

## Spare-time Explorer

Students sometimes wonder what faculty members do in their spare time other than correct papers and attend teas.

We can't speak for the whole faculty, but we know one who leads a full extra-curricular life. That is Mrs. Alice Henson Ernst who teaches play-writing and versification.

In her spare time she—logically enough—writes. Her first love is the theater, and she is the author of two volumes of plays many of which have been produced.

This interest in the theater has, however, opened some unusual fields for her pen. Soon the University Press will publish her monograph, "The Wolf Ritual of the Northwest Coast." It is a detailed study of one masked ceremonial and its symbolic nature as it appears in coast tribes from the Makahs on the Olympic Peninsula, to Vancouver Island, and northward.

Northwest Coast Indian dances have long been a side interest of Mrs. Ernst's. When she lived on the Olympic Peninsula as a child she was fascinated by the Indian festivities and religious ceremonies.

In later years she realized that these people were dying out with few studies yet made of their lore, ritual costumes, and masks. Museums all over the world treasured masks sent to them since the time of Captain Cook, but the symbolism of these masks was not known.

To learn more of the coastal Indian before the opportunity was forever lost Mrs. Ernst took time to make several trips up and down the West Coast.

She painstakingly made friends with the ancient medicine men and learned what they could remember of the mysteries of the secret societies—their rituals and the symbolism of their rituals. She traced the geographical meanderings of similar rites, took pictures, and recorded her findings systematically.

Primarily interested in the dramatic value of the ceremonies, Mrs. Ernst wrote several articles on her studies for "Theatre Arts" magazine. But the data is of importance in other fields such as art and anthropology, and she has received letters from scholars in various parts of the world asking her for needed information as to masks. In certain areas of this study she is an acknowledged authority.

Now all this would be an engrossing enough side interest for one professor, but Mrs. Ernst has another—also connected with drama.

Over a period of years she has been collecting material for a history of Oregon theaters later to be published. And here again she has the field almost to herself. Her earlier articles on the theater and its personalities in this state were published in the "Oregon Historical Quarterly," and more recently "The Oregonian" has run a series of them. These studies with further sketches will comprise the background of the later book.

Mrs. Ernst is a very modest woman—she usually writes her own cautiously worded one line announcements of publication for the Emerald—and this article may cause her a certain amount of embarrassment. But people like to read about explorers. And so surely this spare-time explorer into several untouched fields of study should receive her due fame.—B.H.

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## Sophomore Wisdom

### Circumnavigating the SU Moat

by Bob Funk

We've been over nosing around in the new Student Union building. You aren't really supposed to go in there, we suppose, as the numerous you-killed-my-mother looks we collected from the workers testify—but this Student Union is going to be quite a pile of bricks, and we can't help being interested.

Twenty years from now we'll be able to say we knew that dump when it didn't even have the marble facing on its staircase.

You enter by a creaking door facing University street, after circumnavigating a sort of moat the contractor is building in the front yard. At least we think it's a moat. It may be some sort of tributary to the Millrace, or merely an open sewer.

Once inside, you're in the lounge. The lounge is real fine—it has a fireplace donated by the classes of 1925 and 1945, and lights on the ceiling that point left, right, and, occasionally, down. The whole thing is intensely modern, if a bit messy at the present time.

Outside the lounge is the lobby, where the main door will be when they get a drawbridge hung over the moat. The lobby is flanked by a whopping staircase and a restaurant. In between is a machine that sells Hershey bars.



## The Cinemah

### Rossellini Before 'Stromboli'

by George Spelvin

Rossellini's "greatest" film will come to the Mayflower this next Friday for a five-day run. It's "Germany—Year Zero," a film directed before "Stromboli" came along.

Again, the Italian Director has chosen unknowns, people from the streets, for the main roles in his picture. A 12-year-old German boy Edmund Meschke takes the lead in the story of Berlin and Germany in the "year zero."

Critics have been exuberant in their praise of the movie, terming it "infinitely realistic and profoundly imaginative." It has been called a "shocking story, the savage truth brilliantly portrayed. In its rudimentary plot and excellently chosen performers it bears the stamp of Rossellini's genius."

This film is the story of the people living in the ruins of Berlin.

The restaurant is that big glass affair that is Erb Memorial's own exclusive answer to a goldfish bowl. Diners will have to be extroverts, to say the least.

Upstairs is the ballroom, which is almost a dead-ringer for the one at Oregon State's MU. With one notable improvement. It has a terrace around the outside, which is the substitute for upstairs at Mac Court. Love will not flourish there, however, in cold weather. And somebody will probably bathe the whole dang thing in floodlights, anyway.

There are also several dozen offices, phone booths, men's and ladies' lounges, and closets in the building. The only one of these worth elaborating on is the men's room in the basement which has windows in the doors. This, we understand, is the age of liberal thinking.

Also in the basement are some bowling alleys, a barber shop, a beauty salon, and a room which looks like its going to be a pool—which enables one to walk along the hall observing just who is behind the eight-ball, who is getting what done to her hair, and who is getting his golden locks shorn. We hope they put up curtains. Especially on that men's room door.

Upstairs again, just above boiler room number two, are the offices-to-be of the Oregana. The Oregana doesn't have enough furniture to fill the place, so the staff is going to give dances. There is also a roof just outside the Oregana which will be fine for parties. It can be reached by crawling out on a fire escape. Once out, there is unlimited room for all sorts of outdoor sports, and a chimney sticks up in that vicinity, which will be fine for toasting marshmallows and weiners.

"Berlin is a huge, sprawling monument to death of an evil dream of power that lies buried forever, the world hopes, under the ruins" of the city, Quentin Reynolds says in his introduction.

"When the war ended and Germany found herself back at the beginning of time, it was the year zero for Germany," and hence the film's title and theme.

Rossellini used his now-famous technique of having no script, but merely notes; filming the story as he went along, making up the situations and dialogue to fit into the general scheme.

Photography is supposed to be superb, and of course realistic. The background music was written by Renzo Rossellini who does all the music for his brother's films.

## In the Bag

### An Evaluation of the Evaluation Before the Evaluation

A Letter

To the Editor:

This letter is intended as a frank indictment of both students and faculty in the handling of the faculty evaluation plan.

I write from the premise that faculty evaluation is, or may someday be, of mutual value to students and faculty. If this premise is not granted, what follows is inconsequential.

What criticisms am I aiming at the students? First of all, they are allowing the faculty to rate the evaluation before the evaluation rates the faculty.

Let me explain: A faculty member can accept or refuse the evaluation. (For those who fear I would

propose something UNDEMOCRATIC, bear with me for a few paragraphs.) When a faculty member refuses evaluation, he signifies one of two things: (1) He does not think it of value; or (2) he does not care to undergo this critical examination.

But whatever his reason, he automatically registers faculty disapproval of the plan. In effect, he discredits it.

Is this the issue? If faculty evaluation is to be practicable (and the writer has experienced it as such), it must either be accepted or rejected on a recognized basis by a majority vote of the student body and some representative group such as the fac-

ulty senate.

If rejected on this basis, the issue is closed. If accepted by the majority, it must be applied objectively and constructively by students and faculty with the hope in mind that continued improvement in questionnaires and techniques used may, if given a chance, make the evaluation plan a thing of value.

The plan can never have stature if there is to be a further re-rating by the faculty everytime the issue is presented to them.

In short, the evaluation must be applied as a "blanket plan," accepted or rejected by the whole.

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