

'Equity' settles OCC contract

By TIM RICHARD

For the first time in the history of Oakland Community College, the Faculty Association has negotiated a contract that will be worth more to members at the lower end of the seniority scale than the higher end.

"Equity," OCCFA President Allen Bogucki called it.

The two-year contract will bring raises of \$2,000 a year for everyone the first year. In the second year, the increases range from \$1,600 at the top of the scale to \$700 at the bottom.

In percentage terms, said Bogucki, those near the bottom will get an average of 15 percent each year; those in the middle, 10 percent; and those near the top, 5.6 percent.

OCCFA MEMBERS late Monday ratified the contract by a vote of 161-43, just 11 hours before classes for the fall semester were due to start at the two-year college's four campuses.

It affects 300 full-time teachers, counselors and librarians. Meanwhile, the college is still negotiating with the clerical union.

The OCCFA has a 70-step salary schedule which does not distinguish between persons with Ph.D., M.A. and lesser degrees. Annual salary at the top of the scale is \$34,000.

"We're among the five best-paid community colleges in the country," Bogucki said after the vote.

THE NEW PACT brings equity to the lower end of the scale in other ways,

said Bogucki, who teaches accounting and heads the health careers-business department at the Highland Lakes Campus.

All faculty members will have \$60,000 in life insurance. Previously, insurance coverage had ranged from \$30,000 to \$50,000.

Improvements were made in class loads, and the college continues to pay all health insurance premiums, he said.

The contract takes effect retroactively to Sept. 1 and expires Aug. 31, 1981. The previous contract expired Aug. 31.

Chief negotiator for the OCCFA team was Dennis Bartleman, political science instructor at the Southeast Campus System. The college team was headed by James Stevenson, vice president for employee relations.

Thursday, September 6, 1979

(OJ7A)

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Some other ways of using tarot

Although the Celtic Cross is the most popular tarot spread, there are countless other methods which may be used.

The horoscope method will appeal to those who have a knowledge of astrology.

The reader chooses a tarot card to represent the querent (the person whose fate is subject of the question) and places it in the middle of the circle as the "ruler" of the horoscope.

After the querent has shuffled and cut the cards, the reader takes them and lays the first card face up in the first house, Aries; the second card in the second house, and so on until cards have been placed in each of the 12 astrological houses.

EACH HOUSE RULES certain aspects of life. For example, Cancer rules the home and family while Taurus rules money and material matters.

The cards are then read by their tarot symbols in connection with the houses in which they lie.

Suppose the five of pentacles (meaning poverty) came up in the house of Leo, which governs love affairs. It could be interpreted to mean that the subject's love life could stand some improvement.

THE SIMPLEST TAROT spread of all is perhaps the "yes and no" method.

The querent chooses any five cards at random from the tarot deck, without seeing their faces, and hands them to the reader.

The reader lays the cards in a row, face up. Cards one, two, four and five have values of one point each, but card three has a value of two points.

The reader then counts the points of the cards that are right-side up, then of those which are reversed (upside down).

If the straight-up cards total more, the answer is "yes." If the reversed cards total more, the answer is "no."

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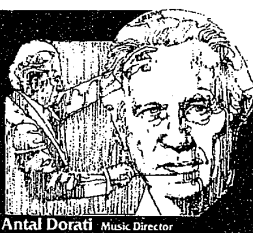
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Thursday Evening Concerts "C"

Thurs., Sept. 27	ANTAL DORATI, conductor BRUNO LEONARDO GELBER, piano BEETHOVEN: Leonore Overture No. 3 BEETHOVEN: Symphony No. 8 BEETHOVEN: Piano Concerto No. 5
Thurs., Oct. 11	ANTAL DORATI, conductor KYUNG-WHA CHUNG, violin Overture to "Lola Linbar" (Mozart) Strauss: Dance of the Vengeances Strauss: Violin Concerto Sibelius: Symphony No. 2
Thurs., Oct. 25	ANTAL DORATI, conductor Strauss: Helene's Awakening Ravel: Espagnole Bartok: Concerto for Orchestra
Thurs., Jan. 3	HERBERT BLOMSTEDT, conductor GARY GRATTMAN, piano Vogler: Prelude to "Die Meistersinger" Tchaikovsky: Piano Concerto No. 2 Nilsen: Symphony No. 3
Thurs., Jan. 17	ANDREW DAVIS, conductor NATHAN GORDON, viola Overture to "Egmont" Three Pieces, Opus 6 Handel: Italy
Thurs., Feb. 7	GARY BERTINI, conductor YO MA, cello "Rachin' on Aides" Suite No. 2 Saint-Saens: Cello Concerto No. 1 Sibelius: Symphony Fantastique
Thurs., Mar. 6	JAMES LOUGHAN, conductor YERUIN MENHIN, violin Bartok: Elizabethan Suite Elgar: Violin Concerto Walton: Symphony No. 1
Thurs., April 3	MATTHIAS BANER, conductor ALICIA DELAROCIA, piano Schumann: Symphony No. 1 (Spring) Mozart: Piano Concerto in E-flat, K. 482 Wagner: "Parsifal" excerpts Prologue, Good Friday, Act I Interlude
Thurs., May 8	ANTAL DORATI, conductor HONORIO GUTIERREZ, piano Prokofiev: Symphony No. 3 Shostakovich: Symphony No. 5
Thurs., May 29	ANTAL DORATI, conductor Symphony No. 104 ("London") Symphony No. 41 ("Fugue") Beethoven: Symphony No. 5

Saturday Evening Concerts "B"

Sat., Sept. 22	ANTAL DORATI, conductor Overture to "Pierrot Lunaire" Dvorak: Symphony No. 7 Tchaikovsky: Concerto in E-flat
Sat., Oct. 6	ANTAL DORATI, conductor ANDREW WATTS, piano Tchaikovsky: Piano Concerto No. 1 Tchaikovsky: Symphony No. 4
Fri., Oct. 26	ANTAL DORATI, conductor Strauss: Helene's Awakening Ravel: Espagnole Bartok: Concerto for Orchestra
Sat., Jan. 5	HERBERT BLOMSTEDT, conductor GARY GRATTMAN, piano Vogler: Prelude to "Die Meistersinger" Tchaikovsky: Piano Concerto No. 2 Nilsen: Symphony No. 3
Sat., Jan. 19	ANDREW DAVIS, conductor NATHAN GORDON, viola Overture to "Egmont" Three Pieces, Opus 6 Handel: Italy
Sat., Feb. 16	GARY BERTINI, conductor SUSAN DAVENPORT WYLER, soprano MIRA ZAKAI, mezzo-soprano MICHAEL CONNORS, tenor ASA REBERMAN, bass KENNETH FOWELL CHORALE BRAZILL DENARD CHORALE CANTATA ACADEMY
Sat., Mar. 8	JAMES LOUGHAN, conductor YERUIN MENHIN, violin Bartok: Elizabethan Suite Elgar: Violin Concerto Walton: Symphony No. 1
Sat., Mar. 22	MATTHIAS BANER, conductor BAGDI LUTFI, piano Kelterborn: Remembrance on Orpheus (U.S. Premiere) Hindemith: "Mutter der Mutter" Symphony Beethoven: Piano Concerto No. 3
Sat., May 3	ANTAL DORATI, conductor ITZHAK PERLMAN, violin WYNN STATE UNIVERSITY SYMPHONIC CHOR Mendelssohn: Overture to "A Midsummer Night's Dream" Mendelssohn: Violin Concerto Kodaly: Missa Breve Haydn: In Deum for Maria Theresa
Sat., May 28	ANTAL DORATI, conductor Suite No. 2 Bartok: Dance Suite Dvorak: Czech Suite Dvorak: Negro Folk Songs

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