure ended up with a 157.

"We have a fair to good chance," says McArthur of his golfers. "Over the past five years, a score of 610 would have placed us somewhere between fifth and tenth each year. If everyone could average 75, we would shoot a 600 and definitely be in the top five. There are 34 teams entered, and if we play like we have, we have a good chance for the top ten."

This is the third team McArthur has taken to the national tournament, all in the past four years. His teams finished 13th in 1971 and 16th in 1970. The top individual was Ken Forster, who finished 5th in 1970.

McArthur feels that OCE has probably the best small college golf program in the northwest. He was pleased with the effort which his jayvee players put out this season. He felt that they pushed the varsity players to better performances because they made the fight for their positions on the team. Graduate student Mike Whitty helped with the JV's. Mentioned by McArthur as doing a good job were Fred Berkey, Jay Spassov, Ron Beckham, Mark Jacobson, and Kevin Moen.

McArthur is optimistic toward next year as five of his top six players have eligibility left as do most of the JV's. Two of the top six, in fact, are freshmen, Dave Shelton and Bill Bennett.

Five players are making the trip to Spartanburg. Morgan, Schwareveldt, and Shelton are going for sure, while the other two spots will be filled from amongst the trio of McClure, Elliott and Bennett.

## As I See It

By Dave Lovik

Before I ramble on about the track meet last weekend, I've got to talk about baseball.

Caught the Monday night baseball game and none other than Dizzy Dean was in the broadcasting booth with regulars Curt Gowdy and Tony Kubek. For a while it sounded like old times when CBS broadcast the games with Dean and PeeWee Reese in the booth. Sure do miss Deans old sayings like "he slud into second base," and "the runners go back to their esepectable bases."

Dean's "down home" way of calling the action really appeals to me. Of course one reason why I like the old gentleman from the country is because I'm an old country boy myself.

What I want to know is, where the hell was Linfield when the District 2 championship track meet took place this past week end? My God, over a hundred points. Never in my fondest hopes did I expect that. Of course, I believed that all those other newspapers in the valley who also got taken in by all those Linfield press releases.

When a team amasses 227 points you are going to miss a few names when you start slingling out individuals but I've got to try. Don't mean to slight anyone, but there are a few that stick out in my mind.

First and foremost, there is Ken Boethin. The best little high hurdler in the country really wiped out the field. Thought it was going to be close, but after the first hurdle it was all over. The only way to stop Boethin is maybe raise the hurdles a foot or so but even then he might find a way to beat you.

Then there is Stan Porter who, with team mate Jon Duerst, is one of the two best pole vaulters in the northwest. It takes an exceptional athlete to pole vault well. Sprinters speed, good jumper, strong arms, and coordination. Porter proved that he had all of these qualities in walking away with the blue ribbon in the decathlon.

And you can't knock the 440 relay team either. About all you can say is that they really smoked the last couple of legs.

Finally, there was home town boy, Lloyd Graves' winning effort in the discus. Not too bad since his former PR placed him only sixth among the district's platter throwers.

In short, the whole team was damn tough. Every time you turned around the Wolves were piling up quantities of points.

Linfield never was in it. Quality, quantity, competitiveness and class showed all day.

Despite the wipe out here last weekend. Linfield probably has the best athletic program in the District 2. If proof is needed, try conference championships in every major sport (football, basketball, baseball, and track) on for size.

A fine program led and put together by first rate coaches and administrators. The only other school in the area that comes close as far as coaching staffs go is our own OCE.

The likes of McArthur, Spinaz, Goodson, Davis and all the rest are first cabin all the way.

While I'm passing out plugs (sure am in a good mood for six o'clock Tuesday morning), I can't let the year go by without giving one to my editor, Mike Haglund.

After sitting out a year, Mike finished fourth in the steeple-chase last weekend. Erlier this spring I asked Mike how the water barriers were negotiated.

Mike, always ready to please, said he'd show me rather than tell me. Needless to say, playing the role of demonstrator rather than competitor, Mike missed and took a header into the muddy water.

Probably the only time all year that he missed. Anyway, Mike, congratulations.

As expected, my baseball picks are going down the tube already. Cincinnati is a game and a half out and Pittsburgh is four games behind the leader in the east.

The American league is also measuring up to my high standards. Baltimore and Minnesota are second and fifth in their respective divisions.

Can only hope that in the next 120 games, that the situation changes.

Say, how about those Spokane Beavers (oops, Indians). Funny that they are currently in a dog fight with Eugene for their divisional championship. Sure a lot different than all those last place years in Portland.

I remember one year when McDowell and Tiant were pitching for the Beavers and had a combined record of around 28-2. Needless to say the parent club Cleveland Indians called both up and Portland once again finished below .500. Can't blame the Beaver management for that.



JIM SCHWAREVELDT, above left, and Jay Spassov are two of five OCE golfers who will participate in the NAIA national golf championships in Spartanburg, South Carolina. The district 2 champion Wolves will be competing for the national team title.

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# District 2: 'Cats eat press clippings



Why is this man smiling? Roger Woods, OCE's bread and butter dashman, successfully defended his District 2 100 yard dash title last Saturday on the OCE oval. For good measure, Woods came back shortly to take the 220 crown as well, recording a 22.2. The bushy-haired junior anchored the winning sprint relay squad and ran the second leg of the mile relay. He emerged as the leading OCE point getter in the meet with 24½ tallies.

by MIKE HAGLUND

If Oregon College of Education's track team were suddenly zapped into a piece of salt water taffy by the magic microphone of John Gillespie's fairy godmother, the taffy would be of such high quality that it could surely stretch to the moon and back without a break. If elasticity is the mark of fine taffy, then the ability to stretch a multitude of outstanding spike performances over a two-day district meet is the hallmark of superior bunch of cindermen.

Last weekend's District 2 meet on the Monmouth oval was billed as the teeth-gnashing, arm-flailing Super Battle I between McMinnville's Linfield Wildcats and the aging champions at Oregon College. Instead, the Cats' voluminous press clippings didn't seem to mix well with the Wolves' brand of taffy and in the final analysis it looked like a race between a runaway Skylab and a paper mache dummy in the rain.

John Knight's scantily clad warriors made a gallant effort, pocketing five individual championships, but were no match for the depth, skill, and psyche of the hometowners. OCE amassed 227½ points, nearly doubling the 118-point production of Linfield. Southern Oregon finished a strong third with 105½ and Lewis and Clark, George Fox, Willamette, Eastern Oregon, Northwest Nazarene, Oregon Tech and Pacific wrestled for the rest in that order.

Following the Wolves' "average" Evergreen Conference meet had brought a razor-close three-point victory a week earlier, Pack mastermind Don Spinas expressed hope "that something will get us going on Friday and then it'll be 'Katy bar the door.'" The man who has directed Oregon College to a

record four straight District 2 championships "wanted his spikers to compete up to their capabilities and dispell any rumor that the Pack dynasty was getting a little moldy around the edges.

It all started with a monumental discus heave by that personable giant of a man, Lloyd Graves. With that irrepressible grunt that accompanies every throw and a grin that belies considerable concentration, Graves delighted fans and demoralized a hopeful champion in Linfield's Toby Robillard by hurling the platter more than 12 feet further than his personal record, winning the event with a "beautiful" 156-9 effort. Senior John Lahley was a mere two inches from Robillard's second place toss (152-10) and Greg Shukart's 143-8 flip gave the Pack a 1-3-6 finish in the event, 17 points, and a start that would only snowball.

It all ended with an agonizing second place in the decathlon's 1500 meters by Stan Porter and a more than 300-point victory for the pole vaulting senior. A comedy of ties forced the four-year letterman to "put pole in box and pray" more than 20 times before finishing second to teammate John Duerst as both recorded school record 15-1 vaults.

But Porter made the vaults appear about as tiring as counting toothpicks when he made up 200 points in the final three events of the decathlon and won the event with a creditable 6137 total. OCE's Rod Rice picked up third place points with a 5213 point total.

It began with Graves' discus and it ended with an exhausted, but exuberant, Stan Porter and another district runaway for the Wolfpack. And there were a hell of a lot of fine performances in between. "We looked

lackadaisical in the EvCo meet," said Spinas. "But we were sharp this weekend. We put it together as a team."

Linfield's press clippings faded early Friday as the Wolves chalked up 48½ points in four events and qualified nearly everyone they put on the track for Saturday's finals. Besides the points in the pole vault and discus, steeplechasers Rick Rodney and Mike Haglund combined for a 2-4 finish and 12 points. Long jumper Ron Comstock contributed a single marker with a sixth place and season best effort of 21-10.

On Saturday, Pack victories in the first three events and a total of 52 points left no doubt that the Wolves were ready. Lynn Bates and John Lahley closed their careers clad in Monmouth spangles with a 1-2 finish in the hammer. The auburn-haired Bates hurled the iron ball and chain 157-6 and Lahley's toss was seven feet back at 150-3. The versatile Shukart managed 144-2 for fourth place as the hammer throwers provided Oregon College with their single most productive event, 22 points.

NAIA walk-leader Jim Bean swivel-hipped his way to a 14:52.3 victory in the two-mile walk and he was followed to the tape by Rob Frank (15:23.9) and Al Rothenbacher (16:08.2) in second and fifth places respectively. Another cool 20 points.

A surprise victory in the 440 relay by OCE's quartet of Steve Kraal, Steve Phifer, Bob Graves, and Roger Woods added impetus to the Pack bandwagon and saw a dropped baton destroy any Linfield hopes of a strong comeback bid. Woods clipped Lewis and Clark's Lloyd Grant at the wire for the 43.0 win.

If the EvCo affair was disappointment and disaster for the Wolves' distance runners, the district meet was the opposite. Paul Means and Dale Barker served notice to the world that they'll be two of the top milers in the area next year with a brilliant 4-5 finish in the four-lapper. The two juniors did it the hard way, leading most of the way and then hanging on at the end.

Besides the points in the steeple and mile, Jim Healy's gutsy performance in the three-mile nailed down the fifth place spot and contributed two points to the Pack cause. Healy outdueled SOC's Rob Frantz and finished with a lifetime best of 15:31.5.

"The outstanding performer of the meet had to be Roger Woods," said Spinas. "He scored more points than anyone else and could not have performed better. Woods, who is only a junior, was picked for fourth in the 100 by his coach. The Salemite not only won the 100 in 9.8 but completed domination of the sprints with a 22.2 victory in the 220, a winning anchor leg on the 440 relay, and a fine leg on the second place mile relay team. Good enough for 24½ points.

In fact, the unexpected strength of the OCE sprinters was the biggest reason for the massive victory margin. Bob Graves and Steve Phifer were nothing short of outstanding with 2-6 and 3-4 finishes in the 100 and 220 respectively.

Gary Davis and captain Kenny Boethin were the other individual champions for the Wolves. Davis closed his career with a 6-5 victory in the high jump and Boethin ran away from an outstanding high hurdle field in capturing his third district championship in the event (14.7).

Ed Pohl (218-6), Greg Shukart, and Dave Domine combined for a

2-4-6 finish in the javelin and the 2-4 finish of Doug Torbert (49-8) and Lloyd Graves in the shotput completed a point-filled performance by the OCE weightmen.

Steve Kraal gave Linfield's Carl Shaw a good challenge in the home stretch and appears poised for a number of duels in the next couple years with the talented Wildcat. Kraal, who saved victory for the Pack two weeks ago

in the EvCo meet, was second in 50.0 and teamed with Woods, Phifer and Graves for a second place in the mile relay (3:20.5).

Burl Wheaton placed fifth in the triple jump and senior Pat Sutton toured the 440 intermediate hurdles in 55.9, good enough for second place.

227½ points. That's a lot of taffy in anybody's book.

## Three Wolf spikers at national meet

While the majority of the OCE track team celebrate the Wolves' fourth straight District 2 championship, coach Don Spinas and three of his top competitors are in Arkadelphia, Arkansas participating in the NAIA National Outdoor Track and Field Championships.

A pair of seniors, high hurdler Kenny Boethin and pole vaulter Stan Porter, and sophomore race walker Jim Bean flew out of Portland International Airport Monday afternoon for the competition which began Wednesday.

Boethin, who most recently demolished a fine District 2 high hurdle field enroute to his third district crown in four years, acted as team captain this season and captured a no less than four straight conference high hurdle championships in his career.

Owner of the school record at 14.5, the red-haired 5-7 dynamo has been on slow tracks all year and Spinas expects the combination of fast track and top flight competition may bring another record at the national meet.

"Stan Porter has done everything he's been asked and really contributed a lot of hard work and dedication to the program," said Spinas. Porter made the finals in the pole vault at the national meet last year and owns a share of the school record with sophomore Jon Duerst at 15-1.

"Winning spirit is mostly the willingness to practice well," said Spinas, "and Stanley certainly has exemplified these characteristic at OCE."

Jim Bean, the NAIA indoor walk champion this past winter, travels south with the best time in the country this season and is expected to bring home OCE's second 2-mile walk title in as many years. In 1972, OCE's Steve Tyrer won both the NAIA indoor and outdoor titles.

Although a number of other Wolf trackmen qualified for the national meet, the large expense of the trip to Arkadelphia was prohibitive and Spinas made his decision considering not only those who had made a valuable contribution to the program but have a good chance of placing in meet.



In a meet that saw the collective OCE spike team rise to the occasion, no athlete came through quite as spectacularly as Lloyd Graves. Graves spun the discus 156'9", an eleven foot improvement over his previous best, to (1) defeat heavily favored Toby Robilliard of Linfield and (2) set the tone of the District 2 meet. The junior weightman came back the next afternoon to nab fourth place in the shotput competition (47'9").



## close the street

This week's double feature flick will take you back to childhood days of lollipops and roller skates. Walt Disney's movies "The Littlest Outlaw," and "The Ugly Dachshund" will be shown at 7:15 this Friday at the Music Hall Auditorium.

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The library will be open from 6 to 11:00 p.m. May 28 (Memorial Day Holiday). It will be closed Saturday and Sunday, May 26-27, but telephone numbers will be posted for those who urgently need library services.

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There will be a book sale in July for the benefit of the American Field Service. Those wishing to donate books may call one of the following numbers for pick up service. Between 9:00 a.m. and 4:00 p.m., Central High School, 838-0480 or the U. S. National Bank, 838-1716. La Fryne Pratt, office, 838-1220, ext. 236; home, 838-2733. Mo Jaffer, office 838-1220 ext. 218; home, 838-1276.

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Faculty and staff may register their children now for the summer series of swimming lessons for children from age five to fourteen. The classes will be half-hour sessions, Monday through Thursday, at 4:00, 4:30, and 5:00 p.m. on the following dates: June 25, 26, 27, 28; July 2, 3, 5. Second session: July 9, 10, 11, 12, 16, 17, 18, 19. Third session: July 23, 24, 25, 26, 30, 31; Aug. 1, 2. For pre-registration or information call the college (838-1220) ext. 252.

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OCE is conducting, under sponsorship of the Joint Committee for the Humanities, a convocation at the Inn of the Seventh Mountain on July 5-7 entitled "Man and the Land." This will explore and examine the Native American's historical and cultural relationships with the land, and will attempt to relate these findings to man's present day environmental use and abuse. One hour credit will be granted for the course which begins at 7:00 p.m. on July 5. Credit can be earned in Social Science (Ssc 407, 507, Science (GS 407, 507), or Humanities (Hum 407, 507) on a pass, no-pass basis. For info contact Joan Pratt, Ad 207.

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OCE women: Are you ready for Drill and Dance Team tryouts on Thursday May 24? Place is OPE Dance Studio at 4:30 p.m. sharp. You must have an individual routine two to three minutes and the learned routine. Rally will teach the learned routine Mondays, 2:30 to 4:30 at the football field and Thursdays from 6:00 to 8:00 p.m. in the NPE upper deck. See you at try-outs. Work hard!

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A Genesis and Geology field trip and seminar will be held on the weekend of June 22-24 to Fossil, Oregon. Plant fossil collections will be held during the day with evening seminars. The seminars will discuss the implications of Genesis and other creation stories, the geologic time table, evolution and Biblical Literalism. Food and transportation is the responsibility of the participant. There is a \$2.50 registration fee. See Cliff Lindsey at the United Campus Christian Foundation office for further information, 838-3423. Call for details.

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Two studio dramas will be presented on May 25-26 at 8:15 p.m. in the OCE Little Theatre. "The Marriage Proposal" by Chekov and "The Bald Soprano" by Ionesco will be the featured dramas.

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A student recital will be held at 4:00 p.m. on May 29 in the Music Hall Auditorium. That evening at 7:00 p.m. the Concert Band will be playing a twilight concert on the Music Hall lawn.

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The annual OCE Recognition Dessert will be held on May 30 at 7:00 p.m. at the College Center Patio. Awards to be given include honor graduates, departmental awards, student government awards, drama, Forensics, the Physical Education Department and others. Faculty, students and community are invited to attend the spring event. The dress is semi-formal with dessert following the awards. In the event of rain the function will be in the Oregon Room of the College Center. There will be no admission charge.

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The Humanities Night of May 31 will be featuring Dick Meyer and his guitar, accompanied by Marv Ross. The show is dubbed "In Memoriam: Jimmie Rodgers and Woody Guthrie," with songs and talk. It starts at 8:00 p.m. in the Music Hall Auditorium on May 31.

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Today and tomorrow are the last days to sell back your MAY APPLE REVIEW NO. 3 / RED BALLOONS. Buy-back price is \$1.50 per copy from the College Center Office. Beginning Monday, May 28, copies of the RED BALLOON will be distributed free, one copy per student also at the College Center Office. Sponsored by ASOCE.

Bigger and better next year

## "This is only the beginning"

(Continued from page 1)

"shortchanging themselves" by clinging to the melting-pot myth of a homogeneous America.

Said Royce Williams, a Black advisor to the Student Service Center "...we hoped to make it an educational experience for the total OCE community, maybe that some classes would be let out and that sort of thing. It was educational for those who participated. What I got out of it was good—it was a success in that sense—but as far as participation was concerned, it wasn't a success. It's kind of negative feedback from the school. What could be done to improve participation? I don't know...I don't know if you can make students participate..."

But cultural awareness is an intensely positive thing rather than a negative sort of thing...and for those who did participate, Cultural Awareness Week was an intensely positive experience.

Besides the entertainment night and the poetry reading, which were both considered huge successes within the scope of their limited attendance, there was a trio of fine speakers (two on Wednesday, one on Thursday) with a great deal to offer.

Speaking first on Wednesday morning was David Aguilar, head of Oregon's Centro Chicano Cultural. Despite its name, Aguilar insisted, Centro Chicano Cultural is not a place just for Chicanos...it is a place for people. And that's the kind of man David Aguilar seemed to be...just people. He dressed humbly, spoke softly, and said what he had to say without embellishment. He expressed pride in his people and their way of life, and emphasized real communication as the key to true cultural awareness and respect. In answering questions, Aguilar proved his point by intentionally twisting his inquisitors' ideas...when they had reached

the point of frustration, he demonstrated that such misunderstanding, intentional or other wise, was the basis of suspicion and hatred.

Dr. Charles Garth, Black chairman of the Sociology department at Willamette University, followed Aguilar to the podium. A vastly articulate and educated man, Garth has taught in universities all over the United States and abroad...and his immense depth of understanding reflects his wealth of experience. Garth spoke on the nature of prejudice in the United States, attributing its persistence to simple stupidity...people just don't know any better. But according to the Willamette professor, the matter goes much deeper than that—people are stupid because they choose to be stupid, a clear case of character disintegration. This is why even the most intelligent of men sometimes cling to prejudice.

Dr. Garth, whose education and level of intellect have obviously carried him far beyond the capacity for arbitrary prejudice, feels that the solution lies in instilling the very young with strong and enduring values...it may be too late for the middle-aged.

Speaking on Thursday was

Loren Holliday, an Indian from Frank's Landing, Washington, who participated in the occupation of both Wounded Knee and the Bureau of Indian Affairs headquarters in Washington, D. C. Young, (seventeen), excited, and thoroughly dedicated to the militant revival of American Indian culture—with an accompanying destruction of America's concrete-and-steel separation of man from the earth—Holliday spoke of the meaning of Wounded Knee and the meaning of Indian resistance in general. Disappointingly to some, but encouragingly for those who came to learn, Holliday addressed himself to the future rather than to a blow-by-blow description of the Wounded Knee incident.

All in all, Cultural Awareness Week was a good thing despite its poor attendance—there were good things to watch, good things to hear, and good things to experience. Will there be more in the future?

"Absolutely," says Darlene Folz. "This is only the beginning. Next year...bigger and better."

Another Cultural Awareness Week, bigger and better, is something to look forward to with anticipation. Hopefully, next year's attendance will also be...bigger and better.



The Monmouth City Council held a public hearing regarding the Monmouth Avenue proposal Tuesday night at the Monmouth Elementary School. Listening to the testimony, left to right, are Mayor Jake Jacobsen, City Recorder Joan Howard, and Councilpersons Gordon Pratt, Stan Kenyon, Merlin Darby, and Gail Meyer. The council is expected to render a decision regarding the proposal at their June 5 meeting.



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**PERSONAL:** Sue (cousin of Debbie and Cindy Quimby)... Please contact me as soon as possible at 838-2994.

Summer rates: \$90. Apartments will be available Aug. 15 for fall term. Call 838-1412. Vicksberg Apts.

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**PERSONAL:** Kathy... Sorry about the "error" last week... Dan.

**WANTED:** A couple of roommates til mid September. If interested, ask for Dan, at 110 E. Jackson.

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