

CAMERON FORUM

1979-'80



CAMERON FORUM MAGAZINE

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CAMERON FORUM presently publishes well written and original fiction and nonfiction, including course research papers. Also, we welcome poetry and photographs. Preference is given to personal observations and to original discussions of local events, institutions and writings. Papers sent to us should include a return address and current telephone number. For manuscripts to be returned, please send a stamped, self-addressed envelope. Please send to Leigh Holmes, Language Arts Department, Cameron University, Lawton, Oklahoma 73505.

CAMERON FORUM

Editor: LEIGH HOLMES

VOLUME II (1979-80)

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Editorial Preface

At a meeting last year, members of the board of faculty editors of the Cameron Forum decided to encourage Lawtonians of all ages to submit material to the Forum. It was assumed that our publication, if it became a community as well as a campus medium of expression, would come to be read with interest by more local persons. We are pleased to publish in this issue the writing of some Lawtonians, including Mary Jane Chambers, local author of three books and a member of the local Great Plains Writers' Association.

We would also like to receive material from young persons in the Lawton schools, regardless of whether they have previously published.

The first four selections of the present issue of the Forum have to do with the topic "culture," whether personal, local, or national. Is the achievement of "culture" a matter of selecting one's intellectual and artistic environment, or is cultural growth a matter of developing an imaginative capacity to appreciate all that comes within one's scope? The question comes to mind as one reads the selections.

The selections which follow the first four entries allow Forum readers to consider the communicative formats within several Cameron departments. There are poems, photographs of art productions, literary criticism, and sociological commentary. Also, for the first time, there is a paper from the business department in which the author considers the timely

and complex subject of inflation; Dan DuWall contrasts classical economic inflation with modern price administered inflation and analyzes those forces which make modern prices tend only to rise.

We appreciate the praise which last year's Forum generated. As suggested by the members of our board, the publication is being sent out to libraries across the state and to local individuals and groups as well as to organizations and individuals on the Cameron campus.

We hope that you enjoy the present issue of the Forum and that you will continue to send us material.

—Leigh Holmes

An Interview with John Robbins

At the suggestion of his Cameron instructor, I interviewed John Robbins, age fifty-eight, during the Fall Semester of 1978. As an older student John is a part of a new trend on college campuses, a trend which suggests a challenge which Dewey first articulated: How does the concerned educator go about identifying relationships between the experiences of his students and the structures within an academic discipline? John's experiences as an actor span thirty years and include acting in summer stock, experience with the Guildhall Theatre Reperatory Company and with an international theatre group, the American Club Theatre of Paris. His film acting experience includes roles with the Jean Boyer film company of Paris, the Norskfilm production company of Norway; his American television film acting was with John Nash's Orient Express and the International Police series. He presently works as a counselor at Ft. Sill.

Editor: John, a question about the theatre company which you were with in Paris. Did it have a history? What were its purposes?

Robbins: It was created in the latter part of '48 or early '49....it was in existence for about three years. Directors were Ann Gerlet, George Voskovic. We did play in English, a lot of one-act plays, French plays translated into English, and some three-act

it was she who provided his great expectations, and allowing him to fall in love with the heartless Estella. Ultimately, due to a combination of physical ailments and mental agitation, Miss Havisham dies. This brokenhearted woman had attempted to use her money as a means by which to manipulate others and to gain revenge.

The character of Magwitch is similar to that of Miss Havisham in that he, too, uses his wealth to manipulate individuals and to gain revenge. Magwitch wishes to exact revenge upon the society that had failed to treat him humanely; in fact it had put him in prison. Through money, Magwitch believes he can create a gentleman who will be above societal reproach. "'If I ain't a gentleman, nor yet ain't got no learning, I am the owner of such.'" Unfortunately, all Magwitch's money does is produce a social snob, Pip, a duplication of the same type and class of man which years before had had Magwitch shackled and sent to Australia.

Upon learning that he is to receive money from an anonymous benefactor, Pip's sense of personal responsibility becomes totally

obliterated by his great expectations. He begins to view the country people around him as little less than human.³ He even snubs the kindhearted Joe Gargery because the man is, in Pip's newly-heightened opinion, coarse and common. Abandoning his old friends, Pip becomes the ultimate social snob. From this point, Pip's "moral values deteriorate as his social graces improve."⁴ Pip is appalled when he discovers that his great expectation came from a convict. Upon seeing Magwitch, Pip writes, "The abhorrence in which I held the man, the dread I had of him, the repugnance with which I shrank from him, could not have been exceeded if he had been some terrible beast."

Magwitch does not directly do anything to correct the wrong his money has created; however, he indirectly causes Pip to realize that "love of money is at the root of evil in society."⁵ Only through some charitable act will Pip be able to redeem himself from the totally selfish person he has become. His first selfless act occurs when he secretly sets up his old friend, Herbert Pocket, in business; however, before Pip can be fully regenerated, he must accept Magwitch as a man. Also, along with his

but not develop a British accent. Then I went to Paris.

Editor: Our search for "culture" stays with us and helps to define us more than we notice. Do you have some strong memories of the European scene? Of people and events and places?

Robbins: I have a very dear friend, bless her, she's still living in Paris. She was living in Paris in the twenties....She was born in American, but at the age of three, her parents moved back to Paris....She operated one of the first Salons for intellectuals in the early twenties. She knew Cocteau personally, Sarat, and many of the artists as well as Stein and Toklas. I could sit by the hour and listen to her talk of those people....There's a little café on Boulevard St. Germain...called Lipp, it's a little Alsatian beer place...you could always find Hemingway there during the twenties if you were looking for him....It was there that I met Jimmy Baldwin. He had finished Go Tell It On The Mountain, anxiously awaiting for the proofs to come back from the publisher. We got to be pretty good friends....My last

year over there, I lived in Rome where most of the motion picture work was being done. During the four years I lived in Paris...I met a lot of people, I was invited places; there were literary people...In Rome I had friends who actually were my agents who were just getting started in the agency business and through connections they did go meet people... like Ezra Pound. But there's a formality in Italy and in Rome that did not exist in Paris. Paris is open and free and fun. There is a... cloistered attitude in Italy. There was a difference in the personality of the two cities. I did meet a lot of actors, I worked with Tony Quinn...but literary people...it was cloistered in Rome.

Editor: Do you think that learning the craft of acting, including the learning of roles and the identification with different personalities helps one to develop a capacity for sympathetic understanding?

Robbins: I think working in the theatre gives one the ability to recognize characteristics of personalities. Actors are human beings; they have their likes and dislikes like

anybody else. They may be short-tempered with certain types of people and the people might attribute this to some kind of eccentric personality. It's merely that they have developed the ability to observe a characteristic, and if they don't like it, they just cut it off quickly. Learning theatrical technique, movement on the stage...can be learned and become a seemingly natural thing. It's pure technique with very little emotion worked into it. Camera work...is very technical...The right eye expression and the right way to read the line. People who were great technicians who I have seen onstage were people like Helen Hayes, Alfred Lunt, Lynn Fontan; I think Katerine Cornell was a great technician. Brando was from the other school...getting emotionally involved with the character.

Editor: Do you think that your experience as an actor helped you in you in your present role as counselor?

Robbins: Some experiences...give one an advantage over people who go into the counseling field with master's degrees in psychology. I'm still working on my degree - not my

master's but my bachelor's. Fifty-eight years old and I'm still going. I started back to school in '73 and I keep working slowly toward it.

Editor: Instructors notice that young persons seem to be under pressure today. As you talk with young Army people as a counselor, what seem to be the most important problems facing them?

Robbins: Most of my clients in the military come from split homes. They're looking for something to give them a little bit of courage. They have not been taught values the way other American youngsters are taught values. The preoccupation with success pressures youngsters...

Editor: Do you have any advice for young persons wanting to go into theatre?

Robbins: I took some drama classes at the University of Texas in '39 and '40. I learned about technique in the drama. But putting it into practice takes experience. Anyone who is trying to get started...I suggest that he or she work at it at the slightest chance they get. Work there, be there...if you love the theatre and this is

going to be your life, get in it and enjoy it. Experience is what counts. And you learn while you're working.

PROCESS OF A POETIC

A poem is an emotion churning within that must become a thought or muse which then must be embodied in precise evocative wording - often an analogy - put down on paper with care. The form must aid the wording in presenting the thought, wakening and stirring within the empathetic reader the same emotion.

--Connie Pollock



MY FIRST IMPRESSIONS OF OKLAHOMA

When my husband accepted a job with the Army, he came home and asked the all-important question: "Would you rather go to Heidleberg, Germany, or Lawton, Oklahoma?"

I hesitated not at all.

"Heidleberg, Germany," was my instant reply.

And so it was that in June, 1977, we moved to Lawton, Oklahoma.

But as it turned out, I was not terribly disappointed. There were many things about Oklahoma which were foreign to me.

I expected Lawton to be a dirty little frontier town right out of the television serial, GUNSMOKE. So I was pleasantly surprised to find that Lawton is a lively little metropolis, the center of trade and commerce for miles around.

This is an example of the fact that size is relative. We could probably set 20 Lawtons within the city limits of Atlanta, where we were living before we made the big move. However, out here on the prairie dotted by places

named Cache, Medicine Park, Cement, and Geronimo, Lawton appears to be the capital city of the area. In these parts Oklahoma City is referred to as The City and is regarded as the capital of the world.

The word that comes to mind to describe the people in Oklahoma is genuine. In many ways Oklahomans are no-nonsense people not unlike the New Englanders with whom we lived in Maine 25 years ago. The New Englander answers all pleasantries with "yup" and "nope" and goes on about his business.

If you need help, Oklahomans (like New Englanders) will be swift to the rescue. But neither group has much time for idle chit-chat.

The Oklahoman does not kid around. If he serves on a committee at all, he does it with his typical frankness. Outline your plan to him, and if he doesn't like it he will tell you that it is dumb and that he has no intention of becoming involved in it.

But at least you know where you stand and you don't waste time wondering.

In Oklahoma when you suggest eating out, many people think you mean outdoors. However,

there are many kinds of eating places from which to choose and the food is like the people--simple, hearty, and unpretentious.

The biggest difference in restaurants is in what is considered atmosphere. The fancy restaurants in Atlanta, for example, have luxurious carpet, rich draperies, soft music, flowers, candles, and tablecloths. It is not difficult to find fountains, wishing wells, indoor trees, and other such decor.

In southwestern Oklahoma the restaurants which are considered to have atmosphere are the antithesis of fancy. One of the most popular hamburger places is a restaurant in a deserted mining camp. The hamburgers are delicious, but the place is unadorned. The wooden tables are bare, the floors are rough, wooden planks, the windows have never seen a curtain.

The weather in Oklahoma has been described as "variable" which is like saying that Bluebeard was mean. Actually, the temperature varies from 115 to zero, from overcast to clear, from rainy to sunny, in no particular order.

In less than two years in Oklahoma we have seen weather which is stranger than that of any other place we have lived.

One August day the temperature was 105 when suddenly there appeared hail stones the size of tennis balls. Several times the wind has been blowing hot--like hot air from an open furnace door. We also have had a 5" snow storm accompanied by thunder and lightning.

One can never know what is coming next. The only thing of which we can be certain is that whatever it is will be in the extreme. It rarely drizzles. If it rains, we have a deluge. It is never a little dry. If it is dry, we have desert conditions. If it is hot, it is very hot and if it is cold, it is bone-chilling. We have had floods and drouth in the same year.

I could not understand why it took Oklahoma until 1907 to become a state. But now that I have experienced the weather, I have developed a tremendous respect for Oklahoma's early residents. It is a wonder that they survived before the days of central heating and air conditioning.

We once spent two years in southern Texas where the sun shines unmercifully almost every day. We also spent two years in Maine where the winter lasts 10 months of the year. Both continual summer and unending winter can be boring. In Oklahoma we can have winter and summer in the same afternoon--and the weather is never boring.

Our friends from other parts of the country are still sending us their condolences.

"It's too bad you're out there away from everybody," is the gist of what they write.

We no longer try to set the record straight. It is this ignorance which gives us clean air and plenty of free parking places.

I will probably never own a ranch, a horse, an oil well--or even a pick up truck. But I feel accepted in my new adopted state anyway.

Here in Oklahoma there is breathing room. A "live and let live" attitude prevails.

Oklahoma is my kind of place.

--Mary Jane Chambers

HOLOCAUST

Because they cling to tried traditions passed,
Their plight controlled by ancient customs told
From aged to new in chants unheard by deaf
Who only list to soundings human-made,
They seemed like bag worms picked from piney
stems,
Transported helpless and supine to cans
For garbage, there to lie and wait till heat
And gases manufactured from raw sun
With waste, conspired: live breath to suck
away.

So they, six million, baked and burned, gasped
last
With prayers stilled on parched lips, swollen
tongues,
Aware, yet unaware, of reason, rhyme,
Or sense for their atonement, sacrificed
Before a god so vile that only dogs
Could know his plan for purity of kind
By ridding earth of those whose claim is God.
Then when the lids were opened up, they lay
As empty bags in mute array, sapped dry.

Yet God will not be mocked for long. He asks
A price for sacrifice: a vigil kept
Both noon to night lest human life be so
Despised, depersoned, ripped from love of hope
To base despair, at once to be as trash
Which, "wasted," buried live, is likened to
Rich mulch for air above to act as pure
And cleansing agents for superior beasts...
Those murdered lumps of clay speak, "FORGET NOT!"

Bette Burnette

DISCO FEVER

Go home and get ready.
Tonight's the time of the week.
Clean yourself up.
Dress to kill the crowd.
A Mafia Man?
No, a disco-dancing man.
Stardom's there for the men with flair.
Kill 'em.

The king arrives at his palace.
The crowd parts like the Red Sea.
Time to strut your stuff.
The dance floor awaits...
Flashing, flickering, fluorescent lights...
Lively disco beat blasting out...
Couples whirling and twirling...
The place is packed with partiers.
Time to jam.
Grab a hon and show 'em how it's done.

Let your body hang loose...
Twist and turn...
Shake it, baby, shake it...
Movin' and-a-groovin'...
When you're hot, you're hot.
Show 'em what you got.

In disco-land, every man
Can shine like a star.

--Boots Rabb

To My (Dying) Uncle

I've just been going through some old pictures I found while cleaning out the cellar. They go back so many years. I sometimes get it in my head to put them in an album. You know how that is--you start the job with good intentions but then you come to something that sets you off, and the afternoon is spent sifting memories. That's probably why the cellar isn't clean either.

I came to that one--you remember it--taken of you in Ontario. You are grizzled and squint-eyed like an old half-breed trapper. It was taken the day that mother bear and her cubs broke into our camp while we were fishing. They made a mess of the place! Tore up the tent looking for the candy bar I hid in my bed roll. You kept quiet about that, but I could hear you mumbling inside. They even tried to chew open a can of bacon. It was the coffee that did it. We must have spent an hour trying to sift the dirt out of what we could find. Even then we could only get enough together for two pots. And us a week's hard paddle from the nearest store!

It never occurred to me then to wonder why you spent so many of your summers teaching a boy the wilderness. I knew later that you hadn't wanted to at first. You'd rather have had the wild to yourself. All that hard beauty and poetry in the sun was something you wanted to be your own, not cluttered by some young, noisy savage. Dad's insistence finally wore you down. You had to share, so you did, grudgingly at first, but then it seemed to catch on until I could feel your excitement, know your thoughts. It began that first time you woke me to creep out in early darkness, back from open water, to wait for moose in a swamp.

That was a long time ago. Time has added layers to my soul, each one more a burden than the last, but inside, at the core, are the things you taught me. They influence the things I do in ways I'll probably never completely understand. You shared with me something a boy can never outgrow--the ability to hold in one moment more joy than any lifetime can encompass.

You used to recite from Thomas Browne:
"If the nearnesse of our last necessity brought
a nearer conformity unto it, there were a hap-
pinesse in hoary hairs, and no calamity in half
senses. But the long habit of living indisposeth
us for dying." I know those words must be
forming on your lips now, as you look back at
how you've used your life. But what Browne
meant to say was the sun never does go out.
Your flame, Uncle Jack, has touched off another,
and so will continue to burn in me.

Don Lundman



A HOBBIT INVITATION

Come with me
And I'll take you
To a hobbit hole.
A magic moment
In an unreal world.
An enchanted smoke-ring
In hurried, harried times.
Step into my hobbit hole
And I'll teach you
Tricks
That the magician,
 Life,
Has taught me.
Learn to soar like
The eagle --
Free and alive.
Learn to be like
The wind --
Ever moving, ever changing.
Let me teach you
 Love
Not the word,
But the act.
Come into my hobbit hole
 And Be.

--Pam Gustav

CROSBY, STILLS, NASH & YOUNG
VANGUARDS OF THE CONSPICUOUS COUNTERCULTURE

During the late 1960's and early 1970's the American society was in a state of great unrest. One reason for this uneasiness was the conflict between traditional American society and the new counterculture of youths. The youths' impatience with the American status quo became commonplace, and political activism became a way of life. CSN&Y, very much a part of the youth movement, echoed the temper of the times in their songs, and their songs encompassed almost all of the themes of the counterculture.

In 1966 with the Buffalo Springfield, Stephen Stills (a political science major) wrote "For What It's Worth," a protest song about the riots on Sunset Strip. The song sums up the initial struggle, while asking everyone to stop fighting and realize what is going on.

There's something happening here,
What it is ain't exactly clear,
There's a man with a gun over
there, Telling me I've got to
beware....

There's battle lines being drawn,
And nobody's right if everybody's
wrong, Young people speaking their
minds, Are getting so much
resistance from behind...

What a field day for the Heat, A
thousand people in the street,
Singing songs and carrying signs,
Mostly saying hoo-ray for our
signs....

Paranoia strikes deep, Into your
life it will creep, It starts
when you're always afraid, Step
out of line and the man will come
to take you away....

I think it's time we stop children,
What's that sound, Everybody look
what's going down.... 1

The uneasiness of the society erupted in 1968; Civil Rights leader Dr. Martin Luther King Jr. was assassinated in April; and then just two months later, Senator Robert Kennedy was assassinated after winning the California primary. Kennedy's youth and ideas were popular with the youth culture, especially his opposition to the Vietnam War.

David Crosby was deeply hurt by his death, writing the song "Long Time Gone" the

morning after his death. Crosby uses the dark imagery of night as his statement on the state of society.

You know there's something that's
going on here, That surely,
surely, won't stand the light of
day...

Speak out, you got to speak out
against the madness, You got to
speak your mind, If you dare...
But you know the darkest hour,
Is always just before the dawn....

Without Kennedy, the Democratic National Convention of 1968 nominated Hubert H. Humphrey on the first ballot. But outside the convention a war was breaking out between Chicago police, called out in full force by Mayor Daley, and anti-War demonstrators. When the demonstrators tried to sleep in Chicago's Lincoln Park, police forced them out with tear gas and nightsticks. Then when the demonstrators staged a protest march downtown, the police force, to the witness of millions watching television, clubbed demonstrators and even innocent bystanders to the ground.

Later the next year, several of the demonstrators (Tom Hayden, Abbie Hoffman,

Jerry Rubin, etc.) were charged with conspiracy for inciting the riot. In response to the "Chicago 7" trial, Nash wrote "Chicago," a protest song (dedicated to Mayor Daley) asking everyone to "please come to Chicago" in order to "re-arrange the world," because:

It's dying-if you believe in justice
It's dying-if you believe in freedom
It's dying-let a man live his own life
It's dying-rules and regulations, who
needs them
Throw them out the door.

By 1969 the anger of the counterculture died down long enough for the celebration at the Woodstock Music and Art Fair. Woodstock became the greatest social phenomenon of the era, the culmination of the counterculture's life-style. Everything came together for three days: music, peace, nature, sex and love, drugs, etc.

Joni Mitchell immortalized the feeling of the event with her song "Woodstock," which was first recorded by CSN&Y (Joni Mitchell was a close friend to all of them, and had a long love affair with Graham Nash).

By the time we got to Woodstock, We
were half a million strong, And every-
where there was song and celebration.
And I dreamed I saw the bomber death
planes, Riding shotgun in the sky,
Turning into butterflies above our
nation.

We are stardust, We are golden, We
are caught in the Devil's bargain,
And we've got to get ourselves back
to the Garden.

To the counterculture Woodstock was seen
as a modern day Garden of Eden. People
travelled to Woodstock to "get back to the
land, set my soul free," and "to lose the
smog". Woodstock was also seen as the turn-
ing point of the counterculture, they re-
ferred to themselves as the Woodstock
Generation or Woodstock Nation. But as it
turned out, Woodstock was no new dawn. The
Woodstock Generation was soon rocked by
fights and even murders at other massive
musical festivals, the drug related deaths
of rock stars Janis Joplin and Jimi Hendrix,
the Chicago conspiracy trials, the Manson
murders, and the Kent State killings.

The election of Richard Nixon as Presi-
dent also had a great impact on the decline

of the counterculture. Nixon's "silent
majority" showed its strength by electing him,
and their desire for a return to traditional
American values. David Crosby's "Almost Cut
My Hair" tells of the feelings of living in
such a society and not conforming to its
values.

Crosby's hair becomes the symbol of his
non-conformity-"I feel like letting my freak
flag fly." But he must accept the conse-
quences-"it increases my paranoia, like looking
in my mirror and seeing a police car." In the
end Crosby decides to stand up for his individ-
ualism-"But I'm not giving in an inch to fear be-
cause I promised myself this year, I feel like
I owe it to someone."

Neil Young seems to capture the whole
feeling of the Kent State killings with his
brilliant song "Ohio." When Nixon announced
the invasion of Cambodia, thousands of students
all over U.S. campuses went into protest. At
Kent State, the National Guard was sent in to
control the demonstrators. The tension of the
situation was too much for the inexperienced
Guardsmen to handle, and soon they fired shots

into the crowd. Four students were killed (three of whom weren't even demonstrators). Young's song warns the students that "Tin soldiers and Nixon's coming" and that the students are finally on our own." He then pleads for everyone to get involved and make a stand against them-"What if you knew her and found her dead on the ground, How can you run when you know, Tin soldiers and Nixon's coming...." The last 30 seconds of the song is perhaps the most harrowing; the line "four dead in Ohio" is sung over and over with shouts of "How?, How many more?," and "Why?" in the background.

Another outstanding song of Young's is "Southern Man;" again it is a case where Young is mainly asking "Why?" and "How long?" will the Blacks be subjected to injustices because of their color?

Southern man, better keep your head,
Don't forget what you're good book
said, Southern change gonna come at
last. Now your crosses are burning
fast, Southern man...I saw cotton and
I saw black, Tall white mansions and
little shacks, Southern man, when will
you pay them back, I heard screaming

and bullwhips cracking...How long?
How long?

Graham Nash's songs are not as intense as the others but he has contributed some interesting songs, such as "Marrakesh Express." In this song Nash describes the sights, smells, and sounds of travelling through Morocco by train and taking life easy, the hippie's Shangra-La. Also, he describes a new awareness to seeing things with the help of drugs-"clearing cobwebs from the corners of my mind." In another of his songs, "Teach Your Children," Nash tries to soothe the generation gap by reminding both sides of the love they have for each other.

Sexual mores are attacked in Crosby's "Triad," a highly controversial song. Crosby is trying to convince two girls whom he loves, and who love him, that a menage-a-trois is perfectly acceptable; he feels that they have been indoctrinated by society into believing that it isn't.

I don't really see, why we can't go
on as three. You are afraid, embar-
rased too, no one has ever Said such
a thing to you. Your mother's ghost

stands at your shoulder, A face like
ice, just a little bit colder, Saying
to you, You cannot do that. It breaks
all the rules you learned in school.
I don't really see, why we can't go
on as three.

Crosby also ponders on mysticism with the
title song from the second album, "Daja Vu."

I feel like I've been here before...And
it makes me wonder, What's going on?

With civilization in the state of chaos
that it was, there were other alternatives to
think about also. In "Wooden Ships," Crosby,
Stills, and Paul Kantner have written a song
about total disaster coming to civilization,
an ever present idea when living in the
nuclear age. The song begins with two
survivors, who were on opposite sides, meeting
after the disaster. They share food, wonder
why it happened, and ask "who won?" Then the
song returns to the disaster with the expan-
sion of leaving on "wooden ships" and sailing
away "very free, and easy," the "way it's
supposed to be." Then they look upon civili-
zation for the last time:

Horror grips us as we watch you die.
All we can do is echo your anguished
cries. Stare as all human feelings
die. We are leaving, you don't need
us.

Another idea that might have been contem-
plate is Stills's "Find the Cost of Freedom,"
which ironically was the song that backed the
single "Ohio."

Find the cost of freedom, buried in the
ground, Mother Earth will swallow you,
lay your body low.

Crosby, Stills, Nash, & Young did not re-
sort to this last alternative, but as their
later music indicates, they came out of this
period-like others of the counterculture-very
disillusioned with the American way of life.
Young probably summed up the feeling best in
"Helpless."

Blue, blue windows behind the stars
Yellow moon on the rise
Big birds flying across the sky
Throwing shadows on our eyes
Leave us helpless, helpless, helpless.....

--GERALD HANRAHAN

NOTE

¹All quoted passage within the text are to
individually copyrighted lyrics as published by
Atlantic Record Company, 1970.

A candle is
 tall when young
 and never gets any taller.
 Its one eye,
 elongated from the inside
 turns from white to black
 when visible ball of orange
 uses its power to get the candle
 for a dance partner.
 Willingly and silently,
 it dances in rhythm with the wind
 in its own gait
 of downward movement.
 It never complains
 but it gets weary.
 When helpless,
 it starts to roll down tears.
 The tears flowing in thin, clear strands,
 then in thick strands
 in fast tempo,
 race in different routes
 to seek refuge
 in the same spot, the root,
 hugging it,
 forming hills and valleys,
 trying to stop the orange ball,
 from further dancing.
 If those tears
 or stroke of the wind,
 or blow of a human
 can drive away the orange ball,
 then there's a different candle that emerges;
 short, darkened
 and
 matured.

--Alsisis Anooos Ruley

Man has battled against himself and others
 in all situations since time began. Because
 of the universality of these battles, they
 have evolved into the basic themes found in
 most literature. In modern-day drama and
 prose, the theme of man against himself has
 become one of the most popular themes. The
 novel Ordinary People by Judith Guest deals
 with this theme in-depth. The focal point of
 the battle is Conrad Jarrett and his struggles,
 primarily with himself, and secondarily, with
 his family and his society.

The title "Ordinary People" is a clue to
 the type of problems Conrad faces. Mental de-
 pression is, supposedly, not a sickness that
 "ordinary people" develop. Therefore, Conrad
 is not only fighting his illness, but he is
 also fighting the stigma that society puts on
 mental illness as well. His father, Cal, sums
 up society's feelings and attitudes in his
 thought that the Jarretts "are ordinary people,
 after all. For a time they had entered the
 world of the newspaper statistic, a world
 where any measure you took to feel better was

temporary, at best, but that is over. This is permanent. It must be."¹

The thought that Conrad was normal before his nervous breakdown and suicide attempt is one that pervades the entire novel. This abnormal belief in normalcy that society and members of society hold is another obstacle that Conrad must overcome. His own family does not realize that Conrad was not "normal" before his breakdown or his mind would not have "overloaded" to the point of total rebellion. Again, Cal pictures society's puzzlement over nervous breakdowns when "High achievers...set themselves impossible standards. They have this need to perform well, to look good; they suffer excessive guilt over failure...'But what has he failed at? He's never failed at anything!'" Cal and society do not see the fact that most of Conrad's failures are in his mind, and therefore, his guilt is not displayed to the public because of his personal, inner goals. People can achieve the top honors in all of society's measures and still fail, if they fail to reach their own goals.

While Conrad is fighting against society's outmoded and superstitious beliefs, he is also

battling his own beliefs and feelings. He finds that in order to keep a mental balance in his being, he must lower his personal expectations. This process would be difficult for any person in good physical and mental shape, but Conrad is also having to find his own place in society and, in many situations, start out as in the beginning. The searching Conrad is doing is similar to the search for an existence in a new school or a new neighborhood, except his search is complicated by the fact that his surroundings are not new; he is destroying what was already built before being able to build anew. His ability to cope with the reconstruction of his present life is shown when he makes the decision to quit the swim team and his friend Lazenby objects. He has "a hollow feeling in the pit of his stomach as if he has been punched...(but) they were Buck's friends anyway- (and) he walks on to class, feeling nothing."

Conrad also has to live with "the other Conrad," the Conrad that was before and, to a certain degree, still lives within him. He has flashbacks of school, of friends, of

family, of his hospital stay, of himself. These memories, too, must be dealt with in a positive manner. He must be able to remember but not be ruled by the past. This part is one of the most difficult; he is forming a new Conrad from pieces of the past mixed in with pieces of the present, cemented together with thoughts of the future. At times, it is a difficult life to live, but Conrad eventually makes it work, "...waiting for the familiar arrow of pain. Only there is none. An oddly pleasant swell of memory, a wave of warmth flooding over him, sliding back slowly. It is a first...Everything in place; as it was before. Obscured at once by his awareness of it, the moment blurs. He cannot reach beyond it. He does not need to."

Conrad Jarrett in Ordinary People experiences mental depression and is able to cope with the maelstrom of turmoil within his emotional self. Not only does he deal with his own adjustments, but he is also able to deal with society's mark of disapproval, a mark that goes with mental disease of any type. Judith Guest portrays Conrad's struggles quite realistically and leaves the reader the impression that society

is wanting, and not the mentally ill in society.

--Kristin Muller

NOTE

¹Guest, Judith, Ordinary People, (New York: Ballentine Books, 1976), p. 87. All subsequent references are to this text.

My Mother Always Planted Balsam

Cinnamon pinks scent
The garden: I remember
A sweet balsam vine

Where apples like small
Chinese lanterns held nectar
We called fairy wine.

For us or for her . . .
There was always balsam on
A trellis of twins.

--K. Peace

THE POWER OF CERTAIN CORPORATIONS
TO ADMINISTER PRICES

Although the theory of administered prices is a relatively unexplored territory, it is not to say that the theory is new. On the contrary, Adam Smith in his Wealth of Nations stated:

People of the same trade seldom meet together, even for merriment and diversion, but the conversation ends in a conspiracy against the public, or in some contrivance to raise prices. It is impossible indeed to prevent such meetings, by any law which either could be executed, or would be consistent with liberty and justice. But though the law cannot hinder people of the same trade from sometimes assembling together, it ought to do nothing to facilitate such assemblies, much less render them necessary.¹

Administered prices are characteristic of concentrated industries where prices are either set administratively or by a dominant firm(s). Pricing in the steel industry is perhaps the most representative example of administered prices and will therefore be used in this analysis. Other areas that will be considered in this section are the types of inflation inherently associated with administered prices and graphical examples of their actual occurrence.



Setting a Price in the Steel Industry

Although the degree of concentration in the steel industry is high, it is not considered a monopoly situation. The firms that are competing for business must be very aware of current market condition. The fact that several firms are competing, coupled with the assumption that perfect collusion is absent, does not meet the requirement of a single seller for a monopoly market.

On the other hand, since sellers in the industry are few, it is obvious that prices are not determined by the laws of supply and demand. The equality of supply and demand in the market place represents a flexible price and is the foundation upon which classical economic theory is built. In the steel industry, where sellers are few, it is very doubtful that price will be set through the free interaction of supply and demand.

When there are few sellers in a market, steel in this case, four characteristics tend to be present, (1) Short-run changes in supply and demand do not substantially affect prices,

(2) Prices and price differentials are maintained over long periods of time by competing producers, (3) One firm will emerge as price leader, and (4) The long-run is given more consideration than the short-run when prices are determined.

Identical Pricing. A characteristic of administered prices is that competing firms are producing a homogeneous product and charging a price identical to everyone else in the industry. In the steel industry the accepted procedure is to publish a price schedule for each of its mills. Generally these prices are the same, but a standard differential may be used for mills that enjoy a favorable location with respect to a particular market. In addition, where these natural markets exist, freight costs may be omitted in order to make delivered prices equal. An example of this practice would lie with a customer who is closer to one mill than another but in the natural market area of both mills. The outlying mill would pay the additional freight charge so that the customer would pay the same mill price as well as the same delivered price.

Identical prices in the steel industry are not contrary to the principles of a competitive economy. It lies in the fact that these prices are privately administered and not competitively set in the market place that varies so greatly with classical economic theory.

Price Leadership. Price leadership is another characteristic of administered prices. In an industry such as steel, where there are a limited number of producers making a homogeneous product, one producer will emerge as the price leader and will initiate all major increases or decreases in price. The emergence of this leader may stem from the size of the company, some past occurrence, or a strategic location in a natural market area.

At this point it seems imperative to note the correlation between this characteristic of administered prices and that of price leadership by a dominant firm operating under oligopoly conditions in classical economic theory. Although administered prices do not follow classical theory, it is apparent that some characteristics are parallel, giving substance to the postulation that the theory of administered prices is nothing more than a liberal

interpretation of classical theory.

When the recognized price leader of an industry initiates a major price change most other firms in the industry will follow suit. However smaller firms, in an effort to increase their short-run market share, will increase their prices when demand is high and decrease them when demand is low without any noticeable action by the price leader. Deviations such as this will only come from the smaller producers in the industry, the larger producers will respond only in the wake of action by the price leader.

Discretionary Area. From the foregoing discussion it is obvious that in the steel industry the price leader enjoys operating within a discretionary area of pricing, and within a certain range, can set one price instead of another. The power to choose between a price that maximizes short-run or long-run profits reflects the area of discretion available to the firm, and it becomes even more significant when one looks at the great differences in the results of the two. When demand is greater than capacity in a seller's market, it would seem that maximizing of short-run profit

would cause a high price relative to costs; on the other hand, when supply is greater than demand in a buyer's market it would seem that price would be lower relative to costs. When pricing is set with long-run conditions in mind, this great price fluctuation would not be present.

When a firm decides to "satisfice" rather than maximize profit in the short or long-run, the area of discretion becomes much greater. The economic importance of the steel industry coupled with this discretionary area makes the pricing of steel a matter of public concern.

Although the price leader in the steel industry has this discretionary area, this does not give them the power to choose a price at random. In order for the firm to stay in business it must charge a price that will cover costs and still leave a profit, and this price must not be too high or the other firms in the industry will not adhere to it. The price leader must use solid judgment to set the ends of the spectrum. Profits are a necessity as is the adherence of the rest of the industry to the new price, this becomes the area of discretion in which the leader must work.

Types of Inflation Associated with Administered Prices

The extensive rise in steel prices since the Great Depression of 1932 has brought with it many doubts as to whether pricing power by price leaders in the steel industry has been used in the public interest. The difference in the behavior of administered prices from that of market prices, the increases and decreases in adjustment of prices, and the intricate problem associated with capital values make it very difficult to discern what is and what is not a legitimate exercise of pricing power.

This problem would not be so difficult if only one type of inflation were involved. Three types of inflation have inherently been associated with the steel industry. These three types of inflation have significantly contributed to the large increase in steel prices and each type bears unique characteristics which evolve from the specific conditions under which it occurs. Each of these different types of inflation will be analyzed in this section for their relevance in the movement of steel prices.

Monetary Inflation. The change in the characteristics of a monetary inflation where administered prices are concerned deals mainly with the process rather than the result. With administered prices, it seems that as the money supply gets larger in relation to the demand for money at a given price, the general price increase would be analogous to the result of classical inflation. It is the process of inflation that is different. In classical inflation, when the supply of money gets larger, so will the demand for goods. With this increase in demand, it would appear that prices would increase simultaneously. Some prices may increase a little while others increase a lot due to specific factors, but the median for any large group of prices that represent a diversified line of products would increase by about the same amount as that of a like group. As the inflation grows, even polarized groups will maintain about the same price, or restated, general inflation would be present and the level of prices would increase.

The increase in the money supply will cause the adjustment in prices to occur in two stages, (1) Monetarily, and (2) By relative price adjustment. In the first stage market prices increase

very quickly while administered prices increase at a much slower rate. This stage will continue to the point where the market price and the administered price is great enough to increase the demand for money to the level of the increased supply. This would end the first adjustment stage and the average of prices would be stabilized.

The second stage of monetary inflation will illustrate a readjustment in the relationship between market and administered prices. If prices, both market and administered, are balanced before the money supply expands, the increase in the average of prices which brings the supply and demand for money into equality will cause the relationship between market prices and administered prices to be excessively high and administered prices excessively low; however this will change when the supply and demand for money once again become equal. When this occurs the average of prices will remain more or less constant, while administered prices increase and market prices decrease until balance is restored.

To summarize, monetary inflation seems to cause an increase in prices even if all are

market prices or a combination of market and administered prices. One point is certain; if the prices are administered the inflationary process would differ greatly from the increase that results from classical inflation.

The two-stage monetary inflation explained above occurred at the end of World War II and during the Korean War. In analyzing the behavior of prices in the steel industry the characteristic of monetary inflation become very important. The importance lies in the fact that as the average of prices increase steel prices will fall behind simply because they are administered and begin to increase only when market prices decrease. Additionally, when the behavior of steel prices is compared with the behavior of other prices or costs, the time periods under comparison must be carefully chosen or a great disparity may result. This point will be covered more expansively later in the discussion, but for now suffice it to say that the time periods of comparison determined the validity of the inspection.

Reflation. The fact that prices tend to increase during the recovery period following a depression illustrates a significant deviation

from monetary inflation. When a deflation occurs where prices are administered the results will differ greatly from those espoused in classical theory and is the initial point for an increase in prices that deviates greatly from classical assumptions.

Further inspection of classical monetary theory will reveal that deflation and monetary inflation are at opposite ends of a continuum. If all prices were determined in the market, it could be expected that a decrease in demand, caused by a money supply too small relative to the demand for it, would not only cause a decrease in the general price index but in prices everywhere.

In a situation where most of the prices are administered, their lack of flexibility and sensitivity to changes in demand will modify the adjustment process as well as the outcome; men and machines will not be employed. According to classical theory, when the demand for money is greater than supply, flexible market prices will decrease which will then result in a decrease in the demand for money. Meanwhile, administered prices will tend to remain constant or decrease insignificantly,

the decrease in the demand for goods with administered prices would cause not only a decrease in sales but reduced production and increased unemployment. Since consumers' real income has decreased from the resultant unemployment, logically the demand for money will decrease at the same time. The initial deflationary excess in the demand for money relative to the supply would be partially rectified by a decrease in prices, especially those determined in the market, and partially by a decrease in real incomes and employment. The price structure would also become distorted since market prices will decrease significantly relative to administered prices. Consequently, this stage of adjustment in a recession would be just the opposite of the initial stage in a monetary inflation.

If the first change in administered prices were smaller and due exclusively to lag, a second adjustment stage would occur. Administered prices would tend to decrease successively to lower levels until the entire deflation adjustment resulted in price decreases and optimum employment. When the adjustment process is completed it will reflect the two-stage

adjustment of monetary inflation. To summarize, the adjustment process will show a decrease in market prices with a smaller decrease in administered prices until monetary balance is established, and then a continued decrease in administered prices with some increase in market prices until price balance is restored.

The adjustment process associated with a monetary deflation involves much more than a lag in administered prices. It should be understood that there is no theoretical or actual substantiation that administered prices will continue to decrease once the first stage of the adjustment process is completed.

Price administrators are responsible for this situation. First, prices are administered in terms of total costs, and even though per unit operating costs decrease in a recession, any significant decrease in the prices of raw materials or wage rates will cause per unit overhead costs to increase with a decrease in production. Second, since raw materials include goods whose prices are administered, the average of administered prices will not decrease as much as market prices. Finally, wage rates are administered to a certain degree

and in a major deflation will be somewhere between market prices and administered prices. Consequently, the distorted price structure and increased unemployment caused by the initial adjustment to deflation does not seem to predicate conditions whereby cybernetic forces move to eradicate the price distortion and excessive unemployment.

In the recovery of demand an opposite process takes place, with market prices increasing at a much quicker pace than administered prices. On the other hand, in full recovery, market prices and administered prices will be drawn back into a semblance of balance by the wholesale price index. This being the case, it becomes mandatory that prices increase during the recovery process since this operation greatly improves the balance in the price structure. Many economists have labeled this increase in the average of wholesale prices an inflation, even though it is positive in nature and certainly lies outside the realm of classical economic theory. Since the price increase is positive as well as essential to the recovery process, it has been labeled reflation so as not to confuse it with monetary inflation.

Administrative Inflation. Where prices are administered another type of price increase exists, one where the price index and average of prices both increase. This type of inflation is not monetary nor is it reflation from a depression; it is an inflation caused by the movement of administered prices and has aptly been named administrative inflation.

Administrative inflation is proliferated by the discretionary area explained early in this section. Administered prices and wage rates allow prices to increase without any discernible monetary reasons or excess demand for goods.

Many economists believe that administrative inflation results from excessive wage increases and have labeled it cost-push inflation. Since this type of inflation could be caused either by labor or management, the necessity for a more neutral term arises. The title "administrative inflation" is used to distinguish it from classical monetary inflation since this process would not occur were it not for administered prices. This term provides neutrality in respect to labor

and management and makes it clear that administered prices are the reason for its occurrence.

Administrative inflation will probably cause a slow-down in business activity and an increase in unemployment unless it is followed closely by a monetary expansion. If market prices remain constant, while administered prices increase, the demand for money will increase from the necessity to command more purchasing power in the market. If the money supply is not increased, the increased demand for the limited amount of money available will cause a decrease in demand for goods and unemployment. Even if administrative inflation is not present, a decrease in the money supply will tend to cause a recession and unemployment. The recession will also cause market prices to decrease such that the average of prices and price indexes will not increase to the extent that administered prices, when taken by themselves, would require.

It becomes increasingly obvious that the increase in the average of prices since 1953 can not be attributed to monetary inflation. Demand was not excessive in this period, for if it had been the reflection would not have

been in increased market prices. There was a great deal of unemployment and two minor recessions during this period so it is clear that production was not at plant capacity level.

If the evidence in the latter paragraph is not conclusive in itself, it can be seen that the price increase after 1953 was not caused by reflation because employment was too high. If reflation had been the culprit, market prices would have increased much more than administered prices. Therefore, the increase in administered prices and the relative stability of market prices clearly distinguishes the administrative inflation since 1953 from that of the reflation that followed the Great Depression and the monetary inflation associated with wars.

--Dan DuVall

NOTE

¹Adam Smith, Wealth of Nations, Cannan ed. (New York, NY: The Modern Library, 1937), p. 128-129.

SUNSETS

How can you remain so beautiful, so tranquil
You have been observed setting over the China Sea
Through the forest, over the desert, and slowly
Sinking behind the Mountains.

Still you retain your calmness, your humility
You were first admired through my child-like eyes
As I walked barefoot down the dusty road.
You were always waiting with outstretched arms.

We shared romance and secrets,
A beautiful and fulfilling family.
I told you my dreams and fantasies.
Although my life has changed, you remain the same.

You supported me through days of sorrow.
I have talked with you, laughed with you and
Yes, cried with you.
Most importantly, I have remained friends with you.

--Vivian Becker

PERSONAL RESPONSIBILITY IN DICKENS' WORKS

Charles Dickens, as a product of his Victorian environment, was extremely aware of wealth and its social and moral ramifications for the individual. In his works, Dickens does not criticize people because they are wealthy, but because they "prevent wealth from fulfilling its natural function--that of doing good."¹ For Dickens, the accumulation of money for money's sake was the ultimate evil; consequently, those characters and institutions in his novels which do not produce for individuals and society must suffer moral degradation. In Great Expectations there exist characters who, upon recognizing the moral injustices they have caused through active or passive use of their wealth, either experience spiritual regeneration or death. In other words, Dickens make each character personally responsible for his or her actions; therefore, the degree of moral wrong decides the form of punishment: death for those who are beyond redemption, and spiritual regeneration for those who are basically good at heart but who have momentarily strayed from the path of moral goodness.

Miss Havisham, Magwitch, and Pip are the three main characters who suffer from their personal corruption of wealth in Dickens' Great Expectations. Miss Havisham uses her money as a means to educate her personal tool of revenge, the beautiful Estella. Having locked herself away from society, Miss Havisham directs all her energy toward making the male population suffer for the personal wrong that was done her years before. She uses her wealth to manipulate those individuals around her: Estella, Pip, and her relatives. She feels nothing but hatred for anyone except Estella whom she has taught not to feel and who, therefore, cannot return the love Miss Havisham so passionately desires. Ironically, Estella rejects the love of her adopted mother in the same manner in which she has been taught to break the hearts of men. Realizing to what extent she has ruined the life of the little girl she had initially meant to save from the pain she herself had experienced, Miss Havisham undergoes a regeneration during which she moans, "What have I done! When she first came I meant to save her from misery like mine."² She also asks Pip to forgive her for the wrongs she had done him: letting him believe

plays. We did Our Town by Thornton Wilder. Did some Tennessee Williams one-actors and evenings of one-act plays by French writers. We were trying to establish a permanent theatre company. Finally, it ran out of money. We got financial aid from different, well-to-do expatriates. Peggy Guggenheim was one of them, and her son, Vance. Ann Gould gave us some money. We got a lot of non-financial support from the American Embassy and UNESCO. We were trying to make an international theatrical company. The actors without the jobs they picked up from time to time in motion pictures would have gone hungry.

Editor: You mentioned earlier that Thornton Wilder attended a dress rehearsal of Our Town. Was he working with the play in some way that became apparent?

Robbins: It seems that it was a habit of his to continuously change lines in all of his plays. If somebody was going to do one of his plays, he would have to write for permission and if Wilder had thought of something else, a change of line in order to indicate some other feeling in the play, well he would give you permission to do the play and send you the rewritten lines that he wanted you to

perform....the ones that he wanted deleted and the ones he wanted added to. I believe he was doing this with all of his plays all along.... updating them or changing them from time to time. He changed a few lines in Our Town during dress rehearsal.

Editor: Hemingway's A Moveable Feast tells us a great deal about why American artists go to European countries. Did you have an opportunity to observe some of the purposes of American artists in Europe?

Robbins: I believe that many expatriates during the twenties, like those who were in Paris after the Second World War, were in Paris and Rome as an expression of freedom, freedom from pressures of making a living and being expected to be a success story....Gertrude Stein once said she loves America dearly but she loves it more when she's living in Paris...that you can love better from a distance than you can close by....My main purpose in going to Europe was, being a native Texan with a typical Texas accent, I had learned what my limitations were as an actor by doing summer stock. My accent being against me, I decided on a theatrical school in London to help me broaden my accent,

acceptance of Magwitch, Pip must recognize how illy he has treated his friend, Joe. Ultimately Pip is made to suffer through a fever that causes him to lose his reason and to confuse the identity of those around him. This lengthy sickness results in Pip undergoing a spiritual regeneration after which he assures Joe, "We have had a time together, Joe, that I can never forget. There were days once, I know, that I did for a while forget; but I shall never forget these." As with Arthur Clennam, Dickens has Pip reintegrated into society, possessing a better understanding of his personal responsibilities toward other. Because of the change Magwitch's presence incites in Pip, Dickens is not exceptionally harsh in dealing with the convict in terms of moral retribution; however, Magwitch has misused money and, eventually, during the course of the story, he must and does die.

Charles Dickens' interest in the idea of personal responsibility as related to wealth is reflected in his book, Great Expectations. He believes that one should direct one's wealth, despite the amount, toward doing good; failure to do so results in personal suffering

for characters such as Arthur Clennam and Pip, and death for Mr. Merdle and Miss Havisham. Moral retribution is exacted upon those who ignore their personal responsibility to other individuals and to society as a whole.

--Tammy Shannon

NOTES

¹Stanley Cooperman, "Dickens and the Secular Blasphemy: Social Criticism in Hard Times, Little Dorrit, and Bleak House," in College English, Vol XXII, 1961, p. 158.

²Charles Dickens, Great Expectations (New York: Holt-Rinehart-Winston, 1972), p. 389. All subsequent references are to this text.

³J. Hillis Miller, "Great Expectation," in Assessing Great Expectations. Ed. Richard Lettis and William E. Morris (San Francisco: Chandler Publishing Company, 1960), p. 132.

⁴G. Robert Strange, "Expectations Well Lost: Dickens' Fable for His Time," in Assessing Great Expectations, Ed. Richard Lettis and William E. Morris (San Francisco: Chandler Publishing Company, 1960), p. 74.

⁵K. J. Fielding, Charles Dickens A Critical Introduction (Boston: Houghton Miffling Company, 1958), p. 214.



ABOUT THE CONTRIBUTORS

VIVIAN BECKER is a Lawtonian and has studied creative writing at Cameron. MARY JANE CHAMBERS is a published Lawton author. Cameron senior, JOHN CRABTREE's entry on page nine is a ceramic pot study. DAN DUVAL is a senior in business administration and PAM GUSTAV BEISHLINE is a junior studying sociology/English. GARY HANRAHAN is a senior in history. BETTE BURNETTE LANSDOWN is a Cameron professor who teaches creative writing. Another senior, MONIKA LINEHAN, is an art major; her drawing on page twenty is from the "farm animal" series. Monika also has a mixed media drawing on page twenty-one entitled "Party Favors." DON LUNDMAN is an Army officer, formerly at Ft. Sill, who plans to teach at West Point; he has previously published in the FORUM. Another former Cameron student is GLEN MOTEN, whose photograph of a mixed media collage appears

on page sixty-five. KRISTIN MULLER is a sophomore majoring in business and MIKE NOLAND is a senior who is majoring in art and plans to continue art study as a graduate student. Mike's entries include the well-received cover photograph of a serigraph color print entitled "Nancy and Sluggo." Also by Mike on page thirty-nine is a drawing with mixed media which won a national award last year. K. PEACE is a former student and also published in the FORUM last year. CONNIE POLLACK is a freshman majoring in English, and BOOTS RABB is a former student in creative writing. JOHN ROBBINS (see interview) is a Counselor at Fort Sill and a Cameron student. ALSISIS RULEY is a former creative writing student, and TAMMY SHANNON is a senior majoring in English.