

Drug abuse conference June 29-30

The Director of Student Health at the University of California in Berkeley will discuss "mind-altering substances" during a special session in Drug Education June 29-30 at the Nebraska Union.

Dr. Henry Bruyn, M.D., will discuss drug abuse at a general session for students at 1:30 p.m. June 29 in the Union Ballroom.

Miss Patricia Hill, who is with the California State Department of Education, will speak on drug education at a general session at 7:30 p.m. in the Union Ballroom.

At 8:30 a.m. June 29 Dr. Bruyn and Miss Hill will hold a class seminar on "Curriculum Development in Drug Education. The afternoon general session will be followed by a panel discussion.

Panel members will be Lt. Wayne Rowe, head of the Drug Division of the Nebraska State Patrol; the Rev. Robert MacLennan, associate minister in the area of education, Westminster Presbyterian Church; and Randy Reeves, NU student.

At the evening general session June 29 Dr. Bruyn will speak on "The Role and Responsibility of a Community in a Drug Abuse Program." Miss Hill will discuss "Community Resources for a Drug Education Program."

These speakers will precede another panel discussion with panelists Samuel I. Fuenning, M.D., Medical Director of the University Health Center; William Burrows, M.D., associate director of the Nebraska Psychiatric Institute and chairman of the Nebraska Inter-Agency Health Planning Council on Drug Education; Joanna Nelle, executive staff assistant of the Medical Services Division of the Department of Public Institutions; Bernard McGinn, deputy county attorney in Lancaster County; Jonette Beaver, NU student; Tom Wekesser, high school student, and Dr. Edward Roche, Ph.D., assistant professor of pharmaceutical chemistry and representative of the Governor's Commission on Drug Abuse.

Tuesday June 30, at 8:30 a.m. Dr. Bruyn and Miss Hill will hold another class seminar on drug education in the Union. At 1:30 p.m. an Elementary and Secondary Education Forum will be held at which Miss Hill will speak on "Drug Education—Integral Part of Curriculum."

Following her lecture, Dr. Bruyn and Miss Hill will hold an informal consultation with teachers.

The Session on Drug Education is sponsored by the University Health Services, the Departments of Elementary and Secondary Education, the Department of Preventive Medicine in the College of Medicine, the Nebraska Inter-Agency Health Planning Council, Inc., and the Lancaster County Association for Mental Health.

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Survey of 75 students defines the good teacher

What makes a teacher a good teacher?

Ability to communicate and interest in students and subject matter, are two the chief traits mentioned often in interviews of a random sample of 75 students.

The study was conducted last February by staff of the College of Agriculture and Home Economics for the purpose of obtaining suggestions for use of making a nomination for the Distinguished Teaching Award.

The 75 students were randomly selected from junior, senior and graduate classes in the College of Agriculture and Home Economics.

This question was asked of each student:

"During your attendance at the University you have come into contact with quite a few different teachers. You have formed opinions about their teaching. What are the characteristics which make a teacher a good teacher?"

The interviewers issued a report in which responses were classified into three broad areas: Subject matter, teaching methods and personality traits. The most common answers, according to the report, were:

—Subject Matter. The good teacher has mastery of the subject, is able to communicate his mastery to the student, uses

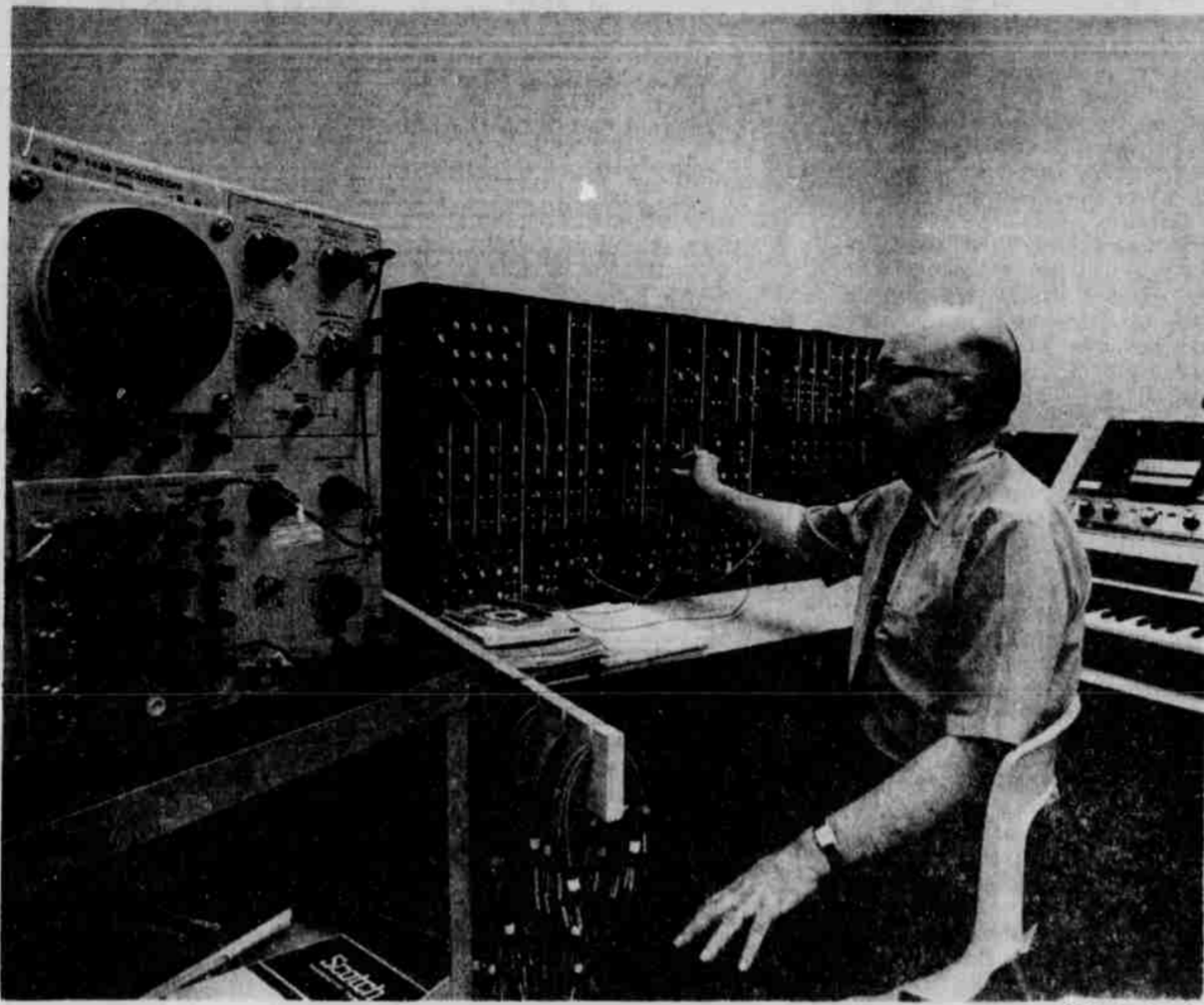
current examples to illustrate theoretical points, shows a sincere interest in the subject and makes good use of reference material.

—Subject matter. The good teacher can communicate his knowledge of the subject to students using simple terms and plain talk, and uses a variety of material supplementary to lectures, such as handouts, outlines and visual aids. He shows a genuine interest in the students as they try to master the material by devoting time to students questions and ideas in and out of the classroom.

A good teacher, the report continued, "presents material in a well organized manner and resists the temptation to digress into lengthy discussions of unrelated topics." He uses "quizzes to force the student to remain current and provides adequate advance notice of hour exams."

He "provides opportunity for class participation recognizing that excess student participation can degenerate a lecture into a discussion of trivia."

—Personality traits. "The good teacher makes a real effort to know individual students and recognize them outside the classroom, is poised, friendly and makes a good personal appearance and makes the student believe that the instructor is approachable," the report said.



Dr. Haggh operates the Moog

Photo by Jim Dean

Electronic synthesizer, 'the Moog' purchased by NU School of Music

By Verlee North

"Instead of thinking in terms of chords, melody and rhythm, the composer thinks in terms of sound and texture."

"The music progresses by periods of time instead of beat in a conglomeration of sounds, but you can still pick out patterns, ideas and notes."

These were the words of Dr. Raymond Haggh, University of Nebraska School of Music, concerning the Moog, an electronic music synthesizer named after its producer, Robert A. Moog.

One of 250 presently used in the United States, the Moog was recently purchased by the University of Nebraska School of Music for \$8,000.

Resembling an old-fashioned telephone switchboard with its connecting patch-cords and plugs, the synthesizer consists of many parts including oscilloscope, keyboard, modules and recording devices and can produce any sound or combination of sounds, limited only by the imagination of the composer.

"You can hear traditional sounds played electronically, as in 'Switched-On Bach' (produced by Walter Carlos for Columbia Records, but as far as I'm concerned, this isn't true electronic music," commented Dr. Haggh. "Electronic music has its own distinct style."

University plans for the instrument include a new course to be initiated in the fall entitled the Theory and Practice of Electronic Music and will be taught by Dr. Haggh.

"I hope we can really do something significant in the way of composing," said Dr. Haggh. More than 20,000 compositions have been arranged since the birth of electronic music 20 years ago.

Prior to the use of the Moog, the Mark I and Mark II were the pioneer electronic synthesizers.

Mark I, the original RCA synthesizer, was taken apart several years ago, and Mark II, built by the Radio Corporation of American in 1959, will soon follow.

"The reason is a technical one," remarked Dr. Haggh. "The Mark II

is a much more complex instrument. By reducing the size and complexity through different channels, the price is greatly reduced."

At 17 feet long and 7 feet high, the Mark II would cost \$250,000 if built today and has been replaced by the compact, relatively inexpensive Moog.

Most of the Moogs operating within the United States are owned by colleges and universities. However, many top recording groups have acquired Moogs.

Those now working with the instrument include the Electric Flag, the Peaches, the Beach Boys, Rolling Stones, Electric Flag and Grateful Dead. There is even a quartet that plays and performs on four Moogs at once.

"It's a whole new literature," remarked Haggh. "Whenever you listen to a new type of music, you have to learn to make value judgements. This will happen when people become familiar with electric sound."

Costumes for Summer Theatre Will be authentic, colorful, dramatic

Designing over 120 costumes for three different plays at once is not easy, especially when you have to do it in a little over a month.

Gail Crellin, a graduate student and teaching assistant in drama from the University of Wisconsin, is doing just that this summer. With the help of a seamstress and some student assistants, Miss Crellin is designing most of the

costumes to be used by the 1970 Summer Repertory Theatre.

The Theatre's season opens July 6 and continues through August 22 daily except Sunday. Three plays, "Oh, What a Lovely War," a musical review, William Shakespeare's "Twelfth Night," and Arthur Kopit's "Indians" will be presented.

The most difficult and elaborate costumes will be those for "Twelfth Night,"

Miss Crellin said. The costumes are in the style of the Italian Renaissance.

"My main source for the costume designs was the Italian painter Carpaccio," she said. "I use his basic costume forms, and, since the play is a comedy, the costumes will be simplified and in brightened colors."

"There are two basic classes in the play—the nobility, as portrayed by Orsino and Olivia, who will wear graceful pastels, and a lower class, Sir Toby and his group, who are knights. They will wear earth tone colors, browns and yellows, because they are merry and sullen."

Pieces of clothing in the Italian Renaissance were tied together, Miss Crellin said. The costumes for the play will be sewn, but will appear to be tied, as the real costumes were.

"It would be much too difficult for the actors to really tie themselves together," she commented.

"Oh, What a Lovely War, the musical review, will take 18 basic costumes. The scenes in the review must move very fast, Miss Crellin said, so that the costumes must be basic with extra pieces that can be added quickly to change their appearance.

"It takes lots of coordination," she said.

Miss Crellin said she had designed costumes for "Twelfth Night," once before, but would not be using any of her old designs, because they were in the Elizabethan Period rather than the Italian Renaissance.

"Oh What a Lovely War" was originally a perot show in which all the characters are all clowns, she explained, but, since perot shows are relatively unknown in the Midwest, they decided to switch to what she called a "Boardwalk exposition," in which the master of ceremonies is a carnival barker who will be dressed in a striped blazer and bow tie.

The men's costumes she described as "quasi lion-tamer," three shades of blue trimmed with red and gold. Hats, helmets, capes, packs and guns will be added to the basic costume for different parts.

The women's costumes are a modification of the 1914-1918 line, and are, appropriately, mid-length. They are made in several layers so that parts can be taken off or added for different parts in the play.

Other special costumes will be made for the allegorical Parade of Nations, in the play, she added.

"Indians" is a large show with many characters, she said. Besides Buffalo Bill and his rough riders, Annie Oakley, Sitting Bull and Billy the Kid, there is a large group of Indians.

"These Indians are not a chorus," she stressed. Each Indian is an individual



Dr. Melvin George

University of Nebraska, Dean George said, is the Centennial College. It is an example of a new program where constant evaluation takes place, and this is very important, he said.

"I hope as they discover what is most beneficial in this program, it will diffuse to the rest of the university," he added.

Dean George became a member of the mathematics faculty at the University of Missouri in 1960. In 1967 he was named associate dean of the Graduate School and was appointed director of Research Park, an area near the Columbus, Mo., campus, where a number of research organizations work.

Dr. George also taught at the University of Maryland. He received his B.A. at Northwestern University in 1956 and his Ph.D. from Princeton University in 1959. His professional affiliations include the American Mathematical Society and the Mathematical Association of America. He has also had several papers published in mathematics publications.

He is a native of Washington, D.C.



Miss Crellin pins in the hem on a costume worn by Jim Sandiford, of Albuquerque, N.M., who plays Antonio in "Twelfth Night."

and will be costumed as an individual. Each costume will be different.

"Our biggest problem with this play is authenticity," she said. "We are doing all we can to be as authentic as possible and to make the costumes stage-worthy and dramatic as well as authentic."

What are the main steps in designing costumes for a play?

"The first thing I do is read the play several times," Miss Crellin explained. "Then I talk to the directors and set designers. Then I do research, so that I can make the costumes authentic. I have never done research for three shows at a time before."

After research is completed, she does preliminary sketching of the costumes. It took her two days to sketch the costumes for "Twelfth Night," longer for the others.

When sketching is done, she works on the patterns.

"I try to get all the actors in the first or second day of rehearsals, and get a muslin form of each actor. Then I can build the costumes from the basic forms and I don't have to have the actors in so often for measurements.

"After that there are several days of intensive cutting, and then the actual construction begins."

Miss Crellin attended college at Hanover College in Indiana where she was a "theatre major doing everything." During her senior year she ran the costume shop there.

She is now a teaching assistant at the University of Wisconsin, where she has just finished the second year of a three-year master of arts program in costume design.

She has also designed costumes for the plays, "The Crucible," "The Knack," "Birthday Party," and "My Fair Lady," but this is the first time she had designed costumes for three plays at once, she said.

Tickets for the plays are on sale at the Howell Theatre ticket office in Temple Building, from 1-5 p.m. Monday through Saturday, phone 472-2072. Individual tickets are \$2.00, season tickets for an three performances are \$4.50.

Latin America is topic of talk

Gino Germani, professor of sociology at Harvard University, will speak at 10:30 a.m. Wednesday in Love Library. His subject will be "Social Stratification in Latin America."

Dr. Germani, an Argentine, is an expert on social stratification. His visit is sponsored by the Latin American Lecture Series.