

Alinsky's Key Power, Action, Disorder

By NOMI BORENSTEIN
Assistant Managing Editor

The key to Saul Alinsky's approach is power, community action, and "creative disorder."

"He is excessively localistic."

"He scorns theory and is content with just a bread-and-butter approach."

"Some of the poverty programs he has directed haven't brought about a massive social change, they turned out to be beautification programs."

"He has guts. While you and I sit here discussing the problem, he's out challenging the establishment."

That's the picture of Saul Alinsky, well-known poverty expert, painted by James Klonoski, asso-

ciate professor of political science and Clyde DeBerry, head of the Eugene chapter of the Congress on Racial Equality, on PL-3 Wednesday night.

Alinsky, one of the four poverty experts who will participate in the ASUO's poverty conference, was described by a Kansas City newspaper as a "battler for the poor whose ideas have set thousands marching and resulted in . . . screams of rage, moans, and groans. He provokes violent reactions—apparently it is impossible to be neutral in appraising him."

Klonoski said that Alinsky "rubs salt into wounds until they begin to hurt, and people become aware of them and begin to change the status quo—not out

of brotherly love but from self-interest.

"There will be no major revolt. He does not work from a broad enough base.

"To him power is not a petty politician making a grab-bag out of the poverty program. His definition of the power means that certain groups are able to exert influence against the established power structure.

"But it has many drawbacks. Martin Luther King, using Alinsky's 'conflict model' can come into south Chicago and do more than Alinsky himself because King doesn't work with isolated blocks of people. He'll bring the weight of numbers down upon the establishment."

DeBerry added that Alinsky "always manages to shake the community up." He creates disorder within the power structure itself. For a long time, he only shakes things up, and as things settle down to normal, the power

establishment, itself, decides that something must be done about the situation.

DeBerry said that because "Alinsky is highly creative, the more chance he has to win. The opposition is static. You can almost predict their behavior."

"You can only win in our society by attacking personal and vested interests," DeBerry added.

"This works for civil rights, also. But Alinsky isn't militant enough, to that when the people fail to conquer the power structure, they just sit there and plant trees and flowers—beautification projects."

"I don't believe that education will solve the problem," DeBerry said, "but employment is the key."

Elizabeth Ashley . . .

(Continued from page 1)
she will visit in the Northwest.

The National Council on the Arts acts as an advisory body to the National Endowment on the Arts in Washington, D.C., which was established by Congress in 1965. The endowment was established to make grants to states and to public and private bodies to assist them in their arts programs.

The young actress is visiting the University to discuss with students their views on the arts, their sense of needs and ways in which the government can help. Her report on the student discussion will be given to the White House.

The actress has starred in various roles—in motion pictures, plays on and off-Broadway, and on television—since she left Louisiana State University. Among her television appearances include leading roles on the Dupont Show of the Month, the U.S. Steel Hour, "Ben Casey," "The Defenders" and "Route 66." She has also made guest star appear-

ances on the Ed Sullivan and Jack Parr shows.

Lead in "Carpetbaggers"

She played in the screen versions of Harold Robbins' "The Carpetbaggers," and in Katherine Anne Porter's "Ship of Fools."

Her biggest Broadway hit was "Barefoot in the Park," which opened in October 1963 and was considered a great success by critics and audiences alike.

However, it hasn't always been so easy for the young actress.

At the end of her freshman year at LSU she boarded a bus for New York, presented herself at a ready-to-wear house and was hired as a fashion model. When she had saved enough money, Miss Ashley allowed herself to think about the career she had unconsciously chosen for herself as a child, and enrolled as a drama student at the Neighborhood Playhouse.

Various Jobs

Unable to model during the day, and still needing some way to finance her studies, she obtained numerous part-time jobs, such as waiting on tables in a coffee house, appearing in television commercials, and checking hats at night clubs in New York.

In 1961, she got her first real break, landing the leading role in a major television show, "Heaven Can Wait," the Dupont Show of the Month.

Her career has progressed rapidly since that time.

Moll Reads Poem At Browsing Room

"Briseis" is a collection of classical sonnets about the Trojan war, written in a narrative style with Briseis as the narrator. Authored by University professor Ernest G. Moll, the epic was read by Moll to a Browsing Room audience Wednesday evening.

Briseis, who was Achilles' concubine, sees the action of the Trojan war through a woman's eyes. Included in the narration are Briseis' feelings and intimate details of the love between Achilles' and Briseis.

Page Withdraws Senate Resignation

Tom Page has withdrawn his resignation as upperclass men's dormitory representative to the ASUO Senate.

Page said Tuesday he planned to resign, then changed his mind. His term ends spring term.

Page's decision to stay in the large leaves eight senator-at-large positions open plus senior class representative, freshman class representative, freshman men's dormitory representative, and men's co-op representative.

Also open is the office of freshman class president in the winter term ASUO election.

The primary election will be Jan. 26 and the general election Feb. 2.

Petitions for these offices are available outside room 301 in the Student Union. They must be turned in to room 306 SU by 5 p.m. Jan. 18.

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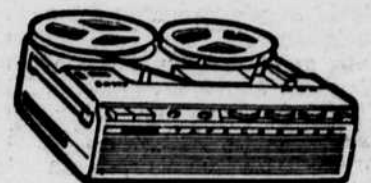
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