

Oregon Daily EMERALD

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KEN NIEHANS, Business Manager

Proof of Responsibility

Two prominent fraternities stepped out of line recently, and got their punishment—but at the hands of fellow students. For the Inter-fraternity Council tribunal's recommendation that Alpha Tau Omega and Phi Delta Theta be placed on social probation will surely be accepted by the Dean of Men.

Aside from the events leading up to the probation, there are two significant aspects of this story which deserve special emphasis:

1. That the Dean of Men had enough confidence in students to trust the tribunal to recommend punishment, knowing that their recommenda-

tion would be difficult to overrule.

2. That students assumed the responsibility with maturity.

Recent criticism of women's dormitory regulations is closely associated with all this. Criticism is based upon the rules themselves, but more specifically upon their underlying philosophy. It is the philosophy that freshman women are not mature enough to regulate themselves with which The Emerald differs most strongly.

Perhaps our view is idealistic, as several administrators suggest. But such responsible action as that shown by IFC reaffirms our opinion that students in this University should be allowed to run more of their own affairs.

Better Students and Better Persons

Answers from members of the administration to dads' queries about women's dorm rules at their forum Saturday afternoon were significant. They recognized the need for re-evaluating the dormitory program.

What form this re-evaluation will take we do not know. Neither do we know what results to expect. It could mean enforcing some rules more strictly. For it is well known that violations are the "rule" to many freshman women. Or it may mean a change to a more liberal attitude—one that places more trust in the individual student's ability to regulate her own affairs.

We hope the results will be in line with the latter. If they are, they will also be more in harmony with some words and ideas we heard expressed by the speakers at Saturday's Dad's Luncheon.

We heard there that an all-important aspect of our liberal arts education is our developing the ability to reflect and reason, to make proper decisions. Does not the process of organizing one's own time while getting this education—deciding where and when to study, for instance—play more than a small part in this development?

The University of Oregon ten years from

now was pictured for the luncheon audience by another speaker. Due to limited enrollment, our students are bound to become a more mature group—as at the same time they double in number.

Some form of limiting enrollment will be enacted next fall. First term freshmen will then realize that they are here not only because they have a high school diploma, but because they have proved themselves in some respects potential college material. These students should be entrusted with the responsibility they deserve to prove themselves actual college material, and this from the start of their first term at the University.

Enforcing rules to govern their college lives—rules which are based upon the assumption that these students are not capable of assuming such responsibility—is incongruous with our University's goal of developing truly mature, thinking persons for our society.

The ideal way for these students to become such persons cannot be learning to follow rules imposed from the outside. They should be left responsible to develop some rules of their own—rules which we think they can and will follow, and which will make them better students and better persons. (M.M.)

Spring Term-itis



TODAY WE BEGIN ANOTHER EXCITING & STIMULATING UNIT IN LATE MEDIEVAL HISTORY.

The Critic's Critique

UT's 'Desire Under Elms' Difficult, but Well-Done

By BEN TROWBRIDGE
Emerald Columnist

Only the unthinking can truthfully say they "enjoy" Eugene O'Neill's powerful tragedy "Desire Under the Elms." Only out of frustration for lack of proper description of one's personal reaction will one weakly settle for "I enjoyed the play."

One can hardly enjoy or like what he sees within this drama. It's painful to see man stripped so naked. O'Neill thrust in his blunt tipped pen and turns it with excruciating slowness, revealing man at his basic worst, and then admits there is no answer to the dilemma.

With no pat answer the viewer must look for himself, inquire within and in the end probably come no closer to the answer than did O'Neill, who suffered the pangs of man's baseness, so well-revealed in his posthumously produced autobiographical play "Long Days Journey Into Night."

Desire for personal possession, desire for carnal love. This is what man is herein reduced to. The scene, New England; but everywhere in actuality. The people, the Cabot family, but in truth the universal "Family of Man." Ephriam Cabot, as Capt. Ahab, as pointed out by Dr. Robert Horn, professor of English, "struggling with himself and the world about," brings home to his New England farm a young and lustful bride to be a stepmother to his three sons.

Eben Cabot, the youngest son and Abbie, the young wife, succumb to each others attractions. In the end their desires destroy them, leaving Ephriam Cabot with his original dilemma of wherein lies the answer to existence and the escape from eternal suffering.

This is not a play that one usually sees on a college stage. Many viewed with alarm the University Theater announcement that they were going to present it as one of their major productions winter term.

It is one of America's greatest plays. Many say it is the best play of our greatest playwright Eugene O'Neill. It's a tough play. A great deal of maturity is required in its production.

Friday evening the University Theater presented their first performance of this difficult

drama. The result was a performance that is undoubtedly rarely seen on a college stage.

After a slow first act, often a trademark of O'Neill's plays, director LeRoy Hinz whipped his players into a frenzy of unbridled emotion that lives long after the final curtain falls into place. If the remaining performances are anywhere near the high polish of opening night, then this drama of conflicting and compatible desires will certainly go down as one of the University Theater's proudest achievements.

Micky Simmons, as Abbie, throws herself into the part with so much emotion and conviction that in the last two acts she had the audience on the edge of their seats. Hers is not a "purty" role, but it is a powerful part, as is her portrayal.

Her lover Eben, portrayed by Gordon Bussey, matched her performance, with perhaps just a little too much pushing of characterization in the first act. Eben is in constant conflict. If not with his brothers, with Abbie; if not with Abbie, with his father Ephriam, and certainly always in conflict with himself. This is a taxing role, a role that calls for constant high voltage emotion. Mr. Bussey sank his teeth into the part and held on to the bitter end.

Old Ephriam Cabot brought back a new wife. Perhaps he thought she was an answer, or a partial answer to his problems. Instead she was his destruction. Irle White gives a stirring performance of this hard, bitter man, a portrayal so reminiscent of Capt. Ahab that the stage floor seemed to sway with the emotional waves.

Though the first act was slow, it was distinguished by Roger Gross' characterization of Simon Cabot, the oldest son of Ephriam. Marlan Holland in his first stage appearance, as the third son Peter, turned in a admirable performance, unusually strong for a first.

Howard Ramsey's setting and lighting were in perfect keeping with the somber timbre of O'Neill's play. The two-decker house was really quite a feat of craftsmanship and construction. Even the well staged square dancing scene in the final act didn't dent the tragic tone.

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— Letters to the Editor —

Emerald Editor:

Early in September, we were visited by a friend of ours who had resided as a freshman in our dorm last year. She concluded her visit with this advice: "It isn't how many rules you can keep...it's how many you can break and get away with."

We laughed, taking the remark as a joke. We were soon to find out how true it was. Since then we have seen and have been among girls who have been campused for studying; that is, taking an extra library night to escape the confusing conglomeration of four other girls in one room.

Girls carrying a schedule of classes from 8:00 a.m. through 5:00 p.m. find it difficult to complete the required work in the allotted 3½ hours between 7:30 and 11:00, when the ever-popular bedcheck is made.

Recent rules dictated at dorm meetings have restricted such things as use of the vocal cords between the hours of 7:30 and 10:00. If one person is caught, the whole room is campused.

But the newest innovation in dorm rules tops them all. The girls' use of plumbing facilities is restricted between these hours. So how does that grab you?!

Next September, when we are thankfully out from under the large, all-inclusive thumb of the "Handbook for Dormitory Women," we may visit a friend of ours in the old residence. We too will say, "It isn't how many rules you can keep—it's how many you can break and get away with."

Diane Ackerman
Freshman in Education
Linda Gaughler
Freshman in Pre-Med

Emerald Editor:

In regard to the editorial written by S.V. this past week.

It seems that the restrictions put upon the freshmen women on the use of the library are highly unreasonable. It seems that the girls who got below a 2.00 are restricted to a five-night a week study table and that the individuals with a 2.5 or more have two-night a week privileges in the library, whereas, those with between 2.00 and 2.5 have only one night a week for library study.

This is quite to the disadvantage of the below 2.00 individuals because they can use the library to the betterment of their grades a lot more than can the upper portion.

This is a general feeling throughout part of the freshmen women. The girls themselves do not consider that the library is

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