a webster college student publication

THE JOURNAL

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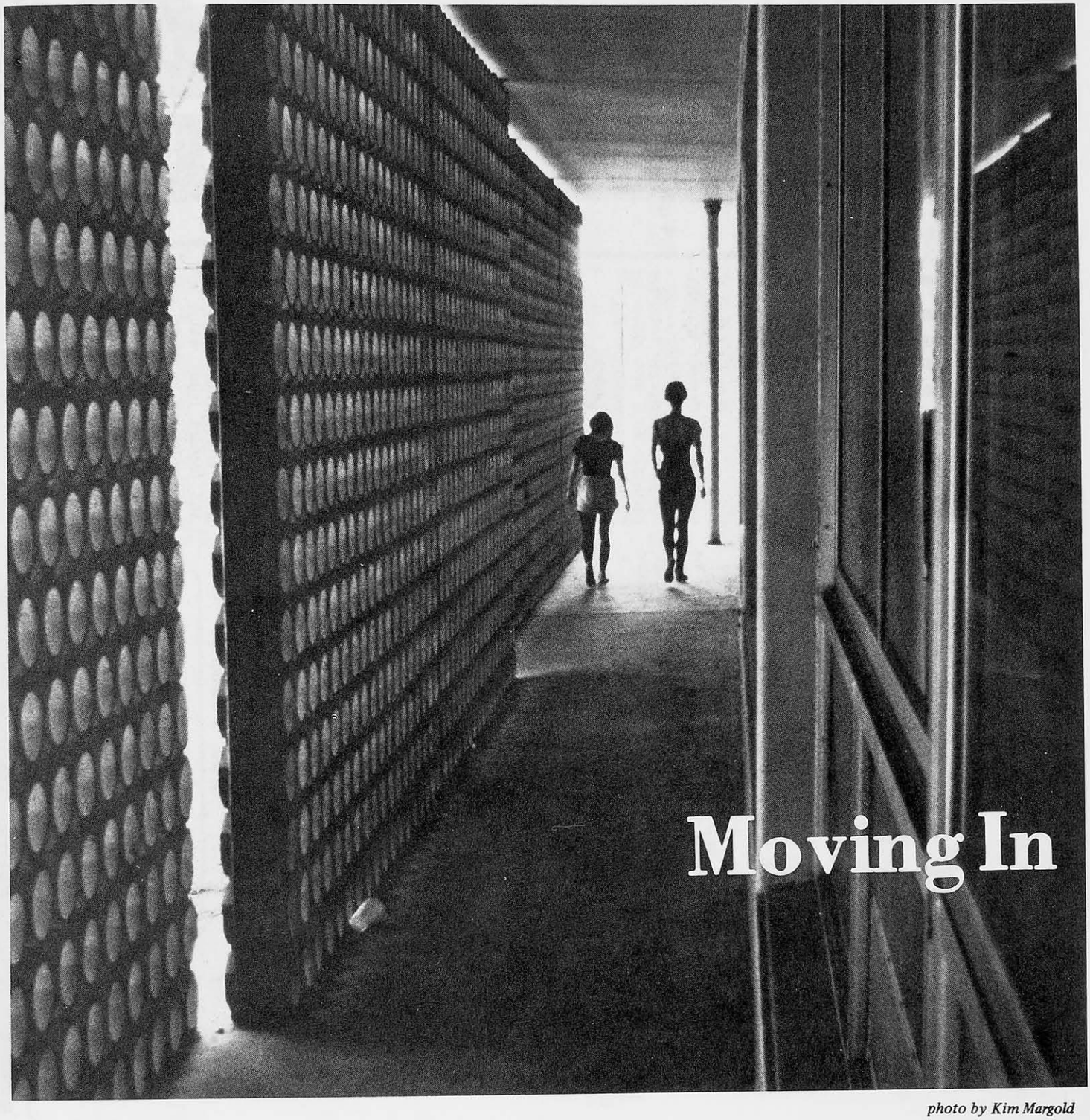
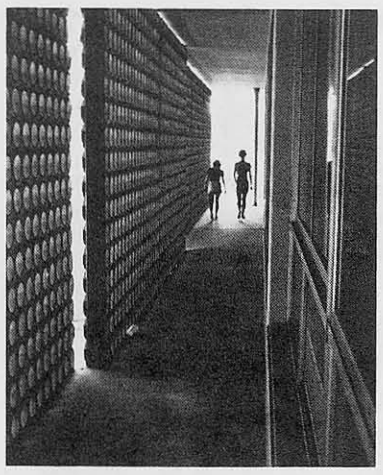


Moving In

photo by Kim Margold



WC pilgrims settle Plymouth

by Gary Brady

Heeding the wise counsel of a famous New York editor of the distant past Webster College is going West, and for the first time the college's art department will be housed under one roof.

Webster College is leasing the former Plymouth Junior High School from the Webster Groves School district. The college has a one-year lease on the property and the Webster School Board will decide this fall if the college can purchase the building.

The art, language and literature and dance departments moved to Plymouth during August for the fall semester. The art department was housed in five buildings; the Loretto Hilton, Goodall School, Carriage house, the old art building, and the boiler room of the administration building.

The language and literature and dance departments were located in the Loretto Hilton and Goodall School.

"It's nice for the art department to work as a community," says Michael Beresford, design instructor. Good size classrooms, more space and room for storage are positive aspects of the new building but he says, "classrooms are not studios."

Being a junior high school, Plymouth was not equipped to handle the requirements of a college art department without major changes. Lighting has to be be improved, electrical power needs to be increased for kilns. Also a clay mixer and curtains must be added to provide privacy. "It's like working on a sidewalk," says Beresford about the glass wall facing Lockwood Ave.

There are a multitude of smaller problems that are inconveniencing many classes. The drawing studios have no sinks, ceramics needs sinks with higher water spouts for filling buckets, and provisions for dumping waste materials.

The move began 20 days before the start of classes. This didn't allow enough time for an orderly move says Jan Sultz, the ceramics instructor, and resulted in about $3,500 in damages. The three electric kilns were damaged during the move.

Advance students and the maintenance department spent the first three weeks of school turning the studio into a workable situation. Students have been able to work in the class but now, says Sultz, "there's not much more we can do until we can use the kilns." Parts have been ordered and Dave Basch, a Webster College graduate, hopes to have the kilns operating within the next two weeks.

The one fear echoed throughout the art department is having to move again. "I don't think the kilns can take another move," said Sultz.

George Brown, superintendant of Webster Groves School District, doesn't know if Plymouth will be sold. However, he feels with the current projections indicating no enrollment increases over the next four to five years in the school district, Plymouth should be available on a rental basis for at least that long.

Plymouth was leased by the college on Aug. 8. The school became available due to decreased enrollment in the Webster Groves School District. Major renovations cacnot be made without the district's permission. "It's a matter of living with it until we know if we can buy it," said Dean Wentzel of Student Services.

THE JOURNAL

Administration may close book on B.J.'s Bookstore

by Jon LeClair

"Nothing but promises, vague, vague promises" said Dr. Winslow Rogers of the literature and language department. "We are working from week to week in hope that the books arrive."

Many graduate and undergraduate courses have had to be reorganized because books needed for the courses, were and still are, unavailable from B.J. College Bookstore.

Faculty expressed their dismay about the situation to Dean Madden at a meeting on Tuesday, Sept. 12th. The financial solvency of the bookstore has been questioned. The administration has requested an audit of the bookstore's records.

"It is a rinky-dink operation. B.J.'s doesn't have anything I need," commented Joe Talbot, an art student.

A student petition requesting the cancelation of B.J.'s Bookstore's contract has been submitted to the administration. Dean Madden said the bookstore contract has a 60-day clause and the college is committed to that period of notice before termination of contract.

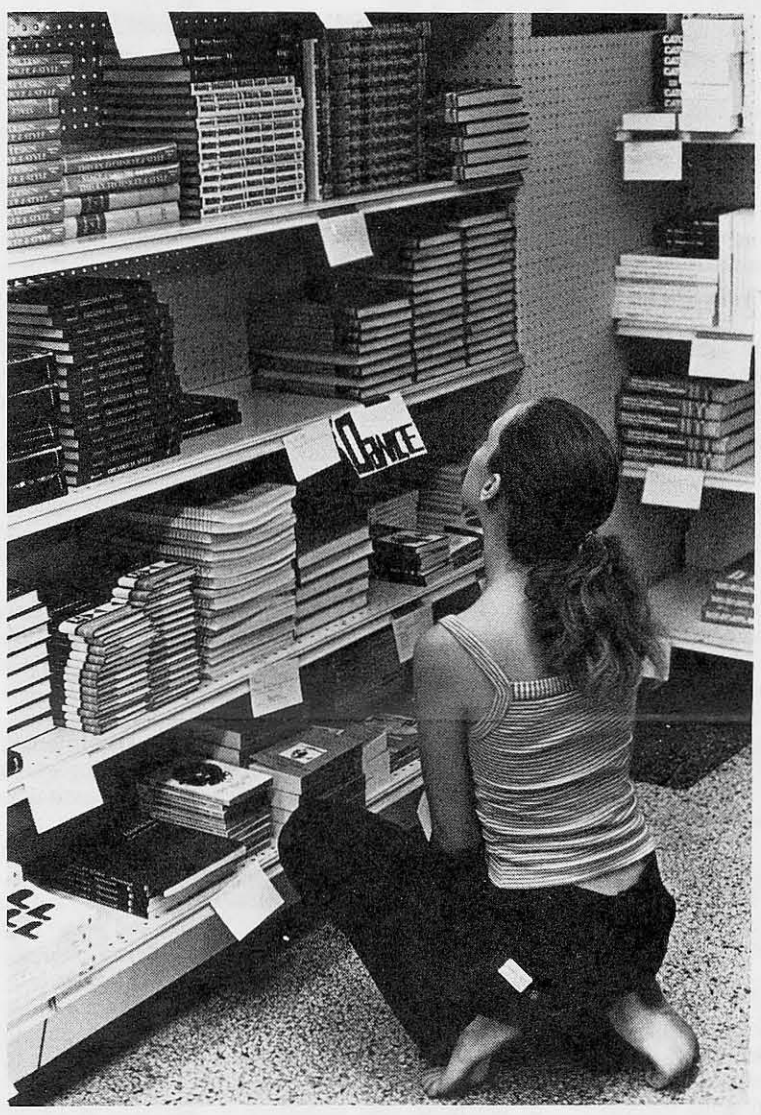
The controversy as to why the books are late has not been resolved. The bookstore manager said that late orders and difficulty with the publishers are the reasons the books have been late in arriving. Some instructors said that books were ordered as early as last spring and are still at the

"There is no communication from B.J.'s about our book orders," said Dr. Reta Madsen of the literature and language dept., "They don't keep us informed of the situation."

Instructors are angry because they have spent a great deal of time in research and preparation only to have the continuity of their courses destroyed by the late arriving books. Many instructors have had to reorganize syllabi as much as three weeks into the fall semester.

"Instructors have asked that we look for the books in stores around town because B.J.'s doesn't have them. Then the books come in after we have bought them elsewhere," said Cathy Slane a student at Webster.

Students at Webster College are upset because they cannot complete assignments. Many students who are without needed books are scouring the area to find the books they want. Students have complained that because of the high cost of going to Webster College they expect and demand better services. The administration is investigating and is willing to hear both sides of the story.



"Books, books everywhere, but not the books for my class." This was the lament of many Webster College students as they scoured the shelves of the college bookstore.

photo by Tom Gross

Exam week scheduled

Members of the faculty constituency assembly voted overwhelmingly Sept. 12 to reinstate the exam week schedule for this semester.

Last spring the faculty was approached by the Council on Student Affairs and a number of other student organizations who asked that a week be set aside especially for exams.

Dr. Reta Madsen of the literature and language department said a petition signed last spring by 239 students was a major influence in the outcome of the voting.

The accepted exam schedule was submitted by Dr. Madsen. Although specifics have yet to be announced, Dr. Madsen did say that the schedule would not shorten the semester. This was a major concern of many faculty members who were afraid the semseter would be cut short if they chose not to give an exam.

Webster College dropped the exam week policy several years ago when many teachers did not give exams. Since then, however, most teachers have returned to an exam, said Dr. Madsen. The exam week will make it possible to give a full two-hour exam, which often is impossible during regular course periods.

Hands across the water: foreign students

By Kevin Murphy

Toshio Moro hopes to be a high school English teacher in his native country of Japan. He is presently one of seven new students enrolled in the "English as a Foreign Language Program," here at Webster.

Toshio says he will be at Webster for one semester to learn the English language. From the University of Kwanseigkuiu in Japan, Toshio acquired a bachelor's degree in economics. Toshio then spent two years at the same university studying English. Even with the English training Toshio receives at Webster, getting an English teaching job in his own country will be difficult, he said.

"In Osaka 800 people want to become teachers but only 100 can be accepted," said Toshio.

Toshio, 27, said his English instructor in Japan told him about Webster College through information he had received in the mail. Toshio finds the people at Webster to be very friendly although "many speak too fast." When asked what he found different about America, Toshio answered bluntly . . . "girls."

"In Japan most young girls take a job after education, most girls in Japan quit their jobs after marriage. They never wish to return to work, working in society is hard, there are many frustrations."

Toshio said his other interests include foreign affairs, an area in which he wishes more Webster College students would become actively involved.

Arjomand Mahmowd Kalayeh is from the now politically troubled country of Iran. Mahmowd is not enrolled in Webster's E.F.L. program, but plans on fulfilling his master's degree requirements in management. Mahmowd learned the English language from American friends in Iran. From his native city of Tehran he received a bachelor's degree in architectural engineering. Along with English, Mahmowd speaks four other languages.

At 23 the native Iranian said he expects to graduate after this year. After graduation he hopes to "travel all around the world helping people." Mahmowd said he is troubled by recent events in Iran, and said that people are all the same and that conflicts should be settled peacefully.

Mahmowd had this to say of Americans, "There is not the kind of friendship like we have in Iran, in Iran we are always close." Mahmowd also commented that many students at Webster don't always know what they want.

Mahmowd said he hopes to participate in some kind of athletics at Webster, citing exercise as good therapy for the mind.

Sin-Jong Chaing, born in Korea and of Chinese descent, has spent his last few years in Taiwan, and is at Webster studying computers.

Sin-Jung said he chose the St. Louis area for schooling because he has a friend from Taiwan who lives in the area. Sin-Jung said the size of Webster was important in his choice of a college, he hopes to receive more attention here than a larger university may offer.

Sin-Jung is a freshman and plans to attend Webster for the next four years. He is currently enrolled in the E.F.L. program, and said he has had English at the high school level in Taiwan.

Living in Korea for 18 years before moving to Taiwan, Sin-Jong will graduate and return to Taiwan where his family now resides.

"Taiwan . . . the life . . . you don't have to wrory about things. You have many things to worry about in Korea," Sin-Jong said.

Sin-Jong failed to elaborate further on this comment, he did say, however, that his move to Taiwan was due primarily to better learning facilities available

Continued on pg. 3

Editorial Page

Tralfadamorian visits the bookstore

By Michael Killoren

If a being from another planet walked into BJ's College Bookstore and surveyed all of the books, and was then quizzed to find out what he thought was the most popular course at Webster this semester (based on the availability of published material), his answer might startle us all.

It just so happens that I had the opportunity the other day to ask such a being. He was from the planet Tralfadamore. After studying the bookstore, his reply to me was, "The Webster species must be engaged in the study of Adul t Entertainment."

My friend vanished into another dimension before I had a chance to pursue his thought, so I walked into BJ's to see for myself.

I searched the required readings course listings on the shelves. The stacks were pretty low, with many a card announcing "Late Order" tastefully arranged on the empty shelves. At last I came to the magazine rack, the only abundant source of printed material in the entire store. There I found enough copies of **Playboy, Penthouse, Playgirl** and others to supply the entire Freshman class.

Curious as how I could have missed such a class from the course description book (Incidentally, the CDB had rave reviews this year) I went to a clerk who was on the phone.

"I'm sorry, that book isn't in yet."

"No, I don't know when it will be in."

The phone rang three more times and the exact conversation took place. Now, I've seen enough detective stories in my time to know that something strange was going on. My suspicion at the time was that BJ's was a front for some sort of illicit operation. I was on to something. I tried to appear casually nonchalant so as not to blow my cover.

"May I help you?"

My heart stopped, "She's caught on," I thought. Pannicked, I blurted "I'm looking for a copy of *Rinki-Tink in OZ.*

"I'm sorry, that book isn't in yet."

I knew now that I had stumbled onto the secret code. "It's true," I thought, "BJ's is not a bookstore after all."

"Do you know when it will be in?" I asked casually.

"No, I don't know when it will be in."

"The rain in Spain falls mainly on the plains!" I winked at her.

I obviously had not recited the correct passage, for at this she turned away to answer the phone that had been ringing during the course of our entire conversation.

Without a trace of shame, she repeated the proceedure again over the phone.

If anyone knows the true business of the alleged BJ's bookstore, please inform this paper.

"BY THE TIME MY BOOKS COME IN, THEY'LL BE OUT OF PRINT."

Managing those common frustrations

Summer is behind us and once again mass sobriety flourishes throughout corridors and classrooms of Webster College.

Damn, the frustrations that lie ahead.

Already the coffee machine is three up on me. One day giving cream and sugar before I could press black. The next day I first pressed black, put in a quarter, then didn't get my nickel back. (5-cent fee for trying to outsmart machine) The third day I came prepared with exact change, I pressed black, inserted two dimes, the cup dropped down properly, the machine buzzed, the black coffee poured . . . I had won.

Loaded with books I tried to slide open the door and take out the coffee using one hand. I spilled it. The guy behind me laughed. Having much pride and little courage I gave him the rasberry at a distance of 30 feet.

In school there are an adequate number of frustrations present without the emergence of more. Frustrations, however, can be conquered.

Conquering frustration can be satisfying. The pleasure one derives from applying an Electro-Lite Chain Saw to a coffee machine defies the imagination.

Remember Poxe 5, "Would you rather have a few more cents or a few less zits?" Damn, the frustrations of acne. Well if you tried Poxe 5 and it failed don't give up hope, for now there is Poxe 10.

Yes, skipping over 6, 7, 8, 9, and going directly to 10, the Poxe people have developed a winner. Dermatologists report, incredibly, that treatment for acne related cases has nearly diminished. (It is interesting to note another phenomenon which occurred simultaneously, plastic surgeons claim an unexplainable surge in the number of face lifts performed).

Even Mayor Conway of St. Louis, realizing the potential of Poxe 10, ordered 130 gallons to be used toward the removal of residue from the outside walls of the jailhouse. Conway was quick to respond, "This is one jailhouse that will never see a breakout."

A common frustration faced by many students involves money and how to survive campus life without it. Listed below are suggestions on how to cut economic corners.

1) stay away from coffee machines
2) join a religious cult — such cults should enact stringent programs of fasting, a practice which will reduce health care expenses for those who eat regularly in the cafeteria.
3) seek out influential friends — sons and daughters of south side politicians are prime examples, tracking down such rich accomplices will not be difficult as their fathers' names and addresses will appear regularly in the **Post Dispatch** under the heading of "Government Investigations."
4) show pride in your school — support your college and make a few bucks on the side by selling Webster football, hockey, and soccer tickets to unsuspecting freshmen.
5) patronize your bookstore — searching B J's for required texts will result in never having to spend a dime

Kevin Murphey

The Journal is published by the students of Webster College in conjunction with the journalism department. The Journal receives funding from the college administration, but operates independently under a publications board of two students, two faculty, and one administrator.

In order to provide a cross-section of ideas and views, letters to the editor are encouraged. All letters to the editor must be signed (names will be withheld upon request), and are subject to editing. Inquiries should be addressed to: The Journal: Room 106, Loretto Hall; Webster College; 470 East Lockwood; St. Louis, Mo.; 63119.

Extra! Extra! Journal seeks staff

Some people feel that the press is mainly in the business of starting rumors. With this first issue, let's put an end to one big rumor that's been going around of late—that Webster College is without a campus newspaper.

The new **Journal** is alive and well in Room 106 of Loretto Hall.

You may find that the "new" **Journal** is curiously reminiscent of the "old" **Journal** in style and general format. But this can be expected to change as soon as this year's fledgling staff brings its particular character to bear on the Webster weekly.

If you are a student who is interested in bringing a little bit of your particular character to the pages of the **Journal,** you should consider that staff positions have not yet been filled.

The Publications Board is accepting applications for editor-in-chief and business manager of the **Journal.** Both of these positions demand ingenuity, originality, imagination and a whole lot of time.

The editor-in-chief coordinates news and production staff and is ultimately responsible for the paper as an editorial product. The business manager is responsible for newspaper advertising, and typewriting and printing operations. In the past, both positions have been paid, and it is likely that some compensation will be provided again this year.

Students interested in these positions should present a profile of relevant experience and a statement of purpose to the Publications Board no later than Oct. 6.

Applications may be submitted to the board's faculty members, Sister Deborah Pearson of the literature and language department or John Porter of the media studies program.

At this point it might be useful to outline the role of faculty advisor to the **Journal.**

The faculty advisor provides assistance to students in production of the newspaper and regular critiques of the editorial product. The advisor does not function as the "in loco parentis" of the newspaper for the administration, faculty or any other vested interest. The **Journal** is a student newspaper.

Nevertheless, as faculty advisor, I would be interested in hearing from faculty or administrators whenever there are questions of editorial fairness or when there appear to be lapses or gaps in the coverage of some segment of the college community.

When I took a position as a member of the media studies program, I must admit that there were mixed feelings regarding the role of faculty advisor to the newspaper. But a string of evenings with television's Lou Grant convinced me that the role of faculty advisor could provide exciting possibilities.

To my chagrin, I have yet to be embroiled in a good First Amendment battle over **Journal** policy, or a press conflict-of-interest issue such as Lou might grapple with.

Rather, my problems have been on the order of tracking down door keys to the **Journal** darkroom, finding typewriter ribbons to fit machines roughly dating back to the Gutenberg era, and figuring out why developing chemicals were left to ferment in the headline equipment all summer.

Well, those darkroom keys have been found, the ribbons are rolling and the headlines are finally getting set.

Welcome to the new **Journal.**

Don Corrigan, Faculty Advisor

Contests

Mademoiselle Magazine

Mademoiselle magazine is sponsoring its 42nd annual College Board/Guest Editor competition. Entries in the competition are chosen from a list of "assignments," such as "Tell us about some interesting money-making schemes on campus that have been started and operated by you," or, "tell us an idea you have for making money at school."

For a complete list of assignments and eligibility, write the College Board Competition, **Mademoiselle,** The Conde Nast Building; 350 Madison Ave.; New York, New York; 10017. Deadline for the first assignment is Nov. 1.

Youth Program

"A Federal Union: A New Architecture for a Community of the Free," is the topic of an editorial contest sponsored by the Federal Youth Program. Inquiries should be addressed to Ms. Patricia Chapman, Executive Director; Federal Union, Inc.; 1875 Connecticut Ave. N.W.; Washington, D.C., 20009. Include your name, address, phone number, and the name of this publication.

Poetry contest sponsored

International Publications is sponsoring the National College Poetry Contest, with $200 in cash and book prizes for accepted poems to be printed in the American Collegiate Poets Anthology. For information write Dr. Val Churillo; International Publications; 4747 Fountain Avenue; Los Angeles, California; 90029.

marketing/communications

The tenth annual Philip Morris marketing/communications competition for college students is now open to students at the undergraduate and graduate level of college. First prize is $1000. For applications contact Marketing/Communications Competition; Philip Morris, Inc.; 100 Park Ave.; New York, New York; 10017.

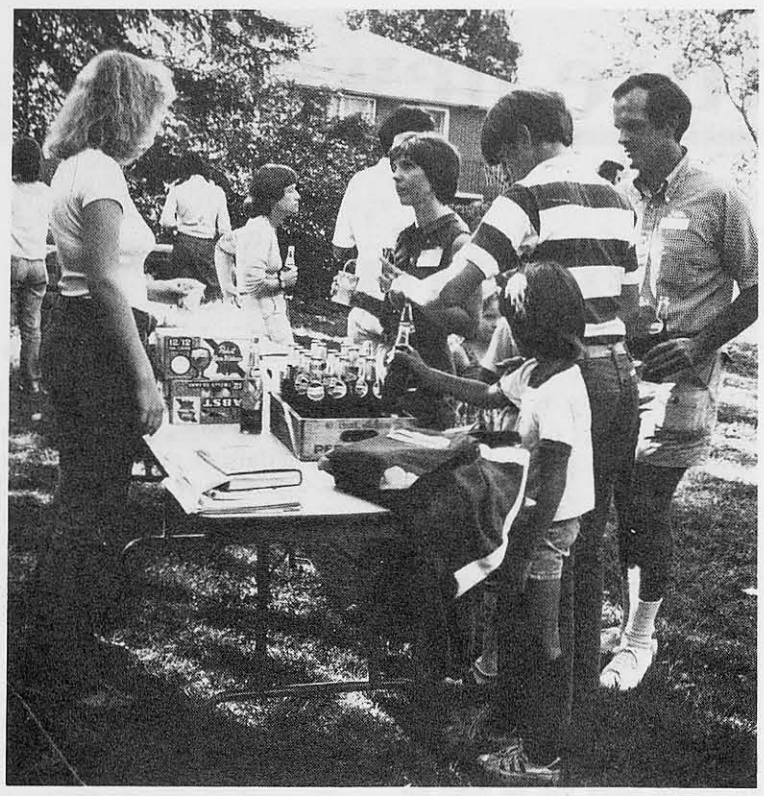
1979 Cotton Maid

The National Cotton Council is searching for the 1979 Maid of Cotton.

Now in its 41st year,the selection is open to young women between the ages of 19 and 23 who were born in a cotton-producing state or who have maintained legal residence in the Cotton Belt since age seven or earlier. Applicants must also be at least five feet, five inches tall, and never married.

In addition to international tours, the 1979 Maid of Cotton will receive a $2,000 educational grant from the Council.

Application forms can be obtained by writing to the National Cotton Council; P.O. Box 12285; Memphis, Tenn.; 38112. Deadline for submitting completed applications and required photographs is Nov. 12.



The history-political science department kicked off the academic season with an informal barbeque. Students, faculty and family had little trouble finding the buffet table.

Rooms needed; sorry, no vacancy

by Nancy Roenfeldt

The fall orientation program at Webster came off with few hitches according to Janet Landzettel and Shirley LeFlore, coordinators of orientation. One of the hitches, however, was that there were not enough living quarters to accommodate the number of applications for residency.

Only at one other time inthe school's history has the "No Vacancy" sign been turned on, thus providing little in the way of guidelines for a solution to the problem.

At the present time, two lounge areas in Maria Hall have been converted into dorm rooms for residents, but, there is still a waiting list.

Janet Landzettel believes the problem arose due to the fact that there are fewer apartments within the average student's budget available in St. Louis, and many students who had planned to rent an apartment decided not to at the last minute and tried to get into one of the Webster dorms. In many cases this last-minute "house-hunting" proved fruitless — no apartment — and no dorm room.

This particular problem proved to be the only major problem of note as most of the 349 new students came through orientation weekend with very little difficulty, according to students and staff.

The orientation program, which took place the weekend of Aug. 25, 26, and 27, was centered around the theme "Orientation — the student link." This concept emphasized the idea that a student's transition from one school to another can be smoother if the student is familiar with his new educational environment. This was the foundation of the plan for orientation designed by Janet Landzettel and Shirley LeFlore.

The orientation program provided "the opportunity for us to lay out the red "carpet" for new students, to make them feel welcome, and to help them move into their new lifestyle more comfortably," according to Shirley LeFlore, assistant dean of students.

The three-day schedule was centered around three groups of people: the new residents, the new commuting students, and their parents.

The first day of orientation weekend was devoted solely to the new resident students. Their time, for the most part, was devoted to checking into their rooms, and getting involved in various activities planned to help them to better acquaint themselves with other people and their new environment.

Janet Landzettel, associate dean of students, explained, "We wanted it to be a relaxing time for them."

All new students, residents and commuters alike, attended various activities on Saturday and Sunday. A tour of the campus, a slide presentation, dinners, and numerous explanatory lectures were among the scheduled events.

The other major emphasis of orientation was placed on the parents. A special program was designed to help explain to them what their sons and daughters would be doing and what was available to them as students.

Shirley LeFlore attributed much of the success of the orientation program to the effort put forth by Webster students. With the help of the students as well as numerous members of the staff and faculty, virtually every question which arose was able to be answered.

Shirley LeFlore assures the new students, "We're here to be of service to you."

foreign students

continued from pg.1

in Taiwan.

Sin-Jong, 23, talked of his new but temporary residence, "I like St. Louis, it's clean, not crowded like a big city."

Sin-Jong pointed out a not-so-likeable aspect of the urban area.

"In Taiwan we can walk everywhere, here I must catch a bus downtown in order to shop."

The goals of Maria Angelica Catena of Buenos Aires, Argentina, are two- old and precise. First, Maria wants to learn the English language as quickly as possible, then she wants to return to her homeland, "I love Argentina," said Maria proudly.

On her return home Maria will pursue an advertising career.

English is important to her field, said Maria, adding that America is "a center for advertising." Maria said she chose St. Louis for schooling because of the many friends she has in the area.

Maria has previously obtained a degree in law from the University of Mendoza in Argentina. Dissatisfied with her career Maria said she chose advertising as her new interest.

Maria finds St. Louis to be a quiet city as compared with Buenos Aires. "I like the order, the people are logical, they are on time."

Maria offered these thoughts on the foreign language department, "Everyone is very patient with me, especially Mrs. Gallagher, a person who really cares."

Soundman wanted for established local band.

Call 821-5114

Webster College Film Society's Film Schedule 1978

Sept. 29-30	"Butch Cassidy and the Sundance Kid" with "Buck and the Preacher"
	Fri. Shows 7:00, 9:30 p.m.
	Sat. shows 7:00, midnight
Oct. 6-7	"International Animation Film Festival" plus Cartoons
	Friday's viewing midnight only
Oct. 13-14	"THX-1138" and "Seconds"
Oct. 31	Special Free Screening
	"Creature From The Black Lagoon" In 3D
	Late show after Halloween Party
Nov. 3-4	"Turning Point"
Nov. 17-18	"Alex in Wonderland" and "Hollywood Boulevard"
Dec. 1-2	"Next Stop Greenwich Village"
Dec. 8-9	"3 Women"
Dec. 15-16	"A Christmas Carol" "Miracle on 34th Street"

Admission: $1 Webster Students with I.D.
$1.50 for community
All Friday shows 7:00, 9:30, and Midnight
All Saturday shows 7:00, and 9:30
For more information call 968-0500 Ext. 278

news Feature news Feature news Feature

Actress exorcises student illusions

By Peter Rexford

Anyone who saw the film the **The Exorcist** would agree that it was a well executed original script put to screen. Anyone who missed the film also missed catching a glimpse of one of the new theatre faculty members of the Webster College Conservatory of Theatre Arts.

Coming from New York, Sharon Tipsword has been given the job of teaching basic acting techniques to the first year conservatory students replacing long-time veteran Jacobina Caro.

After receiving her B.A. in theatre from Purdue and her M.A. at the University of Arizona, she went on to study with Lee Strassberg in New York.

Along with doing countless stage performances, Tipsword also appeared on the N.E.T. (National Educational Theatre) opera production of **The Stronger** on national television. The play centers around two women, one who speaks every line, and the other who remains silent. Tipsword was given the silent role, although it is up to the audience to decide which of the two women is the stronger. Needless to say, both roles require a great deal of dramatic ability.

As for her role in **The Exorcist,** she said it was merely a "walk-on" and of really no significance, although anyone acquainted with acting would say that any role in a film is a milestone.

For those who saw the film, Tipsword appeared in the party scene, where Linda Blair decided to break in and relieve herself on thr rug. For the most part, Tipsword felt that during the shooting of the scene, it was uncomfortable as they were also filming the freezing bedroom scene the same day, and to achieve the effect of steaming breath coming from Linda Blair's mouth the temperature had to be near freezing on the entire set.

photo by Robert Boston

As is almost always the case, when a movie is shot, scenes can be too long and many of the actors end up on "the cutting room floor." The party scene was no exception and although in the original scene there were hundreds of actors at the party, when the film was shown only eight or nine could be seen. Tipsword was one of them.

The Exorcist stirred a nationwide fear of possession when it premiered, and Catholic priests were on 24-hour call for the thousands of people who wished to be exorcised.

Part of the stir was caused from the publicity of some unexplained happenings during the filming of the movie. For instance, during filming in New York, the set for the party and the bedroom scenes burned down. Shortly after that, the actor who portrayed the director in the film died of a heart attack. According to Tipsword, "the correlation between the events on the set and the subject of the film were sensationalized by the media."

Most recently Tipsword has turned her hand to playwriting, and from all signs is becoming most successful. With three full-length and eight one-act plays behind her, it was just announced that three of her one-acts are to begin production off Broadway in New York at the notable Three Muses Theatre. At the same time it was announced that one of her full-length plays will be read for consideration by the American Palace Theatre, also in New York.

She has just completed another full-length play entitled Romantic Fever, another comedy, and she is optomistic about its success.

Miss Tipsword has by no means abandoned her career as an actress although with all of the uncertainties involved in the profession, she said, "I'm just happy that I found another aspect in the field that I'm doing well with."

For all aspiring actors who think that Actors Equity will assure one a living wage while one is struggling for fame, Tipsword can easily dispel that notion. notion.

"At one point I was doing costumes and props and working the lead in two plays at once and making $50 a week under the table without telling the unions. If I didn't want to work for that, they could find someone else who would in a minute." There are other pitfalls of an acting career that Tipsword is well acquainted with, including luck, or the lack of it.

"I was living in Athens, Greece, and I had just been offered a role in the chorus of the Greek National Theatre Company, the most prestigious theatre in Greece," she said. "Two days later the Greek revolution broke out just a week before we were to open. We didn't open."

Tipsword is new to St. Louis and has found both Webster students and community members extremely helpful and friendly. Coming from New York, where you would be lucky to get an "I'm sorry" from the bus driver that just ran over your brother, this is easy to understand. She was amazed when she called the phone company about her phone and they were not only pleasant, but offered her directions on where to pick up a new phone.

"In New York you have to threaten and scream at them to get any type of service, but they are incredibly friendly here."

As with almost any aspiring actor, Tipsword has spent time in Los Angeles. She mentioned that the horror of Los Angeles is . . . "people there are just as crazy as in New York, except in Los Angeles they just don't know it."

Women meet to discuss women

The Women's Studies Program Committee met Friday, Sept. 8 and 15 in the old T.V. room to discuss possible lecture topics for the Friday noon luncheon seminars. The committee is a student organization with faculty advisors: Seena Kohl, anthropoligy; and Sally Fitts, psychology.

Among the possible topics to be discussed for the noon luncheon seminars are: Sexism on campus, women and nutrition, child rearing, the roles of working women, men and masculinity, black women in profssions, and various problems facing the resident women at Webster College.

The Committee also discussed possible weekend workshops, music concerts, dance performances, body and exercise classes; a rap group and a women's sports team.

In the past, the Women's Studies Program Committee has been instrumental in organizing and sponsoring such successful lecture seminars as: feminist music, the Equal Rights Amendment, black men and masculinity, divorce and after—"or what do you say after you say good-bye?" and black women and the significance of the women's movement.

Student composer competition

A total of $15,000 is available to young composers in the 27th annual BMI Awards to student composers competition sponsored by Broadcast Music Inc., a performing rights licensing organization. Prizes ranging from $300 to $2,500 will be awarded to student composers, at the discretion of the judges, to aid them in financing their musical education.

The 1978-79 BMI Awards competition is open to student composers who are citizens or permanent residents of the Western Hemisphere and are enrolled in accredited secondary schools, colleges and conservatories, or engaged in private study with recognized and established teachers anywhere in the world. Entrants must be under 26 years of age on Dec. 31, 1978. No limitations are established as to instrumentation, stylistic considerations, or length of works submitted. Students may enter no more than one composition, which need not have been composed during the year of entry.

The 1978-79 competition closes Feb. 15, 1978. Official rules and entry blanks are available from James G. Roy, Jr., Director; BMI Awards to Student Composers; Broadcast Music Inc.; 40 West 57th Street; New York, N.Y.; 10019.

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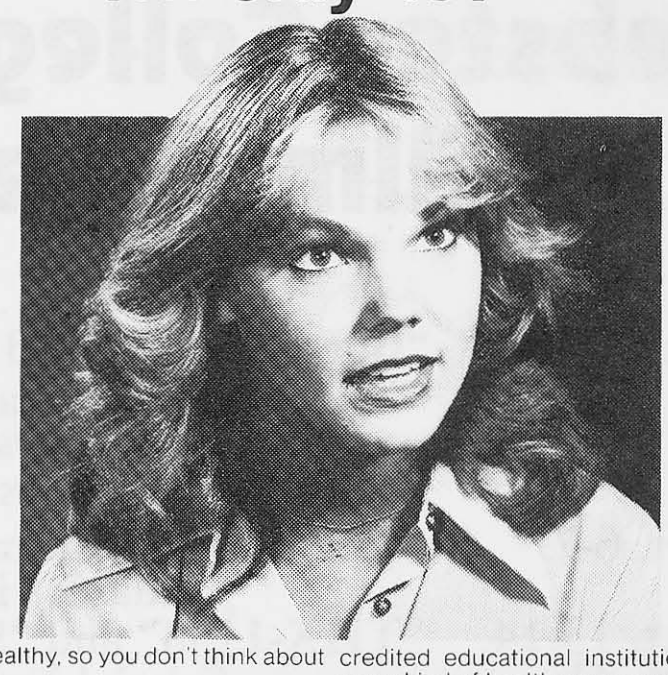

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Feature news Feature news Feature

History of film

Kinescope to Carnal Knowledge

Marita Woodruff, theatre arts professor and director of **The Time Of Your Life** is currently teaching the History of Film Series.

The film series will show some of the earliest films made, including the Kinescope and Thomas Edison (circa 1900), to the movies of the 60's and 70's.

During the second semester, the film series will discuss the impact of current 60's and 70's film on contemporary society.

The movies already viewed and discussed were: **Way Down East,** directed by D. W. Griffith and released in 1920 (shown Sept. 6, 1978).

The Blue Angel, directed by Von Sternberg and released in 1930 (shown Sept. 13, 1978).

Grand Hotel, directed by Gaulding and released in 1932 (shown Sept. 20, 1978).

The Thin Man, directed by Van Dyke and released in 1934 (shown Sept. 27, 1978).

The list of future films to be shown in the History of Film Series includes: **Of Human Bondage,** directed by Cromwell and released in 1934, showing showing Oct. 4, 1978.

Philadelphia Story, directed by George Cukor and released in 1940, showing Oct. 18, 1978.

Hitchcock's Suspicion, released in 1941, showing Nov. 1, 1978.

Casablanca, directed by Curtis and released in 1943, showing Nov. 8, 1978.

All About Eve, directed by Joseph Mankiewicz and released in 1950, showing Nov. 15, 1978.

Seven Year Itch, directed by Billy Wilder and released in 1955, showing Nov. 29, 1978.

Fellini's **Nights of Caberia,** released in 1957, showing Dec. 6, 1978.

Pumpkin Eater, directed by Clayton and released in 1964, showing Dec. 13, 1978.

Mike Nichols' **Carnal Knowledge,** released in 1971, showing Dec. 20, 1978.

Woodruff explained that these particular films were chosen for three basic reasons. The first and

foremost reason is the film series budget. Most of the choices are directly related to the amount of money available for film rentals.

Secondly, Woodruff wanted to get a cross-section of American and foreign films which are representational milestones made in the advancement of film.

The last reason Woodruff chose the films is student influence.

"A lot of my students wanted to see movies that dealt primarily with women in film," Woodruff explained. "I tried to go with that idea in choosing the schedule."

The slate of films has many well known female stars such as Lillian Gish, Katherine Hepburn, Ingrid Bergman, and Joan Fontaine.

The History of Film Series runs on Wednesday nights at 7 p.m. in the Winifred Moore Auditorium. Admission is 75 cents.

review:

Foul Play indeed

By Dean Vivian

There are few things that irk some people more about a film than misrepresentation, and **FOUL PLAY** directed by Colin Higgins is guilty of that fault in the first degree. Foul Play is billed as a comedy-mystery, but the only mystery is where is the comedy? There are less than a half dozen laughs in what turns out to be an extremely disappointing film.

The story concerns a plot by a middle-aged terrorist group to assassinate the Pope. The reason why is never completely explained, merely glossed over in a before-I-kill-you - let -me-explain-my-master - plan scene.

The writers, obviously strapped for ideas, finally revert to the patented car-chase sequence, complete with crunching, smashing metal, hit-and-runs, and other things the writers view as deliriously funny. The only saving graces are two Japanese tourists trapped in the backseat of the speeding car, who are terrified at what is happening until they mistakenly believe they are involved in a filming of a Kojak episode, and then smile and laugh, oblivious to the automobile carnage around them.

The scenery is another plus: the film was shot in and around San Francisco, and some of the panoramic views of the coastline are breathtaking. But even this is overdone, so much so that at one point the viewer wonders if he's watching a movie with a plot or a travelogue.

The performances by the supporting players are always adequate, nothing more. Even Dudley Moore (from Beyond The Fringe), Marilyn Sokol, and Bruce Solomon (Dennis on Mary Hartman), usually sparkling performers, are given nothing really humorous to deal with, and therefore cannot salvage Colin Higgin's inept direction.

Goldie Hawn and Chevy Chase both do well, in fact Chevy handles the dramatic scenes very capably, which brings me to my main point: Goldie and Chevy are two of the finest comedy performers in film today, but why use them if you're not going to give them any material to work with? Foul Play is a waste for Chevy Chase's starring debut, a waste for Goldie Hawn's comeback (despite the fact that she's more beautiful than ever before in this film), and worst of all, a waste for the movie-going public, which pays to see a comedy and ends up with a hollow exercise in futility. Foul play indeed.

COLLEGE REP WANTED to distribute "Student Rate" subscription cards at this campus. Good income, no selling involved. For information and application write to: TIME INC. College Bureau, 3223 Ernst St., Franklin Park, Illinois 60131.

Film Society

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BRIEFS

Jennifer Lewis in Concert

Webster's own Jennifer Lewis will be appearing in concert at the Winifred Moore Auditorium Monday, Oct. 2 at 7:30 p.m. Admission is $2 for students and $3 for the general public. Ms. Lewis will be performing three acts, each differing, and each displaying her wide range of talents.

Besides performing locally, Ms. Lewis has appeared nationally in nightclubs, and in "Baggy Pants." She has also soloed with the "Six Flags Over Mid-America" company, and is a member of the Actor's Equity Association.

Webster's Bored sponsors Homecoming

The Bored of Webster College are sponsoring a football game, a dance and a coronation, a first at Webster College. Saturday, Sept. 30 festivities will start when the Bored Unicorns (grab those flags boys) battle it out with the faculty on the Eden Seminary gridiron. The game is scheduled to begin at 1:30 p.m. During half* time candidates for Homecoming Queen will be revealed.

The dance will begin at 9 p.m. in the cafeteria. Students in attendance will cast ballots for Queen, the tally will be announced at midnight.

'The Time of Your Life'

The Webster College Conservatory of Theatre Arts will open its 1978-79 season with William Saroyan's "The Time of Your Life" Wednesday, Sept. 27, at 8 p.m. on the mainstage of the Loretto-Hilton Center.

Conservatory season tickets are available for $12. Free tickets are available to students having a student I.D. For information or reservations, phone the conservatory box office at extension 250.

College can be killing

"College Can Be Killing" is a one-hour investigative report on the way universities deal with student stress, anxiety and potential suicide, to be aired on KETC Channel 9 Friday, Sept. 29 at 10:30 p.m.

The program makes the point that surviving a four-year college education may well depend upon the attitude of the particular school a student has chosen.

A repeat broadcast of "College Can Be Killing" will air at 7 p.m. Sunday, Oct. 1.

The program is produced by WTTW in Chicago.

Dramatics workshop

Webster College will offer a creative dramatics workshop for children on Saturday mornings from 9:30 to 11:30 beginning Sept. 30 in the Loretto-Hilton Center, 130 Edgar Road, Webster Groves.

Young students will be divided into groups ranging in age from six to twelve. Instructors are Martha Horstman and Michael McKenzie. Activities will include singing, dancing, improvisation, mask work and videotaping.

The cost of the 12-session workshop is $36.00. To register or obtain additional information, phone the department of theatre arts at Webster College, 968-0500, ext. 317.

Alumni Weekend

Alumni Weekend at Webster will be held Sept. 29 - Oct. 1, with special recognition given to the 50th anniversary class of 1928.

Returning alumni are invited to attend the Conservatory of Theatre Arts production of William Saroyan's comedy "The Time of Your Life" at 8 p.m. Friday, Sept. 29, followed by a reception in the Alumni/Board Room in the administration building.

Additional activities planned for the weekend are a luncheon on Saturday, starting at 11:30 a.m. A banquet will be held Saturday at Trader Vic's and begins at 8 p.m. A brunch is planned for Sunday.

For ticket information contact Carol Colligan, ext. 377.

Danforth Fellowships

College seniors interested in applying for the Danforth Foundation Graduate Fellowship Program should contact the campus liaison officer, Sister Gabriel Mary Hoare, no later than Oct. 17.

The fellowships are open to students with serious interests in careers in teaching at colleges and universities.

The Danforth Foundation Graduate Fellowship is a stipend of $2500 maximum for a single fellow, with allowances made for a married or "head of household" applicant with dependents.

#

'Galileo'

Auditions for roles in the first production of the West End Players' 1978-79 season will be held on Wednesday and Thursday, Sept. 27, 28 at 7:30 p.m., and Saturday, Sept. 30, at 1 p.m. at the First Unitarian Church of St. Louis, 5007 Waterman at Kingshighway. The play will be "Galileo" by Bertolt Brecht.

Parts are open for up to 30 men and 10 women of varied ages and for five children between the ages of 10 and 12.

Performances are scheduled for Friday, Saturday and Sunday evenings on Nov. 17, 18, 19 and 24, 25, 26.

Contact R.M. Bassett, 200 S. Bemiston; Clayton, Mo., 63105, or call 725-9600 or 721-8230 for more information.

'Forty Carats'

The Theater Guild of Webster Groves is presenting "Forty Carats," a comedy by James Allen in the Guild Theater, Friday, Saturday and Sunday evenings, Sept. 29, 30, and Oct. 1.

For ticket information call 962-0876.

Red Tomatoe

Red Tomatoe Inc., (formerly Tomatoe Productions) is presenting a benefit concert featuring the Izquierda (pronounced "easy-key-air-the) Ensemble, Friday, Oct. 6 at 8p.m. Proceeds will be given to the Women's Legal Defense Fund.

The concert will be held in Harris Hall at CASA, on the corner of Delmar and Trinity in University City. Tickets are priced at $3, $5 and $10 in advance, $3.50, $5 and $10 at the door; prices are optional donations.

Red Tomatoe Inc., is a feminist production company dedicated to presenting and supporting women in the performing arts.

Advance tickets are available at Streetside Records (both locations), The Women's Eye Bookstore and Left Bank Books.

For more information call Sue Hyde, 652-6376 or 644-3514.

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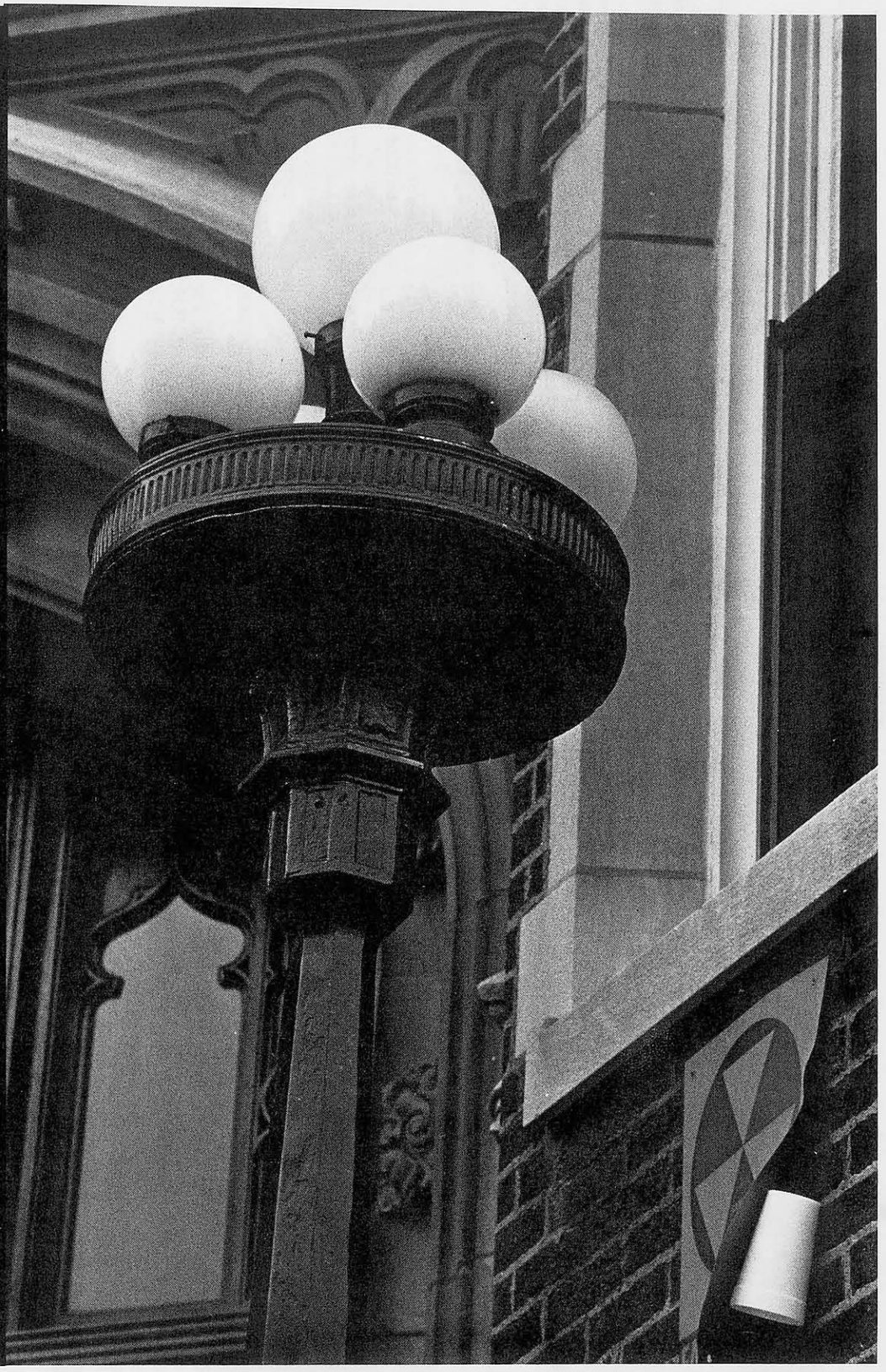
October 5, 1978

JOURNAL



Fall out pg. 3

THE JOURNAL

Member of the associated collegiate press ap

Fredda Rakusin's special informance. Story pg. 4.

photo by Marcia Stoff

Classism and the law

by Carol Shaw

"Today, 'classism,' or economic discrimination poses a more serious threat than racism," according to Evelyn Baker, a part-time faculty member at Webster, who teaches a political science class entitled, "Women and Law."

Ms. Baker, a full-time lawyer, assisting the U.S. Attorney in the prosecution of lawbreakers of federal statutes, said that she did not deny the existence of racism but that the impact of "classism" is the much more pervasive root problem.

"In my experience as a prosecuting attorney, I've seen many instances where the prosecution of the poor, whether Black or White, was handled differently than the prosecution of middle or upperclass," Baker said.

She said that the legal process of sentencing seems aimed directly against the poor because the process of sentencing includes a pre-sentencing hearing which is heard on the basis of middle-class values.

"Naturally, the convicted who dresses properly, talks the 'right way' and has a clean record within the community, stands a better chance of receiving a lighter sentence than the person whose very appearance is contrary to middle-class norms," she said.

photo by Marcia Stoff

Baker further said, "This inclusion of pre-sentencing is the reason I object to the death penalty. To me, pre-sentencing is discriminatory."

According to Baker, another area where classism filters in is in women's issues.

"One of the major problems within the women's movement today is that the middle-class majority who make up the movement are failing to recognize the poor women's needs," she said.

"It isn't the middle-class woman who is affected by President Carter's cancellation of funds for abortion, she will continue to be in a position to pay for an abortion. However, the poor woman is put in a position which narrows her options."

Baker, who grew up in the vicinity of Kingshighway and Natural Bridge, reflected on her own middle-class background and said that problems existed only when she went out of her neighborhood.

continued on pg. 4

English program attracts variety of new students

by Kevin Murphy

Flamenco dancing at Webster College? With professional dancer Mia Jasara attending Webster, learning the Flamenco may be the next step in the Webster dance program.

From Helsinki, Finland, Mia is presently enrolled in the English as a foreign language program. A member of a professional dance group in Helsinki, Mia said that English will come in handy when the group is on tour.

The Flamenco being her specialty, Mia is expanding her dance knowledge by taking Webster courses in classical ballet and jazz. During the summer Mia attended a Washington University course in modern dance. Mia said she wants to bring the knowledge of these dances back to fellow performers in Helsinki.

Mia plans to be at Webster two semesters before returning to Helsinki. During the summer she taught Flamenco dancing at Simm's Academy of Dance in Clayton. When asked if she had considered teaching at Webster, Mia responded, "They have asked me to teach the Flamenco dance, I would like to work here, but it is not easy to get a visa."

Mia said the Flamenco is uncommon in Finland, making engagements difficult to find. Why does a person from Finland choose the Flamenco?

"I saw a film once showing Flamenco dancers, so I went to Madrid to learn it," Mia said.

Why Mia chose Webster as her college for study is simple, "I asked many colleges about their programs and found Webster to be the best."

"I like the people at Webster, they are friendly, crazy."

Nailing an interview with Andrea Temeshy of Caracas, Venezuela, is like killing flies with a sledge hammer, just when you think she's been cornered — Andrea flies.

Once tracked down, final negotiations for an interview were difficult. "I have to study a lot, I don't have time for anything," she said. Andrea was quick to continue, "will they take my picture, they better take my picture."

At age 17, Andrea said she is unsure of her future. Her interests, she said, lie in the fields of biology or medicine. Andrea is presently enrolled in the E.F.L. program.

Andrea said she traveled the U.S. extensively during the summer. She chose St. Louis as her temporary settlement because of her father's business affiliations with the city. Mrs. Gallagher of the foreign language department is also from Caracas, and was an important factor in Andrea's choice of Webster College.

Andrea said she has had seven years of ballet in Caracas, but that dancing no longer interests her. Previous schooling for Andrea consisted of 14 years in an all girl Catholic school in her native country of Venezuela.

"If the picture is bad it will be all your fault," concluded Andrea, walking briskly to who knows where.

By strict coincidence Ninoska Belloring also claims Caracas, Venezuela as her home. Ninoska's need to learn the English language is obviously related to her field of endeavor.

"I am a pharmacist in Caracas, many books on pharmacy are written in English. There are American laboratories in my city, many of the workers are English speaking."

Ninoska learned pharmacy from Central University in Caracas, the largest university in all of Venezuela. After completing her English program at Webster, Ninoska said she may seek her master's degree in pharmacy at St. Louis School of Pharmacy.

While Ninoska learns English at Webster, her husband, a doctor, is doing special work for Barnes Hospital. Ninoska said she hopes to be at Webster for a period of two semesters before returning home.

Ninoska enjoys the city of St. Louis, saying that she is particularly impressed with the Gateway Arch. The cleanliness of the downtown area, along with the many older buildings also represents a pleasant aspect of the St. Louis area. Ninoska has some doubts about the coming winter, "I have never seen snow before," she said.

Ninoska expressed her need to make friends outside the school environment, she said that the

continued on pg. 4

Students join with committee to evaluate teacher performance

"It's a serious matter, but we try to make it as relaxed and unimposing as possible," said Sister Deborah Pearson, "this system is probably unique to Webster College."

the faculty committee on tenure, rank, and sabbatical. The committee of six faculty members is set up to receive input from the college community and make recommendations to the administration regarding petitions for tenures, rank, and sabbaticals. This also includes faculty development leaves, an alternative to the traditional tenure set-up.

The six members are, Eloise Jarvis, Deborah Pearson, Lynn Kelley, Mary Fugate, Mike Salevouris and Andrea Rothbart.

The **Journal** includes a schedule of faculty being evaluated this fall. There are 13 faculty members up for evaluation.

"Department support is important and should be encouraged," said Sister Deborah. Students and faculty alike are asked to convey their thoughts and feelings about each faculty member under review. Testimony can be made in person or in writing to the committee.

The faculty development leave option "eliminates the up and out pressure," said Sister Deborah. "It allows young and eager faculty to pursue their goals without waiting six years."

As early as the third year of contract, faculty person may negotiate for a one semester F.D.L. at half salary.

Faculty persons have the option to petition for faculty development leave or tenure.

The committee evaluates faculty on academic or experiential background, quality of teaching, and contribution to the department or college. The committee is interested in any comments about the faculty up for evaluation.

The committee is structured so as to allow a rotation of two members a year. This provides for a wide range of faculty and departments to be represented in the evaluation of their colleagues.

The combination of students and faculty involvement adds up to a unique system that enables individuals to make constructive contributions to the college community.

Schedule of Hearings:

Date	Faculty member	Evaluation requested for
Wednesday, September 20 2:30 - 4:30 room 328	Harry Cargas	Faculty development leave Promotion to full professor
	Reta Madsen	Faculty development leave
Wednesday, September 27 2:30 - 4:30 room 328	Michael Beresford	Faculty development leave
	Phil Sultz	Promotion to full professor
Thursday, October 5 3:30 - 5:30 room 328	Michael Beresford	Faculty Development
	Kate Lafayette	Promotion to assistant professor
Wednesday, October 11 2:30 - 4:30 room 328	Donna Campbell	Promotion to assistant professor
	Roseanne Franke	Faculty development leave
	John Reisenleiter	Promotion to assistant professor
Wednesday, October 18 2:30 - 4:30 room 328	Consuelo Gallagher	Sabbatical
	Peggy Gaskill	Promotion to Associate professor
Wednesday, November 1 2:30 - 4:30 room 328	Doris Beuttenmuller	Tenure
	Jim Brasfield	Faculty development leave professor
Wednesday, November 8 2:30 - 4:30 room 328	Bill Fuchs	Faculty development leave Promotion to Associate Professor
	Seena Kohl	Faculty development leave
Wednesday, November 15 2:30 - 4:30 room 328	Carole Gaspar	Faculty development leave
	John Porter	Promotion to assistant professor
Wednesday, Novmeber 29 2:30 - 4:30 room 328	Final hearing Last chance for faculty and students to offer oral testimony on any faculty member who has requested evaluation by the Committee.	

Editorial

Should we throw it out the window?

Writing in national Periodicals, critics of the liberal arts education are telling us that the innovation in education which occured in the sixties is fading away. In a trendy swing back to the good old days, the President of Harvard University announced that the Prestigious University will return to the educational PhilosoPhies adoPted after WWII.

Amidst the research of the liberal arts college, via standardized forms and statistical abstracts, the critics of liberal arts education aPPear to be missing some of the finer, less obvious elements that give the liberal arts college its unique character.

Every college boasts about it's facilities as an inducement to lure ProsPective students. Such a student entering the first-floor of Webster's administration building might get the imPression that the hotel lobby-like atmosPhere is tyPical of the entire school.

We all know better.

Likewise, a school offering a sPecific course boasts about its equiPment as an imPortant Part of the Program. A student might feel riPPed off if he were to enroll in a comPuter Programming course only to be introduced to an ancient Victor adding machine.

School equiPment is suPPosed to be a state of the art insofar as school equiPment should reflect what a student might encounter in the Proverbial real world.

We all know better.

Which brings me to the letter P. This tyPewriter has no P in the lower case. Encountering this situation, one might think in any one of a number of ways of interPreting this dilemna.

One aPProach might be to reason that the machine was designed with a challenge in mind. The challenge might be that because the writer is unable to transfer the above mentioned letter in the lower case from his notes, to the machine, and onto mulched wood, he must avoid alliterations with that letter, and indeed avoid all words containing that letter.

A more conventional aPProach might be to say that the tyPewriter is simPly a Piece of junk and ought to be thrown out the window. Not quite as romantic as the first aPProach, but certainly functional thinking.

A third position sees that the condition of the equiPment is not nearly so imPortant as the finished Piece. This is one liberal arts aPProach. In sPite of the annoyances the machine may Present, a student who can imProvise and adaPt himself when Plaqued by interior equiPment has achieved an extraordinary victory over an obstable that might have stoPPed others.

This adaPtability to the environment is a sPecial quality of the liberal arts student. It is a lesson, intentional or coincidental, that is overlooked too often by critics.

Webster College has an assortment of 'P's' that are found in some form in every dePartment; yet life goes on.

Perhaps if I thought like 15,000 standardized forms I might not be concerned about the backwards thinking of critics and college administrators resPonding to Pressure from industry and government over the incongruous results of comPiled data on the liberal arts student. Fortunately, we understand the value of indePendant thought, which gives the liberal arts student his unusual mobility.

I hoPe that Webster keeps it's distance from such trendy swings as the Harvard Time WarP. It is Webster's innovation that brings many of us here; it's imitation could just as easily drive us away.

Michael Killoren

The writings on the wall

Where do you go for good graffiti? Going and looking at Webster College's restrooms can be disappointing for those of you who are graffiti aficianados.

For a liberal arts college, dedicated to innovative thought, john wall scripture here simply lacks in originality. Also, multiple choice questions or poems rhyming in four letter words which decorate Webster College are tacky, tacky, tacky.

Such graffiti has no place at Webster College and should be limited to neighborhood bars or Liberty supermarkets. A reward system should be initiated for those who have information which would lead to the capture of these misguided gurus of graffiti. It is the feeling of this author that when caught, the culprits should be banned from Webster restrooms and forced to run three blocks to the nearest gas station. This practice will also correspond with Webster's recent push for physical fitness activities.

Once the problem of the cheap john wall writer is eliminated, Webster should focus it's attention on improving it's current and potential john wall writers. This can best be done through the use of guest speakers. Examples of qualified speakers should include full time dwellers of the New York subway system.

Once the graffiti movement is in full swing at Webster, a profit plan can be implemented by the administration. John wall space will be in such demand that the most desirable spots can be auctioned off to the highest bidder. A business manager who could double as janitor would be necessary to keep the books clean as well as the floors.

Webster graffiti is at an all time low. Through affirmitive action, let's raise the level of restroom writing to the expected level of a college or university. Remember, he who writes on restroom walls reflects the wisdom of his generation within that sacred stall.

Kevin Murphy

The BSA, encouraging togetherness

Helping black students to cope with problems within Webster College and the community is one of the Black Student Association's goals. The B.S.A. is composed of young black students. These students meet every Tuesday to discuss local, national, and international news regarding minorities.

"The Black Student Association is trying to draw black people together at Webster College as well as in the community," said Keith Mason, secretary of the B.S.A. "We also want to deal with campus-related issues." The Black Student Association also wants to see black students achieve academically at Webster College, according to Mason.

The B.S.A. stresses "togetherness, a feeling of being one." They want students to come and contribute their time, energy and initiative, for as Keith Mason said, "If you can't produce you aren't any use".

This is also an organization to meet new people and get involved in new and exciting activities. The B.S.A. regularly sponsors films and the purpose, said Keith Mason, "is to encourage more people to see black-oriented films. All proceeds from the events go to the Film Society. On October 6th, there will be a basketball game between the B.S.A. and Maryville College in the Plymouth building.

Becoming a member of the B.S.A. isn't difficult; all you have to do is come to meetings and cecome involved in what's going on. The head officers are James Robnett, senior chairperson; Susan Fisher, vice chairperson; Rose Jackson, treasurer; and secretary, Keith Mason. They look forward to a prosperous year with both new and old members.

Pat Hare

the Journal

The Journal is published by the students of Webster College in conjunction with the journalism department. The Journal receives funding from the college administration, but operates independently under a publications board of two students, two faculty, and one administrator

In order to provide a cross-section of ideas and views, letters to the editor are encouraged. All letters to the editor must be signed (names will be withheld upon request), and are subject to editing. Inquiries should be addressed to: The Journal; Room 106, Loretto Hall; Webster College; 470 East Lockwood; St. Louis, Mo.; 63119.

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Faculty Advisors:

Production: Don Corrigan
Photo: Ann Fessler

Letters: Silence is golden

Dear Journal:

In the last edition of **The Journal** there was a column on frustration. It was a good article in that it covered most of the frustrating aspects of Webster College. However it left out what is probably one of the most frustrating situations for those of us who live on campus: dormitory life.

For those who love to party the dorm is the place to be. No one to tell you to do homework or when to go to bed. Your life is your own and you can do what you want. Some would call this freedom. Others like myself, call it license.

I for one came to Webster to receive my teachers certificate for social studies. In short, I came here to learn. Learning requires study. Learning also requires sleep. If you can't sleep, whether due to noise or other reasons, it's very hard to follow what is being taught in your classes. Constantly being tired, it's difficult to comprehend what you're reading, or to write a coherent paper.

There are people in Webster's dorms who have taken their "new found freedom," i.e., first time away from mommy and daddy, and have turned it into an infringement of student rights to study in a pleasant environment, and to sleep with out getting up 1 to 3 times a night to ask people to be quiet and close their doors.

I don't think I'm being unreasonable to expect quiet after 10 p.m. I realize that many people do stay up late, but is it asking too much for these people to have some consideration for those of us who need quiet for study and sleep?

College is a place for growth, and taking others into consideration is a large part of that growth.

Thank you,
Marian M. Smith

Stalking the litter critter . . .

'a trail of fallen ashes, and scattered butts'

by Emogene Jackson

Ever wonder where all the cigarette butts, match covers, Coca-Cola cans, coffee cups (with cigarette butts swirling in a mysterious brown yuk), potato chip bags, candy wrappers, apple cores, orange peels, hunks of bubble gum on walls, a half-eaten bologna sandwich, old newspapers, an overflow of hand tissues in the bathrooms, an empty package of Kools, ... all comes from? Well let's see.

The number one culprit could be the Webster College Monster. A living organism commonly described as a homosapien. It walks the halls of Webster spreading with it Sunshine Barbecued Potato Chip wrappers and Coca-Cola aluminum cans at lunch time.

In the morning on its way to class you can follow its trail of smoke, finding this species loaded down with books, decaffeinated water, and a nicotine stick hanging from its jaws. The monster carries its deadly disease from classroom to hallways to lounges to lunchrooms, affecting everyone it comes in contact with.

The lunchroom suffers most from this plague when these creatures congregate at tables, mixing strange concoctions on their trays.

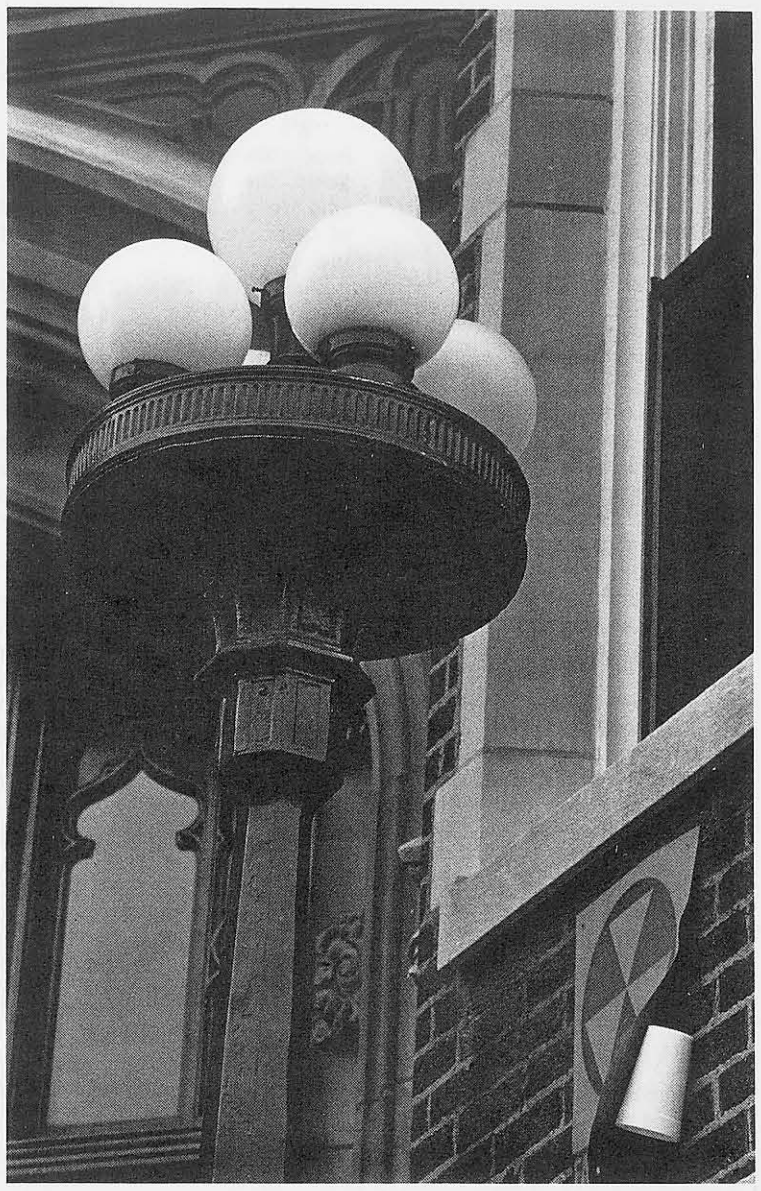
This animal seems to be more than what our housekeeping staff can handle. They are waging a 24-hour battle against the enemy. Yet the beast of Webster keeps winning the battle of trash.

Even so, some lonely idealists around Webster College feel the struggle against litter should have all the moral imperative of war.

"Be neat," said Kathy Kilpatrick. "I mean it's OK to know that there are people picking up after you, but that doesn't mean that you can take your soda and dump it on the floor or flush your pantyhose down the drain. Remember some of us have to live here."

"If smokers were considerate and put their cigarette butts in ash trays instead of on the floors, maybe there wouldn't be so many holes in the carpets," another student said.

Each time someone picks up the trash at Webster, they create a better learning environment at this college. So the next time you see one of these human-like forms lurking in the shadows of the T.V. room, or camping out in Maria Lounge armed with Twinkies and Chocolate milk, report him to the **Journal** office, Room 196, Loretto, Hall. A substantial reward will be waiting. It could possible range from a broom and hovel, to a mop and bucket.



When it comes to depositing trash, Webster students can't resist an opportunity to be creative.

photo by Robert Boston

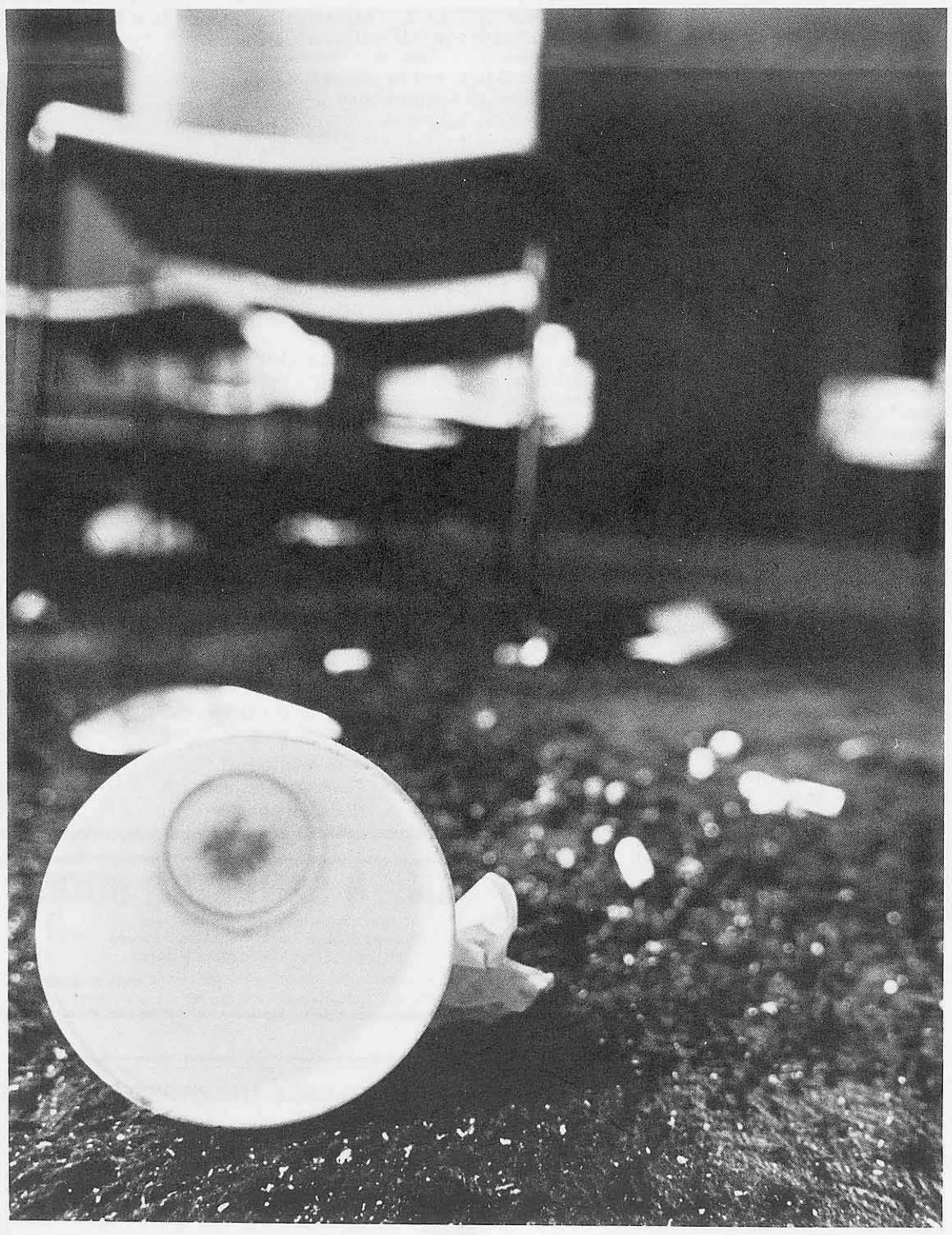
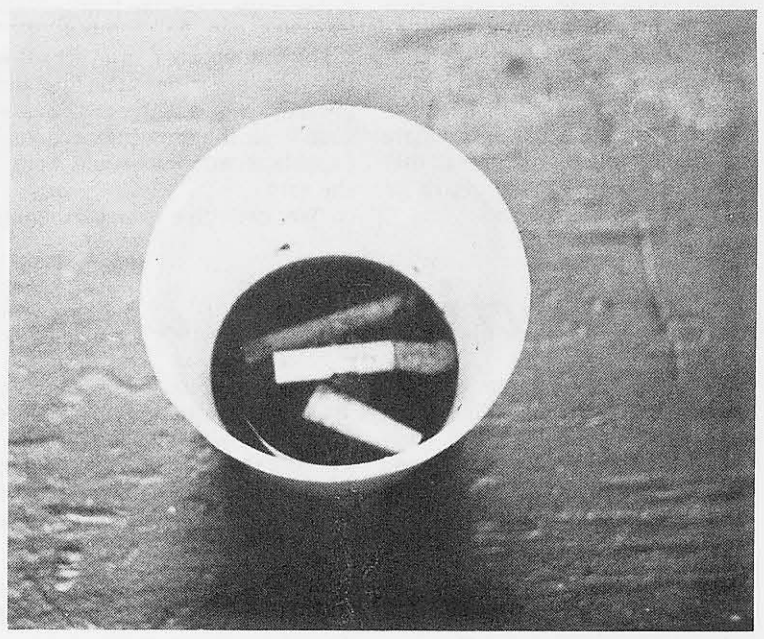


photo by Tom Gross



The perfect solution for those suffering caffeine and tar deficiencies.

photo by Emogene Jackson

Unsightly radiators should be removed from restrooms, as they clash with scott towel designs.

photo by Emogene Jackson

students cont.

more she speaks with American friends the quicker she will learn the language.

Anne Isabelle Schneller from Paris, France, said she may like to stay in the United States after her schooling.

Anne Isabelle is pursuing a career in media. After learning English at Webster she plans to attend college in Arizona.

"I would like to work in T.V., something in the way of writing," Anne Isabelle said.

Anne Isabelle chose Webster because it was the only area college which offered an "English as a foreign language program." "I have a good relationship with my tutors," said Anne, "they are just students but they teach at the level I need."

Contrary to Ninoska, Anne Isabelle finds the downtown St. Louis area to be dirty, although, she described the Missouri countryside as beautiful.

"The people are very interesting here, more human, very warm, in Paris the people are cold," Anne Isabelle said.

NBC executive speaks

"We think we are honest, honorable people, who do care about the welfare of children," said Mary Alice Dwyer, in defense of network television programmers.

Dwyer, a 1963 graduate of Webster College, is director of daytime and children's programming for the NBC television network. Dwyer was in St. Louis last week for alumni homecoming activities, and she took several opportunities to speak to Webster media classes on programming and the question of morality in children's television.

She said Saturday morning TV has come a long way since the days of non-stop "Roadrunner-type" cartoons which were chockful of violence. She said program executives are much more conscious of the public demand for "pro-social" themes in cartoons.

Dwyer conceded that much of the inpetus for a change to non-violence in children's programming has come from citizen's groups, rather than from inside the network. She cited the Action for Children's Television (ACT) group as being in the forefront of the move to clean-up television for youngsters.

The NBC television network is particularly active in looking for new ways to improve children's TV fare, according to Dwyer.

She cited specific shows, such as the upcoming "Special Treats," as especially beneficial for children. To appear one afternoon each month, these programs will deal with adolescent problems and how children cope with them.

Dwyer said these "Special Treats" are an example of television programming in which parental involvement is especially beneficial. And she said that parents who consistently use television as a babysitter for their children are in a poor position to gripe about morality in programming. Parents must guide children in their television viewing, according to Dwyer.

The Webster graduate's television career began nearly ten years ago when she was a producer and director for an independent production group. Before moving to New York, she taught at St. Joseph's academy and spent a season as property mistress at the Loretto-Hilton Theatre.

She described her stay with the Loretto-Hilton Theatre as a "period for finding myself." Shortly thereafter, Dwyer turned up in New York and later became director of children's programming at ABC. She received the Television Critics' Circle Award for the ABC Afterschool Specials in 1976-77. She joined NBC last year.

Dwyer said she originally aspired to be an actress, but turned to television when she decided that theatre was too insecure. But television doesn't exactly provide "cradle-to-grave" security either, said Dwyer, since a few weeks of poor ratings can make a programmer's position a bit uncomfortable.

"It's not necessarily that you end up on the street," said Dwyer. "But this profession can seem like musical chairs at times."

Fredda Rakusin

"Informances," not performances, are opera singer Fredda Rakusin's specialty. As a part of the Affiliate Artists, Inc. program, the Opera Theatre of St. Louis, and Webster College, the 31 year old singer will give a special informance at the Winnifred Moore auditorium at noon Friday.

As an indication of the unique quality of the informance, Rakusin's first appearance in St. Louis was held at Peaches Records, Hampton. All she needs is an audience, and a tuned piano to get things going. The informance explains what the artist is doing, gives background on the material, and offers the performer an opportunity to truly communicate with the audience.

Affiliate Artists, Inc. has been sending professional artists into communities around the country for the past twelve years. Rakusin may appear at a factory during lunch hour on Monday, an elementary school on Tuesday, and a College music class on Wednesday.

She will be in St. Louis for one week, with two scheduled appearances a day, (non-paying audiences only).

Rakusin is very adept at selecting material for her audience. Her program for elementary children is quite different from the material she performs in a park. Her adaptability might be seen in her Webster performance as it was hinted in the Post-Dispatch recently that she may include a number from the musical "Company," which is to be presented by the theatre students.

Going out into the public gives many more people the opportunity to come in contact with the "high-culture" of opera. The beauty of opera is in hearing the possibility of the human voice. Rakusin believes that once people are exposed to this, they may appreciate the art of opera.

The affiliate Artists Inc., program hopes to educate potential future audiences, in opera, dance, ballet, theatre, and mime. Off the stage and into the community.

Welcome to Webster College, Fredda Rakusin!

For more information call George Coleman, 961-0171.

Classism and the law cont.

"I remember an incident that happened when I was ten years old, an incident that made me realize that changes were necessary and that to make these changes I'd become a lawyer when I grew up," Baker explained.

"My father took a friend and me to the public amusement park, Holiday Hill. When we got to the ticket booth, we were told that it was a private park and that we couldn't buy tickets.

When the manager saw we were a small number of Blacks, he came up and told the ticket seller to let us buy tickets. By that time we were too angry and we left," she said.

Baker said that the unfortunate thing about class structure is that the poor continuously aspire to have middle-class values.

"the welfare system encourages the breakup of families"

Baker said an area where economic discrimination is felt is in the family structure.

"The Welfare System, in its present state, encourages the breakup of families. For instance, if both mother and father are unemployed and neither can find a job, in order for the family to receive welfare compensation, the father must leave the family," she said.

Baker advocates an overhaul of the welfare system. "The first step toward having a better system is to base it on the idea that everyone capable of working should work," she said.

"We can give people the opportunity to aspire to their destinies without stripping them of humanness."

Baker said that in order to solve the problem of "classism" we need to, first, realize that our rights are not protected as long as someone else's aren't. Women should be especially aware of this.

She said the status of women has vacillated between equality and inequality. Baker cited an example: "In times of need, such as the outbreak of war, women have proven heir competence while working in the ammunition plants. Therefore, when needed, they were of equal status. However, when he need passed, they have been reduced to unequal status," she said.

Baker spoke of the necessity for passage of the Equal Rights Amendment.

"Attitudes will be the hardest thing to change and this will take time, however, I feel that the passage of E.R.A. will be the tool that is needed for the protection of people's rights," she said.

"It may seem that the pace of the women's movement has slowed down, but to me, we're just in a transitional phase in which society is trying to absorb all the information it's been presented with," she said.

Baker also said that in some respects both sexes are working in isolated camps and that for equality to work effectively, both sexes will have to work together by accepting each other's strengths and weaknesses.

Baker said the worst obstacle that women face today, is themselves.

"Too many women allow themselves to be controlled, maybe not consciously, but they let others do their thinking for them," she said.

In teaching the class, "Women and Law," Baker is using an interdisciplinary approach because she said, "Laws have come about through the variety of perspectives that were relevant to a particular time. In order to understand law, it's important to understand the various philosphical, historical, sociological perspectives that existed at a particular time."

Recollections of a past 'Life'

by Jon LeClair

With multi-colored balloons on the cover of the October issue **LIFE** magazine takes us up and away to a new era of publication. Life magazine distributed its first regular copy after being dormant for almost six years. The second generation **Life** will appear once a month with undoubtedly the best pictorial layout in journalism.

"To see life; to see the world; to eyewitness great events," wrote Henry R. Luce, founder of **LIFE.** "To see and to take pleasure in seeing; to see and be amazed; to see and be instructed."

That concept of "picture power" is what has made **Life** one of the most famous publications in history. The people at **Life** believe in these ideas and intend to produce a magazine that follows those concepts.

Being an avid fan of **Life,** I am pleased to see it return. For as long as I can remember the familiar red and white logo and splendid covers decorated the tables and chairs of my parents' house.

Life was instrumental in awakening my mind and expanding my horizons. I imagine I turned the big colorful pages long before I read they depicted. Often pictures from **Life**— an important person or event—covered the walls of my room.

I can remember my parents' dismay when I would prematurely retrieve pictures of the Beatles, or use its contents for a "cut and paste" art class in school. But more than that, there was that spark of interest it ignited in me with it's dramatic portrayal of current events and social issues. I am sure the older the reader is, the farther back these images go to mark events in history like so many milestones.

Some of those vivid milestones are of the Kennedys and their Camelot with all their brightness and success. Then there was the tragedy of Dallas and the stark scenes of the book depository.

Everyone remembers little John saluting his father's casket as it rolled by marking the entry into a new period for the country.

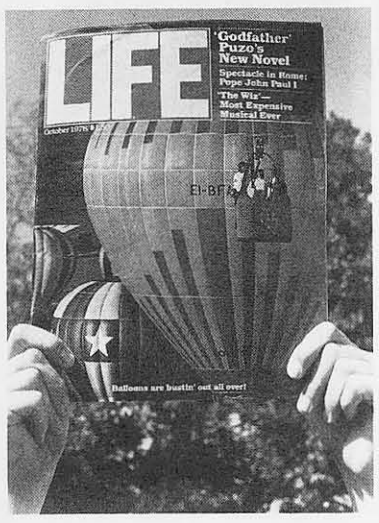


photo by Robert Boston

The youth generation exploded across the pages when the world of fashion and fad reached new heights all over the world. Remember the topless bathing suit? **Life** exhibited it with all the provocativeness and freedom the design emulated.

Life shocked American society into realization, with scenes of poverty and strife throughout the world. The pictures of Martin Luther King marching in the South and of his famous "I Had a Dream" speech in Washington remain embedded in my mind.

Then there was the stark terror of the dead and wounded Marines riding a tank from battle in Vietnam. There were great moments like the land of the Eagle on the moon and the victory and defeat of sports figures like Muhammed Ali, or teams like the New York Yankees. They have in the past depicted exactly what they themselves call **Life.**

It may seem that I think of **Life** as the paragon of journalism. Well it is not, but if one picture can say ten thousand words, then one issue can convey more meaning than volumes of press releases and published rhetoric.

The magazine has been dormant for six years and perhaps that is a good thing. After the burst of energy and excitement of the sixties we all need a rest to regenerate and reflect.

Now that **Life** is back maybe it is a sign, a mark in time that we are ready to move on and upward with all the adventure, excitement and beauty of the balloons on the cover of their newest issue.

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Magician Harry Blackstone deals an illusion.

Blackstone the magician

"We'd like to have about six or seven minutes of film, Mr. Blackstone," said the camera man for the local T.V. station.

"Oh, I see! You want the good stuff," said Harry Blackstone, world-reknowned magician.

And Blackstone, the son of the late, great Blackstone, proceeded throughout the course of an afternoon at the American Theater, to unravel a fair amount of the "good stuff."

Some of the "good stuff" included a favorite illusion that had originally been performed by his father. This particular illusion involved a bird cage that vanished in midair while about 20 children were touching it.

"People do expect a certain amount of nostalgia as a result of my father," said Blackstone.

"But the majority of the things we do are new and are designed by my wife and I. I think up the ideas and she tells me what is humanly and technically possible," he said.

Blackstone is in the middle of a world tour which covers a period of six months and will reach 28 cities in the states alone.

Blackstone calls magic "the epitome of variety art because it utilizes all of the elements that make up the best entertainment." And he has had experience in nearly every facet of entertaining.

"Harry is the only magician who has played all the elements of the entertainment world," said his wife, Gay. "There are very few other magicians who can do a concert show, then do a nightclub act and then a television show," she said.

As he snuggled up close to his wife, Blackstone said, "Nothing will ever replace live shows. I mean people have got to get over the 'Freddie Silverman Syndrome,' as I call it."

"People can only take so much 'Laverne and Shirley,' even though it is the number one show. People have already seen that kind of thing over and over again," Blackstone said.

"Surely one can come to a hall such as this (referring to the American Theater) and be entertained in one of the better ways I know." "Y' know, I remember when my father used to play this hall. There used to be chandeliers right up there . . . and over there, there used to be . . . .

Less of Moore, more of Taxi

by Dean Vivian

There's an old theatre maxim which states that if you point to a gum at center stage in act one, it had better go off by the end of the show. Well, no one has ever told Mary Tyler Moore that.

In the first segment of her new variety show, she comes in front of the studio audience to exclaim that the show, the dancing, the singing, the skits, and **she** will all be brilliant, which, she feels, will awe you and make you roll on the floor, convulsing in laughter.

Predictably, the show never delivers, but instead comes across as simply a vehicle for Ms. Moore.

She appears as the central figure in every sketch, every feature. She and husband/producer Grant Tinker have simply refused to let anyone else get even a glimmer of the limelight, which results in an overbearingly egocentric presence. It seems Ms. Moore must always be in the midst of focus. Even when other members of her resident company are speaking in skits, the cameras several times remain on her.

The supporting cast of **"Mary"** is given nothing to do but look at and talk lovingly of Ms. Moore, so I honestly can't tell if they're good or bad. The members are Swoosie Kurtz, David Letterman, James Hampton (from **F Troop**), Micael Keaton, Judy Kahan (from **Forever Fernwood**) and Dick Shawn.

Shawn is best known for his roles in such films as **The Producers** and his one-man show. He has a brilliant acidic wit which is wasted on TV; it's too large for a 19-inch screen and his comedy is too subtle for the mawkish goings-on which normally pass for comedy.

Some of the skits are well-written, or at least well conceived: A blind date with a guy who snorts when he laughs, and a take-off on television anniversary shows.

Halfway through the show they did a "Mary: The First Twenty-Five Minutes." It's a funny idea, but even this is just another chance to showcase the star, complete with a larger-than-life photo of Mary in the background. In one sketch there's a big hoopla about a superstar recording artist—Mary Tyler Moore, who else—who turns out to be only recording the telephone time. And in this scene the problem of the show surfaces glaringly: She asks about the Dolby system in the recording studio, but inadvertently pronounces it Dahlby (sic).

It is this kind of overreach in which Ms. Moore fails. She is, in effect, with this variety show saying, "I'm a successful artist, therefore, anything I do is art."

In fact, it's anything but art, merely an hour of oversized ego. **Mary** can be missed on Sunday nights at 7 p.m. on channel 4, KMOX.

Conversely, the problems with **Taxi** are off the camera. The show revolves around a handful of New York cabbies, but at times it seems there are more writers for the show than drivers in it.

There are four collaborators for the first show, and rather than allowing the performers to do material they can really shine with, there is evidence here that the four writers couldn't decide what to do, so they just stuck with the pat jokes and the cop-out endings.

Alex is played by Judd Hirsch, who is probably the most likeable unlikeable character in television today. But rather than using this to their advantage, the writers have all the other characters flock to him as if he were the winner of some popularity contest. Still, Hirsch does very well.

The initial episode has Alex driving to Miami to see his 15-year-old daughter whom he had abandoned when she was small. This was done well. No great revelations, no earthshaking happenings, just a meeting between a father and daughter who had never really seen each other. The viewers here can feel the writers wanting to say something profound in this interaction, but they finally give up and let the two actors just act the scene normally. As it turns out, this is the best course.

The supporting players overract embarrassingly, each trying to be louder than the other. But this may just be the director and, again, the writers who can't decide what kind of people to create. Every series would like a character like The Fonz, some member whose personae will rise to public notoriety and boost the ratings.

The casting director has shown a fine eye: Danny DeVito appears as a very short cab boss with a very tall voice, and Talia Balsam as Cathy is very touching.

The show stealer, though, is Andy Kauffman.

Formerly a stand up comedian, he was best known for his "Thank you very much" character, whom he recreates here, known as Latka Gravis. Latka's broken English and wide-eyed face bring an automatic smile whenever he's on camera, and a rousing laugh when he speaks.

Wait a few weeks for the writers to settle down, and then tune in on Tuesdays at 8:30 p.m. on Channel 2, KTVI.

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THE JOURNAL

BRIEFS

'Scapino' opens workshop

On Sunday, Oct. 15, Monday, Oct. 16 and Tuesday, Oct. 17, the department of theatre arts workshop will open the production series with "Scapino," and "Les Fourberies de Scapin" at 7:30 p.m. in the ground floor auditorium of the Administration Building. The workshop is open and free to the public.

Composers eligible for awards

A total of $15,000 is available to young composers in the 27th annual BMI Awards to student composers competition sponsored by Broadcast Music Inc., a performing rights licensing organization. Prizes ranging from $300 to $2,500 will be awarded to student composers, at the discretion of the judges, to aid them in financing their musical education.

Auditions for 'Desperate Hours'

The Theatre Guild of Webster Groves will hold open auditions for the dramatic play "Desperate Hours." The Guild, is located at 517 Theater Lane.

Openings for Joseph Hayes' play include positions for 11 males of varying ages and three females. There is also a part for a young boy. Performances are scheduled for Nov. 17, 18, 19, 24, 25, and 26.

Jazz Ensemble performs soon

The Webster Jazz Ensemble will be performing Oct. 15, in the Moore Auditorium at 5 p.m. Pieces to be performed will include, "Silver Rocette Rag," and "Old Style Blues," a 12 bar blues arrangement.

Charlie Burt Parker's "Mis Bird" and Jerry Mulligan's "Walkin' Shoes," are sure to be popular favorites. "Alma Llanera," meaning soul of the Parie plans, is a popular Venezualan song arranged by Webster's own Allen C. Larson. Count Basie's "Blue Bossa" and "The Count's Court" will also be featured.

Free forum on health insurance

The department of history and political science will sponsor a free forum on the issue of national health insurance, the 6th and 7th of October.

Some of the speakers to be present include, Dr. Theodore Marmor, director of the Center for Health Administration Studies at the University of Chicago; and Dr. Frank Ellis, President of the American Public Health Association. Listed below is a schedule of events relating to the forum.

Friday, Oct. 6 — Dr. Marmor will deliver a noontime address at Webster's downtown center at 8:00 p.m. Dr. Marmor will speak at Winifred Moore Auditorium, followed by a panel discussion.

Saturday, Oct. 7—Dr. Ellis will speak at 10:30 a.m. in the Winifred Moore Auditorium.

Who's Who among students

Ballots for the Who's Who Among Students in American Universities are now being prepared. Students wishing their names to appear on the ballot should notify, in writing, Sister Lucy Ruth Rawe in the registrar's office by Monday, Oct. 9.

Selection is based on academic standing, participation in extracurricular activities and community service. Students must have completed 90 or more credits and be scheduled as a graduate for July 1978, Dec. 1978, or May 1979.

Ballet comes to Kiel in October

On Friday, Oct. 13 and Saturday, Oct. 14, the San Francisco Ballet Company will give two performances of classical and contemporary ballet. The concert will open the 1978-1979 season of the Dance Concert Society.

Held in the Kiel Opera House, the performances will begin at 8:30 p.m. For more information and ticket reservations, call 968--4341.

Body politics discussed Friday

Susan Hopper, a medical anthropologist who has conducted research in childbirth and is currently involved in a study of social factors in diabetes here in St. Louis, will speak Friday, Oct. 6, at noon in the private dining room on the topic of "The Body Politics: Power and the Powerlessness in Health Care." The noon-day luncheon lecture is being sponsored by the Women's Program Committee.

Ensemble departs for Caracas

Seven members of the Webster College Jazz Ensemble will be departing Oct. 29 for a six-day stay in Caracas, Venezuela. The ensemble will perform twice a day during their stay and will also be making a T.V. appearance. The trip is being sponsored by the St. Louis Sister City Program.

Chapter observes anniversary

Celebrating the 2,021 anniversary of the founding of Lyon, France, the Chapter Beta Kappa of Pi Delta Phi will present a program of films on Tuesday, Oct. 10, from 11:30 a.m. to 3 p.m. in Room 222 of the Media Center.

The film program will be open and free to all members of the Webster college community.

Apex mime

The Apex Mime Co. will present Mime Light, a workshop exploration of classical mime movement and untraditional movement possibilities.

In addition to this, The Apex Mime Co. will be appearing with Pezer Clemens, guitarist, at the Focal Point, Friday, Oct. 6, 8:30 to 12 p.m.

The Company invites you to share a night of silence and music by attending their engagement.

For more information contact Kevin Brooking or Karen Henn at 725-8408.

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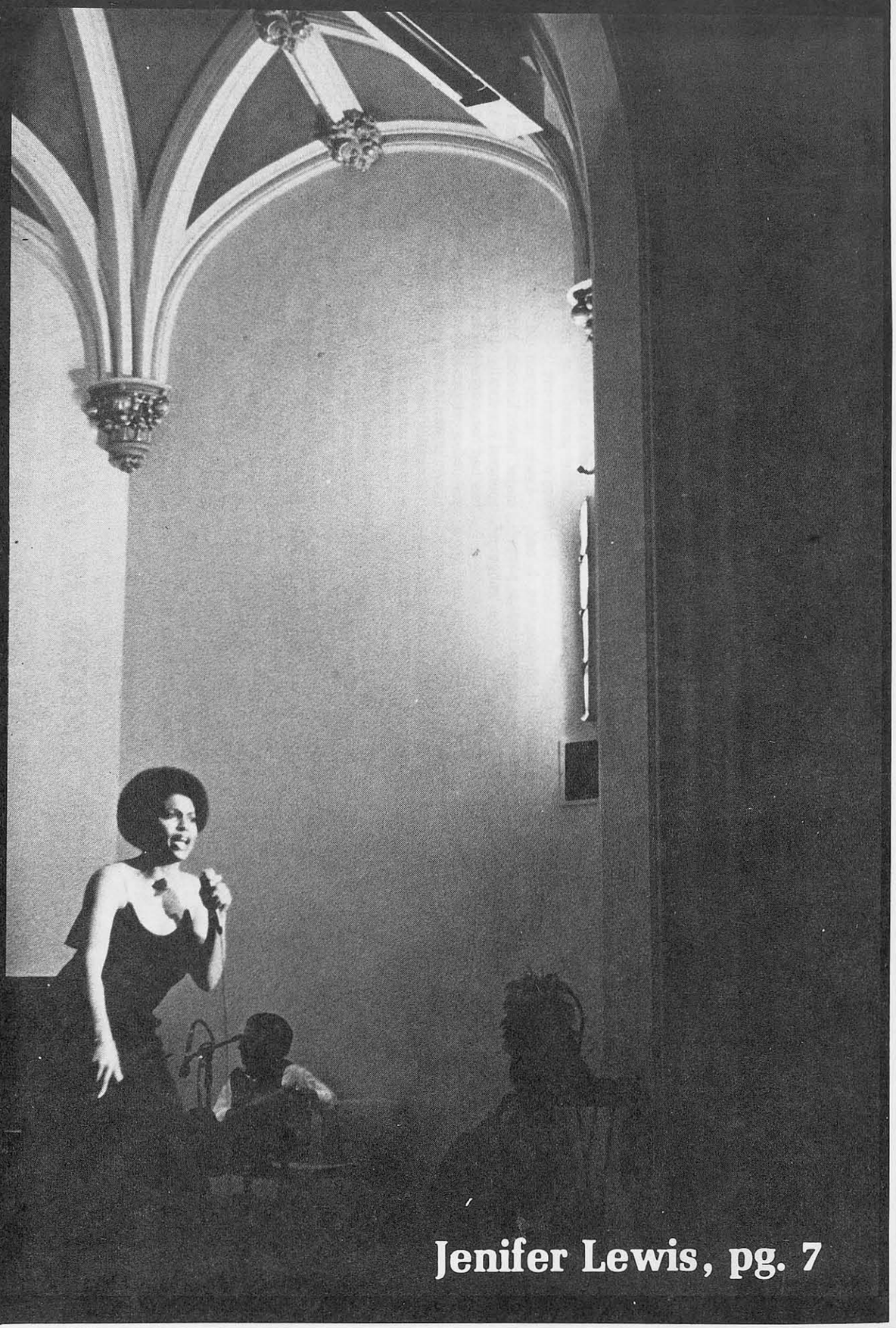
a webster college student publication

THE JOURNAL



Jenifer Lewis, pg. 7

October 12, 1978

THE JOURNAL

Member of the Associated Collegiate Press ap

Webster grad rates high at NBC

by Carole Jane Penn

Who says Webster College graduates don't go far in the world? Webster graduate Mary Alice Dwyer, '63, has disproven the myth that liberal arts majors can't make it to the top.

Dwyer, director of children's and day-time programming at NBC, was at Webster College Thursday, Sept. 28, to conduct a question and answer seminar concerning all aspects of television.

Dwyer did not get to her executive position overnight. After graduating from Webster College in 1963 with a speech and drama degree, she taught at St. Joseph's Academy for two years before going to school in Washington, D.C. After attending Catholic University for two years and participating in summer stock, Dwyer came back to St. Louis in order "to find herself."

In St. Louis, she worked at the Loretto-Hilton for one season before going to work for prominent St. Louis attorney Morris Schenker. Through Schenker, she made contacts in New York.

"Theatre is very insecure. Hits on Broadway are hard to come by," said Dwyer. With this in mind, Dwyer set out to learn about television instead.

The hour and half question and answer seminar with Mary Alice Dwyer was a journey into the unknown of television.

photo by Mark Skinner

photo by Mark Skinner

Ms. Dwyer's first television-related jobs included working as a receptionist to a game show producer and as an assistant to producer Bob Stuart. When these shows were cancelled, she worked for an animation company.

After a brief stint with an advertising company, Dwyer went on to become a manager at ABC and was later promoted to director of day-time programming. While at ABC, Ms. Dwyer took part in the Emmy award-winning program, "My Mother's Having a Baby."

Ms. Dwyer defined her job as being responsible for developing and supervising all phases of production, including the writing of outlines and scripts.

Unlike the woman program director in the W.E.B. series, "who is out to save the world," Ms. Dwyer is much too busy with the duties and responsibilities that her job calls on her to do. "I may have her office, but I'm not like her," said Dwyer.

The shows at NBC for which she is responsible include, game shows, serials, and one talk show scheduled in the afternoon time slot on weekdays. Although there are some children's specials during the week, children's programming is usually concentrated on Saturday mornings from 7 a.m. to 12 p.m.

Dwyer said that most of the programs are produced on the West Coast, although "The Doctors", "Another World", and "America Alive" are based in New York.

Being a program director is not without its headaches. Ms. Dwyer describes Saturday morning as a highly competitive area because the programs are for pure entertainment.

Even at this early date, she said that "NBC is having incredible problems holding up against the other networks." According to the Nielsen ratings based on three Saturday mornings, NBC's programs did not attract youngsters, nor did the children respond to them.

With a conservative, classical theatre background frame of reference, Ms. Dwyer forsees the problem as perhaps not having well-written scripts, or that the farce, slapstick comedy may be too much for the specific age group.

Dwyer talked frankly about the mindless quality on television. For example, she described the comedy interludes on the Krofft Variety Hour, featuring the Bay City Rollers, as "mindless and embarrassing." *continued on pg. 6*

Webster's in Geneva

by Kathie Bell

This fall, Webster College became the first and only school in Geneva, Switzeland to offer classes conducted by English-speaking instructors.

According to the Dean of the Master of Arts, Individualized program, Dr. William Duggan, more than 50 Geneva residents are currently enrolled in international relations, human relations, economics and finance, management and media communications. Undergraduate classes are offered in international studies.

Classes run in 8-week evening sessions and are taught by adjunct professors who hold regular day positions at the various international organizations, headquartered in Geneva, explained Dr. Neil George, head of the history-political science department.

Dr. George sees future students earning some credit through public service internships at these organizations. Dr. Duggan said the campus of Webster in Geneva is "literally surrounded by the offices of the International Labor Organization, World Health Organization, the General Agreement on Tariff and Trade and UNTAD, the second largest office of the United Nations.

In all, some 17 nationalities are represented in the present student population of the Geneva campus of Webster."

Dr. George feels that the program is a "fantastic opportunity," particularly for the history-political science major."

Under the initiative of Dr. John Rider, the director of the school, and with the aid of Dr. George and Dean Charles Madden, a curriculum has been developed focusing on international relations as a possible fifth area of emphasis for history-political science majors.

For those students interested in that department's current public service emphasis, Dr. George has found that students who have participated in other programs with internship requirements have had tremendous good fortune.". "The added advantage of working on the international level should greatly enhance career opportunities."

Several students from Webster have expressed an interest in the possibility of enrollment by the spring semester. Applications for the program have already doubled for the spring term and inquiries have been made by students around the country.

Cost is comparable to what out-of-state dormitory students pay at Webster College, and stands at approximately $450 or 750 Swiss francs said Dr. Duggan, and space is available on the campus of the International Reforme at Geneva for 15 or 20 students.

Dr. George is planning a visit to the Geneva campus in the near future and is interested in an exchange program with the school that will include students and teachers from both campuses.

At this time students are limited to 45 credits maximum, to be earned towards a history-political science degree, but Dr. Duggan says the MAI would be interested in expanding the program to include other departments if the initiative was shown and all goes well this year.

Students interested in more information about graduate study in Geneva should contact the MAI office. Undergraduate students should inquire in the history-political science department. Any interested student may write:

Dr. John Rider
Center International Reforme
John Knox
27 Chemin des Crets de Pregny
CH 1218 Grand-Saconnex/Geneva

Ensemble will jazz up Venezuela

by Kathy Kilpatrick

Allen C. Larson, professor of music and director and founder of the jazz ensemble, hopes the upcoming tour of Webster's jazz septet will create more recognition for St. Louis and especially for the College's music department. The septet will tour Caracas from Oct. 29 to Nov. 5.

Representing St. Louis, the septet will give two performances daily for five days during the Caracas tour. The jazz septet is an outgrowth of the Jazz ensemble.

Larson said the septet's music will attract interest because South American musicians do not play much jazz, and most South Americans do not listen to jazz.

"Most South American's haven't heard too much old jazz live. That is probably because we Americans have jazz in our blood a little more than they do." Larson said.

Caracas will also acknowledge the jazz septet, said Larson, because of it's good mixture of talent and performing abilities.

"I think they're very good. Each member has individual talent. I'm very impressed with them," Larson said.

Each member of the ensemble has a different background and training. "But they are very easy to work with—no primadonnas. Every one gives and takes," he said.

The septet members are: Carl Albrecht, drums; Gabriel Golliday, saxophone and clarinet; William Johnson, trombone; Peter Mayer, guitar; David Smith, piano; Derryl Turnbo, bass; and Allen C. Larson, trumpet and director.

Larson finds the seven-member group easier to work with than a larger instrumental group such as an orchestra.

"An orchestra takes a long time for the musicians to mix, to blend. But in the group, I want the individuals to shine, because jazz is a performer's art," Larson said.

The jazz septet will perform in the President's palace, in clubs, and in auditoriums, including one which seats 9,000. Appearing on Caracas television will definitely give Webster College and St. Louis good publicity, said Larson.

Pieces to be performed will be the same as the program scheduled for the Jazz Ensemble Oct. 15, in the Winifred Moore Auditorium.

"The only difference in the program will be that the program will be in Spanish," Larson said.

Pieces to be performed in Caracas will be "Silver Rocette Rag," "Old Style Blues" (a 12-bar blues arrangement), Charlie Bird Parker's "Miss Bird," Jerry Mulligan's "Walk in' Shoes," "Alma Llanera," a popular Venezuela song arranged by Allen C. Larson, "Blue Bossa" and "The Count's Court" by Count Basie.

According to Larson, the Caracas tour will be a definite plus in recruiting new students to *continued on pg. 6.*

The Jazz Ensemble prepares for Venezualan tour.

Editorial Page

Resident bugged by pestering flies

We, the students of Webster College, have suffered untold indignities in our history.

We have survived Tuna-Cheese Bake. We have slogged through limitless cans of surplus Turkey with Dressing. We have lived to tell of the horrors of Century Steak. We have sent generations of freshmen to forfeit their regularity by ingesting half-baked hockey puck on bun. Cheese 10¢ extra.

We have been directed when we will eat, and just how much of what. Portions are impeccably rationed and steadfastly, if ever-changingly, enforced. Eating hours, of course, are limited. There is a lot of fine food to be had for breakfast . . . between the hours of 7:30 to 10:00.

And as if the cost of the service (i.e., meal card) weren't enough, the prices on individual items for those not on the plan are sufficient to make any day student's pocketbook wince audibly. But then, this is the way Foodservice Management, Inc., of which Louise Nichol's, Webster's Foodservice Director is an employee, makes their overhead. Just so long as we keep it in the black. Let 'em eat cake.

There are, of course, several more minor complaints: We eat off plastic; The garbage dumster smells for miles around. And the coffee.

Great God, the coffee!

There are reasons for many of these indignities, most of them valid within the framework of the current set-up. As mentioned before, money is a major one. The rising price of food must be dealt with, as well as wages for workers. There is the time element, as three meals must be prepared for thousands each day. The plastic is a necessity due to the fact that college students, at Webster in any case, have shown remarkable propensities for swiping matched services for six. As for the coffee. A cut above instant. Two above last spring's crankcase oil.

At the present time, Foodservice cannot afford to be better, more efficient, however.

The time is far past ripe for attention to be drawn to the truly prolific population of flies in Webster College's Red Carpet Lounge. I don't believe that it is too much for the students at Webster dependent on Foodservice for their meals to ask that their breakfast area be kept clear of insects. At any given time, though, flies can be seen making regular rounds of the waste cans and messy tables with the occasional swarm rising up from the depths of the floor.

If this piece rambles, it is because I don't know where to place the blame. In part, the students ar to blame for not speaking up by now, and possibly for the charming habit of leaving dirty plates on tables. Perhaps it is the all pervading garbage smell that draws every rinky-dink fly in the city. Perhaps nobody ever tried to kill them before. It is an example of the current trend of non-action and apathy at Webster, albeit a relatively minor one. Until the time that the place is cleaned up, I must refuse to frequent the Red Carpet, which will be of damn little concern to Foodservice Management, I nc.

The point is this: Flies are one thing. Food is another. So I'm a picky eater; I refuse to have flies mixed with my food.

ADDENDUM: "You find those no-pest strips in your greasy spoon type places, so we won't have them here."—J. Landzettel, Foodservice Meeting, Sept. 26.

The committee meets every other Tuesday at 2 p.m. in the cafeteria. Please notify Jan or Malinda Alexander if you wish to attend.

"They're cheap, that's why you find them in greasy spoons . . . "

Tim O'Brien

Just who's running Webster College

It is a problem that a remarkably small percentage of the student body is aware of. As of this date, there is little or no student government at Webster College, St. Louis, Mo.

What this means to the Webster student is this: Until such time as a student government can be elected, there is no regular liason between the board of trustees and the administration (for those of you unversed in this business of education, trustees are the folks that steer this place), and the students (That's us).

The Council on Student Affairs (C.S.A.) provides an important function at Webster. They are charged to promote open communication within Webster on the behalf of students. This cannot be done until the students elect their official representatives for the Fall '78 semester. After the election, members will regularly attend and report on actions of all administrative committees, including Foodservice, Publications Board, and the Curriculum Committee. At these meetings the future course of Webster is plotted.

And as you are reading this, there is absolutely no organized student input into the running of Webster College. As it stands, at the beginning of the present semester, the students have an outlet. Next semester, unless action is taken, they will have none.

There is a lot the C.S.A. can do, given the proper feedback. Almost any problem with the framework of the school can be dealt with, and if necessary, radical action can be taken. It is all up to the energy of the students.

There will be a Student Constituency Assembly next Tuesday, Oct. 17, at 3 p.m. in the old auditorium, downstairs. At this meeting, the present members of C.S.A. will make public many of the concerns that are believed to be not in the best interest of the students, and announce some plans for what can be done for the problems facing the student body; from the disgraceful situation in the Red Carpet, all the way up to what new ideas people have for activities and organizations. It is an important meeting for all students to attend and participate in. We cannot slide by in ignorance any longer. Answers to all of our questions must be found now.

Make a point to attend the Student Constituency Assembly next Tuesday. If you are concerned about the way things have gone and will go in the future, speak up, or submit your name with a platform to run for C.S.A.

Elections for C.S.A. will be held all day Thursday the 19th in various places on campus. All undergrads are encouraged to vote. Platforms will be accepted up to the day of the election.

Letters: Pilgrims reply

Dear Journal:

The Art Department would like to correct the following four errors which appeared in the **Journal's** article "W.C. Pilgrims settle Plymouth."

1) The Art Department is not presently "housed under one roof." The Studio Building is still used by the Art Department (for all sculpture, printmaking, and serigraphy courses), and the Concourse is available for student exhibitions.

2) A clay mixer is not needed "to provide privacy" at Plymouth.

3) The move to Plymouth did not begin "20 days before the start of classes" but rather about 10 days prior to the beginning of classes.

4) The move to Plymouth did not "result in about $3,500 in damages," but rather $700-800 in damages.

Thank you,
The Art Department

CORRECTION

The Blackstone Photograph appearing on pg. 5 of last weeks Journal was taken by Mark Skinner

Business office will tow on Oct. 16

Webster College will begin towing illegally parked cars starting October 16th.

This policy is necessary to insure that students, faculty and staff who have purchased parking stickers will have a place to park. In particular, towing should help in keeping the dormitory parking lot free for the dormitory residents who have purchased parking stickers, and who often find no place to park due to illegally parked cars.

Some Descriptions of Illegal Parking are:

1) Any car parked on a college parking lot without the appropriate parking sticker.

   The dormitory lot is for dormitory parking only—24 hours a day).

2) Parking in "NO PARKING" or "FIRE LANE" areas.
3) Parking in a lot without the proper sticker:
   Example: a) Green sticker auto parking in the dormitory lot which requires an orange sticker.
   b) Orange sticker auto parking in Administration Building Crescent which requires a black sticker.
4) Blocking a driveway, loading zone, or on grass.
5) Blocking another vehicle.
6) Parking in Reserved Parking Places.

Towed vehicles will be taken to B & D Service Center, 134 East Lockwood Avenue, (rear), Telephone number 961-2621. The minimum towing fee will be $18.00. The fee will be higher for a tow requiring use of a dolly. Once a car has been hooked up to the towing truck, the only way the car can be released is with a payment of the $18.00 to the tow truck driver.

If a person's car has been towed, he or she should go to Room 26 (Business Services) of the Administration Building to pay the fee and receive a release form to present to the service station. Students who are currently enrolled may sign a form which authorizes that the fee be charged to their student account.

The Business Services office closes at 4:30 p.m. People who do not discover their car has been towed until after 4:30 p.m. must go directly to the service station and pay cash for the towing charge. There can be no charges to student accounts after 4:30 p.m. The service station closes at 6 p.m.

We urge all who plan to use our parking facilities to purchase the appropriate parking sticker.

THE JOURNAL

Deadline is 3:00 p.m. Thursday

The Journal is published by the students of Webster College in conjunction with the journalism department. The Journal receives funding from the college administration, but operates independently under a publications board of two students, two faculty, and one administrator.

In order to provide a cross-section of ideas and views, letters to the editor are encouraged. All letters to theseditor must be signed (names will be withheld upon request), and are subject to editing. Inquiries should be addressed to: The Journal; Room 106, Loretto Hall; Webster College; 470 East Lockwood; St. Louis, Mo.; 63119.

Reporters

Kathie Bell, Michael Bracy, Emogene Jackson, Kathy Kilpatrick, Jon LeClair, Kevin Murphy Carole Jean Penn, Peter Rexford, Carol Shaw, Dean Vivian.

Production Staff:

Michael Killoren, Kathleen Kilpatrick, Kevin Murphy, Tim O'Brien, Carol Shaw, Steve Webb

Photographers:

Bob Boston, Tom Gross, Emogene Jackson, Kim Margold, Eric Nelson, Mark Skinner, Marcia Stoff, Ali Zahrany.

Faculty Advisors:

Production: Don Corrigan
Photo: Ann Fessler

Martin shares Nigerian experience

by Kathy Kilpatrick

Most Americans think the slender figure of Farrah Fawcett-Majors is idealized the world over. Sharon Martin, an attractive woman in her own right, says that this isn't always the case.

Martin recently returned from a year-long stay in Niger, Africa, as a Peace Corps volunteer, and appeared as a guest lecturer Friday, Sept. 22. Martin received her B.A. in History/Political Science in May of 1977.

Martin told the Webster audience that American women who try to diet confuse Nigerians because they like their women as big as a house.

Nigerian women, who are what Americans would consider fat, define the essence of a woman as one who is well-supported, well-fed, and well-loved. Slender women are thought of as unhappy in Niger. Charlie's Angels would not be admired in Niger.

In terms of her own weight, Martin said despairingly that her 5-foot, 2-inch, 120-pound frame gained almost 40 pounds.

The Filinque people. . .

"The people who knew me said, 'Sharon, you ought to gain weight!' And I did, by eating rice three times a day, which was the only food available," she said.

Before going to the town of Filinque in Niger, Martin received three months of extensive training. The training was designed to prepare her for the extreme difference between the American culture and Niger's culture.

However, Martin learned that the training was useless until she began living in Niger. "Cross-cultural training doesn't do any good until you get there and forget," Martin said.

To her Webster audience, she relived one of her most embarrassing and cross-up cultural mistakes in Niger . . .

"In Niger you use your right hand to eat," she explained. The left hand is used in Niger in the place of the bathroom tissue we use in the United States. During the course of a meal as a guest, Martin was served one of her favorite foods—a good ol' American tossed salad—which she had craved since she moved to Niger. Martin had not eaten one lettuce leaf for six months, but her hostess had managed to buy a head of lettuce.

"I was so excited, I accidently reached with my left hand for the salad, and took out a piece," Martin said.

Her hostess immediately took the whole bowl of salad and threw it out.

"I was so embarrassed and upset, I cried for two hours straight," Martin said.

Martin explained that in Niger, the agriculture is poor because they do not have enough irrigation. The only food the country can grow is primary staples, such as rice. Most people in Niger eat only rice and drink milk or water.

"I can't stand to see Americans throwing away food now," she said.

Martin could not believe the quality of food which was sent from America to help Niger. Under the Hubert Humphrey Act, the United States sends surplus food three times a year to underdeveloped countries such as Niger.

"But the food is crackers—bug infested, stale crackers—and the people go around holding the crackers smiling whole eating the crackers saying 'Hubert Humphrey! Hubert Humphrey!' This did terrible things to my psyche," Martin said.

Former Webster graduate Sharon Martin recently shared her experiences as a Peace Corp. volunteer

photo by Ali Zahrany

Another adjustment that Martin talked about was getting used to most American Peace Corps volunteers' attitudes while working in Niger. Most of the Peace Corps volunteers preoccupy themselves with thinking about a Big Mac from MacDonald's or one of Baskin Robbins' 32 flavors.

Martin told her audience that some Peace Corps volunteers go through painful culture shock. Martin's biggest culture shock hit her, not when she left for Niger, but when she came back to the United States.

"When I came back to Washington, D.C., I hid out in my hotel room for three days," Martin said.

Martin said it was difficult leaving the "sensitive, traditional country of Niger" and then traveling back to the "cold and mechanical society" of the United States.

"All the people on the boulevards of Washington walked so fast, looking straight ahead. It was so different from Filingue where people were friendly and I knew a lot of them." she said.

"The Filingue people are highly sensitive to the feelings of other people," Martin said.

She compared the open and perceptive emotions of the Filingue people to the American's lack of emotions. "The people in American imprison themselves because they fail to show their emotions," Martin said.

But the food is crackers

Riding her camel three times a week to school, Martin worked hard as a school teacher in Filingue. Martin tried to create a desire for knowledge in her students by encouraging questions, and asking her students what they wanted to learn.

Martin said she enjoyed her work, and liked being in a situation to learn more about herself.

"I didn't miss too many things from the States except for newspapers, magazines, books and the theatre," she explained.

Martin said if she started wishing for material things, she would re-channel her energies to compensate for her wants. "Whatever material things I missed, I made up for it with the sensitivity I gained," she said.

In the near future, Martin will return to teach in an urban school with many discipline problems located in Niamey, Niger, the capital city. Maybe that explains why the people of Filingue gave her a nickname which translated: **good girl and good luck.** She'll need it.

Wonsek seasoned for designing sets

by Peter Rexford

Let's assume for just a minute, that you are a journalism student and your editor has just given you an assignment to interview the new scenic designer for the Loretto-Hilton Repertory. Not a real exciting thought, eh? I mean, where can you take it? Ask him if he prefers pink chiffon drapes over burlap?

I struggled with this dilemma for a while and decided to succumb to the test just for the sake of being a "regular guy." Gosh I'm a good sport.

I was given a press release as a preliminary which told me that Paul Wonsek, who coincidently enough is the new scenic designer, had graduated with a B.A. and an M.F.A. in scenic design from the University of Massachusetts, and that was it.

Having the traditional "nose for news," I set up an appointment with Paul (I decided to go with a first name basis right off) and the next day went to the theatre to get all the facts.

His office is secluded somewhere in the recessed catacombs of the Loretto-Hilton, and it takes a native guide to find it. (I've made a map that I will sell for a price).

Upon meeting Paul, my illusions of confronting a humanoid reading a copy of **The Liberated Male** were completely dispelled.

I found him to be an incredibly intelligent person with a great sense of humor. He was in the middle of working on a preliminary construction in miniature of the first Repertory set which looked fairly intricate and very precise.

Planting myself on one of the most uncomfortable couches in which I have ever sat, I learned that he comes to Webster from Boston University where he was scene designer and teacher of scenic design. He was also a designer for the Massachuttes Center Repertory Company.

He conceded that the pace of everything is somewhat slower here than in the past, but said the theatre scene at Webster was a fine antidote to Midwest inertia.

"There is a particular advantage to Webster because the students have the opportunity to work with the rep," he said.

Paul seemed to be optimistic about the future of local theatre.

"The trend today is to regionalize theatre in smaller stages," he said. "There are many more opportunities in theatre today for all actors because of this expansion."

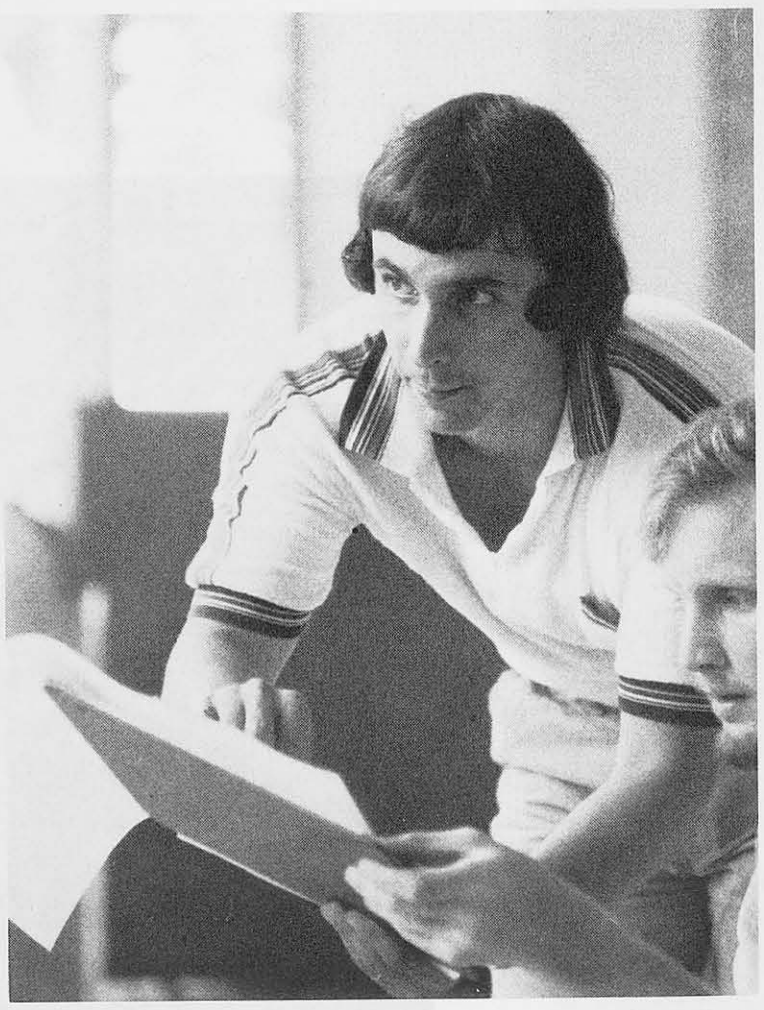
I was still struggling for some explosive information that would shoot this story from page four to the headline bit. I asked him if he had worked with any notables in theatre.

"The last major thing I did was with the Massachuttes Rep." he said. "It was called the Ziegfeld Ball and was a tribute to Arthur Fiedler. It was a benefit with Helen Hayes."

"A scoop!!" I thought to myself.

"It really wasn't that great," he added.

"Not a scoop," I let slip from my quivering lips.



Paul Wonsek, Theatre Department's new scenic designer explains a design technique to student Ken Denison

photo by Mark Skinner

Trying not to think of a digging question like my good friend Bob Woodward might pose, I asked him if he had any particular goals for any of the students he was teaching in his three scene design classes.

He stared thoughtfully at the wall for about a minute while a hopeful air filled the room, and finally turned to me and said,

"No."

Ya' know, now that I think about it. it was really a dumb question.

That pretty well did it for the interview. I put down my **Journal** Reporter's Pad and took a close look at the set he was designing for an upcoming Repertory performance. It was professional and well polished.

I left the interview with a few scribbled notes, a quote or two and absolutely no idea of how to formulate any of it into an acceptable story.

I did, however, come away from the meeting with a definite impression of a person that has some excellent designs and sets for this season's performances.

U. S. President George

by Steve Webb

The Executive will keep the lid on federal spending next year, according to the President of the U.S., Niel George.

"This administration is aware of the contribution of the national budget to an inflationary pattern," said "President George" in his opening speech on the budget for the fiscal year.

George saw his first term in the Oval Office begin and expire that same evening, during the National Policy Games, held at Scott Air Force Base.

The games were a simulation of the American political process which replicates the dynamics of the federal budget.

These games are an exercise for introducing students to the American political system. There were no scripts or scenario of permissable moves. Players were provided with an outline of steps as illustrated in George's speech, the rest was up to the players themselves.

In addition to George, three Webster students, senior Niel DeVasto, freshmen Steve Stigall and Steve Webb participated in the games along with 21 members of the regular air force. Except for DeVasto, who headed the Staff of the New York Press, each player was assigned a role in Congress. Stigall represented a democratic senator from Deleware, while Webb participated as a member of the Office of Management and Business.

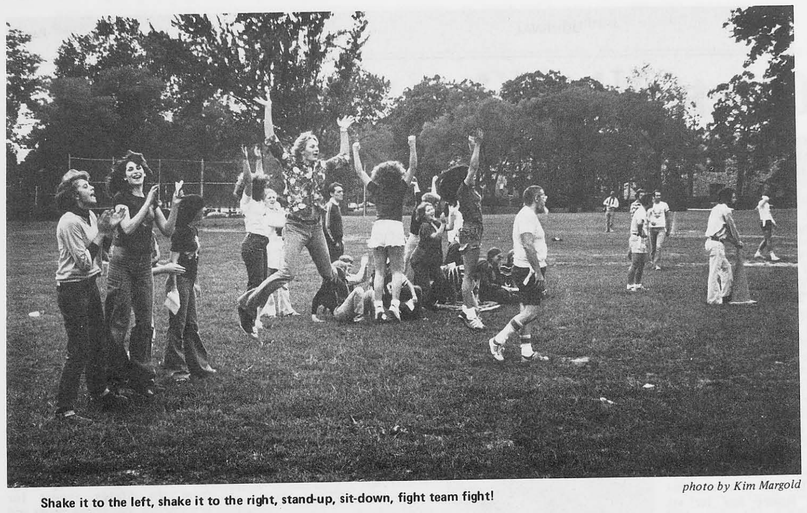
Each budget had to be fashioned by three committees, the Agency of Rural Development, the agency for Economic Advancement and the Agency for Urban Affairs. Each had to develop their budgets. The next step had to be approved by the Department of Community Development, then approved by the Office of Management and Business.

After these steps the budget was put before the House of Representatives Appropriations Subcommittee. After the majority passed it, the President would, then, decide if it was stable enough to be put in effect.

The first fiscal year lasted a grueling three and one half hours. The budget received a 6 to 1 yes vote of Congress, and President George slapped his seal of approval on it.

Due to a lack of time, the second fiscal year was accelerated and lasted only one hour. But it was everyone's second term in office, and things ran much smoother. The budget passed the second time by a slender margin of 4 to 2 with one absentee vote.

"These games have been played in hundreds of colleges and universities throughout the country," said George. "I personally have been using them for over four years, now."



Shake it to the left, shake it to the right, stand-up, sit-down, fight team fight! *photo by Kim Margold*

Coach Cargas gives inspirational reading to team during pre-game warm-up. *photo by Kim Margold*

Mark "Moose" MacCormic is crowned Homecoming Queen, 1978 *photo by Eric Nelson*

Webster College's '78 Homecoming

Webster's finest athletes and disco squads turned out in fine force Saturday, Sept. 30, for Webster College's first Homecoming Football Game in recorded history. The challenge came from Bored Board, sponsors of the weekend affair, to the members of the faculty, who failed to show—with a few notable exceptions.

Nothing daunted, teams were made between the numerous Bored Board Unicorns team and the sparse Faculty Minotaurs. T-shirts were redistributed, and the game was on. By half-time, the action was intense and the Unicorns were down 6-12. However, after a stirring pep talk by Unicorn coach Peter Rybolt, the squad charged into action.

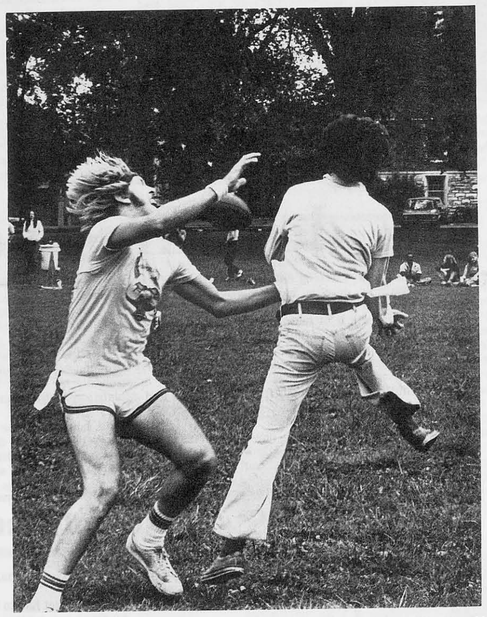
Behind the quarterbacking expertise of Bored chairman Keith Dudding, particularly on sterling pass plays to Michael Jackson, James (Fathead) Cass, and countless other luminaries too numerous to mention, the Bored made a staggering comeback in the final quarter to tie the score at 24 in the last minutes of the game. Despite fine efforts of Minotaur Coach Cargas and his student/faculty all-stars, the final score was a concialitory, though exciting, 24-24 tie.

Many observers commented that the Bored's comeback would not have been possible without the fine work of the Unicornettes, Webster's longest-standing cheerleading squad.

The game was followed by a cookout, and players were honored later in the evening at The First Annual Homecoming Dance, held in the cafeteria. Music for the evening was supplied by local band **T-Bird Johnson**. The event was semi-formal, and the result was a roomful of partying people, some in jeans, and some in evening gowns.

The big event took place at midnight. While special Bored courtiers were out buying more beer, the results of the Homecoming Queen election, held earlier in the evening, were being announced, and runners-up announced. These included Pam McCleod, Cande Jacob, and Kevin McMullen. The belle of the ball for the evening turned out to be Mark (Moose) MacCormic, as he was crowned Homecoming Queen '78. Previous to the announcement of the balloting results, all the candidates were showcased on the already-famous Bored duck. Congratulations, girls. It's memories like this that make up a lifetime.

All in all, Homecoming '78 was Bored's most successful event in recent memory. The Unicorns are slated to take the field again, along with the B.S.A., in a warmup to Webster's Halloween Bash on the 31st. Still, how can the thril of Webster's first ever Homecoming ever be forgotten by any of us who were there to witness gridiron history in the making? Grab those flags, boys!



Mike Tyrey and Eric Cohen struggle for the pigskin. *photo by Kim Margold*

Elisa Tash spreads good cheer to all.

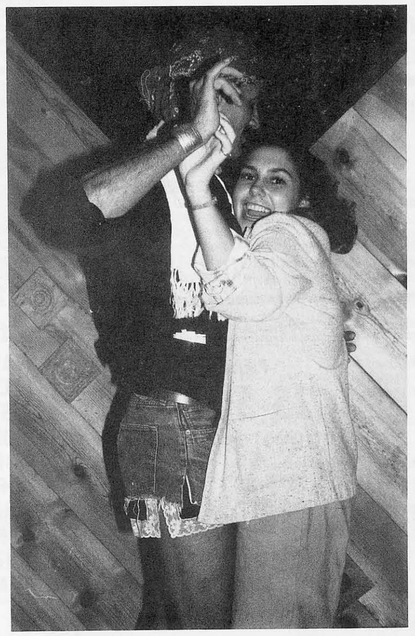
photo by Mark Skinner

Master of Ceremonies Jamie Cass introduces Kevin McMullen and his escort Betsy Rivard. Kevin was a runner-up.

photo by Eric Nelson

Cande Jacob: "You've come a long way, baby!"

photo by Mark Skinner



T-Bird Johnson lays down the beat. These revelers follow.

photo by Mark Skinner

On hold with Charlotte Drapp . . . .

by Kevin Murphy

"Webster College . . . one moment please." The familiar voice of the switchboard operator belongs to Charlotte Drapp. Her friendly tone is as recognizable today as it was some 31 years ago when she first began working at Webster.

Mrs. Drapp began her long stay at Webster directly after High School in 1947. She has gone through and been part of the many changes that have occurred here. "I've enjoyed my whole life at Webster, I have kind of grown with the college," she said.

In a recent interview Charlotte Drapp reminisced about her 31 years at Webster.

photo by Emogene Jackson

For anyone who has had dealings with the ever-smiling Charlotte Drapp it is obvious that she does indeed delight in her job.

"The most enjoyable time is orientation, it's one weekend I always like working. I wouldn't trade my orientation time for anything," said Mrs. Drapp.

Mrs. Drapp said the changes she has seen at Webster have been positive ones. "I look at Webster College from Lockwood and it looks the same, until you get inside. You don't realize the changes that have taken place."

The switchboard office is the first door on the left as one enters the main entrance of the administration building.

"I've been in the same office for 31 years, the only change that has been made is the moving of my desk from the door to the window," she said.

For the student writing an essay on, "The History of Webster College," Charlotte Drapp would prove to be an invaluable source of information. She recalls the days when the college was all girl and a graduate program was non-existent. She remembers the changes initiated by the controversal Sister Jackie, "I thought she was a wonderful person,"

During her 31 years at Webster Mrs. Drapp has had the unique experience of being an employee, pupil and teacher.

"In earlier years the girls would want to learn the operations of the switchboard, since then, I have trained 'umteen' numbers of students," she said.

Mrs. Drapp said that she has taken business courses at Webster, citing an accounting course as being particularly beneficial when figuring the college's phone bill. "I find the phone bill a challenge," she said.

Why 31 years of service to Webster College?

"Working with people is my enjoyment, being switchboard operator and receptionist, I get to talk with people." The stereotype view of the stuffy switchboard operator certainly does not apply to Charlotte Drapp. To talk with her is to experience warmth and friendliness.

Mrs. Drapp has worked under five different presidents during her reign at Webster, because of technological advancements, she has also worked four different types of switchboards. Although the first three boards required more operation, she said the present communications system, "has a mind of it's own, you can't go to fast or to slow."

"People constantly call for directions," she said, "people have called from New York and Chicago asking how to find Webster."

Mrs. Drapp and her husband spend several weeks out of the year prospecting, "My husband and I are both rock hounds," she proclaimed. "We spend our vacation out west in a little mining camp in the Majave Desert, it's a second home to us."

A dramatic switch from the switchboard, Mrs. Drapp says she has found a one carat diamond, small amounts of gold, silver, and turquoise from rooting around in rock piles.

An hour and a half from the mining town, Mrs. Drapp and her husband have also found occasion to visit Las Vegas.

"We stay away from the hard gambling," she said. "We mostly play Kino and the slot machines, once I won $1,150 on a 70¢ Kino ticket."

Prospecting is not the only interest of Mrs. Drapp.

"I'll never forget my first flight to Washington D.C., I was so thrilled. I have to build up courage, I want to co-pilot a plane."

What does the future hold for Webster's 31 year receptionist?

"I can't think of any other line of work I would rather do. After retiring I may like to move out west and devote more time to prospecting."

Charlotte Drapp has become more than an employee of Webster College, she has indeed become an institution at Webster.

"I have a long, long way to go before retirement," she said. After 31 years of service, a front office occupied by anyone other than Charlotte Drapp just would not be the same.

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NBC's Mary Alice Dwyer continued

"Live action does not draw opposite cartoons," according to Ms. Dwyer. But even though animation is much more successful, it too has problems. Economics and time factors are chief obstacles of animation.

Specials on NBC are designed for children and parent to view together, said Mary Alice Dwyer. "Parents have the responsibility to know what is there and what kids are watching." She hopes that parent and child sit, watch, and discuss a particular program.

The NBC program designed for these purposes is "Special Treats." Geared especially to children from ages 8 to 14, Ms. Dwyer said "Special Treats" is designed "to entertain and teach a lesson." Dwyer said the stories are seen from children's point-of-view whereby "they discover their own problems and solve their own problems" These specials focus on some serious topics while others focus on much lighter topics. The first special will premiere on Oct. 24.

Ms. Dwyer is especially excited about NBC's upcoming special, "The Tap Dance Kid," based on Louis Fitshugh's book, "Nobody's Family is Going to Change." The story concerns the growing up of two upperclass black children. The brother wants to be a tap dancer, and the sister wants to be a lawyer. According to Ms. Dwyer, the theme of the story is "the right to be given a chance."

Ms. Dwyer explained that part of the research of a program is in recruiting youngsters from a target audience consisting basically of ages 6 to 11. On a close-circuit television system, the network gives an audio-visual, animated presentation. After viewing, the children are given a questionnaire in which they are to tell how they responded to it.

Viewer reaction to most programs has been positive, according to Dwyer. "We like to encourage viewers to let us know what they think of what they're seeing," she added.

One concern of viewers a decade ago was violence. Ms. Dwyer said the reason for the removal of violence on daytime children's programs was due largely to a consumer's group called "Action for Children's Television," established 10 years ago. "Early cartoons were based on comedic violence," said Dwyer. She sees no real violence in Saturday morning programs as compared to 10 years ago.

When asked about the influence of advertisers, Dwyer said, "Advertisers may pull out anytime, but the show will not necessarily go off the air."

She said that it is the sales department's job to appropriate commercials and to schedule them in the proper time slots. However, last year's blockbuster special, "Holocaust," is a good example of careless scheduling and human error. Inappropriate commercials directly followed emotional and dramatic scenes. In such cases, Ms. Dwyer said that commercials should be rescheduled or dropped—which in most cases is costly.

Advertisers are regulated by the National Association of Broadcasters, according to Dwyer.

Over the years Ms. Dwyer feels there has been an improvement in the type of representation generated by advertising. Advertisers have a responsibility to the children whose minds cannot distinguish between misrepresentation and truth, said Dwyer.

The hour and a half question and answer seminar with Mary Alice Dwyer was a journey into the unknown of television. Rarely do we have a chance to hear about behind the scenes aspects of television. It was a great opportunity to learn about television from a person with first-hand knowledge on the subject, Webster's own Mary Alice Dwyer.

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Webster's jazz septet continued

Webster College. Prospective music students, especially those interested in jazz will be more interested if the new jazz major is accepted as part of the regular music curriculum.

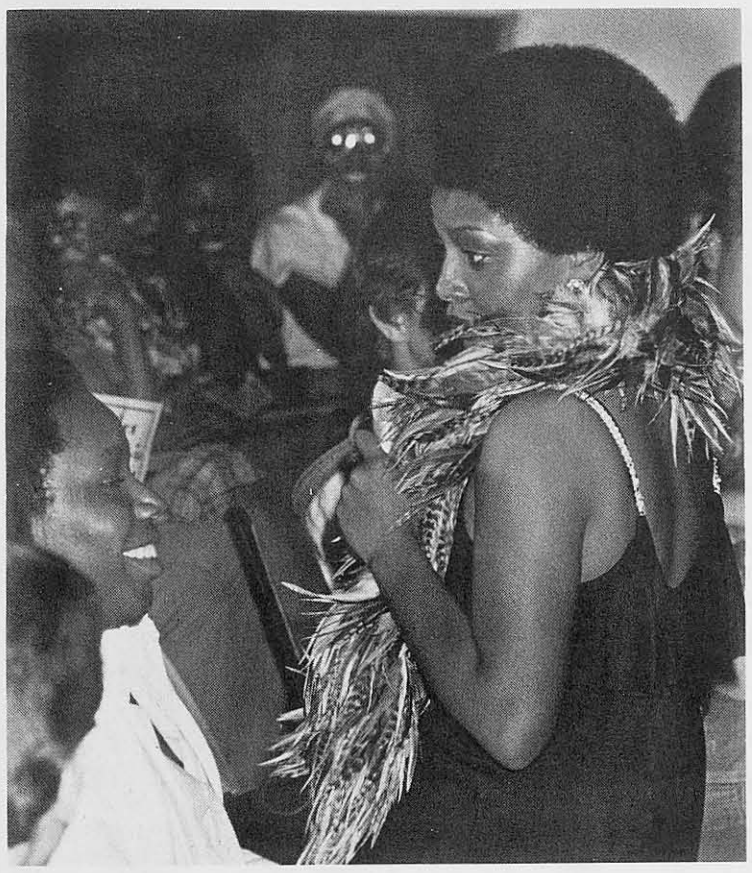
Sponsored by the St. Louis Sister City Program, Caracas will exchange Efrain Silva, a classical guitarist, who will give a free concert Thursday, Oct. 12, in the Recital Hall located inside the music building.

The members of the septet have already performed as part of the Jazz ensemble at the Rotary International Institute Banquet, at the Alumni party at Trader Vic's, and at a small gathering in the house of Dr. Leigh Gerdine.

This is Larson's last year as director of the jazz ensemble and septet.

"Since this is my last year as director, I want every one to play well and enjoy themselves on this tour. I'm mostly interested to see how they grow together as musicians on this trip, but I also want everyone to get to know each other and have a good time," Larson said.

In the future, Larson would like to see the septet, or combo traveling locally and performing out-of-state at various high schools and colleges to raise interest in music at Webster College.



Jenifer Lewis: In a class of her own.

photo by Michael Bracey

In concert.....

Lewis dazzles audience

by Michael Bracy

Jenifer Lewis put on the razzle-dazzle in the Winifred Moore Auditorium last Monday, Oct. 2, and once, again, charmed a packed house with her wide range of musical talents.

The three-part concert show consisted of musical comedy, songs of Judy Garland, and concluded with a bit of blues/jazz, including the recent hit, "Just the Way You Are."

To say that Lewis isn't shy about her stage abilities is perhaps the height of understatemtnt. In a recent interview she offered a few samplings of the self-confidence she obviously feels is necessary to make it.

"At an early age, I could tell I was blessed," she said. "In the first grade things would happen to me that pointed me out from the crowd.

"Like some kids would get injured playing and instead of going to the principal or nurse, they would come to me."

Lewis, a 21-year-old theatre major from Kinloch, Mo., is the youngest in a family of seven. She has had her wagon hitched to the star of a singer-actress career since she was in fourth grade. Her first singing performances were in a church at age 11.

The Webster senior received her card from the Actors Equity Association two years ago after touring with a vaudeville show called, "Baggy Pants and Company."

Since then she has done some nightclub acts in the St. Louis area and now has her sights on Las Vegas. Lewis seems to have no illusions about breaking into big time musical theatre, but she has a confidence to be reckoned with.

"I will be, and have been, compared to others in my field, but I am in a class of my own," Lewis said.

"Nobody has really reached the top in this business, but I plan to reach it. When I die, I would have worked so hard and done so well in my time, that when my life ceases, the whole world will pause and say, 'Jenifer Lewis is gone.' " she said.

Lewis said she has had no real training for a career in musical comedy, but she did take voice lessons this last summer from Raymond Smalover in New York City.

When asked how she relaxes after a performance such as the recent Webster appearance, she replied:

"Well, first of all, I never stop performing. I am on stage 24 hours a day," Lewis said.

"I relax when I know people are pleased with my performance. When the audience is pleased, I am relaxed," she said.

Bridges, Fawcett major success in upcoming new movie

by Dean Vivian

Farrah Fawcett-Majors in a movie? That's right, and with a little help from her fellow actors, she carries it off in **Sombody Killed Her Husband.** The film, directed by Lamont Johnson, concerns an unhappily married wife and an unhappily involved Macy's clerk who get happily together, or at least, until they try to tell her husband, who they find casually stabbed in the kitchen. Knowing they are the prime suspects, they hide the body and set off to find the real killer.

Probably the major factor in this film's success is Reginald Rose's script. It's everything a mystery should be: literate, fast-paced and full of red herrings. I must confess that three times I had discovered who the killer was, only to have him/her be the next victim.

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It starts as a love story, which is where Farrah, as Jenny, shines. She is warm, honest and vulnerable, well-matched against Jeff Bridges' nervous, unsure Jerry. It's only when Farrah has to view one fresh corpse after another that her talent wanes, although in one scene she fights off throwing up, almost forcing the audience to do that for her.

But there's ample comedy here as well. Jerry, flustered yet trying to explain that another victim has been found, blurts out "He's killed. he's completely dead."

Even when the action seems to bog down a bit, Johnson deftly picks up the pace with new developments. It is only in a few technical areas that I can find fault. The sound in the opening segment seemed like the actors were talking into tin cans, and Johnson has an irritating penchant for unsettling camera angles. The music also disturbed me, because several times during the tense scenes the soundtrack blasted out with spry, cheery tunes.

Still, these don't overly detract from the story. Rose has shown he has an acerbic wit for stereotypes: the lecherous middle-aged man, the earthy, throaty-voiced woman past her prime, the psuedo-society lady who has just discovered yogurt and nuts (and probably Perrier), the businessman husband who's only concerned with prestige. And here the kudos must go to the performers who perfectly fill in these etchings: John Wood, Patricia Elliot, Tammy Grimes, and Laurence Guittard. respectively.

One of the most enjoyable things about the film, now showing at the Esquire 4, is the theatre itself. It's a brand new addition, yet it takes one back to the early days of film with its sepia decor. And to top that, the film projectors booth is in the lobby, encased in glass, allowing the movie-goer to really see what goes on behind the cameras.

All in all, **Somebody Killed Her Husband and the Esquire 4 seem to compliment each other well: a nice, comfortable evening of enjoyment.**

To get to the Esquire, go North on Big Bend about three miles to Clayton Road, then right one block to the theatre. Additional information about shows and times can be obtained by calling 781-3300.

Farrah-Fawcett Majors and Jeff Bridges star in "Somebody Killed Her Husband"

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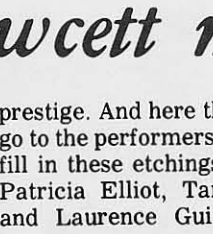

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briefs

Petitions now available for IOAC

For students interested in an Individualized Area of Concentration (IOAC), procedures and petitions are available in the Contract Center office, Room 307, of the administration building.

The Contract Center board meeting will be held Dec. 4, and proposals will be considered. Proposals for this meeting should be turned in by Nov. 12.

Ladies look for letterhead logos

The Women's Resource Center is having a logo design contest for its advertising, letterheads, and sweatshirts. Entries should be submitted no later than Monday, Oct. 30, at noon, and should be submitted to the Women's Resource Center, located across the hall from the resident mail boxes in Loretto Hall.

There is a limit of one entry per person, and names should not appear on the entries. The contest is open to all Webster College students. The announcement of winners and prize money will be at the B.S.A. Bored Halloween party, Oct. 31.

Special concert features J. Ritchie

Jean Ritchie and Art Thieme will be coming to the Focal Point, a non-profit coffee house,with live music, at 8:30 p.m. Friday, Oct. 13, and Saturday, Oct. 14, respectively.

Jean Ritchie's appearance is a special concert and will cost $4 per ticket. Regular admission is $2 at 8 p.m. and $1 after 11 p.m.

Deborah Kerr returns to stage

"The Last of Mrs. Cheyney," starring Deborah Kerr, will have a two-week engagement, beginning Oct. 17 at the American Theatre.

Kerr, a six-time Oscar nominee and four-time recipient of the New York Film Critics Annual Best Actress Award, returns to the stage from a three year absence.

Tickets for the play are available at either the American Theatre Box Office or at all Insta-Ticket outlets.

Kiel to host Frisco Ballet Co.

There will be special student ticket prices for the Friday, Oct. 13 and Saturday Oct. 14 performances of the San Francisco Ballet Company. The Company will give two performances of classical and contemporary ballet. The concert will open the 1978-1979 season of the Dance Concert Society.

The performances will begin at 8:30 p.m. in the Kiel Opera House. Ticket prices range from $3 to $10. For more information and ticket reservations, call 968-4341.

Jazz Ensemble offering variety

Performing October 15 will be Webster College's jazz Ensemble in the Moore Auditorium at 5 p.m.

Pieces to be performed will be the "Silver Rocetta Rag", and "Old Style Blues," (a 12-bar blues arrangement), Charlie Burt Parker's "Mis Bird", Jerry Mulligan's "Walk in' Shoes", "Alma Llanera" (which means soul of the parie plans) a popular Venezuala song arranged by Webster's own Allen C. Larson, "Blue Bossa" and "The Count's Court" by Count Basie.

Symposium deals with self healing

A symposium on Holistic Health Care, which concerns the ability of the body to heal itself, is scheduled for Friday, Oct. 27 through Monday, Oct. 30.

The symposium, which is being co-sponsored by the psychology and science departments at Webster and by the department of psychiatry at St. Louis University, will be held at the Sheraton St. Louis Hotel.

Various topics of the symposium will include, meditation and mind, biofeedback, therapeutic touch, hypnosis, etc.

Student fees are $25 for one day and $50 for all three days. There is no charge for full-time faculty and staff of Webster College.

For more information call A. Calandra, ext. 391.

Gallery features native Amazon art

The traditional and ceremonial art of the Upper Amazon Canelos Quichua natives will be featured in the William Stix Friedman Gallery at Craft Alliance from Oct. 7, through Nov. 8. Craft Alliance is located at 6640 Delmar Blvd., admission to the exhibit is free.

Forum focuses on policy making

Washington Winterim '79, focusing on national policy-making and media reporting, is being offered again by the Washington Center for Learning Alternatives, and is open to students from any major field of study.

Participants will learn about the inner workings of government. They will be able to work with individuals in small groups, to attend lectures and seminars, and to analyze such contemporary issues as; international affairs, economic affairs, civil rights/social welfare reform, and the role of responsible media.

For more information call or write: Pamela L. Lawrence, Director of Washington Winterim '79; Washington Center for Learning Alternatives; 1705 DeSales Street, N.W.: Washington, D.C.; 20036 (292) 659-8510.

Women's Center to sponsor films

The Women's Resource Center is sponsoring several films this semester including, "Fear Women," to be shown Friday, Nov. 11 in room 222, and "Babies and Banner," Friday, Dec. 8. The films begin at noon and 3:00 p.m. followed by an open discussion of the film.

Directory for cultural resources

The second, enlarged edition of "A Directory of St. Louis Cultural Resources," jointly sponsored by the Cultural and Arts Resources in Education committee and the Arts for Older Adults committee, is now available to schools, families, businesses and other interested individuals.

The directory, which lists and gives information about 135 cultural resources in the St. Louis metropolitan area, is designed to bring up-to-date information about the various educational programs and community services of the cultural institutions and organizations in the area.

Single copies of the directory are $2. In lots of 10 or more, the price is $1.50 each. For ordering information write or call Alice Muckerman, Arts and Education Council of Greater St. Louis, 607 North Grand Boulevard, St. Louis, Missouri 63103, (314) 530-6450.

Vol. 8, No. 4 Webster Groves, MO October 19, 1978

a webster college student publication

THE JOURNAL

THE JOURNAL

CSA elections all day Thursday

Attacker Flees

A young woman reported to police that she was attacked last Thursday evening on the campus of Webster College. The woman, a theater student at Webster, sustained no injuries from the attack.

The attack occured when the woman, leaving a theater rehearsal just before 12 a.m., encountered a man walking in the opposite direction just outside the Red Carpet. After exchanging a casual hello with the man, the woman said that the attacker tried forcing her into the nearby bushes. The assailant was chased from the scene by students who heard the victims screams.

"At first it was unclear if it was a cry for help, or if it was just some student's idea of a joke," said student Tom O'Brien.

Upon arriving on the scene students Eric Parris and David Kinder said the man took off running. The two pursued the assailant but were unable to apprehend him. Two students viewing from the fourth floor said they saw the attacker driving off in what looked to be a yellow station wagon. Several students on the scene said that they could possibly identify the man if ever seen again.

The victim described the attacker to police as being black, weighing approximately 180 lbs., about 5' 6" tall, from 20 to 25 years of age, and wearing a pulled down sailors hat.

Eric Parris, a witness to the event, immediately circulated information concerning the attacker. The statement cautions women not to walk alone on campus during the evening hours. Students are asked to refrain from screaming or crying out in jest.

Jan Landzettal said the attack was the first of it's kind this year. Incidents of past "flashings" on campus should not be tied in with this latest occurence she said. Many students tend to differ with Ms. Landzettal. "We've heard rumors about this guy with the Gilligan hat for the last year," one student claimed.

Although descriptions have been vague, general features of past flashers do bear some resemblance to the latest suspect. The Thursday night victim, as well as the several victims of flashings in the past year, are all reported to be female caucasian with light or blonde hair.

Webster Police said that the near victim of last Thursday night viewed some 125 mug shots but was unable to make any identifications. One detective said that "positive identification is very doubtful." As of this writing Police report little or no progress in the case.

Non-verbal language speaks

by Michael Killoren

The next time you are waiting in an office, take note of how long it takes before you see the person with whom you have an appointment. Secondly, notice the arrangement of the furniture once inside the private chambers. More likely than not, there are powerful, subtle forces of non-verbal communication at work.

On Oct. 6, students of the "Television: An Inventory of Effects" course and other members of the Webster Community had the opportunity to hear one of the foremost experts on non-verbal communication speak during a special one-hour lecture. Dr. Edward T. Hall, anthropologist and author of three books spoke to the group on finding non-verbal communication in photographs.

Hall was in St. Louis attending a conference entitled "The Unconscious Language: Non-verbal Behavior in Human Communication." John Porter of the media studies faculty brought Hall to the group because the television class had just read one of his books.

It is estimated that as much as 50-80 per cent of all human communication is non-verbal. "Some of these messages are slow, some are cued to be very fast," Hall said. "Some of the slow forms of communication are books, peotry, plays, human culture and marriage. Marriage is a slow message requiring a lifetime to encode."

Fast forms of communication deal with body language.

"People carry on conversations at a relatively fast speed all the time," according to Hall. "The way a person walks, for instance, can reveal much about his age, his health, his mood, and his status."

"It isn't easy to scientifically study a walk," Hall explained. He told of his experience in photographing various walks with a research assistant whom Hall described as very 'lineaar' in his thinking. The assistant shot only photographs of the white, Anglo Saxon walk and totally avoided the richness of the Chicano walk. Hall said that the Chicano walk "simply wasn't in the vocabulary" of the assistant.

It is this type of cultural bias that has prompted Hall to a life of service to educate Americans on the cross-cultural differences that one experiences when going abroad.

Hall has worked with the State Department helping travelling foreign diplomats and advisors prepare for the differences they are about to encounter in other lands. He has also done extensive field work with the Hopi, the Navajo, and Spanish-Americans.

He has found that ignorance of the cultural ways of one culture can produce negative feelings on the part of a visitor.

Reservation officials, for example, working with the Navajo could not understand why the Navajo never "leveled" with them, and acted as if they did not hear the officials. Hall soon discovered that the Navajo consider looking at someone in the eyes a form of challenge; a disrespect. Navajo children are taught at a very early age that when a parent looks at him straight in the eyes, it is a form of reprimand. What the interior people failed to comprehend, said Hall, was the non-verbal communication of the Navajo culture.

In his slide presentation, Hall pointed out the richness of non-verbal communication in photographs. Citing his work in the field of proxemics, that is the study of human distances, Hall showed happens to a person when his 'private space' is 'threatened' by another person. He showed a woman waiting at a bus stop, who was then joined by a man. She withdrew herself close to a tree and crossed her arms and legs. He moved a distance from her and looked away from her.

In another series of photographs, Hall pointed to the remarkable synchrony exhibited by identical twins in their walk. "You especially see synchrony in blacks, not so much in whites," Hall said. He then showed a photograph exhibiting the trait in two young girls who were walking, in perfect time with each other.

Hall was literally pressed up, against the wall during his lecture, as a result of the over-flow crowd in the media studies seminar classroom. His posture was an unwitting example of the the 'private bubble' in each individual.

He spoke of the value of illustrating in weeding out up to ninety per cent of information, and showed the group a "Dennis the Menace" cartoon. Hall explained that "the audience fills in whatever information is missing, and the result is often humor."

An inventory of spatial effects in human interaction is found in Hall's book, "The Hidden Dimension." In this book, Hall talks about the non-verbal sensory inputs of olfaction, thermal, and proxemic ranges.

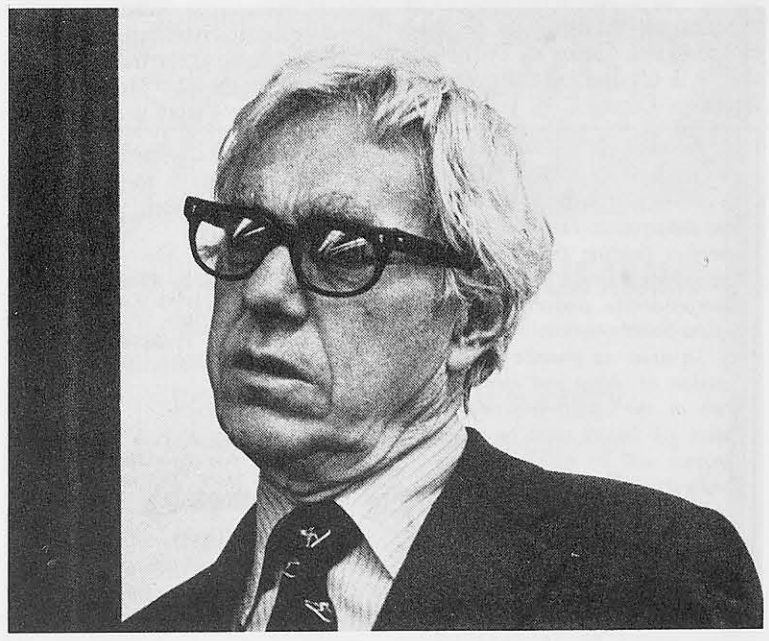
Hall repeatedly stressed the immediacy of non-verbal communication, and from all his years of study, tried to narrow his points down to the simplest common denominator. He said that the information of non-verbal communication is much more significant than the abstract data of charts and graphs, which are useful, he says, only for future planning.

So how does all this relate to waiting in an office? In American culture, Hall says if you are waiting "fifteen minutes, you are not very important. If you wait a half-hour, you are a son-of-a-bitch." In Latin countries, "waiting three hours is not meant as an insult." It is simply the cultural system of these people."

The placement of the desk can also be a strong non-verbal message. Where a district, intimidating distance is created, it is used because it is an effective way of saying "I'm the boss, and this is what I say."

Non-verbal communication is not difficult to learn. Everyone sends and receives it. An awareness of this little known element of human communication is of benefit to anyone who deals with people.

All you have to do is 'put your best foot forward.'



Edward T. Hall, author, anthropologist, lecturing in the media center on non-verbal communication in photographs.

photo by Mark Skinner

Marmor offers healthy alternatives

by Gary Brady

A national health insurance program has been an issue debated in Congress for more than 50 years.

Dr. Theodoer Marmor, author of one of the 14 proposals currently being considered in Congress, said the debate has generated "more heat than light."

Marmor headed a two-day forum the weekend of Oct. 7 to discuss national health insurance. The forum also featured speakers from political science and health care fields.

The majority of Americans favor "something called a national health insurance plan, but most are unaware of the problems of the subject," Marmor said.

Studies show that fewer than 10 per cent of Americans are personally dissatisfied with their health care, but 40 per cent think there is a problem somewhere with health care.

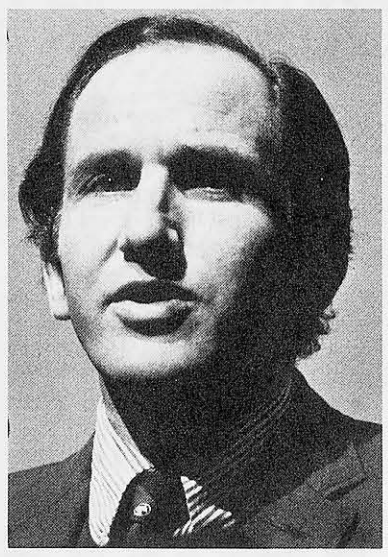
Marmor believes the three main changes needed in health care are: making medical services available to everyone, improving the quality of the care, and decreasing the costs.

Marmor believes that none of the programs currently being discussed in Congress would solve all of the problems.

"These problems work against each other. One bill cannot solve all of these problems because they are competing," he said.

"You can't give better care or cover more people without the costs being inflationary." He also feels that national health insurance will do little to improve the quality of care.

Nevertheless, all the programs now advocated in Congress agree on one point: the people in this



country need a program to guard against the costs of catastrophic illnesses. Marmor defines catastrophic illness as lasting more than 60 days and costing more than $2000.

"While few people actually suffer a catastrophic illness, everyone fears it," Marmor said.

He said discussions on health care tend to focus on the word "crisis" because disaster is what attracts attention. And government intervention in the U.S. economy is usually only acceptable in "Crisis" situations. This was the case in the 60s with the 'war' on poverty.

Dr. Marmor, who has written several books on national health insurance and one on Medicare, has developed his own program. He calls it "kiddie-care," because it would begin with coverage of infants. Every two years the program could be increased to include other age groups until everyone was covered.

The first part of the plan would involve insuring all pre-school children and pregnant women. His plan would pay "so much per-child per-year to physicians. Then the medical community would know how much they would have each year to us. This has been acceptable to pediatricians who have been consulted, according to Marmor.

The second phase deals with catastrophic illness. "This insurance would take the fear out of medical care."

Marmor feels his program has two main advantages: Costs would be less due to limited initial expenditures. "If the cost is $200 per year per child, this is a total of $4 billion, and it would be easy to administer, with a few billing problems.

The second is: "It would improve the health of future generations. Actually, it is a form of preventive medicine. And the program is less likely to meet with opposition from physicians, pediatricians in particular, who have enthusiastically endorsed it," Marmor said.

Marmor said he had no problems getting his program introduced in Congress, "the hard part was getting it discussed."

The Canadian version of national health insurance can teach us a lot, according to Marmor. Their program began in the 60s on the province level and only after proving itself, became accepted nationally. This growth pattern is consistent with the U.S. where traditionally the states have controlled health related matters.

"The U.S. is the last major industrial nation, with the exception of Austraila, that still treats care as a private cost," Marmor noted.

High health food prices questioned

by Dean Vivian

If you're a self-proclaimed "health-food freak," you may at times wonder if you're getting your money's worth. Ignorance of reasonable prices abounds, and comparative shopping is almost non-existent. Until now, that is.

I went to five health food stores in the St. Louis area on October 7th and compared prices for identical or similar products. As you will see, the results are surprising.

The most glaring price discrepancy was with sea salt. Even the normal range of per pound prices, 24¢ to 81¢, reflects a difference of 300⁰ , but at Spring Wheat, they sold a pretty little oz. container for $1.33, or $10.64/lb. For the sake of the totals I took for granted that no one would buy a pound of sea salt at that price, so I charged them 81¢, the highest price found elsewhere.

Here is a store-by-store breakdown, listed in order of largest selection.

1. New Dawn, 3175 Grand (in St. Louis City). New Dawn has a very large, roomy store, with not only most of what I was looking for, but just about everything else. The layout is sensible, the workers knowledgeable, but the prices reflect the high overhead. One inconsistancy is their Perrier water: 11 oz. sold for $1, but for 12¢ more, you could get the 23 oz. bottle, or 9¢/oz. versus 4.9¢/oz.

2. Natural Way, formerly Solar, Big Bend at Murdoch. This is the overall winner. The selection is very good, the prices are low, and the people are friendly. Unlike New Dawn, it doesn't have several kinds of each product to choose from, but the wide range of items more than atones. And since it's walking distance from Webster College, the natural food eaters have no reason to look elsewhere.

3. A-A, 110 E. Jefferson (Kirkwood). The store is very organized and each item is easy to find. A-A also gives away Eagle Stamps, but even that doesn't cover the higher cost of the individual items. Still, the selection is wide, especially with vitamins and protein products.

4. Spring Wheat, 12 N. Central (Clayton). Spring Wheat is small, its prices are high, and the selection is minimal, but it does have three positive points: first, they have about 1/3 of the store devoted to your "natural" sweet tooth; cookies, candy bars and other treats abound. Second, if the chewy sweets aren't enough, they have a juice bar, with tempting combinations of fruits, yogurt, and juices, and they even have soft-serve frozen yogurt, in your choice of peach, or, my favorite, strawberry. And third, a natural foods restaurant operates in tandem with the store, but unfortunately only for lunch, 11-3, Monday thru Friday.

5. Nitty Gritty, 6394 Delmar (University City). This place irritated me. The items it had in stock were generally priced lower than at the other stores, but it was out of stock on nearly 20⁰ of my list. It has a large selection of beans, nuts, grain and teas, but was lacking stamples like wheat bread, margarine, corn oil, and Alta Dena Yogurt. And the fact that it was the end of the week was not the real reason: they were expecting deliveries the following week, but not until Wednesday and Friday.

On the Celestial Seasonings Red Zinger herb tea, as I noted in the graph, I found two identical boxes tagged with different prices twice. The consumer should always be alert for this, especially in a health food store, where the volume is much smaller than a regular grocery store.

Finally, and perhaps most importantly, is the question of health food itself. Those in favor will argue that natural foods improve overall health, stamina, and digestion. Those against point to their own health despite their diet. However, there is one question on which there's no debate: cost. In an article on grocery prices I have coming out next week, I found that a 1 lb. national brand of margerine can be bought for 59¢, 28 oz. of peanut butter for $1.79, and 6 oz. of Swiss cheese for 97¢, while the lowest prices for margerine at the natural food stores was $1.16, peanut butter $2.65 and Swiss cheese $1.29. On these items the consumer pays over 33⁰ for their "natural" counterpart. To some that is a fair price to pay, but probably the most telling item concerning health food store prices can be shown with a vitamin comparison. The lowest price found at the five stores for 100 tablets of 500 mg Vitamin C was $2.50. I called Skaggs earlier tonight and found that they well the same product for $1.98.

The question of whether to pay 33⁰ more for health foods is one that you and your budget will have to answer. A question I hoped I answered is where to get the most for that money.

photo by Michael Bracey

ITEM	NATURAL WAY	SPRING WHEAT	NITTY GRITTY	NEW DAWN	A–A
1 Qt. Safflour Oil	3.06	3.24	2.67	3.24	2.88
1 Lb. Whlle Wheat Spagetti	.80	1.06	.88	1.06	1.12
1 Lb. Spinich Egg Noodles	.88	1.72	.96	1.72	1.82
16 oz. Whole wheat bread	.94	1.04	A	.87	.88
1 Lb. Honey	1.35	1.80	1.65E	1.80	1.30
Sea Salt/Lb.	.45	10.64B	.24	.32	.81
Granola/Lb.	1.49	.88	1.28	.94	.86
4 Oz. Hain's Yogurt Chips	.82	.85	A	.85	.82
1 Pint Alta Dena Vanilla Ice Cream	1.05	1.05	A	.88	.99
Raisins/Lb.	1.57	1.86	1.92	1.76	2.36
Pumpkin Seede/Lb.	3.19	3.66	3.20	3.54	3.99
2 Lbs. Corn Meal	.92	A	.96	1.39	.86
5 Lbs. Whole Wheat Flour	1.45	2.52	1.40	2.52	1.25
1 Doz. Fertile Eggs	.75	A	A	1.27	A
Alta Dena Blueberry Yogurt	.55	.62	A	.62	.62
16 Oz. Blackstrap Molasses	1.36	1.43	A	1.56	1.36
6½ Oz. Bottle Perrier	.56	.69	.59	D	.69
12 Oz. Mild Cheddar	2.22	2.39	1.56	2.54	2.58
Alta Dema Swiss 6 Oz.	1.44	1.59	A	1.29	1.44
1 Lb. Hain's Safflour Margerine	1.16	1.22	A	1.21	1.16
1 Lb. Raw Wheat Germ	.65	.73	.72	1.03	.79
Red Zinger Tea, 24 Bags	1.39C	1.59	1.49F	1.59	1.59
28 Oz. Deap Smith P-Nut Butter	1.39C	1.59	1.49F	2.76	2.65
Pecans/LB.	4.10	7.60B	4.32	4.65	5.98
Walnuts/Lb.	3.20	3.80B	3.26	3.59	4.60
500 Mg. Vitamin C 100 Tabs	3.75	2.75	2.50	2.95	2.95
Raw Peanuts/Lb.	.99	1.55	1.04	1.44	1.09
(TOTAL COST)	$42.74	$51.87	$42.56	$48.08	$48.74

A This store did not have this item in stock. For totals, I took the highest price found for that item at the 5 stores as a penalty. B Multiplied from small pack C 2 rows back it was tagged $1.00 D They only had larger bottles. $1.00 for 11 oz., $1.12 for 23 E Only 1.05/Lb. if you bring your own container; 100/Lb. for 5 or more pounds. F Tagged $1.59 two rows lower.

Women's Center 'gathers it together'

The Women's Resource Center is offering two dance workshops, free to the Webster Community. The workshops are taught by two Webster Students.

"We encourage men to come and learn," said Rochelle Nevel, instructor in "Movements in Dance." Men are thrown off by the fact that it is offered by the Women's Resource Center."

Vicki Rowdon Jones, Yoga instructor has been involved Yoga for five years now. "Yoga makes everyday life easier," said Jones. "It is possible to do the exercises a little bit during the course of a day, like when you're walking down the street. Breathing exercises can be done almost anywhere."

Both women agree that one of the primary goals of "Movement in Dance" and "Yoga" is to bring the mind and body in synchrony.

"It helps you out a lot to be synchronized, especially on those days when nothing seems to go right. Creative dance 'gathers it together;' incorporating the knowledge of the mind and the control over the body," said Nevel.

Nevel believes that the physical movement of dance is directly related to the thought process.

Although the classes have already begun, both instructors feel that it would be possible for an interested student to enter.

"The Yoga class is progressive. But I wouldn't want to scare someone away by talking about a breathing exercise that the newcomer wouldn't be familiar with," said Jones. "However, we want to make as many students as possible feel comfortable."

Dress for the "Movements in Dance" course is described as 'loose clothes.' Leotards or comfortable clothes and a mat or large towel are requested for the yoga class. Yoga begins on Oct. 21, from 4-5 p.m., Wednesdays and Movements in Dance meets from 6:30-8:00 p.m. Thursdays, in the East Plymouth Gym.

The Journal is published by the students of Webster College in cinjunction with the journalism department. THE JOURNAL receives funding from the college administration, but operates independently under a publications board.

In order to provide a cross-section of ideas and views, letters to the editor are encouraged. All letters must be signed (names will be withheld upon request), and are subject to editing.

Inquiries should be addressed to: THE JOURNAL; Room 106, Loretto Hall; Webster College; 470 East Lockwood; St. Louis, MO., 63119. Ph: 314-968-0500, Ext. 284.

Editor-in-Chief . . *Michael Killoren.*
Managing Editor . . *Kevin Murphy,*
Business Manager . . . *Steve Webb*

Reporters

Kathie Bell, Michael Bracy, Emogene Jackson, Kathy Kilpatrick, Jon LeClair, Kevin Murphy Carole Jean Penn, Peter Rexford, Carol Shaw, Dean Vivian.

Photographers:

Bob Boston, Tom Gross, Emogene Jackson, Kim Margold, Eric Nelson, Mark Skinner, Marcia Stoff, Ali Zahrany.

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Production: Don Corrigan
Photo: Ann Fessler

Cover photo by Tom Gross

Review awarded grant

by Nancy Roenfeldt

The *Webster Review,* an international literary quarterly, was recently awarded a grant of $1,900 by the National Endowment for the Arts.

According to Nancy Shapiro, editor of The *Webster Review,* the money from the grant will go to producing a "prize issue" and awarding monetary prizes to the first, second and third place winners in each of the short story and poetry categories of competition.

This prize issue, Shapiro continued, will be distributed to about 1000 libraries in the U.S. and abroad as a promotion not only for the magazine, but also to help its contributors gain recognition.

The *Webster Review,* which was founded in 1974 by Nancy Shapiro and Harry Cargas, has already gained national and international recognition as it is distributed across the U.S. as well as in at least 40 other countries.

Although its reading audience is relatively small, so are the audiences of most other literary magazines, notes Shapiro. She finds that most of the readers of such magazines are writers themselves.

The *Webster Review* is sent to many university and public libraries. One such subscription, according to Shapiro, "may mean hundreds of readers."

She added, "I can only hope that its fanned out to readers all over the world."

Even as the magazine's readers are dispersed throughout the world, its literary contributions come from all over the world as well. Some of the contributions have even come from prisoners. Shapiro said that she tries to judge the material on its own merit, and does not let the author influence her evaluation of the writings.

Many of the submitted writings come from university professors in the literature departments, and many of the translations are done by professors from various language departments.

Although its name would seem to suggest otherwise, The *Webster Review* is independent of Webster College. The magazine maintains only loose connections with the school, even though three of its staff members, Nancy Shapiro, Harry Cargas, and Pamela Hadas are currently members of the college faculty. Other members of the *Webster Review* staff were formerly members of the staff and faculty of Webster College.

Like the college, The *Webster Review* is a non-profit organization. Therefore, its production is only made possible through time donated by editors, and funds raised by means of magazine subscriptions, donations, and grants, such as the one awarded to them by the National Endowment for the Arts program.

Shapiro said publishing and editing a literary magazine will never make money, but with the aid of grants, it becomes possible to reward some of the writers for their contributions to the *Webster Review.*

Colligan bids farewell to alma mater, welcomes UMSL

by Carol Shaw

The surprise part of it was a semi-success. At least eight people had slipped up earlier that morning by telling her they would see her at two o'clock that afternoon.

But the long goodbyes were many, as a large group of staff members and a fair representation of faculty gathered to wish Carol Colligan a successful future in her new position at the University of Mo., St. Louis.

Colligan, who ended her job of eight years, Friday, Oct. 13, as Director of Special Programs, said, "I will miss the many friends I've made over the last eight years and am hopeful that my established relationships will survive the separation, but I'm excited about the many challenges my new job will bring."

Colligan began her job as Director of Alumni Affairs at UMSL on Oct. 16 and, before leaving Webster, gave reasons for leaving her job as, "For the last year, I've been having to divide my time between that of assisting Sr. Barbato in the contract center and handling the public relations within the Public Information Office," she said.

Colligan said that she preferred not having to divide her time.

According to Colligan, a salary increase was also a determining factor to her accepting the position at UMSL.

"At most institutions when you stay in a job for too long it's more difficult to get a raise. About the only way to have upward mobility, in terms of salary, is to change institutions," she said.

Colligan came to Webster in 1966 as a student, and continued as a student through the turbulent sixties and through the innovative changes which took place as a result of former president Jacqueline Grennan Wexler.

"I was a 24 year old freshman, something that was rare back then and it was a very special time for me," Colligan said.

Prior to coming to Webster, she had acquired the kinds of experience which later proved valuable to her job at Webster.

A native St. Louisan, Colligan got the New York fever and in 1962 set out to discover what New York had to offer.

"I was quite naive and thought that New York would be the most sophisticated and neat place to live. The first year there was very exciting but by the second year, the concrete started getting to me," she said.

While in New York, Colligan made her stay worthwhile. Her first job in 1962 was as a secretary for CBS Broadcasting where she was put into the "radio city dimensions."

"This was a five minute radio broadcast on public affairs and we co-habited an office with the now defunct Calendar, which was CBS' answer to the 'Today' show," she said.

She was in that position for a year when she was promoted to production assistant for the news

unit at CBS television, which included Harry Reasoner. Her job was multi-faceted and consisted of doing many things from "making coffee to doing research for Reasoner," she said.

Colligan contrasted Cronkite and Reasoner, "I remember that Cronkite's presence was such that everything seemed to revolve around him, whereas, Reasoner was always a 'features' person."

In 1964, members of the news unit created a pilot entitled, "Dear CBS." "It consisted of letters from viewers and was a PR effort by CBS to encourage viewer feedback. The show lasted all of two nights," she said.

"When that happened, CBS put our news unit in a state of limbo. I continued to get my paycheck from March to October, but during that time, I remember making coffee, dusting desks and reading all day," Colligan said.

During her "state of limbo period," Colligan saw a documentary by news commentator Mike Wallace in which he was talking about Webster College and the innovative changes that the, then, Sister Jacqueline was trying to bring about.

"I had never thought of myself as a pro-St. Louisan, but being that far away from home and seeing the familiar St. Louis surroundings on network television made me realize I had to come back," she said.

By January, 1965, she was back in St. Louis and was hired as a secretary for WIL radio.

"They took into account my experience from New York, and still, I was hired as a secretary. The job at WIL made me realize that to go further with my career, I'd have to get a degree," she said.

Colligan commented further saying, "The one aspect of working for CBS that I had enjoyed was that CBS was very aware of individuality. They were more willing to give individuals a chance."

For the last eight years, Colligan said her job title had essentially remained the same. "Yet, the job has gone from strictly handling only alumni affairs, to including special programs for the students, faculty and community," she said.

Colligan commented about her position at UMSL, "I see this job as a stepping stone to better things."

"I will be doing more writing as well as trouble-shooting for troubled departments," she said.

Carol Colligan, we wish you the very best!

Israelievitch strikes successful note with music department

by Kathy Kilpatrick

In the past, the music department of Webster College has had many talented and experienced guest artists and artists-in-residence. This year the Israelievitches, a working husband and wife team, will carry on the tradition, according to Dr. Elvise Jarvis, chairperson and professor of the music department.

Jacques Israelievitch, as artist-in-residence, will be giving a series of six recitals during the 1978-1979 school year. The first concert of the series will be Sunday, Oct. 29 at 4 p.m. in the Winifred Moore Auditorium, with his wife, Gail Bass Israelievitch, guest artist and harpist.

"These concerts are free and open to the public . . . which is unusual," Jarvis said.

Beginning his musical training at the age of eleven, Israelievitch was first trained in Le Mans, France, which is quite a ways away from his home town Cannes; that is 450 miles South.

At age 13, Israelievitch began attending classes at the Paris Conservatory in violin and chamber music.

Israelievitch received several first prizes in his studies at the Conservatory, and completed his studies in three years.

At age 14, as the youngest contestant in the Paganini competition in Genoa, Italy, Israelievitch won one of the top awards. He was then told by his sponsor, violinist Henryk Szeryng, to consider receiving further training at Indiana University.

In 1968, Israelievitch received a performer's certificate and a doctorate of music from Indiana University. He then became an assistant faculty member under his former advisor, professor Josef Gingold from 1970-72.

Israelievitch returned to France giving a series of 40 cencerts while he was serving in the French Army.

Israelievitch was concert master for the Chicago Symphony in 1972, and is currently the concert master for the Saint Louis Symphony, which he joined in April of 1978.

Besides giving his recitals, Israelievitch will also teach several string classes, and will assist the music department in auditioning students.

Guest artist, Mrs. Israelievitch also has a music degree from Indiana University, a bachelor of music in Harp.

In the history of Indiana University, Mrs. Israelievitch is the only harpist to receive the Performer's Certificate.

She is also well known throughout the country as a soloist and chamber music player.

During the 1976-1977 concert season, Mrs. Israelievitch performed about 70 recitals and concerts. Also for the 1977 season, she composed and performed the music for the King Tutankahem museum exhibit which was aired as a NET television special.

Mrs. Israelievitch teaches many students privately besides performing.

Together the Israelievitches have recorded several hours of music for WFMT, a Chicago radio station.

Currently the Israelievitches repertoire consists of about 30 concertos.

The Israelievitches program for the Oct. 29 concert will be "Entr'acts" by Jacques Ibert; "Sonata in C Major, No. 4" by Jean Joseph Cassanea de Mondonville; "Five duets to the Memory of Alban Berg" (dedicated to the Israelievitches) by Robert Lombardo; "Cantablie" by Nicolo Paganini; "Fantaisie, Op. 124" by Camille Saint-Saens.

A short intermission will follow these pieces, and the program will then continue with Eugene Ysaye's "Sonata No. 3, Op. 27" for solo violin, and Ludwig Spohr's "Sonata Concertante in G Major, Op. 115."

The next concert in the series will be Nov. 19 with Webster's own Gail Delente, professor of piano.

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News Briefs

Israelievitch to give solo recital

Jacques Israelievitch, Artist-in-residence and new concert master of the St. Louis Symphony, will perform a solo recital on Friday, Oct. 27 at 8 p.m. in Christ Church Cathedral located on the corner of 13th and Locust Streets.

Israelievitch will be accompanied in several portions of the program by Gail Israelievitch, his wife, harpist, and Ronald Arnatt, organist.

For more information call 727-7178 or 863-5785.

Meetings planned for martial arts

A martial arts club has been formed on the Webster campus. Meetings will be held every Tuesday from 5:30-7:00 p.m. and every Thursday from 6:00-7:00 p.m. Everyone is invited to attend. Loose clothing is desired.

Culture seminar held abroad

For students who want to study another culture and acquire a second language, the Scandinavian Seminar is accepting applicants for its study abroad program in Denmark, Finland, Norway or Swenden for the academic year 1979-1980.

Several grants and loans will be offered to qualifying students.

Write to Scandinavian Seminar, 10C East 85th Street, New York, N.Y. 10028 for more information.

Master classes with Murray Louis

Master classes will be opened and presented by the Murray Louis Dance Company from Oct. 16 to the 19.

Admission is $1, and must be paid in advance. Call 968-4341 for more information.

Wildlife Federation offers grants

College, university graduate students or law students are being accepted to the National Wildlife Federation's 1979-1980 Environmental Conservation Fellowships.

Students must be currently engaged in research, not course work, in fields related to wildlife, natural resources management, or the protection of environmental quality.

The program is offering grants up to $4,000.

For more information or application forms, write to the Executive Vice President, National Wildlife Federation, 1412 16th Street, N.W., Washington, D.C. 20036.

'The Journal' to take vacation

Because of the Fall break, the JOURNAL will not publish again until November 9.

Kyro is headed for sure stardom

Laura Kyro, a Webster College student, has written and produced "Once Around the Milkyway," a new star chamber show currently showing at McDonnell Planetarium until Nov. 26.

The schedule for the star show is Tuesday through Friday at 10:30 a.m. and 1:30 p.m.; Tuesday evening at 8:30 p.m.; and Saturday and Sunday at 12:30 p.m. 2:30 p.m. and 4:30 p.m.

Admission is $1.50 for adults and $1 for children.

Musicians eligable to compete

College undergraduate instrumentalists are eligible to compete for a $1,000 scholarship. The Women's Association of the Saint Louis Symphony Society is offering the scholarship.

For more information, call Mrs. Brouk at (314) 933-5111.

BSA retreating to Camp David

From Thursday, Oct. 26 to Sunday, Oct. 29 the Black Student Association will sponsor a four day retreat to Camp David.

The camp is located 60 miles south of St. Louis near Flat River, MO, and offers a variety of activities.

Activities will include hayrides, fishing, hiking, horseback riding, etc.

The total cost, which includes meals and lodging, will cost about $32.

The camp will depart the Webster College campus Thursday, Oct. 26 at 10 a.m. Also, transportation for those who cannot leave until Friday will be available.

All interested in participating should contact the BSA located on the ground floor of Loretto Dorms next to the game room, in room 16.

Satire and The City Players

The City Players, member of the Arts and Education Council, is opening their 1978-1979 season on Friday, Oct. 27 with "The Last Word," a comedy-satire by Fred Lindecke.

Special student rates are being offered. Call 361-2211 or 521-5222 for more ticket information.

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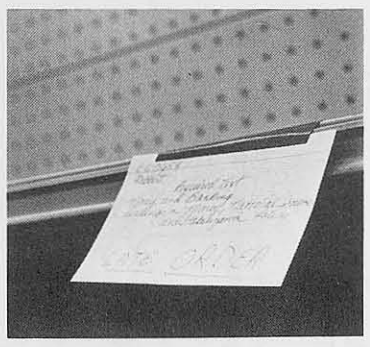
THE JOURNAL

a webster college student publication

Efrain Silva Perez, pg. 7

Faculty closes book on B.J.'s

B.J. College Books is no longer under contract to Webster College for services or book orders. An official notice dated Oct. 31 was sent to Barry Weissman, president of B.J. College Books Inc., informing him that termination of his contract with Webster College was effective immediately.



Empty shelves soon to be filled

In the letter to Mr. Weissman the administration said, "This decision has been made after careful study of our needs and of the problems we have experienced in getting books to our students. Naturally, the problems occurring in the Fall 1978 are freshest in our memory and the negative effects this expercence has had on our academic programs troubles us deeply."

The decision was brought about by Mr. Weissman's inability to provide the right books at the right time. The book controversy has been the source of great dismay and considerable discussion at Webster this semester. Late arriving books and books not arriving at all have forced teachers to reorganize courses and students have had to scour the area for needed texts.

"The unavoidable final decision is that the working relationship between B.J. College Books Inc., and the college community has deteriorated to the point that we must seek a change in the operation of our bookstore," stated the letter to Mr. Weissman.

B.J. College Books was asked to vacate the campus store as soon as possible. Weissman is committed to supply books for this semester and the contract allows him 60 days to vacate the premises.

A memo dated Nov. 1 from Charles F. Madden, dean of the undergraduate college, was sent to all the faculty informing them of the termination of the contract. The memo also said that the administration was completing negotiations with Follett College Stores to assume responsibility for the operation of the bookstore beginning with the orders for Spring 1979. Follett College Stores is the organization that operates the bookstore at St. Louis University.

"If they think they can do a better job, more power to them," said Karen Helm of B.J. College Books.

"We are doing the best we can. We had problems during the first half of the semester but all the books for the second eight weeks are in except for a couple," she said.

Ms. Helm pointed out large stacks of books that were in and have not been brought.

"All these books are in and nobody has come in to get them, English, history, political science, we have a lot to send back," she said.

B.J. College Books closed for good Friday, Nov. 3. Employees are in the process of packing and vacating the premises soon.

THE JOURNAL

November 10, 1978

Our Cover:
Webster's special Venezuelan guest, guitarist Efrain Silva Perez. Story on page 4. Cover photo by Robert Boston

Energy query darkens future

by Glenn Willis

By the time today's 20-year-old reaches retirement age, there will be absolutely no oil left.

At an energy presentation on Oct. 11, Dr. Thomas Holzberlein gave Webster students some very interesting facts and ideas about our energy situation. Our world petroleum and electricity demand doubles every 10 years. At this rate of growth, our oil supply will be gone within 50 years, according to Holzberlein.

Holzberlein, a physics professor at Principia College, said that although we don't have much oil available on this continent, the energy picture of North America is not as bad as it looks.

"We have coal reserves which are just incredible," said Holzberlein. He believes North America has about half of the world's energy, when all forms are considered.

Coal has its disadvantages, though. For every ton of coal burned, over three tons of carbon dioxide goes into the atmosphere. According to Holzberlein, this causes a greenhouse effect on the earth, like keeping the windows shut in a car on a sunny day. He thinks this extra heat will cause some melting of the polar caps, which will cause the ocean water level to rise. As the water rises, more of the polar caps will melt and more land will be under water.

Holzberlein gave some conversation ideas.

Holzberlein gave some conservation ideas:

"The automobile is very helpful in life if you want to haul around steel," he said. But the motorcycle is much more efficient, and the bicycle is the best form of transportation for the energy it requires.

Windows in American houses are notorious for the heat they let escape from the structure. Sealing them with caulking is a good way to slow down the heat loss.

"Microwave ovens are also energy-savers because they use much less electricity than conventional ovens," said Holzberlein.

We also waste a large amount of electricity powering unnecessary lights. The major cities in the United States have so many lights that they show up on satelite photographs. This is the only country in the world in which these photos pick up the actual lights.

Holzberlein commented on the basics of solar energy at his

continued on pg. 7

CSA Council, from left to right: Toni Wallace, Roxeanne Robin, Tim O'Brien

New CSA officers; off to sluggish start

by Michael Killoren

In its first meeting of the semester, the Webster College CSA elected officers as its first order of business on November 1.

Tim O'Brien was elected president; Keith Mason vice-president; Toni Wallace secretary; Roxeanne Robin budget coordinator and Sandra Cheers comptroller.

The position of vice-president is new to CSA. It was written into the constitution last year to enable the VP to chair the meeting when the president wishes to address the group. Without this procedure, the president cannot address the council, according to the constitution.

Gregor Newland was unofficially appointed council parliamentarian.

The council rejected a BSA proposal to release $1500 of their spring semester funds to pay outstanding debts incurred this semester. However, the council did agree to transfer $600 of the money so the BSA could pay a band they hired as their contribution to the Halloween party.

The council asked that the BSA submit a budget proposal to the budget committee for any future transfer of funds.

According to CSA's records, last year's BSA proposed a budget of $1300 for the fall semester and $4600 for the spring semester.

David Kinder, a council member, asked that the council appropriate funds, matching a grant offered by the Missouri Arts Council, that would allow Double Helix, Inc., to present a video show to the Webster Community.

The council agreed to postpone a decision until the budget committee presents their budget.

Other orders of business that the CSA hopes to investigate in the future are student grievances and the open forum. No action was taken on either of these issues because of a lack of research into the matters.

According to Kevin Shea, last year's CSA failed to submit a budget. Consequently, at this time, the CSA does not have one penny of the twenty-thousand dollar budget allocated to student organizations.

It was agreed that the budget committee would have a budget prepared by the next meeting, which is held every Tuesday at 4 p.m. in the CSA conference room.

Copyright law affects Webster College

by Kathie Bell

"It's the law. That's the bottom line."

Karen Luebbert, head librarian of Eden-Webster Library, was talking about the Copyright Revision Act of 1976. As of Jan. 1, 1978, this law has affected every student and faculty member at Webster, as it has those around the country.

"Our faculty has been very aware and very cautious. They simply have had to adjust. You never know who will be in your class, and someone could eventually get caught. But faculty response has been good," Luebbert said.

Faculty members at Webster all seem to agree on two things: the law is overly restrictive and therefore detrimental to their classes, and all feel it's best to remain nameless in this article.

One instructor feels hemmed in between the need for certain material and the rising cost and unavailability of some works. Another admits to stashing copies in a file drawer for students' personal use.

"I have chosen to ignore the law," said an unidentified faculty member. "I plan my classes no more than two or three days in advance depending on their progress. Although permission to copy has been granted me at no charge, the time involved in getting it was ridiculous."

So far, no case of litigation between a faculty member and a copyright holder has come through the higher courts, according to Luebbert.

"The publishers are bound to be looking for a test case concerning fair use. Their main concern is that multiple copies will financially harm them and this will be a major consideration in the first case tried," Luebbert said.

The rights of authors and inventors over the use of their creations is guaranteed in the first article of the Constitution. The first copyright law was passed in 1790 and has undergone four revisions since that time. The third revision was passed in 1909 before television, cable television, computers, photocopiers, and

continued on pg. 7

Professor bestows flag to city

On behalf of the Mayor of Lyon France, Professor Jacques C. Chicoineau dedicated the flag of our sister city in the rotunda of the St. Louis City Hall on Tuesday, Oct. 10 at 4 p.m.

Chicoineau made his presentation on the third floor of City Hall, after which, Mayor Conway made his acceptance speech and unveiled the flag as 20 people in the rotunda below looked on.

The Lyon flag, decorated with three gold fleu-de-lis across the top border, a white lion in the center of the flag, and a red and blue background, will be hung adjacent to our German sister city's flag, Stuttgart in the rotunda.

After the brief dedication ceremony, a wine and cheese reception was held in the mayor's office. Representatives from our other sister cities around the world, including members of the French Society of St. Louis, Yolande Grandvaux, French assistant in the foreign languages department at Webster College, Madame Marcelle Prevost-Decreaux, a 1923 Webster College graduate, seniors from Webster Groves High School, and members of Mayor Conway's staff were present.

As president of Lyon Sister Cities, Inc., Chicoineau sees as his most important duty is "to try to establish ties to both cities."

(L to R) Jacques Chicoineau, Mme Marcelle Decreaux (1923 Webster Graduate), Yolande Grandvaux (assistant in French), James Conway (Mayor of St. Louis).

Editorial Page

Commenting on College School

The College School represents a most dramatic shift away from the post-industrial educations of factory proportions many of us experienced in our younger years. The College School was a new hope for future, a community of teachers, of college, students and children engaging in experiential learning. The College School is a cybernetic system of all these people involved in gardening, construction, ecological research, crafts and classes in all fields of knowledge. The College School made the tremendous step beyond experimentation into a healthy, functional educational environment.

When the vision of the College School shifted away from being an investment in the future to present society, and took on the appearance of a capital investment loss, the College School was given it's execution notice.

Perhaps the timing of the decision to close the College School was planned with cunning precision. The decision was made at a time when apparently the college community would not feel the closing as a death or an amputation. The reaction from the college community to the closing of the College School has not been nearly as intense as the reaction from students of the College School and their parents.

At a time when the University is meshed ever so tightly with government and business, I expected Webster to be one of the few institutions of higher learning to remain free. The mythical paragon of virtue is shattering from under me.

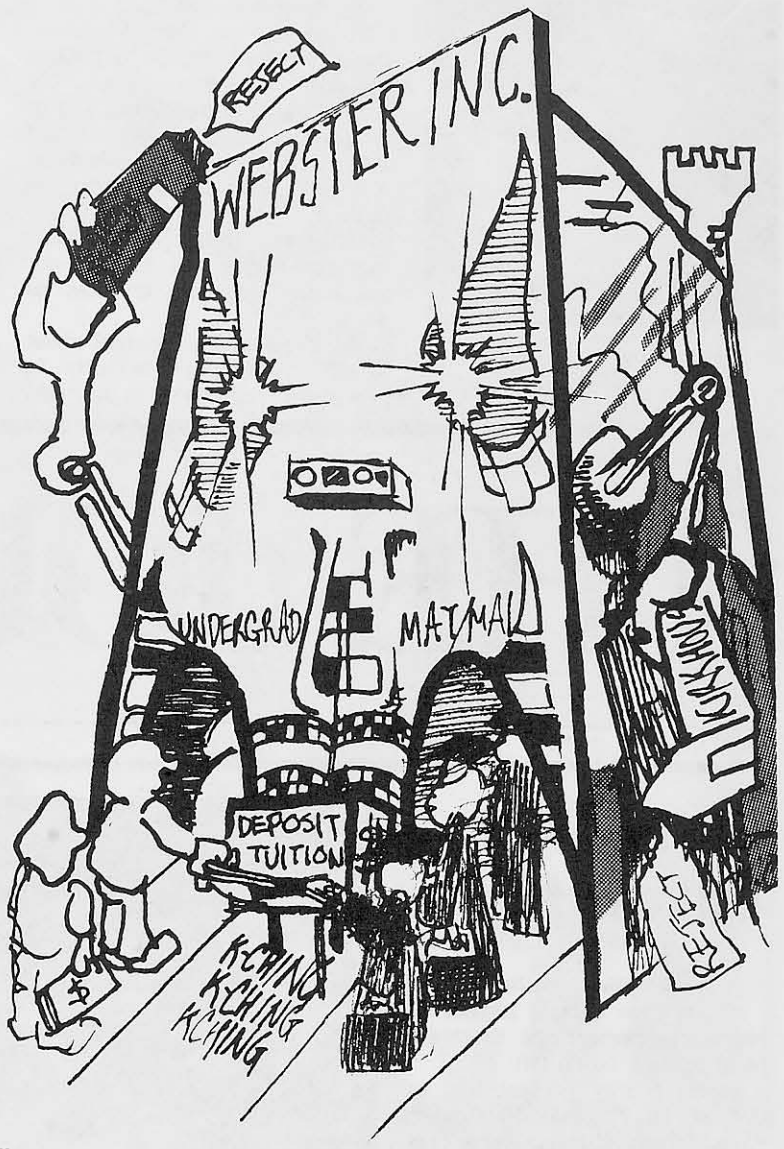
It is unfortunate to arrive at such sobering revelations with a casualness that characteristics Webster apathy. Soon, we forget what we miss, shrug our shoulders and stumble on, blind to what we have left behind. Mere pattern recognition does not alter the event if we are silent and complacent in light of our observations.

Perhaps the decision to close the College School also took into account the overflow of teachers on the job market. What will be the reaction if this same tunnel-vision is applied to English majors? When your department is closed, will you go to another school or change majors?

Five years from now, if a cultural arts center stands on the property on which the College School now stands, whom, besides children, who learned at the College School will remember what it was, or could have been?

The College School will probably live on, not as The Webster College School, but rather on the initiative of teachers, parents and CEMREL, inc.

Perhaps this is a reflection of the larger society in which the paternalistic state is allowed to guarantee pensions for workers and discourage students receiving financial aid from finding outside sources of income. Society at large is waiving the right to be an individual; the same kind of individual that the College School seeks to develop in it's students.



Women gain via lockers rooms

The recent court decision that now allows women sportswriters to interview athletes in the privacy of the locker room, fully clothed or not, has been a long time coming. In the last few weeks the issue has aroused a great deal of unnecessary and totally expected controversy.

The court decision is viewed by some of its supporters as a small victorious stepping stone, at least in part for women, in overcoming one of the most outstanding and overwhelming obstacles that many women seem to face . . . the pressures of discrimination on the basis of sex.

Non-supporters of the decision, view it as another foolish attempt on the part of women to equalize the backward standards that have existed

One non-supportive sports columnist for the St. Louis Post Dispatch ultimately thinks that because women sportswriters are now being allowed to interview athletes in the privacy of the "inner sanctum," that the quality of their journalistic ability, skills, ethics, standards and their responsibility to their readers, themselves and to the editor, will fall far below the average. And for it, the readers will be the ones who'll be the real losers.

Being a woman journalist, I found the sexist attitude quite hard to swallow.

The Post Dispatch sports columnist seems to think, or at least implies, that as soon as women enter the locker room all journalistic ability is immediately left outside the locker room door.

This chauvinistic and pre-judgmental belief is too incredible to actually believe.

Like all other male journalists who have been carefully trained in the field, women journalists enter the locker room knowing that inside lies a job to be done. And in order to do a good job, her primary interest must be in getting, collecting and organizing the facts for a hard nose news story or feature story, not on getting a few, cheap, peepshow thrills.

Relief pitcher for the New York Yankees, Rich Gossage, another non-supporter, remarked that, "Women do not belong here."

The remark brought back, for me, visions of where men once thought women belonged. Is it really too much to ask in this day and age that women want more out of life than just being barefoot and pregnant?

The remark also brought to mind the fact that most professional male athletes and non-supporters of the decision seem to forget that professional women sports have yet been fully developed. There are more women sports other than golf, tennis, swimming or gymnastics.

The failure to fully develop women sportsteams on college campuses, universities and in society as well, lies at the foot of the professional sports committee.

With the growing interest in sports on the part of women, it only seems natural and fitting that women should be included in that weekly lineup of calling the plays and the shots, not only from the field, but from the locker room as well.

Despite the fact that many professional and non-professional sportsteams and non-supporters of the Supereme Court decision have not fully accepted the historical decision, women are and will be allowed to interview male athletes in the locker room.

With the growing interest in sports on the Webster College campus, the Supreme Court decision may yet be put to the test.

Keena Paige

CSA, a need for change

The CSA members have finally gotten their feet wet in the incredible pool of bureaucracy filled by the authors of Webster's CSA constitution. The struggle of organizing at such a late date poses a few pressures for the fledgling members.

Council member Gregor Newland and Kevin Shea are versed in Parliamentary procedure and the intricacies of the present constitution, which Newland describes as a "spineless document written over a period of six months by a group that could not decide on anything."

Newland's skillful application of the present constitution is sure to frustrate council members. In a hopeless web of committees and procedure, the CSA is courageously trying to establish itself as a strong student government. Amidst the inevitable chaos of a first meeting, it appears as though Newland is going to press for a re-write of the CSA constitution.

We encourage the CSA to act on this.

An ad-hoc committee is looking into the possibilities of holding a series of open forum meetings so that the student body can meet with and discuss the issues facing students with CSA board members.

We urge the student body to attend these meetings. The CSA recognizes its responsibilities to the student body, and can only have an effective government if students respond.

The CSA officers are:

President: Tim O'Brien, Vice-President: Keith Mason, Secretary; Toni Wallace, Budget Coordinator: Roxanne Robin, Comptroller: Sandra Cheers.

Members are: Anne Appelgarth, Kevin Brooking, Pegi Chertner, David Kinder, Murray McKinsey, Gregor Newland, Jamie Shepard, Jackie Purcell, Dean Fey and Kevin Shea.

Students or organizations wishing to address the CSA should notify the secretary prior to the meeting so it will appear on the agenda.

Letters:

Concerned student

Around this time last year I wrote a letter to the Journal. In that letter, I told of my being molested by a 15 year old, who obviously was not a student at the college.

This year, these kids are getting bigger and meaner. Since my last letter, students have suffered: a car hood creamed by a fire extinguisher, the tack/rec room which serves as the student center all but destroyed, numerous flashings, two women attacked probably with intent to rape, many dorm rip-offs, and the list goes on.

Webster College seems to be the place to go for action. Loretto Hall and Maria Halls are easy to get into (even through the front door). We have parties and social activities for free most of the time. We have three pool tables and balls for two. We even have a ping-pong table. There are lots of women walking from the theatre sometimes by themselves and rooms with expensive stereos, TV's, money, etc. Most important of all, there are students who really don't care what the hell strangers are doing on campus

To say all students don't care is a gross generalization. Many students along with the residence staff who do approach strangers can't handle the problem themselves. The security guards maintain only a presence at the sign-out, that is to answer the phone or give room numbers to the pizza man, or make their rounds on campus and report burnt out light bulbs.

The administration and the students in the form of CSA or an ad hoc committee must take more steps in protecting the lives and property of the Webster College Community.

Until there is a better security system, three things must be done:

1) All students, faculty, staff, housekeepers and other employees must carry their ID cards with them at all times to identify the good guys from the bad guys. (White hats are not necessary).

2) If you are a resident and have guests, **always** meet them at the door and **never leave them.**

3) Security guards must regularly patrol the dorms and card strangers with more frequency.

It is all too easy for scared students to form a vigilante force and patrol the halls, armed to the teeth with exacto knives and scissors, and damage someone's father who just wanted to drop in. We could even put up an electric fence around the campus and turn vicious dogs loose, to keep strangers out.

We don't want to do that. We can't become prisoners of our fears. But something must be done **now** before someone gets hurt.

Thank you,
Kevin Shea

Lanzettel peeved by pranks

by Kathy Kilpatrick

Residence director, Janet Landzettel is unhappy with a number of "pranksters" here at Webster College.

Landzettel explained to the **Journal** that destruction and thefts rippling across the campus, should be considered as vandalism—not as pranks.

"Anyone could smile or laugh at a prank, something that wouldn't hurt or destroy something. But this is vandalism," Landzettel said.

Since the fall semester began, Landzettel told the **Journal** that several objects have been taken from both Loretto and Maria Halls. Among the stolen items were lounge furniture, inner-campus telephones, and restroom equipment.

"Some students think everything in these buildings is theirs, and they have every right to take things. This is totally wrong," Landzettel said.

A small percent of students, according to Landzettel, have overstepped the liberty of using the furniture, and have taken pieces of the Maria lounge furniture for use in their own rooms.

The residence office has had most of the students return the furniture they took, but some furniture is still missing.

"It's a sad affair to have to ask people to return things that aren't theirs," Landzettel said.

Landzettel also told the **Journal** that parts of inner-campus phones have disappeared from the college walls. None of the phone parts have been returned. But Landzettel hopes to solve the phone problem as soon as possible.

Besides theft, Lanzettel has noticed intentional malice recurring throughout the campus.

Numerous ping pong paddles and ceiling tiles have been permanently damaged by students this semester, said Landzettel

"Usually, ping pong paddles last a year or more, but in the course of two months the handles or the paddles themselves have been broken in half. Someone is also tearing the rubber backing off the paddles," Landzettel said.

As for the ceiling titles, approximately 20 tiles, 24 by 24 inches, were intentionally destroyed by holes being punched through them.

Pool cues probably caused the damage to the tiles, Landzettel said.

"The cost of equipment to be replaced because of theft or malice adds up to a considerable sum," Landzettel said

"It adds up to a great deal, when you have to buy the stuff brand new. The damages and thefts will cost $1,500, at least," she said.

Landzettel mentioned that other "taking and destroying" pranks were increasing across the campus such as towel racks and toilet paper holders being literally ripped off the walls.

Reports have also been made by residents complaining of laundry theft. Landzettel advised students to watch their laundry more carefully to stop this kind of theft.

"You should be able to trust your fellow residents. You eat with them, and you live with them. It's hard to believe your fellow students are ripping you off. It puts a lot of students on guard," Landzettel said.

Graffiti on dorm walls and elevators especially the Maria Hall elevator, is the worst it has ever been, according to Landzettel.

The removal of the graffiti may be difficult this year. A special paint, has to be used to eliminate graffiti, said Landzettel.

Symposium lends healthy hints

In the fifties, it was rock'n roll. parties, and good times. The sixties brought about cultural change and revolution. Perhaps the most outstanding theme to arise from the seventies has been fitness and health, an outlook shared and learned by some two hundred participants of last weekend's Midwestern Symposium on Holistic Health.

The symposium, sponsored by Webster College, Washington University and St. Louis University, was held downtown at the Shearaton St. Louis Hotel from Oct. 27 through the 30th. It was conceived, prepared, and tirelessly directed by Dr. Alexander Calandra of Webster's science department.

What is holistic health? It is actually an age old concept, long forgotten by our western culture, and lately adopted by many as a means to cope with modern day stress, pollution, and rising costs of medical care.

Holistic health care recognizes the important function of the body. The idea is stressed that good mental health is necessary for optimum physical well being, and that the human body possesses an innate ability to heal itself.

Many fascinating applications of health sustaining and healing techniques were presented. Speakers included many experts; psychologists, physicians, and educators in the fields of nutrition, hypnosis, biofeedback, therapeutic touch, parapsychology, and other so called "wild sciences."

The importance of stress management, nutrition and excersise, and fighting disease through mental imagery were constant themes throughout the seminar.

On the final day, the conference was devoted to individual workshops, a chance to study particular subjects in depth. Group meditation, biofeedback experiments, self-hypnosis and a telepathic "homework" assignment were just a few of the exciting explorations enjoyed by the multifaceted group.

The variety of participants reflected the wide scope of interest in this outlook from doctors and nurses, students and educators, to homemakers and retirees.

O'Connor takes post as college business manager

Bart O'Connor, a ten-year resident of Webster College and former business office controller, was recently promoted to the position of business manager.

O'Connor, who holds an associate degree in accounting from Washington University and a management degree from Webster, feels that the new job presents an interesting set of "challenges."

Among the most serious problems that have faced O'Connor since coming to the office of business manager have been the bookstore dilemma, the recent problems with housekeeping, food service and parking.

O'Connor feels that the qualifications for being business manager are few. Besides having what he calls, "a good sense of humor."

The job of business manager requires the manager to present to the Board of Directors regular financial reports of the college's financial status, handle all the business aspects of running an educational institution and handle all auxiliary enterprises; such as housekeeping, the bookstore and food services. The duties also include supervision over the business office and business services.

Other positions filled were Robert J. Fry, controller, Mary V. Petersen, asst. controller, and Gregory Haney, payroll.

Helix explores video works

On Tuesday evening, Double-Helix will present experimental and alternative video works in the Winifred Moore Auditorium.

The program is made possible through a grant from the Missouri Arts Council, with matching funds contributed by a coalition of Webster College organizations and departments. The show is open to the public, free of charge.

Double-Helix was founded in 1971 by members of radio station KDNA to purchase a radio frequency and continue as an alternative, listener supported radio station in St. Louis.

When KDNA could not buy the frequency, it was decided that the group stay together and move into video.

In 1973, they fought unsuccessfully against KETC-TV (Channel 9) for control of channel 40 on the UHF band. At this time, they began to produce video works of their own. In 1976, Double-Helix began presenting video programs to the St. Louis area.

The Webster performance, "Collected Light" will consist of tapes such as "Media Burn," which burns our addiction to television, and "The Trial of Leonard Peltier," a documentary on the federal murder trial of American Indian Movement leader Leonard Peltier.

Double-Helix is composed of about 50 people, most of whom are interested in using video as an artistic or social tool. They are looking for volunteers who would be interested in producing alternative video work.

Double-Helix offers courses in basic video techniques and editing.

Student finds rock photography not to be taken for granite

by Emogene Jackson

"Rock photography is a serious art form," according to Mark Skinner, a photography student at Webster College.

"I'm trying to bring out something about youth culture, how it is developing and how that culture relates to rock music," said Skinner. Skinner will be presenting, Rock Photography: A cultural Documentation. His collection of approx. 30-35 photographs will be displayed in the media center now thru Nov. 17.

"In my exhibit, I will try to give a well rounded look into the rock scene, the stars and the people who follow them," said Skinner.

Skinner first got the idea in 1972 when, as a concert going fan, he saw some extreme characters that he felt were worthy of being recorded and brought to the public eye. Some of the stars he has photographed are Alice Cooper, Mick Jagger, David Bowie, Steven Tyler of Aerosmith and various Punk Rock groups.

Skinner said he has encountered a few problems in photographing some concerts. "Sometimes cameras are not allowed unless you have a pass, which you can only obtain thru contacting group members beforehand.

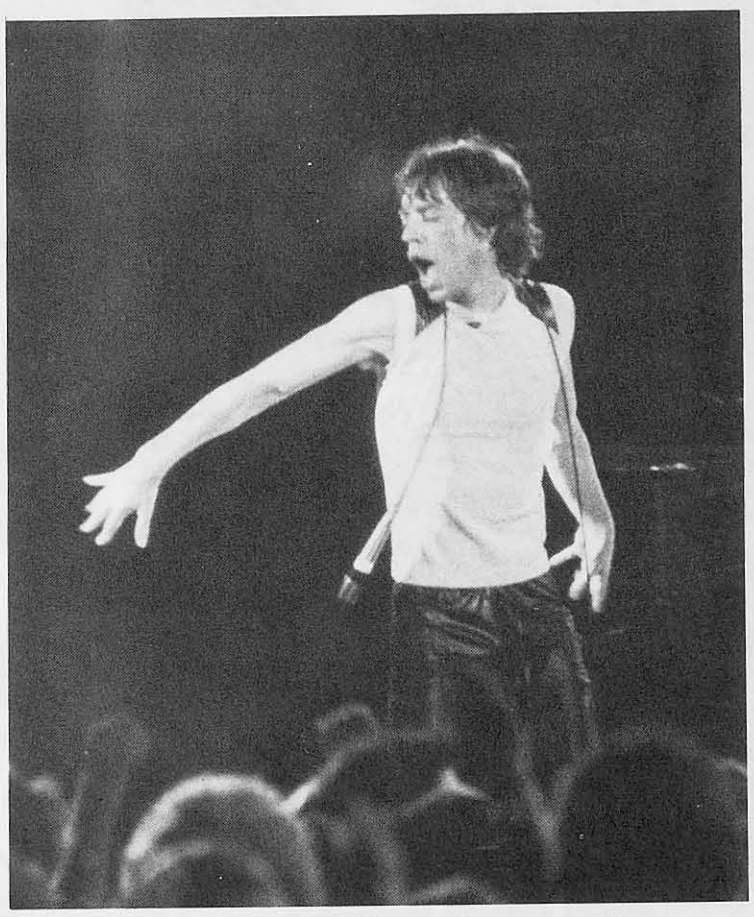
A difficult assignment, said Skinner, was photographing Steven Tyler of Aerosmith. Tylers' bodyguard was not allowing any photographs of the star since Columbia records wanted all picture rights.

A guard seeing Skinner click away, told him to put up his camera or take off the telephoto lens. He was able to resume taking photographs by hiding amongst the crowd. At the end of the concert the guard approached Skinner and asked for the roll of film. Skinner refused and ran, narrowly escaping the ensuing guard.

Skinner hopes to have a career taking photographs of groups on their tours. "You have to stay on top of the scenes," he said. "You can't close your mind to anything."

As a part-time free lance records, he has taken photographs of The Village People, known nationally for their hit Macho Man.

Skinner appeared in the Calendar section of the **Post-Dispatch** last week. He is currently working on collections of some important public figures. He has captured the images of such people as Jane Fonda, Prince Charles, Paul Newman, Dan Haggerty, and Warren Hearnes.



Mick Jagger, photographed by Mark Skinner during recent concert.

photo by Mark Skinner

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In order to provide a cross-section of ideas and views, letters to the editor are encouraged. All letters must be signed (names will be withheld upon request), and are subject to editing.

Inquiries should be addressed to: THE JOURNAL: Room 106, Loretto Hall; Webster College: 470 East Lockwood; St. Louis, MO., 63119. Ph: 314-968-0500. Ext. 284.

Editor-in-Chief . . Michael Kiloren.
Managing Editor . . Kevin Murphy,
Business Manager . . . Steve Webb

Reporters
Kathie Bell, Michael Bracy, Emogene Jackson, Kathy Kilpatrick, Jon LeClair, Kevin Murphy Carole Jean Penn, Peter Rexford, Carol Shaw, Dean Vivian, Keena Paige

Photographers:
Bob Boston, Tom Gross, Emogene Jackson, Kim Margold, Eric Nelson, Mark Skinner, Marcia Stoff, Ali Zahrany.

Faculty Advisors:

Production: Don Corrigan
Photo Ann Fessler

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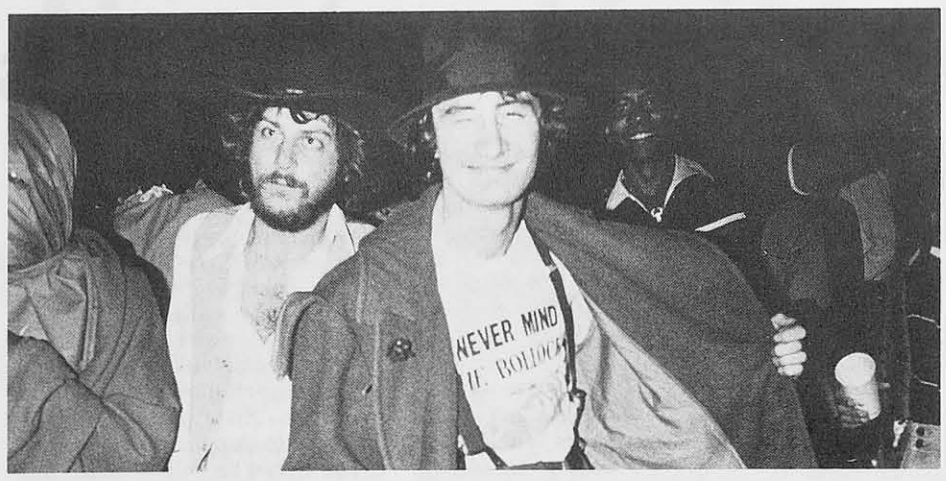


Journal cameras weren't the only things flashing around *photo by Eric Nelson*

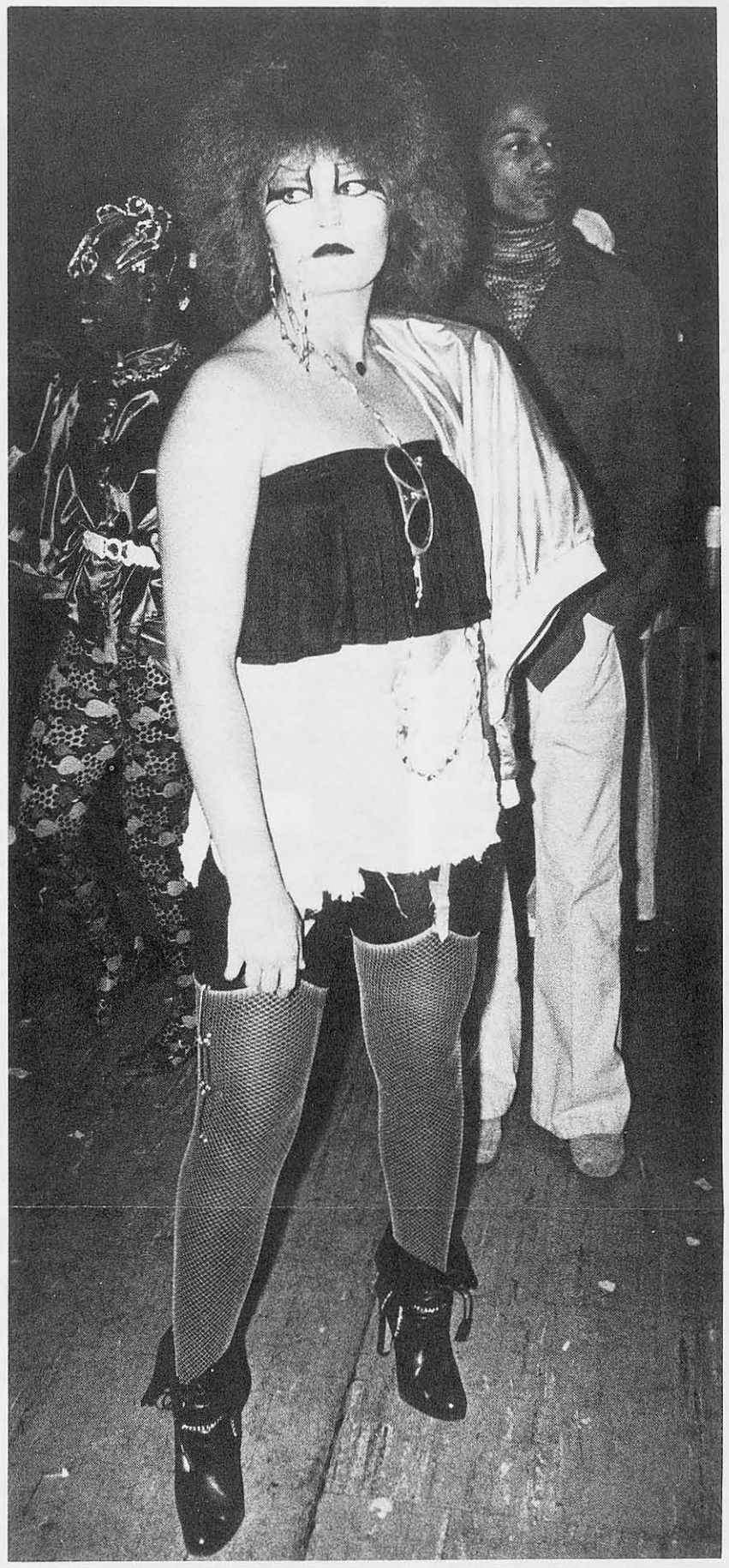
Evening treats provided by Constellation *photo by Eric Nelson*

HALLOWEEN

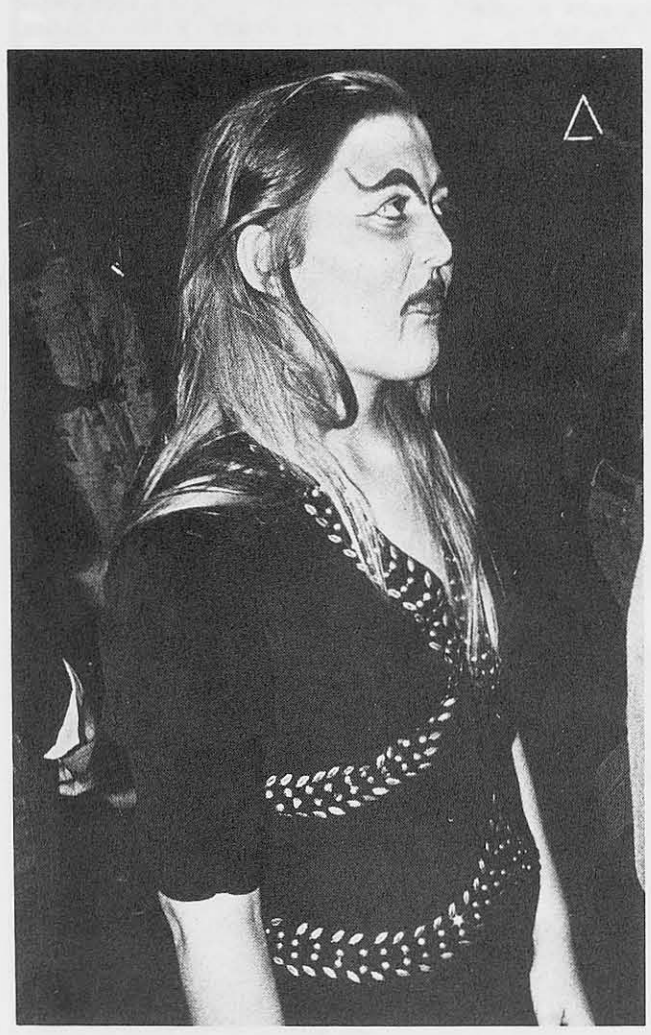
Hundreds came out of their dorm rooms, homes and closets in a hodge podge of regalia ranging from Zulu warriors to flashers and call girls, to attend the Halloween dance with music provided by Constellation.

"Sister" Kevin McMullen won the "best costume" prize with his portrayal of a nun. The prize, a bottle of vodka, is sure to go to worthy medicinal purposes. After the party, the party-goers were invited to watch the movie, "The Creature from the Black Lagoon."

If success of a party is to be measured by the number of people that show, this Halloween bash did very well. If you were there, then you know that it was the best one so far this year.



"Whadda 'ya mean askin' me ta dance? What kinda girl do ya tink I am?" *photo by Eric Nelson*



Some chose not to wear costumes. *photo by Eric Nelson*

" A Framework for Cheese" Cat and mouse discuss peace amid festivities. *photo by Eric Nelson*

Workshop for creativity

by Kathy Kilpatrick

Three words to describe the creative dramatic workshops for young people eight to 11 years old, and 13 to 16 years old are: creativity, of course, imagination, and self-awareness. The 12-week workshop began Saturday, Sept. 30.

Martha Horstman and Michael McKinzie, the Webster College students who both teach one of the two 9:30 a.m. Saturday workshops, have two very different goals for their students.

Horstman, teaching the eight to 11-year-old students wants to channel her students creativity and imagination.

"I have no problem with their creativity. It's unbelievable. They are so uninhibited. I don't want to hinder their creativity in anyway . . . I just want to channel it," Horstman said.

To "channel" their imaginations and creativity, Horstman has her class working with body masks.

"I want them to take the masks and ask 'What does this mask mean to me? How can I make my body like the mask?' They're coming up with wonderful ideas," Horstman said.

In addition, her class will improvise body movement with words and without words. Horstman will also use relaxing exercises in her class because her students enjoy them so much.

"They love the relaxing exercises. They are so uninhibited about their bodies too," Horstman said.

Contrary to Horstman's class, McKinzie will be working to step his 13 to 16 year old students from being too aware of themselves. Their self awareness, said McKinzie, has created many of their inhibitions.

"Most of all, the older students need to get rid of their inhibitions that they have developed. Then they need to get their imaginations working and their bodies relaxing," McKinzie said.

In essence, McKinzie hopes to overcome his students' inhibitions, thereby producing more imagination and more creativity in his students.

"I have no problem with their creativity. It's unbelievable. They are so uninhibited."

To redirect their self awareness, McKinzie will use many exercises. According to McKinzie, these exercises will also teach the students to be more expressive, and to be more relaxed.

"We will use physical and vocal warm-ups to loosen and relax students. They're not old enough yet to be too far away from their natural child-like existence, or their natural freeness. So, I just want them to remember the feelings they had as children . . . that openness, expression," McKinzie said.

McKinzie will also use movement improvisation, which he said would help the students learn to work in different spaces, to feel different body weights, and to use and/or feel many kinds of rhythms.

For example, McKinzie will have his students imagine that they are made of different substances such as clay, rock, or water. Later they will go back to being themselves and compare the differences of what it was like to be made of something else besides skin, bones, and muscle, etc.

Also, McKinzie will work with masks and character work, and with music and acting. The students will also have sessions of imitating each other to discover each other's habits.

Both Horstman and McKinzie stressed that their workshops are not for the purpose of the teaching or acting theatre. Instead, both teachers want to, and hope to, encourage individuality within their students.

"I want them to do things for themselves."

To help create individuality, Horstman and McKinzie prohibit parents from attending the workshops. Horstman said that a student's parents only inhibit him or her. She summed up both McKinzie and her feelings about parental influence saying:

"I want them to do things for themselves. I want them to be happy with what they can do and not trying to please their parents," Horstman said.

According to Horstman, parents who attended these workshops in the past have affected students. A student would look for his parent's approval of his or her achievements, instead of concentrating on the class.

"Besides, parents are too biased and have one view-point. Often they don't understand why we do the things we do in class. I don't have the time to explain my job. If I did try to explain the exercises or something, it would take up the whole class time," Horstman said.

However, the last two of the twelve classes will be opened for parent visitation.

Also, the last few classes will be spent video-taping the students.

The classes for Horstman and McKinzie have been very rewarding. Both agreed that not only has their time been worth teaching the workshops, but teaching the workshops have been enjoyable and valuable to them.

"It's been incredibly rewarding. In fact, I'm learning constantly from the class. It's made me reevaluate my own ideas of art, of creativity, and of imagination," McKinzie said.

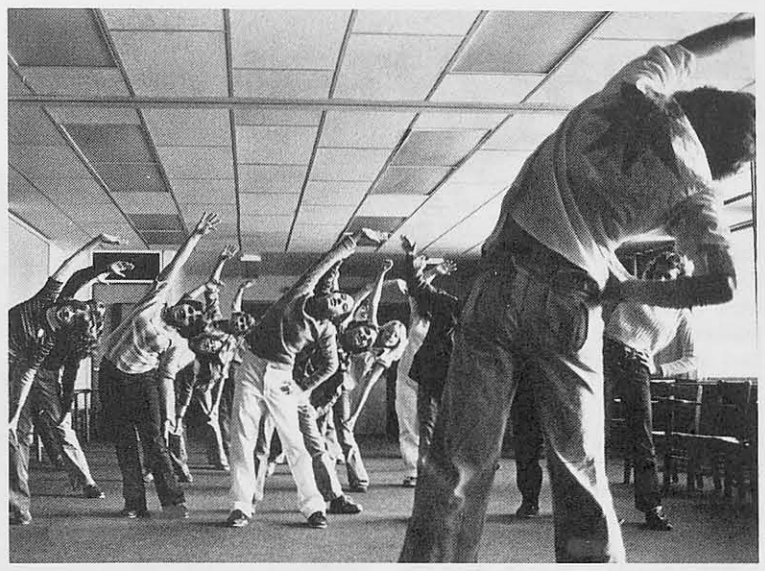


photo by Marcia Stoff

'Scapino', a laughable production

by Kathy Kilpatrick

"Scapino," a Webster College theatre workshop production, captured the audience's full attention for three nights from Sunday, Oct. 15 to Tuesday, Oct. 17.

The 14-member cast lifted the audience's spirits to a hilarious high.

Michael McKenzie, the energetic star of the show, offered his excellent acting ability as Scapino—a cunning, clever, and down right sneaky fellow. McKenzie's facial expressions were particularly apt in giving the audience a picture of Scapino's character as the essence of a slick con-man and cocky "genius."

Portraying Sylvestro, Paul Sagan executed his many talents to an appreciative audience. Sagan tastefully drew the character of Slyvestro as a paroting, part-time dimwit, and full-time push-over who is constantly being hooked by Scapino into helping him with shady deals.

Showing the grouchy, tightwad, paternal sides of their characters, Michael Woods as Argante, and Mauny Mesecher as Gerante deserve a hand (perhaps to help their degenerating bodies stand up on stage as well) for their credible acting ability.

Mesecher mastered his "old man" character as a chintzy, hunched-over, and senile old codger, who reeled in laughs more than eight times in repeating the line, "What in the Devil was he doing aboard that boar?"

Woods as Argante also displayed his ability to be a demanding, disagreeable and cantankerous father. Woods was typical of fathers who frequently take out their frustration by cussing at rooms, furniture, and other inanimate objects.

photo by Glen Newland

Completing the father and son picture were Mark Waterman as Octtavio and son of Argante, and Ben Rudolph as Leandro and son of Geronte.

Waterman displayed perfectly a heart-fulttering, love-sick individual who cannot see or hear anyone, including his father, but who clearly sees every lovely detail and hears every wish, cry or murmur of his beloved.

Rudolph, also expertly portrayed a goo-goo eyed, ecstasy filled lover, who has fallen for a gypsy floosie.

Pam Woodruff as Giancinta, Octtavio's lover and Donna Blitzer as Zerbinetta, Leandro's lover, definitely amused the audience.

Woodruff appeared as a fresh and lovely little sweet thing with batting eyelashes, while Blitzer appeared as an overly well-endowed gusty and lusty counterpart.

The nurse played by Margie Rifenbark and the bum played by Rich Schuette also added humorous moments to the play. Rifenbark, with her noticeable garter that "supported" her stockings caught many laughs. Schuette also caught a laugh or two with his antics as a typical drunken fool.

Last, and definitely the last laughs, were served up by the headwaiter played by David Pearson; the two harassed waiters played by Scott Hanson and Kevin Brookings; and the waitress played by Karen Henn.

These individuals used most of the funny bone and side-tickling shticks and tricks that appeared throughout the play. All four were given the least to say, but managed to say quite a lot in their actions and gestures.

Scapino, as directed by Sarah Barker, was an imaginative and one never-ending big laugh for the audience. Surely her direction led the audience to where true humor lies.

As for other technical aspects, Bill Roggerkamp as set designer created a simple but suitable stage for Scapino.

Costumes by Mark Amsdem also enhanced the Scapino's cast.

Also, lighting by David Lyons unmistakably worked nicely with several scenes in the play.

For its first play, the theatre workshop production's talented efforts deserve a good round of applause.

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Heart not left in San Francisco

by Kathy Kilpatrick

In the Saturday, Oct. 14 performance at Keil Opera House, the San Francisco Ballet Company definitely exhausted many members of its audience. I for one, walked away from the concert with two broken hands from clapping enthusiastically at the well executed proficiency of the dancers and the well-conceived and creative choreography.

For the record, each composition received approximately three curtain calls.

Beginning at 8:30 p.m. with the 37 piece San Francisco Symphony Orchestra, the program included, "Beethoven Quartet," Stravinsky Pas De Duex," "Shinju," "Q.a.V" and "Ll Distratto," offerings which stretched the program to almost 11 p.m.

"Shinju," number three on the program, was one of the best (since I cannot decide which one I liked the most), and absolutely the most powerful.

Michael Simon, the brilliant choreographer of "Shinju," based his three-year-old composition on "Shinju Ten No-Amijiman," (the opening of one's heart) an 18th century Japanese play by Chikamatsu Monzaemon.

The dance portrayed the several thousand-year-old legend of the sensual but fatal romance of two young lovers. Tina Santow and Gary Wahl, the lovers, executed perfectly the painful and forceful drama. The even movements ranged from slow to fast, but were always filled with a sense of tension and tragedy. Finally, the prevailing mystical figures which evilly haunted the lovers, drove both to a suicidal end.

Costumes by Willa Kim, looked authentic and complemented the composition. Also complementing the composition was the original score by UCLA Music Professor Paul Seilo Chihara. The score blended perfectly a balance of electric music and contemporary Western orchestration, together with the ancient Japanese court music of wind instruments, wood blocks, and vocal chanting.

For scenery, Willa Kim again used creative designs for the three hanging back-drops: one, made of shell-like ornaments on strings, two, made of a flowing silk-like material with printed butterflies, and three, for the suicide scene, made of red and blue Japanese symbols on a jet, black cloth.

This well-deserved piece received six or seven curtain calls.

Last on the program, "Ll Distratto" satirized the traditional ballet form. In the first movement, several lovely female dancers tease the lone male dancer to choose a partner. But when he does finally try to choose a partner, the females freeze solid in their places not batting an eye lash.

The San Francisco Ballet in a performance of Shinj J.

The second movement used a group of females who cheerfully tangled themselves into circles.

For the last two movements, the effects of side-stage lighting worked beautifully with the inventive choroegraphy.

The lighting design by Sara Linnie Slocum created a humorous, special effect in several instances with the use of black-lights. Black lights have invisible ultra-violet radiation which highlight soft colored clothing and makes dark clothing seem to disappear (for those who are in the dark about black lights).

Two dancers, one with a black top and white bottom, and the other with just the reverse, appeared comically to the audience as a single dancer with a severed body.

"Beethoven Quartets" in the classical ballet form for eight pairs was playful and in some instances nymph-like. The second and fifth variation were especially lively

In the fourth variation, Gary Wahl, due to either his lack of talent or that of the choreographer's, appeared to be awkward. He seemed to be too athletic looking for his part. To make up for the flaws, Wahl demonstrated to the audience his ability to perform splits—four splits in fact, with grace and ease.

In "Stravinsky Pas De Deux," Suan Magno and David McMaughton displayed the grace of male and female competition which was set to Igor Stravinsky's "Four Norweigian Moods for Orchestra." Magno and McNaughton taunted each other with "I'm a better dancer than you, so there . . ." routine. Magno performed delicately and picturesquely, while McNaughton performed aggressively and forcefully.

"Q.a.V." (Quantro a Verdi) demonstrated the talent and proficiency of Linda Meyer, Gina Ness, Dennis Marshall and Alexander Filipov. Marius Petipa's classical (pas de deux) mode, and selections from Guiseppe Verdi's "Trovature" and "Il Vespri Sicillian" music combined tastefully.

For a company that nearly collapsed in 1974 because of damaging deficits that year, the San Francisco Ballet Company certainly seems healthy. Ballet has been born again, at least through the San Francisco Company.

Sullivan weaves dream of design

by Carol Shaw

His office, his haven for creativity and his home away from home, is complete with a bicycle, a piano and sketches from previous plays he has designed for.

The sketches are the breath of life John Sullivan gives to what we, the audience, know as costumes.

Sullivan, who co-chairs as staff costume designer for the theatre department, views his craft as one of "constant challenge."

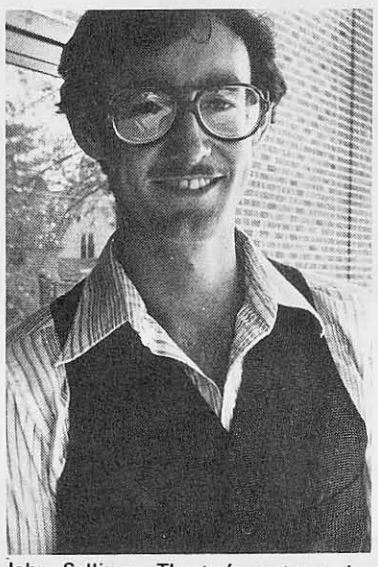
"Each play brings changes, and the challenge is in artistically creating an atmosphere. The process of creating, for each play, is a new and different experience," he said.

Sullivan, who is in his fourth year of teaching at Webster, received both his bachelor's and master's of fine arts degrees from the Carnegie-Mellon Institute. He said he was attracted to Webster because it offered him the chance to combine teaching and designing.

"I don't see teaching as my primary objective, but it gives me financial security and, at Webster, I'm able to design for professional theatre," he said.

Sullivan described his craft as entailing the responsibility for "whatever visual illusions occur on stage."

Approximately eight weeks before the production runs, Sullivan meets with the director who provides him with the details about the upcoming play. From there, Sullivan spends 3 to 4 weeks researching the various characters as well as the historical aspects of the play. Sketches of all costumes



John Sullivan, Theatre's costume designer

needed for the production are drafted and experiments with coloring and with various fabrics are done.

The remaining four weeks are spent in constructing the costumes by a staff of six people, under the supervision of Sullivan's co-designer Gayla Pryor-Voss.

"Theatre is such a collaborative effort. It's many talented people working together, trying to interpret the written word as it's meant to be seen or heard," Sullivan said.

He said that one of the creative tools designers use is heavily stereotyping the characters.

"It's a way of making the characters more specific and of giving the who, what and where of the play," he said.

"I don't really think of it as stereotyping in the negative sense because I'm trying to surround the characters with a mood and to create an attitude."

Sullivan is currently working on the costume designs for the upcoming John Whiting play "A Penny for a Song" which is scheduled to run from Nov. 15 to Dec. 16.

The play is a satire on war and shows what it does to the people involved. Sullivan said it was a period piece but not an allegory.

"Costumes will have a look of the period of 1804 England so there won't be the flexibility that a play with no historical period has," he said.

Sullivan described his ultimate goal as "to keep challenging myself in my craft."

"I'm not pushing my career, it will happen when it happens," he said.

"But I fantasize about someday working in New York theatre or possibly someday designing internationally," he said.

Back to the present: we, the audience, will be waiting for the debut of costumes for "A Penny for a Song," John . . .

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The Womens Center recently held a logo design contest. The winning entry, above, was submitted by Nancy Smith. Her design competed with nine others, and won $25 for Nancy.

Congratulations Ms. Smith, and Womens Center on your new image.

Movie review
'Midnight Express'

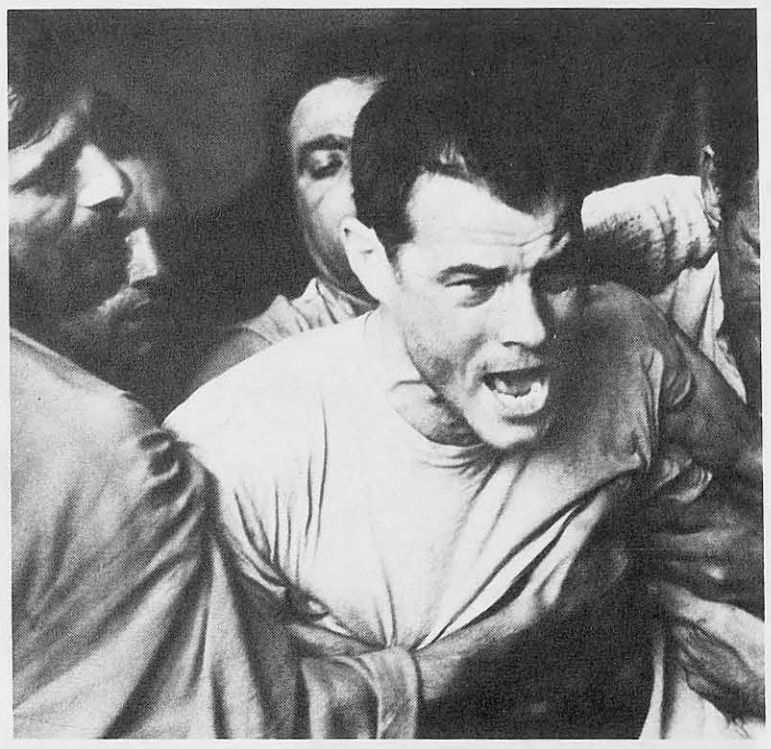
by Dean Vivian

In October of 1970, Billy Hayes, an American vacationing in Turkey, was caught smuggling hashish across the border. He was eventually sentenced to life imprisonment but escaped after five years. MIDNIGHT EXPRESS is a film based on his ordeal, and it chronicles the frustration, brutality and desperation which Hayes faced and finally conquered.

Director Alan Parker and cinematographer Michael Seresin have spared nothing to re-create the world which Hayes was thrust into, complete with unfamiliar Turkish customs, ridiculous laws, and seemingly senseless rules: Hayes gets walloped repeatedly on the feet after stealing a blanket from a dead inmate, although the real crime here is the clash of the different cultures. And it is in Turkish, but there is an odd dichotomy: the viewer always understands what is being said despite the total lack of subtitles, yet the viewer also realizes that Hayes does **not** understand. In fact, Hayes listens intently to all the Turkish hurled back and forth at his trial, hoping to catch a glimpse of meaning. Then he makes his defense, realizing, midway through, that his judges neither understand him nor feel the need to.

Brad Davis is excellent as Billy Hayes, fully embodying the powerlessness and despair against a sometimes faltering determination for freedom. Randy Quaid and John Hurt also do well as two of Hayes' confidants, always plotting to get on the Midnight Express, the prison term for escape.

The film, however, is not without fault. I found the musical score disturbing. At times it didn't fit, and at other times it seemed the filmmakers were substituting music for strong narrative plot. Also, the film is extremely depressing. The viewer is barraged for over two hours with one scene of sadomasochism after another, topped off with dashes of homosexuality, corrupt lawyers, insanity and despair, all with no letup. There is not a single moment of levity in the film, which is a major drawback because there is no happiness to give a contrast to one powerful scene followed by another powerful scene. Even when Hayes does escape, it is with few of his mental faculties still intact. He seems to be operating on instinct rather than drive, having been beaten nearly insane by his captors.



In an expositive scene of anger, Brad Davis, who stars as Billy Hayes, is held back by prison inmates in a highly charged emotional scene in "Midnight Express."

Since the film's release. though, efforts have been made to rectify situations like this, including a U.S.-Turkish exchange of prisoners.

If you feel you have the stomach for it, I do recommend MIDNIGHT EXPRESS. If not, you may want to take the Midnight Express **from** the theatre.

The film is now showing at the Esquire, South County and Westport Theatres.

Talented musician visits Webster

Through the sponsorship of the St. Louis-Caracas Sister City Committee, Webster College was host to Venezuelan guitarist Efrain Silva Perez.

Silva performed on October 12 in the Recital Hall of the music building. His repertoire included a Bach suite of seven movements, a Venezuelan joropos (fast waltz), and his own arrangements of three Venezuelan folk songs.

Dr. Allen C. Larson commented on Silva's performance. "He is quite good. It seems to me he has the dedication and spiritual framework for achieving mastery—almost at the top of professionalism."

At the age of nine, Silva started to play the cuatro which is a four string instrument similar to the ukulele.

The 26 year old artist has studied at the School of music of the state of Argua, The Conservatory of Music in Edo, Aragua, and most recently at St. Cecilia's Conservatory of Music in Rome, Italy.

Silva performed throughout Italy, in Barquisimeto, Spain, Venezuela, Columbia and West Germany between 1971-77. He was awarded first prize in the IV International Guitar Competition of the Floridi Academy held in Bologna, Italy.

In the future, Silva plans to study advanced composition, orchestration and intrumentation at the Berlin Conservatory.

Webster sent its seven member Jazz Ensemble to Caracas as part of the sister-city exchange program.

The sister-city program is an arrangement in which two cities establish a relationship of cultural and technological exchange.

Other members of the tour are the Carolbeth trio, a St. Louis jazz group, and Mr. Charles Copley, Air Pollution Commissioner for the city of St. Louis.

Energy alternatives

continued from pg. 1

presentation:

"Anything dark will take light and convert it to heat," he said." Glass is an important part of a solar heating system, because of its ability to allow heat rays in, and then keep most of the heat in.

"Water and rocks are common materials in which you can store heat," he said. These materials are used in most solar heating systems.

For more information on solar energy, Holzberlein suggests **The Solar Home Book,** by Bruce Anderson.

He also gave more information on alternate energy systems. Methane gas from animal manure can be used to run motor vehicles with just a few carburetor adjustments. However, this system requires many animals to create enough methane gas.

There has been a system devised which uses ocean water from different depths to boil refrigeration fluids, which can create electricity. He said that this could be very practical.

Sources such as wind power and hydroelectric power plants cannot create enough electricity to be widely used.

Holzberlein emphasized the point that cutting back just a little today would make a good bit more energy available for the future.

Copyright laws put faculty in bind

continued from pg. 1

jukeboxes made it obsolete.

Infringements on the rights of the copyright holder, usually the publisher and not the author, could result in damages from $100 to $50,000. Responsibility for court costs and attorney fees fall on the shoulders of the offender. Criminal infringements, or willful use of copyright material for personal or financial gain is punishable by $10,000 fine and, or one year imprisonment.

Although the law is strict and particular in its function, Luebbert said it was not haphazardly put together.

"The bill took 20 years to pass through the House and the Senate. Publishers, librarians, and professors were consulted during legislation," she said.

"It certainly puts a limit on the faculty, but 'fair use' allows a reasonable amount of copying for educational purposes," she said.

To meet the law's "reasonable" requirements of "fair use" a teacher may make only one copy of a chapter from a book, a short story, poem, or essay, an article from a periodical, or a chart, map diagram, or picture.

Multiple copies are allowed if the number does not exceed the number of individuals in the class and each copy includes a notice of copyright. Further restrictions demand that the need for the copies be spontaneous, or written permission must be obtained from the publisher. And, no more than nine instances of multiple copying is allowed during one class term and no more than three excerpts from any collective work may be copied.

The length of copy and the total percentage of the work copied is also restricted. One is required by law to literally count the number of words copied and figure the total percentage to remain guitless.

With this in mind, Luebbert feels that faculty must plan ahead to avoid entanglement with the grinding wheels of justice.

"I know of several faculty members who have written publishers and obtained permission to use certain material with no loyalty fee incurred," she said.

This is a simple procedure. Just write the publisher and include specific information concerning author, title, number, and length (page numbers, chapters, etc.) of copies desired, and the type of reprint to be used. A self-addressed, stamped envelope must be enclosed. Allow at least two weeks for a response.

Addresses of various publishers may be found in **Books in Print, Cumulative Book Index**, and **Literary Market Place**. For musical copyrights the **National Music Publishers Association** will provide assistance in locating needed addresses.

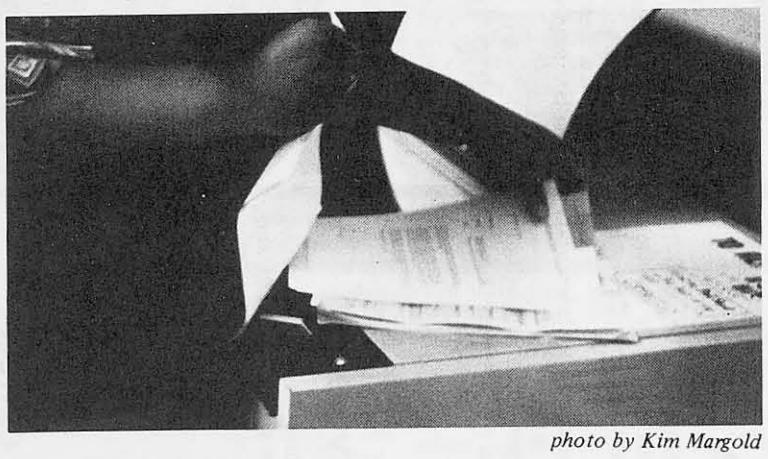


photo by Kim Margold

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News Briefs

Insurance rep interviews students

Michael S. Reuben, sales manager for Metropolitan Life Insurance will be on campus Wednesday, Nov. 15, to interview graduating students for possible positions with his company.

All interested seniors wishing an interview are asked to call Student Services at ext. 450, to set up an appointment by noon, Nov. 13.

Piano recital given by Blackwood

Pianist and composer Easley Blackwood, visiting professor of music at Webster College, will perform the complete piano works of Schoenber, Webern and Berg in a recital at 8 p.m. Friday, Nov. 10 in the Winifred Moore Auditorium.

The recital is free to the public.

Indian exhibition at Lindenwood

An exhibition of Kuna Indians'molas that opened on Oct. 24 will continue to be on exhibit through Nov. 22 in the Harry D. Hendren Gallery of the Lindenwood Colleges.

Gallery hours are from: 8 a.m.—10 p.m., Monday-Thursday; 8 a.m.—5 p.m., Friday; 12-4 p.m., Saturday; and 1-4 p.m., Sunday.

For more information call the art department at Lindenwood College, 946-6912.

Annual champagne dance, Nov.18

University City's Arts and Cultural Alliance will sponsor its second annual Gala Champagne Dance at the Church of the Holy Communion, located at 7401 Delmar at Jackson, Saturday, Nov. 18, from 8:30 p.m.—12:30 a.m.

Music will be by Jack Morman, and dancing by the International Folk Dancers of U. City and snacks will be provided.

Tickets are $7.50 per person and can be purchased at the Baton Music Store, located at 6392 Delmar or at Paul's Books, 6691 Delmar.

For more information call 721-7906.

Semi-formal attire is suggested.

Artists featured at U. City gallery

Bracha Fredman, fiber artist and Dennis Kirchman, studio potter, will be featured in a month long showing of weaving and ceramics, Nov. 9-29, at the Craft Alliance Gallery located at 6640 Delmar in the University City Loop.

Regular gallery hours are from 10 a.m. to 4 p.m., Monday thru Saturday. Admission is free.

Tomatoe Productions' in concert

Sue Fink and Joelyn Grippo of Tomatoe Productions will perform in concert to benefit the Missouri ERA Coalition on Friday, Nov. 10 at 8 p.m.

The concert will be held in the University of Missouri-St. Louis J.C. Penney Auditorium.

This is the first concert of a series of three to be presented by Red Tomatoe, Inc., this fall. The remaining two productions will be presented on Nov. 18 and Dec. 8.

Immediately following the concert, there will be a wine and cheese reception.

Subscription tickets for this series are available for $9.50 and may be purchased in advance at Left Bank Books, The Women's Eye Bookstore, and Streetside Records or at the door for $4., $5. or $10.

Students determine 'Clamato'

Feel creative? Well you can earn $1,000 for a good imaginative idea.

Raymond Anrig, president of the Duffy-Mott Co., will pay $1,000 plus second and third prize awards of $500 and $250, to any college student who comes up with the winning answer to . . . "What is a Clamato?"

Where is it found? Does it grow? Who invented it? Do you eat it, drink it, or pickle it?

The answer to "What is a Clamato?" must be submitted by December 15, in the form of an article, short story fable, a painting, cartoon, jingle, photograph, sculpture, or by any other means a student may employ. Send to: What is a Clamato Contest; 17th Floor, 1212 Avenue of the Americas; New York, N.Y.; 10036.

All entries and ideas cannot be returned and will become the property of the Duffy-Mott Co. Be sure to provide your name and address as well as the name of your college or university with your entry.

Contestants may enter as many times as they wish.

Women needed for choir

The St. Louis Woman's Choir, directed by Webster student Cary Colman, meets every Monday evening at 7:30 at the New City School' (corner of Lake and Waterman).

All women are invited to attend.

Support offered through counseling

Offered thru Peer Counseling and Women's Resource center is a Women's Support group. For more information inquire at Women's Resource Center or leave name, phone number, and mailbox number in day-student mailbox #28.

Hearing tests to be given

Hearing Tests will be available during week of Nov. 13 for all students, Faculty, and Staff. Please contact Student Health Services for an appointment, Ext. 281.

Student discounts for performances

The Loretto-Hilton Repertory Theatre is offering students, special student subscription discounts with savings of 18 to 55 per cent for all studio and mainstage performances.

The theatre is also providing students, who sign up at the Loretto-Hilton Box Office one-half hour before curtain time, the best available seats for only $2.50.

Student identification is required for the above discounts.

For more information, call the Loretto-Hilton Box Office at 968-4925.

Conservatory to hold two concerts

The St. Louis Conservatory and School for the Arts will sponsor two concerts to be held Sunday Nov. 12 at 7:30 p.m. and Wednesday Nov. 15 from 5:30 - 7 p.m. at the St. Louis Conservatory School for the Arts at 560 Trinity Ave., University City.

The Nov. 13 concert is free to the public and will feature conductor George Silfies, associate conductor of the St. Louis Symphony Orchestra.

Featured at the Nov. 15 concert, will be violinist, Szyman Goldberg.

Tickets are $3 for adults; $1.50 for students and senior citizens.

A light buffet at a nominal price will be served following the performance.

For more information call 863-3033.

Vol. 8, No. 6 Webster Groves, Mo. November 16, 1978

a webster college student publication

THE JOURNAL

Webster College Photography Portfolio 1978

B.J. employees dismayed over firings

by Kathy Kilpatrick

Many people are rejoicing over the recent closing of B.J.'s Bookstore's door.

Faculty, staff and students in the Webster community are hoping that the termination of B.J.'s contract this semester will eliminate poor service in the future.

However, not everyone agrees with this idea.

Two people who are not zealous about B.J.'s closing, and who do not agree that B.J.'s service was of bad quality, are Karen Helm, previous manager of B.J.'s, and Mayola Jones, previous assistant cashier. Both employees were fired when B.J.'s contract was terminated.

Helm and Jones were unhappy that they had to be fired, and they were unhappy about the way in which they were fired.

"I found out that B.J.'s contract was terminated, I was fired the day after it really happened. It was really unfair," Helm said.

"Dean Madden and Dr. Kelly who were the main ones to terminate our lease, didn't do it in a fair way. After we got in all our fall books they decided to call it quits," Helm said. "They were really trying to screw us over. They thought that we'd have to discount the books and then we would leave."

Jones' unhappiness about unemployment stems deeper for personal reasons.

"No, it's not fair to me at all, for one simple reason: I am divorced and have a sixteen year old daughter to raise," Jones said.

When Jones was first informed of B.J.'s contract being cancelled, she did not think that she and Helm would lose their jobs as well.

"When I found out about B.J.'s I didn't expect Karen and me to lose our jobs. I filled my responsibilities. I did the job to the best of my ability," Jones said.

Like Jones and her job at B.J.'s, Helm also feels that she fulfilled her responsibilities as manager. For example, Helm said she tried to special order every item that B.J.'s patrons requested.

"I always tried to fill special orders. In fact, I liked it when someone wanted something. If someone wanted something all they had to do was ask."

"Someone wanted coughdrops, I got them; someone wanted "Down Beat," and "New Woman" magazines, I got them."

Helm added that at times she would try to pressure her boss not to order special items which appeared to be popular, but to regularly stock these items in the bookstore.

As for the problems with book-orders coming into the bookstore late, both Jones and Helm claim that it was not their fault. Helm admitted that several mistakes probably were made when she changed positions at the beginning of the semester in the bookstore from assistant manager to manager. But the late book orders, said Helm, were caused by several factors.

"The trouble with late book-orders a lot of the time was that the printing company would say that they would send it soon, and then wouldn't, or they would say that they had already sent them when they hadn't. Then we would tell someone that their books would be in soon, and when the books didn't come, we got all the blame," said Helm.

But the problem was not that simple. Other factors, such as vandalism, caused book-orders to be slowed down.

"Students began ripping us off unbelievably. We had about $200 to $400 worth of items stolen—from stationary and notions to pens and textbooks," said Helm.

continued on pg.. 4

THE JOURNAL

November 16, 1978

Our Cover: Terry Ebinger is represented by this photo in the Webster College Photography Portfolio, 1978. Story on page 7.

Rawe seeks new methods to enlist Webster students

by Gary Brady

Decreasing enrollments are a problem facing all four universities in the St. Louis area, but Webster College has found what it hopes will be a solution.

Although Webster's undergraduate enrollment is down 56 students from last year, the overall enrollment has actually risen from 3,919 in 1977 to 4,074 for the fall 1978 semester, according to registrar office reports.

Webster is not dealing with less students but older ones.

Sister Lucy Ruth Rawe, registrar and director of institutional research, attributes this to an increase in MAI enrollment and the recurrent, or returning, student.

"Sixty-two percent of students now enrolled at Webster will be 25 years old at graduation time," Sister Rawe said.

To aid this largely working group of new students, the admissions and registrar offices stay open until 6 p.m. and the college has actually gone to them rather than making them come to the college, by opening the downtown campus in 1975.

According to Sister Rawe's arsenal of statistics, the prime candidate for enrollment is the middle-aged woman. Population studies indicate that 50 per cent of women able to work do so; by 1990 this figure is expected to reach 75 percent. Currently more women than men are returning to school and by 1990 there will be more women than men in the 40 year old age group.

The indication is that with more women and more women working, they will need additional education to get ahead in their field.

Sister Rawe and her office staff are busy recruiting this group into Webster classes via mailings, making speeches to groups of likely candidates and by using what she terms the most effective method, word of mouth. She admits to using this method at every available opportunity.

She also has used advertisments in newspapers, radio spots, and signs on Bi-State buses. "We probably should do more recruiting, but we need to find new ways of doing it," she said.

These "new ways" are discussed at national meetings.

The Association of Collegiate Registrars and Admissions Officers meetings help schools maintain enrollment by offering information on what programs to offer, new regulations concerning the Veterans Administration, social security and methods of recruiting new students.

Last Nov. 8, Sister Rawe flew to Dallas with Charles Madden, dean of the undergraduate college, and Phillip Wentzel, dean of student services, to attend a meeting of the Council for the Advancement of Experiential Learning.

The purpose of the meetings was to provide a forum to find "new ways to do old things," Sister Rawe said.

At the meetings a wealth of information was exchanged including everything from layout techniques of the simplest office forms, to seminars on the theory of higher education.

"It's an opportunity to find out what people are doing out of our office and out of our state," said Sister Rawe.

The registrar and admissions office maintains a full time staff of seven persons and five-part time work-study students.

Sister Rawe is responsible for academic records including: registration, grades, drop-add forms, graduation records and transcripts.

Sister Rawe recently was named president-elect of the Missouri Association of Collegiate Registrars and Admissions Officers at its annual meeting. She will serve as president-elect until November 1979 when she will succeed Martha Cooper of North West Missouri State University for a one year term as the association's president.

Sister Rawe formerly served the association as its treasurer and is currently a liason from the association's national organization.

May heads fund-raising campaign to secure millions for Webster

"The business of selling Webster College is underway," said Mrs. Morton D. May, a civic leader and long-time enthusiast of Webster's innovative education pattern. May is chairperson of "The Educating Link" campaign for which extensive planning and organization are now complete.

May has been on the Webster College advisory board since its origin ten years ago, but her interest in the school began years earlier at a luncheon when a friend introduced her to Sisters Jacqueline Grennan and Francetta Barbaros. The friend felt that May had a "knack for problem-solving" and suggested she discuss educational ideas with the Sisters.

At that time, Grennan and Barbaros explained their plans to discontinue the parochialism of Webster College and to design curriculum around the student's interests and needs, rather than adhering to perennial course guidelines. May's interest was captured by these two energetic women and she "simply asked if they thought they could do it." They felt they could. "Then do it," said May.

Since that time, May said that Webster has become "the leader that everybody else follows.

May said the $20 million campaign will be directed to three major categories of financial resources. Foundations are usually established by very wealthy individuals with a specific type of interest. They make an allotted amount of money available for

distribution among institutions who are successfully pursuing activities within that interest.

National resources include the federal government and very large corporations with philanthropic concerns.

The third area is labeled "cooperative" resources. These are individuals or organizations whose interest are solely in cultural endeavors such as the Hilton Repertory Theater and the opera and dance theaters. Their contributions may not be applied to the academic expenses of the college.

According to Dr. Leigh Gerdine, president of Webster, $12 million will be sought for the fiscal needs of the educating process including scholarships and grants for students, maintenance of existing facilities, and research and development of curriculum and teaching techniques.

"Research and development" is a common phrase in industry, but a bit illusive in the academic environment. Gerdine explained its use at Webster as "experimenting in methods of learning." Many courses are condusive to a new approach in which the instructor asks more and lectures less, leading the student to discovery rather than simply being told the answers. This new approach is a part of Webster's R and D, as well as the introduction of novel courses in an attempt to meet demands for students' potential careers. Gerdine calls this emphasis on research and development "the Webster way."

Five million dollars from the cooperative resources described above will be needed for a space study and construction of a new fine arts facility, and an additional three million will be applied to renovation projects.

Although the organization of the fund-raising campaign is standard, decisions regarding the monetary goals to be reached in 1982 were preceded by careful evaluation. The plans for the funds are based, in part, upon the result of studies made by public relations firms throughout the city. Their findings of Webster's solid public image will be utilized by committee members as they apply to the various financial resources.

May is proud that she is the first woman to chair such an ambitious campaign and says the fact that she is "not a businesswoman, puts this drive on its own merits."

Bored members cheer the efforts of quick-footed Kevin Shea. His efforts were not enough as the BSA defeated the Bored 36-18.

by Ali Zahrany

Editorial Page

WEBSTER COLLEGE

November 13, 1978

Mr. G. Duncan Bauman
6233 Northwood
St. Louis, Mo. 63105

Dear Mr. Bauman:

Your Nov. 6 edition of the Globe-Democrat contained an offensive example of journalism inexcusable for a publication of your stature. We refer to the page one story concerning Robert L. Bartee. The name should be remembered for he may carry to his grave the title you have so irresponsibly bestowed upon him, "Sex Offender."

Judge William H. Crandall, presiding over the Bartee case, points out that an "Alfred plea" does not render with it an admission of guilt. Attorney for the defendant, Steven Biesanz, said that Bartee never admitted to being guilty of the charge brought against him. The Globe brought this to light in a later third-page follow-up, but the article hardly offset the damage already done to Bartee by the original front-page blunder.

To what extreme will a newspaper go in order to create a story? The juvenile court's failure to hire Bartee was no story at all. In an attempt to manufacture news the Globe-Democrat chose to sacrifice Robert Lee Bartee. Your paper falsely labeled Bartee as guilty, put his photograph on page one, and quite possibly condemned him for life.

The fact that the Globe incorrectly assumed a man's guilt, when in actuality he never admitted to being guilty, is in itself an atrocity.

The Globe-Democrat has on many occasions expressed it's concern with problems of criminal recidivism. But when a man on probation seeks employment with the hope of piecing his life back together - only to have his efforts thrown back in his face by a malicious piece of journalistic sensationalism, then the Globe's concern rings hollow.

Speaking for the Webster Journal and on behalf of a number of teachers and students at Webster College, it is our feeling that Robert Bartee the straight-A student, Robert Bartee former student council member, Robert Bartee a well-liked and respected person, received the ultimate journalistic hatchet job.

Sincerely,

Kevin Murphy

Kevin Murphy
Managing Editor
The Webster College Journal
470 East Lockwood/St. Louis, Mo. 63119/(314) 968-0500

Letters:

To everyone forking over three grand to attend Webster College:

Although it slipped right by most students, Webster is now outfitted with a student government. Our name is the Council of Student Affairs (CSA). We are now ready for you.

I have been a member of CSA since January. If everything proceeds in the dubious manner it has in the past, projecting what happens next is easy: CSA will receive no student input, except for a select few that know what the potential of the CSA is. We need to hear everyone's concerns, but since we do not, most students will be wondering what the use of CSA is anyway. Afterall, their problems haven't been acted on.

Kah-mon, folks. While CSA has been accused of resting on its governmental laurels in the past (and perhaps rightly so at times) we really can't make a move unless we hear some specific problems that require attention. In the past, almost every student government chairperson has written at least one editorial dealing with the problem of student apathy, virtually stifling student government. These are fiery missives, some designed to make the student feel guilt, some designed to rouse him to action, almost all for the most part ineffectual. All I am asking is for the students of Webster to think for a minute and do the sensible thing.

Communication, as all these past appeals are quick to present, is the key word, but saying it is not enough. It is simple to get in touch with CSA, and for most of us there are visible problems. It is my thought that Webster could be a great deal worse, but we are not working up to the potential that could easily be achieved by thoughtful input into the decision making processes that are going on every week around here. It is relatively simple. I'm self-conscious as hell about saying this—if you've heard it a lot, it's only because it's a truth—**WE RELY ON YOU TO ACCOMPLISH ANYTHING.**

Without your input, our hands become tied. And we get frustrated, with no one to look at but ourselves meeting after meeting, and no new views or ideas to discuss. Every item that enters the agenda should stay there week after week until we've done all we can. Okay, so CSA members could do more . . we're willing to change that if we can only get some steady input from those we are meant to represent.

I'll tell ya, folks, the proverbial iron is hot; and CSA is about due for a couple of good strikes. With just a little of your help we are all gonna be nothing but hot. More than ever, the (dare I say it?) **NEW CSA** is a vibrant personality, with more energy than ever before. What can I say? I think I speak for all the members when I say that we mean every bit of it. We're sincere, but we're ready to get mean.

Anyone can attend and speak at a CSA meeting. They begin at 4 p.m., Tuesday afternoons, in the Ground Floor Loretto turret. If you can't make it, write a short note; address it to CSA or any CSA member and drop it in a box marked Outgoing Mail. Or stop CSA members in the hall, write letters to the Journal, or scream 'til you're blue in the face. We'll hear you. And you'll be hearing from us.

Honest to God,
Timothy O'Brien, Chairperson
Council on Student Affairs

BUDGET FOR CAMPUS ORGANIZATIONS

B.S.A.	$5,925.00
C.S.A.	5,349.00
BORED	4,183.00
FILM SOCIETY	4,050.00
INTERNATIONAL EXCHANGE	350.00
MODEL UN	455.50
OUTDOOR	845.00
PARACHUTE CLUB	260.00 (on hold)
WOMENS PROGRAM	1,200.00
S.A.C.	2,350.00
FRENCH HONOR SOCIETY	75.00
TOTAL	$25,042.50

CSA BUDGET PROPOSAL

Spring Festival	$500.00
Theatre Tickets	750.00
Swim passes	125.00
Scholarship Fund	1,800.00
Printing/office	150.00
Student Initiation Fund	1,000.00
Campus Forum	100.00
Speaker Fund	750.00
TOTAL:	$5,175.00

CSA on the move, budget approved

CSA is looking into the food service in the cafeteria and the Red Carpet. Council member Kevin Shea is drafting a letter from the CSA to the food service committee.

The CSA thinks that cooperation between students and the food services is deteriorating to the point where CSA has agreed to take a radical position. Areas to be discussed are cleanliness, personnel and hours.

The ad hoc Open Forum Committee has decided not to sponsor Open Forum meetings without sponsorship of CSA. It suggests that Open Forum Meetings be held monthly.

Kevin Brooking reported to th council his findings on the parking problem. Spaces are still available in the Loretto-Hilton lot, and towing is said to alleviate many problems caused by parking in restricted areas, according to R.C. Stewart. New parking facilities will be needed in the future.

David Kinder and Kevin Brooking volunteered to be on the Speaker Committee, which brings speakers to the Webster campus. (See CSA budget).

Gregor Newland proposed a motion to compel the publications board to have the **Journal** allow 500 words per issue to present CSA minutes. The council approved a motion that requires David Kinder, member of the Publications Board, to write a letter to the board, urging this position.

The Journal was not present at the meeting, and members questioned its absence.

The CSA unanomously approved the budget proposed by Roxanne Robin's committee. The complete budget, along with justifications, will be presented to President Leigh Gerdine and Dr. Joseph Kelly.

Pi Delta Phi, the French Honor Society, was initiated and approved by CSA. Pi Delta Phi requested $50, and the CSA unanomously approved $75 for the new organization.

David Kinder's request for $50 for the Double Helix presentation was also approved at the meeting. The funds will be transferred to the Film Society budget, who covered advertising and printing costs.

The Journal is published by the students of Webster College in conjunction with the journalism department. THE JOURNAL receives funding from the college administration, but operates independently under a publications board.

In order to provide a cross-section of ideas and views, letters to the editor are encouraged. All letters must be signed (names will be withheld upon request), and are subject to editing.

Inquiries should be addressed to: THE JOURNAL: Room 106, Loretto Hall; Webster College: 470 East Lockwood; St. Louis, MO., 63119. Ph: 314-968-0500. Ext. 284.

Editor in Chief . . *Michael Killoren*
Managing Editor . . Kevin Murphy
Business Manager . . . Steve Webb

Reporters
Kathie Bell, Michael Bracy, Emogene Jackson, Kathy Kilpatrick, Jon LeClair, Kevin Murphy Carole Jean Penn, Peter Rexford, Carol Shaw, Dean Vivian, Keena Paige

Photographers:
Bob Boston, Tom Gross, Emogene Jackson, Kim Margold, Eric Nelson, Mark Skinner, Marcia Stoff, Ali Zahrany.

Faculty Advisors:
Production: Don Corrigan
Photo Ann Fessler

Poor counseling facilities not the case at Webster

Students having difficulty sorting out questions about their identity or other confusing thoughts related to academic or personal growth, these that go beyond solving by rapping with a friend, may want to check out the counseling facilities available at Webster.

Due to the demand for a more extensive program, Webster has increased its facilities.

According to Phil Wentzel, dean of student services, counseling in the past had been primarily maintained by one full-time counselor who was on staff in Student Services.

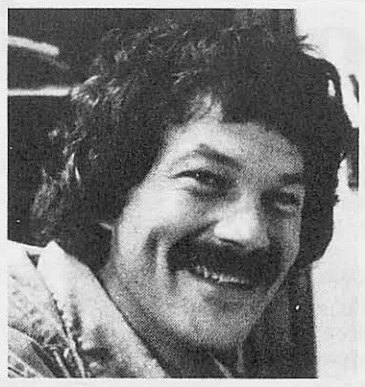
Wentzel said that one staff member, however, was not adequately reaching the students.

Earlier this year Dean Wentzel, Susan Weingarten, (no longer at Webster) and John Reisenleiter, a faculty member of the psychology department, and other staff members decided to relinquish the one full-time position, replacing it with a new position designated for career counseling and a network of resource points. The network of resource points would be under the direction of Reisenleiter, and would consist of various staff members in related fields as well as students who would be trained as peer counselors.

Reisenleiter, who has been at Webster for four years and whose experience includes work in the Community Organization for Drug Abuse Control, the University of Missouri-St. Louis' Counseling Services Clinic, and currently, the Community of Psychological Services Clinic, said his goal is to develop, coordinate and provide many access points around Webster in order that members of the Webster College Community can seek and obtain help in dealing with problems of day to day living, personal growth and self enhancement.

Staff members who will make up the resource points within the network are: Jan Landzettl, who will head resident student staff assistants, Dr. Beth Mann, the consultant psychiatrist in Student Health Services, Malinda Alexander, director of health services, Shirley LaFlore, assistant dean of students and director of minority resources and John Healy, Director of student development.

Besides the availability of staff



John Reisenleiter, focusing on a peer counseling program.

photo by Eric Nelson

members, Reisenleiter said that his major focus will be on the peer counseling program.

At the present time, there are five peer counselors offering services. Each is a full-time student, has an ongoing interest in counseling and is qualified by their prior experience and by their continuing to be involved in training.

Reisenleiter said that personal growth and self enhancement can best be achieved in a more comfortable and relaxed atmosphere which fellow students can provide.

The five peer counselors are Jackie Akers, Lois Brady, Linda Brandeberry, Peggy McKeal and Robert Wagner. They can be reached through any of the staff resource points.

Noted staff tunes for fall recitals

Several faculty members will be performing recitals in November. Diane and Don Stein will be featured Nov. 16, and Jacques Israelievitch and Gail Delente will be featured Nov. 19

The Steins, a husband and wife team, will appear in the Music Building recital hall.

Mrs. Stein is a principal cellist with the Webster Symphony Orchestra. Currently she gives lectures and recitals to schools within the St. Louis area as a member of the Young Audiences Piano Trio.

In 1977 Mrs. Stein performed as principal cellist for both the St. Louis Philharmonic and the Opera Theatre of St. Louis.

Don Stein is well-known musically in St. Louis as director and pianist for the Alternate Chamber Players, and is a doctoral candidate in theory/composition at Washington University.

The recital program will include Beethoven's "Sonata in F Major, Op. 5 No. 1;" Robert Muczynski's "Sonata, Op. 25;" and Brahms "Sonata in E minor, Op. 38."

Sunday, Nov. 19, at 4 p.m. Israelievitch and Delente will hold a recital.

Israelievitch is an artist-in-residence, and is giving a series of six concerts during the 1978-1979 school year. This concert is his second of the series.

Delente, Webster's music professor, is head of the piano department.

Delente has received several honors. He is a Fulbright scholar, a laureate of numerous international and national competitions, and has performed in Europe and the United States as a solo recitalist, and as a chamber musician.

Her students have achieved high honors, such as the Queen Elizabeth awards in Brussels, and the Tschaikowsky in Moscow awards.

Delente received her Ph.D. in performance practice and Licence de concert from Ecole Normale de Musique in Paris.

The program for the Israilievitch and Delente recital will be Beethoven's "Sonata No. 4 in A minor, Op. 23;" Faure's "Sonata in A Major, Op. 13;" Leclair's "Sonata in D Major;" Kreisler's Recitativo and Sherzo;" and Battok's "Rumanian Folk Dances."

The recitals are free and open to the public.

Food service, a bit hard to swallow

by Peter Rexford

Institutional food has always been notorious for attracting complaints.

Webster College's food service is no exception, though there seems to be a gap between how the students feel and what the food service staff knows.

With opinions such as these, it's a wonder that anyone ever shows up in the cafeteria at all, but according to Louise Nichols, food service director, "we really don't get any complaints."

Nichols is certainly qualified to share an opinion on the food service, as she has amassed over 27 years in institutional food preparation, 13 of those at Webster College.

She has also overseen food operations at St. Louis University, the St. Louis Pharmacy College and Normandy Hospital.

"We have gotten very little negative feedback from the students," she said. "We have even had quite a few compliments on the menus."

The menus are not planned by Nichols or anyone here at the college, but by the Food Service Management Co. which runs the Webster cafeteria and the Red Carpet Lounge. Food Service Management, with it's offices in downtown St. Louis, also has cafeteria franchises at St. Louis University, Lindenwood College, Maryville College and many of the major hospitals in the St. Louis area.

The meals at Webster are cooked entirely by head chef Carl Jones.

Along with grievances on the food, many students also find prices charged by the food service hard to swallow.

For students on the meal ticket plan (all resident freshmen are required to be on the plan) the prices are extremely reasonable. The price comes out to $3.50 a day for all three meals. For students and faculty who are not on the three-meal-a-day plan, the prices are quite different.

A normal meal consisting of the entree (whatever is the specialty that day) a salad, soup, Jello and cake for dessert will cost over three dollars. This does not include a beverage.

With the closest competitive restaurant about 15 minutes away, which is not close enough to permit the walk between classes, the Webster food service has a sort of monopoly on the purchase of food by Webster students. This allows them to charge whatever they want and to still have business, but according to the food service, their prices are competitive.

"In the overall picture, we have lower prices than if you would go out to other restaurants." Nichols said. "In other places vegetables are 45-50 cents, we have them for 35 cents."

Even with vegetables at 35 cents, many Webster students are not convinced that food service meals are a bargain. But the fact is, nobody is getting rich off the Webster College soup line. According to business manager Bart O'Connor, the college actually loses money on the food service.

"Webster College lost $26,600 last year in feeding the students through the food service," O'Connor said. "The problem is numbers. You can't run a food service on 150 students. When Webster College was running the cafeteria, we were losing 60-70,000 dollars a year."

So if Webster College came close to hitting the national debt when it ran the cafeteria, and still loses more than $26,000 when Food Service Management handles it, what are the alternatives?

Other colleges have food companies such as SAGA and Greyhound which, for the most part, fare rather well in student polls. Why not Webster?

Phil Wentzel, Dean of Students at Webster, feels that we are lucky to have any food service at all.

"Most food services won't touch Webster with a ten-foot pole" Wentzel said. "In most colleges you have a larger population. The more quantity buying you can do, the lower the prices can be. It's simply a matter of size."

When food services companies consider a college operation, apparently the buying capacity of the student body is the major determining factor in whether or not it is worth their while to try to profit from the operation.

"They are doing the best job of anybody I've seen for a college of this size," Wentzel said.

The problem may lie in the appearance of the food. On the day which this article was written the cafeteria was serving crepes stuffed with chicken, along with the everyday staple of hamburgers and fish for those with less discriminating tastes. I found that of those who tried them, most everyone enjoyed them tremendously including Wentzel who felt they were "delicious."

"We feed around 350 to 400 people a day and we strive for quality food—it's a matter of pride," Nichols said. "I won't serve anything here that i wouldn't eat myself."

FOOD SERVICE SURVEY

In an effort to gather a fair representation of Webster student's attitudes about the food service, The JOURNAL would like you to fill out this questionnaire. Please return all responses to the JOURNAL, Room 106, Loretto Hall.

1. How would you rate the food in the cafeteria?
   excellent good fair poor
2. How would you rate the food in the Red Carpet?
   excellent good fair poor
3. How would you rate the service ?
   excellent good fair poor
4. How would you rate the cleanliness?
   excellent good fair poor
5. How would you rate the selection of items?
   excellent good fair poor

COMMENTS: _____

_____

_____

Please sign your name, so we can verify the accuracy of this survey.

Thank you

THE JOURNAL

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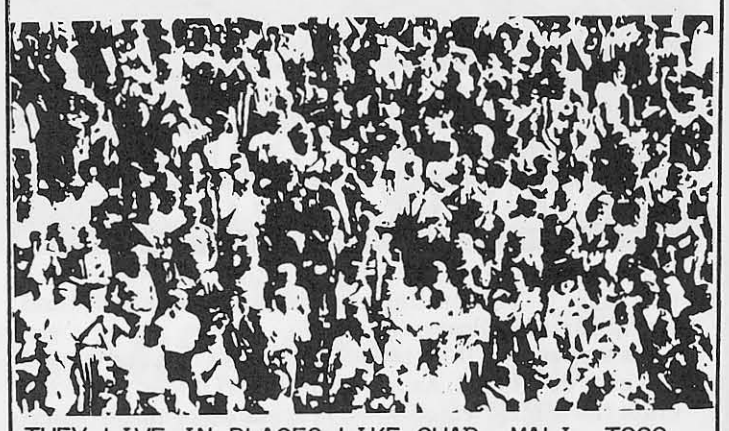

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PEACE CORPS VISTA

Affirmative action topic of luncheon

by Carol Shaw

Webster College is committed to a policy of equal employment and educational opportunity without regard to race, color, religion, sex or national origin. . . . . .

This statement, the first sentence of Article I of Webster's Affirmative Action Program, has been in effect since Dec., 1972, and is probably not unlike the standard affirmative action policies which were established nationally in late 1972, in order to meet the deadline that was set by the Department of Health, Education and Welfare (HEW).

"But, the general definition of affirmative action is often misunderstood," said Karen Luebbert, head librarian of Eden-Webster Library and ex-officio to Webster's affirmative action committee.

Luebbert recently discussed the ramifications of affirmative action both on the national scale and as it applies to Webster at a luncheon sponsored by the Women's Resource Center.

"Affirmative action is often assumed to be the mandate for hiring minorities, women, veterans, handicapped individuals or whomever is covered by the current laws and regulations."

According to Luebbert, the use of affirmative action as a mandate is only applicable when an investigation is made in the event of probable discrimination, resulting, then, in government intervention.

"Affirmative action does not mean that a company must employ certain categories of people," said Luebbert.

"But, ideally, affirmative action should allow anyone, who wants to apply for the job, the opportunity to be considered based on his or her merits," she said.

Luebbert, who has been associated with Webster's affirmative action committee since its inception in 1972, talked about the benefits produced by affirmative action, which resulted in greatly improved hiring practices by employers and, in turn, resulted in fewer discriminatory practices.

"Affirmative action has been especially helpful where job-testing is concerned. Since 1972, teste which had been used to screen out 'undesirables' have been outlawed," Luebbert said.

Luebbert said that there is now a specific law shich states that tests given must be applicable to the job applied for.

"For example, you don't give a general intelligence test to those applying for a typist's job. A typing test is sufficient," she said.

Other laws, which have resulted from affirmative action, concern the personal questions asked on application forms, such as marital status, race, age, etc. These types

"Some employers get around this law by asking, women in particular, during the interview, are you married? Pregnant?"

of questions are outlawed as well. "However, there are still some employers who continually discriminate. Although these types of questions may not appear on the application form, some employers get around this law by asking, women in particular, during the interview, are you married? Pregnant?" Luebbert said.

From the standpoint of institutions, Luebbert contrasted the higher educational system before and after affirmative action.

"Before affirmative action, when an opening occurred at an institution of higher education, generally, the department chairman would call a fellow colleague to pass the word around. The fellow colleague became the 'old boy' or was otherwise known as 'my good old friend.' This policy for hiring was sometimes referred to as a 'closed boy network,' Luebbert said.

According to Luebbert 'my good old friend' always turned out to be a man because women did not have the kind of rapport or connections that men had, nor did they have the same opportunities to pursue Ph.-D. level work as men had.

"Since affirmative action, everyone, including the educational system, has been forced to advertise. That's why the advertising sections of professional journals have increased enormously," Luebbert said.

According to Luebbert, affirmative action as it applies to Webster has been severely criticized by those Blacks who feel that the proportionate number of Black faculty is farr too low.

Recorda of the affirmative action committee indicate that there are currently three full-time Black faculty members employed by Webster.

"We realize that the lack of Black faculty is a problem at Webster. However, the problem faced by the affirmative action committee is that there is very little response to our advertising from the Black community," Luebbert said.

Luebbert said that of the few Black applicants they get, most end up accepting teaching jobs at universities which either pay more and/or have research facilities available.

According to Luebbert, the affirmative action committee (which as a standing committee is referred to as the Civil Rights Compliance Committee) has attempted to reach the Black community in order to increase the number of Black faculty.

"Besides advertising in professional journals, we've tried contacting various churches in the St. Louis area where Black attendance is greater," Luebbert said.

Luebbert said that the necessity for hiring women isn't as critical as the hiring of Blacks.

"Because of Webster's background, where until ten years ago the faculty primarily consisted of nuns, Webster continues to have a good representation of female faculty. The integration of male faculty didn't happen over-night. It's been a gradual process and today Webster has 55% male faculty," said Luebbert.

"We realize that the lack of Black faculty is a problem at Webster."

Luebbert said that with regard to rank, women outnumber men 68 percent as professors. However, in the associate professor rank, the percentages shift to the males at 70 percent. At the level of assistant professor and instructor the percentages are about 50/50.

In addition to monitoring the hiring practices at Webster, the Civil Rights Compliance Committee/Affirmative Action Committee serves as a grievance committee for all members of the Webster College Community.

This committee, whose function is stated within the articles of the affirmative action program, usually consists of members of the staff, faculty and students.

Current committee members are: Solomon Adkins, Dean Jerry Davis, Kate LaFayette, Dean Charles Madden, Lester Mason, Sister Lucy Ruth and Dorothy Schroeder.

Luebbert said that there were no students on the current committee.

"We have trouble getting students to join the committee. We would like for students to participate in the program but none will come to the meetings because of schedule conflicts or whatever," Luebbert said.

According to past issues of the **Broadside** (former name of the Journal) use of the grievance procedure has only been tried three times, all three being from faculty members.

One case involved a minor technicality. A faculty member had failed to sign a contract renewal by a specific deadline so he was dropped from teaching. He challenged the committee with a grievance and won.

A more public case was that of a Black faculty member who was fired because of his lack of qualifications. He felt he had been discriminated against and challenged the grievance committee, while at the same time, took his case before the Supreme Court and lost.

The third case concerned a faculty member who challenged a decision by the Tenure Rank and Sabbatical Committee which had declined his claim for promotion. No stand was made because the claimant discontinued his action half-way through the case.

According to Luebbert, there is a specific procedure to air a grievance and is generally a three-step process. If for example, a student felt that he or she had received a lower grade in class than was substantiated, he or she should: First, discuss the problem with the faculty member. If no results are reached, then the student should talk to either the undergraduate or graduate dean over the faculty member. If that still produces no results, then the third step is taken.

The necessity for hiring women isn't as critical as the hiring of Blacks.

If the third step is necessary, then, both parties name a member to the standing committee. In their selection of a member, each party selects not on the basis of the member representing them, but on the basis of the member's unbiased feelings towards that party.

"Selection of a member is very similar to jury selection," Luebbert said.

From that point, then, the affirmative action committee decides which is the best procedure for handling the grievance—whether it whould be hearing testimony, investigating records, claimants providing evidence in writing, etc.

After the committee has compiled all of the evidence, they make a recommendation to administration and end their participation in the grievance procedure.

The outcome is determined by President Gerdine.

B J's cont.

Helm said the last factor in the late book-orders was that some teachers misordered books, which resulted in B.J. having to send back books, and having to make new orders for books.

"Also teachers ordered too many books that ended up just sitting around on the bookshelves. Like Cochran ordered 70 books, but thirty were sold, leaving 40 on the shelf," Helm said.

Besides the book issue, Helm and Jones did not agree with the opinion that B.J. had given bad service. The bookstore was definitely becoming better and was giving its best effort.

"I was very nice to people, and they were nice to me," Jones said. Both Helm and Jones said they have no grudges or ill feelings about the students of the college.

"I was really beginning to know what I was doing, and was beginning to really like the people and the college," Helm said.

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Chafetz prints way to creativeness

by Nancy Roenfeldt

"Art is one of the few professions left in the world today where you ca use your imagination," said Sidney Chafetz, well known artist and printmaker, during a recent visit to Webster.

Chafetz was on the Webster campus November 6 to demonstrate the art of woodcut to art students as well as to give a film and slide presentation.

During his demonstration, Chafetz assured his audience, the majority of whom were art students, that "the experience of thinking and working creatively is one of the most important . . . it stays with you the rest of your life."

Chafetz explained the arts of outline printing, wood engraving, and woodcut, showing samples of his work as well as that of other artists. In addition, he demonstrated his technique of woodcut to a group of more than 40 onlookers.

After almost a half-hour of tooling his piece of wood, Chafetz was able to make a print of his woodcut. He believes, however, that this print, like his others, takes much more time than the amount it takes him to make the woodcut and print it.

He believes that it takes all of his life to produce each of his prints as he draws on a lifetime of thought, talent and experience to create them.

Chafetz indeed has a wealth of experience to draw on.

Chafetz, a native of Providence, R.I., attended the Rhode Island School of Design where he graduated in 1947. At one point in his education, he studied under Fernand Leger, a famous French artist.

Chafetz demonstrates printing technique.
photo by Martha Flaningan

"When I went to school, printing was something the monks did," Chafetz explained. There were, according to Chafetz, no printing courses as we know them now.

Originally, Chafetz began his career in art as a painter. In time, though, he learned the arts of etching and printing on his own and combined the two in developing his style of printmaking.

Chafetz feels that he is tothe point now where he no longer has to worry about his technique; instead he can concentrate on his subject matter.

His subject matter is drawing the public's attention both nationally and internationally Chafetz's works have been exhibited regularly since 1947 in such places as the United States, Canada, Mexico, South America, Europe, Africa, Israel and Japan.

He has received numerous awards for his works. Among them are the 'lEcole des Beaux-Arts from the Library of Congress and the Major Purchase Award from the First Biennale International de la Gravure Sur Bois in Czechoslovakia in 1970.

As well as receiving awards for his works, Chafetz has also been commissioned t do a few portraits for books. "But," he said, "I'd like to do more."

In addition to making prints and accepting portrait commissions, Chafetz teaches at Ohio State University and has done so since 1948. This is his 31st year of teaching there.

Of all of his students, Chafetz believes that Tom Lang, assistant professor in art at Webster, was one of the "best students" he's ever had.

Chafetz explained that a lot of his work is based on academic satire, the purpose of which is "to make us all aware to do better — both at the teaching end and at the learning end."

"We artists," he explained, "do not have the simple solutions the easy answers. We try to make you listen, to see, to care."

The art of printmaking, he punned, "ties in with our purpose in life—to make a good impression."

Cargas returns from Jerusalem

by Kevin Murphy

"Harry does so much that we tend to take his work for granted," said Sister Deborah Pearson in doing the introduction of Harry James Cargas.

Some 40 to 50 people gathered in the Brown House last week to hear Cargas talk about his recent trip to Jerusalem. Cargas, chairman of the language-literature department, was in Jerusalem accumulating material for a future book which will deal with a unique aspect of the Holocaust.

"Jerusalem may be the most beautiful city I've ever seen," said Cargas.

The much published author spent ten days in Jerusalem going through Holocaust photography at Yad Vashen, a world center for Holocaust study. Cargas said that he went through some ten thousand photographs out of the forty thousand available.

He said his preliminary book idea was to be a "physocological study of Holocaust photography." He stated at the Brown House however that his initial idea may not work.

"I don't think I can do it. Instead, I've thought of doing a series of meditations on these photographs," said Cargas.

Cargas expressed the closeness he felt towards his family while having to go through photo after photo of Nazi autrocities. "I just wanted to come home and hug babies," said Cargas.

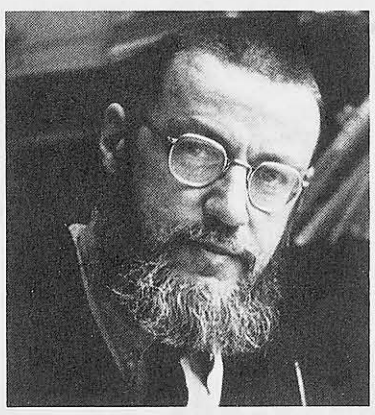
The author related his experience concerning the separation of photographs to be used in his book.

"I felt I was being a Dr. Mengle with these photographs, this one is horrible, this one is not horrible enough," he said.

Cargas explained that it was Mengele's job to separate the weak Jews, those who would die, from the stronger Jews, those who would work.

In addition to his Jerusalem experience, Cargas opened his presentation talking about his past works and in particular a new book which he hopes to finish by the end of this month. The book is to be entitled, "A Christian Response to attitudes concerning the Holocaust. Cargas commented humor ously, "I don't care if you read the book just buy it."

The book deals with Christian attitudes concerning the Holocaust.



Harry Cargas back home.

"How many people does it take to kill six million Jews? Probably six million people. People who pulled the triggers and dropped the gas pellets were people who went to church on Sundays," proclaimed Cargas.

One shocking view brought to light by Cargas was the neutral position taken byPope ! Pius XII said, "He did not want to burden the conscious of Catholics fighting on the part of the Germans."

Earlier works talked about by Webster's resident author include, "Harry James Cargas in Conversation with Elie Wiesel," published in 1976. Wiesel is a survivor of the death camp and is a major author of Holocaust literature. Most recently, Cargas had published his 15th book entitled, "Responses to Ellie Wiesel," a book of critical essays by major Jewish scholars. Cargas is also credited with compiling the only bibliography of Holocaust literature.

Closely involved in Holocaust study, Cargas made this statement to listeners, "It would be incomplete to call myself a Roman Catholic but rather a post-Auschwitz Catholic."

Cargas will be offering a course in Holocaust literature next semester. Those interested should register immediately as the class is sure to fill quickly.

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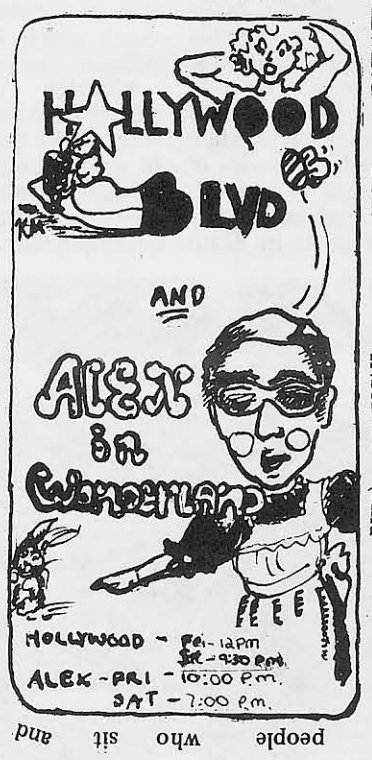

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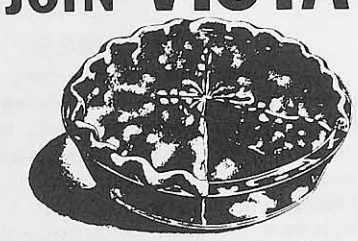

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Dennis Klass ponders death, dying

by Ronnee Vogt

Death is "an old idea in a new world of lung machines and antibiotics," said Dennis Klass of the Webster College religion department.

Klass feels that modern medicine has discarded that "old idea," and adopted the approach, "Life at all costs," because within the profession, "death is regarded as failure."

Nevertheless, media coverage of medical technology's life-prolonging abilities has created what Klass calls "a death awareness movement."

Klass was among those who participated in the first national conference of Forum for Death Education and Counseling held in Washington, D.C. in late September. Nearly 175 of the estimated 350 members of the forum exchanged ideas regarding methods of relating to the dying and their grieving survivors.

They Need to Know, written by Klass and Audrey Gordon of Oakton Community College in Illinois, will be published in Feb. 1979. The book is primarily for teachers of kindergarten through 12th grade, and offers some philosophy as well as specific procedures to help their students learn "how to come to terms with death," according to Klass. The curriculum recommends certain films, books, and methods of presentation for each of four different goals the instructor may choose. The four goals in death education, as presented in the book are:

To inform the students of facts not currently widespread in the culture.

2. To help the student effectively deal with the idea of his or her own death and the deaths of significant others.

3. To make the student an informed consumer of medical and funeral services.

4. To facilitate basic social changes through education.

Klass would prefer that death be taught within other courses such as biology, anthropology and sociology, instead of isolating it.

Suggested class exercises include planting a seed, and when the sprout has grown, discuss the seed's dissapearance giving way to new growth. A tour of a funeral home is recommended to take the mystery out of what goes on there.

As Klass sees it, the question is no longer "**whether** I live or die, but **how** shall I live or die?"

New institutions, called hospices, are being established to allow people to "keep (their dignity during the process of dying." The attempt is not to prolong life, but merely to relieve pain and "provide a setting for death which is as agreeable as possible," explained Klass.

Although the forum was organized to pool knowledge, Klass foresees its political involvement in a n effort to secure Medicare funds for hospices. Such funds are presently available only for acute care facilities.

Klass helps students "to come to terms with death."

The group may also become instrumental in establishing legal acceptance of the "living will," a document which states that the signatory chooses to be allowed to die naturally, if the only means of prolonging life is mechanical. Currently, the living will is only legal in California.

This led to the creation of the Webster course, death and dying, about five years ago. Klass described the intent of the course as an "opportunity for people to think about death and dying before they confront it," or if already touched by death, to learn to "put your own experience into perspective."

"Only in confrontation with death do we really find out what life's about," said Klass.

The course was embellished by the cooperation of the media staff in videotaping interviews with the dying in their homes. The basic questions, "what's it like to be you?" and "what can people do for you?" generally prompted variations of the same replies, "you can't do anything," but "don't leave me alone."

Nearly one-third of those who have had a close encounter with death report "non-worldly experiences" and a "transformation," according to Klass. He identified the other two-thirds as merely "survivors."

For those who are transformed, death takes on what Klass calls either a "mythic" or an "interpretive" meaning. Klass offered examples from his personal experiences to explain these transformations.

A 25-year-old woman was in a coma for six days following a car accident. After regaining consciousness, she said she felt she was "reborn in a 25-year-old body." And later identified her coma as "another level of awareness" from which she "had to fight hard to come back."

Although unaware of her analogy, she was describing her nearness to death as a mythic journey — venturing to another world to battle the enemy, and returning with discom, the knowledge of things greater than the world as it is. The knowledge she "brought back" included the value of life itself and "the male-femaleness of God," according to her discussions with Klass.

Klass' studies of death and dying began ten years ago as a first year graduate student at University of Chicago. He received a fellowship to work in the chaplain's office and one of his duties was to assist in a seminar on a life crisis. The class chose to deal with death, and was directed by Elisabeth Kubler-Ross, author of **On Death and Dying.**

Hospital patients, whose conditions were potentially terminal, were asked to participate in interviews with Kubler-Ross and Klass. The students viewed the interviews from behind a one-way mirror.

The intense "interpersonal contact" with these patients was "tremendously emotionally taxing," making a return to studies following each session very difficult. So after one school year of this pursuit, Klass directed his attention to academic areas for two years.

When he joined the Webster community, he found himself "counseling kids with death-related problems." Someone would open discussion on a topic and eventually "tears would well-up in his or her eyes" and the student would reveal that the real problem was the death of someone dear, said Klass. As word got around that Klass had a background in handling such situations, his encounters increased. He realized that most people haven't "any conceptual handles" on death. For many, "the first time you have to think about death is when it happens."

Death assumed an interpretive meaning for a woman who had faced the death of her mother, father, brother and boyfriend all by the time she reached 18. "She felt that she was cursed," said Klass, "that people who love her die." She told Klass of four post-death experiences she had shared with her brother and felt that these were evidence of her curse. However, during her experiences, she felt very warm and that her brother was attempting to be helpful.

Klass sees his role as emphasizing the warm,helpful feelings to aid her in dispelling her curse interpretation of death.

Currently, Klass teaches a course on death and dying at Washington University as well as at Webster, and is participating in the formation of HOPE, a self support group of parents whose children have died. Klass offers HOPE information he has gained in his studies, while other participants provide their feelings through experience.

"Death is regarded as failure," says Klass

photo by Marcia Stoff

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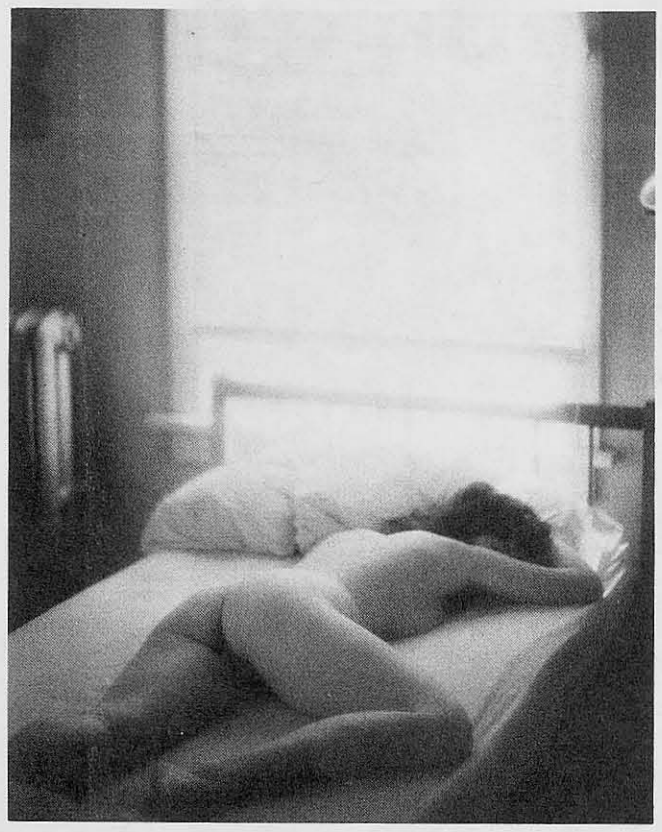

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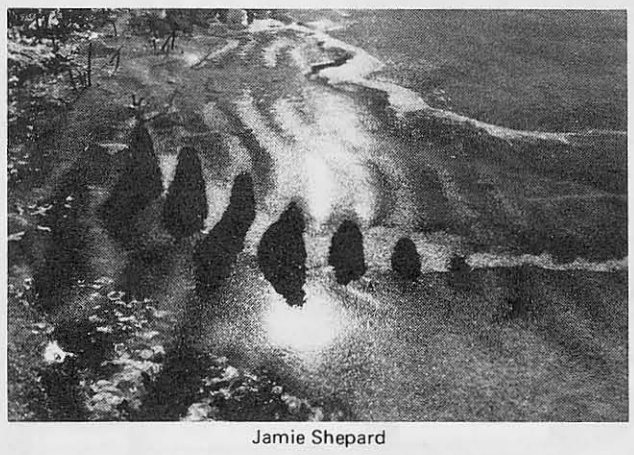

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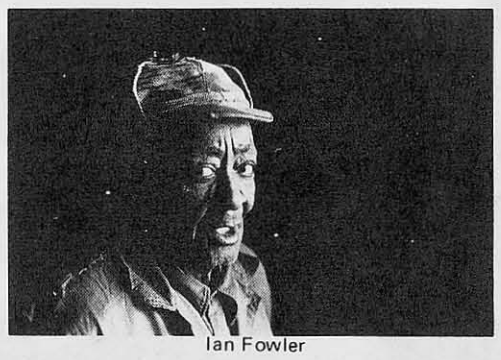

Ian Fowler

Photography

by Mike Killoren

It all began with a simple idea: a portfolio collection of photographs from Webster College students and faculty. On November 21, the realization of this idea will appear in the art studio Concourse Gallery.

Webster College Photography Portfolio 1978, official title of the ambitious collection, is a result of a need to let the community view Webster's best in photography.

Art faculty member Susan Hacker proposed the idea. "This is done at other schools. Basically, ours is modeled after the project at the Rhode Island School of Design," said Hacker, a graduate of RISD. "I presented the idea to Joe Lowry and Dianne Korach, who decided to coordinate the project as an independant study."

Submissions to the portfolio were solicited from full-time, undergraduate Webster students. A jury, comprised of students Glenn Newland, Fabian Bunten, Chris Magafas and faculty members Tom Lang, Susan Hacker and John Porter, selected the photographs.

Each photograph was selected on the basis of individual image quality. No student was to have more than one photo represented.

Eleven students and four faculty are represented in the portfolio. They are Dianne Korach, Joe Lowry, Terry Ebinger, Jamie Shepard, George Fisher, Mark Skinner, Irl Mold, Kathy Koerper, Ian Fowler, Ernest Plank and Mary Seidel. Faculty members are Tom Oates, Susan Hacker, John Porter and Ann Fessler.

Each participant agreed to print 45 good, clean, well mounted prints.

Hacker believes that the difficulty and challenge of the project is a good experience for photographers. "It's a good learning experience to have to keep up the quality — the physical demands of printing and mounting not just one, but 45 prints. There seemed to be enough good work in progress to warrant coming out with a portfolio so the community could see what students are doing."

The administration agreed to finance the project and supplied special mat boards and the gray box, embossed with the official title, in which the portfolio will be presented.

Fifteen of the portfolios will go to each of the participants. One each will go to President Gerdine, the Eden-Webster Library, the Art department, the Media Studies Program. One edition will be presented as a donation to th St. Louis Art Museum.

The administration will decide on how the remainder of the portfolios will be distributed.

The photography portfolio is a first for Webster, and a fine collection of the individual photographers.

The show will open on Nov. 21, with a reception from 4-6 p.m., and will continue through Dec. 4.

Concert celebrates life of French singer Edith Piaf through song

by Carol Jane Penn

Lights, camera, action. But the only thing missing in Jack Mels' Edith Piaf Parmi Nous concert in the Loretto-Hilton Theatre on Nov. 6 was the camera.

It is rather unfortunate that this spectacular performance was not captured on film. Jack Mels, along with his ensemble of musicians, made this multi-media program focussing on the life of Miss Edith Piaf a real treat.

Through a variety of compositions, Jack Mels recreated the life of Edith Piaf. Mels was accompanied by Michel Kus on the accordion, Jacques Peres on the percussion, and Richard Deyris on the piano and organ.

Songs included "Je M'Imagine", "La Rue," "Bravo Pour Le Clown," "A Quoi Ca Sert L'Armour," "Le Petit Bout De Femme," and "Mon, Je Ne Regrette Rien," just to name a few.

The multi-media aspect of the program was a slide presentation showing pictures of Piaf and a tape recording of her voice. There were brief interludes of Piaf talking about herself and her work. The tape recording of her voice was synchronized in such a way that she had brief conversations with Mels.

The simultaneous singing and the presentation of the slides was effective in revealing the personality and character of the late French singer Edith Piaf, as was as the tone of the songs that made her famous.

Edith Piaf's songs, for the most part, deal with the heartbreak of disillusioned or poverty-stricken

photo by Mark Skinner

women. Her songs somewhat depict her melancholy life.

Born Edith Giovanna Gassion on Dec. 19, 1915 in Paris, she was abandoned by her mother and raised by her paternal grandmother. Her father, a circus acrobat, took her on tour with him and encouraged her to sing in the circus, streets, and the cafes.

Her first nightclub appearance was in 1930. Edith changed her name to "Piaf" when her first employer suggested it. "Piaf" is the Parisian slang word for sparrow.

Piaf furthered her singing in theatres, cafes, nightclubs, and made a few motion pictures. Her international career was launched when she recorded a song she had written, "La Vie En Rose."

Despite the tragic and sad life of Piaf, the program did not dwell upon it. Humor was injected in conversation every so often to convey the wit and charm of the late singer.

Perhaps the greatest amount of laughter filled the theatre when Mels selected from the audience Mrs. Olive Eggers, a French teacher at Webster Groves High School, to sing a solo of one of Piaf's hits, "La Vie En Rose."

After Eggers' solo Mels continued on to sing a medley of the hits that made Piaf famous: "Sous Le Ciel De Paris," "Hymne A L'Amour," "La Goualante Du Pauvre Jean," "Mylord," "Les Amants De Paris," "L'Accordeoniste," and "la Foule."

The performance hinged on the theatrical. The lighting provided the concert with a sense of the dramatic. Lights were dimmed and brightened to show the change of mood as Jack Mels sang song after song.

Mels' action on stage centered around hand gestures and facial expressions to act out the story of the song.

Even though a person may not have known much French, it did not prevent a person from enjoying the concert. The blend of audio-visual techniques incorporated into the program kept the audience spellbound. With Mels' voice thundering throughout the theatre, together with the haunting pictures of Edith Piaf, the performance created an exciting atmosphere.

The 1-1/2 hour program was a celebration of life and the immortality of Edith Piaf. Jack Mels and his three musicians know their art well and were commended for it with a standing ovation.

Bravo, Monsieur Mels, Bravo!

'Big Fix' not enough to satisfy movie addicts

by Dean Vivian

Many times even films which ultimately fail will stumble across a moment or two of inspiration, and **The Big Fix,** is no exception. It's a film of intrigue and suspense which alternately moves too fast and then too slow, with the obligitory plot twists.

Richard Dreyfuss plays Moses Wine, a former 60's radical who is now a divorced private eye with nothing except two young sons and a broken arm. An old girlfriend, Lila (Susan Anspach) comes to Moses to ask him to uncover a plot of political sabotage against her candidate. It seems like a mundane job, but suddenly Lila gets killed and Moses realizes his opponents are more widespread and powerful than he had originally thought.

In between his attempts to piece the story together, Moses must baby-sit his sons. During this time, he rehashes the developments with them, which is one of the few innovative moments of this movie. It uses the kids to allow the viewers to catch up with any vital information they might have missed. Unfortunately, there's not enough plot twists and new information to scatter these scenes throughout the film. And the final resolution is so swift that unless you would have guessed it already, you'd have no way of making much sense out of it. And the final resolution is so swift that unless you would have guessed it already, you've have no way of making much sense out of it. A scene with the kids, though anti clamactic, could have explained the resolution more fully. The kids were well used, but they were not used well enough. They could have been a more vital element in the story.

The other innovative moments involve Moses' broken arm. He gets a lot of inquiries about how it happened, and each time comes up with a story which most suits his purpose. I could have used another dozen scenes like that.

As for it's drawbacks, the film is repetitive and predictable, which is bad for a suspense film, but even worse is the fact that it doesn't showcase the talented cast. Also, the music is unnerving. During one scene, Moses is climbing a dangerous set of stairs, about to confront his main enemy, yet the soundtrack a blaring disco song.

Still, Dreyfuss is very good as Moses Wine, and Susan Anspach dazzles as Lila. The rest of the cast does well, particularly the woman playing Moses' Aunt Sonya, a woman not afraid of speaking her mind.

Also, **The Big Fix** makes some interesting comments on our changing times; the fact that in the 60's there were so many things one could fully commit to: the Kennedy's, the civil rights movement, the anti-war movement. Yet in the 70's, the most important things seem to be jingles for commercials or Monday Night Football. It's here that the film takes itself too seriously, at times becoming preachy and at other times, ludicrous, as when Moses weeps after seeing the newsreels from the 60's. This is extreamly detrimental in a genre that needs credibility to capture it's audience.

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News Briefs

'Desperate Hours' opening

The Theater Guild of Webster Groves will present "Desperate Hours," a suspense-thriller play by Joseph Hayes, on Nov. 17, 18, 19, 24, 25 and 26. The Friday and Saturday performances are scheduled to begin at 8:30 p.m., and the Sunday performances at 8 p.m.

The Guild is located at 517 Theater Lane (Newport at Summit).

Tickets will be sold for $2.50 at the door. For additional ticket information, call the Guild at 962-0876.

Artist to solo Mark's Gospel

The Loretto-Hilton Repertory Theatre has announced the engagement of Alec McCowen in his stunning solo performance of St. Mark's Gospel.

McCowen will be on stage at the American Theatre from Dec. 5 to Dec. 10. Performances each evening will begin at 8 p.m., and, in addition, a Sunday matinee performance will begin at 2 p.m.

Single tickets are on sale at the Loretto-Hilton Box Office for $8.50 and $6.50. Loretto-Hilton subscribers will receive a 10 percent discount, and children under 12 will be admitted for half-price when accompanied by an adult. For additional single ticket information, contact the Loretto-Hilton Box Office at 968-4925.

Group rates are also available. For group information, call 962-8410.

Baker speaks at luncheon Nov. 17

The Women's Resource Center is sponsoring a lunch seminar to be held Friday, Nov. 17, from noon until one at the Red Carpet. Ms. Baker, the scheduled speaker, will present her views on "The Law and Women."

All interested are encouraged to bring a lunch and a friend; coffee will be provided.

Midtown offers dance, art, music

A number of dance, art and music classes are still open for registration at the Midtown School for the Arts, 3207 Washington.

Adults and children may sign up for a variety of dance programs at Midtown including African music and dance, pre-ballet, modern and jazz dance.

Art openings include classes in drawing, painting and clay modeling.

Programs in music also offer private instruction which may be started at any time during the year.

Financial aid for students is available.

For more information, call the Midtown school office, 535-7576.

'The Hostage' at Union Station

The Theatre Project Company's first production of the season, "The Hostage," will continue through December 3 in the theater at Union Station.

Written by Brendan Behan, "The Hostage" is at once irreverent, exuberant, and compassionate as it describes the commotion in a Dublin loding house where a British soldier is being held captive by the I.R.A.

Performances are Thursday through Sunday evenings, (except Thanksgiving) at 8 p.m. Tickets are $4 on Thursday and Sunday, $5 on Friday and Saturday. Discounts are available to subscribers, senior citizens, students and groups of ten or more.

Patrons should enter Union Station from the Market Street entrance. The theatre is up the stairs, east of the Grand Hall.

The Theatre Project Company is a member of the Arts and Education Council and receives grants from the Missouri Arts Council.

'A Penny For a Song' to open

"A Penny for a Song," a John Whiting comedy, will open on the Loretto-Hilton mainstage Nov. 17 under the direction of David Frank and will run through Dec. 17. Preview performances of the production will be held on Nov. 15 and 16.

Tickets are available for all performances of the play, which is suitable for all ages.

Those people interested in group prices should contact Mary Anne Moore at 962-8410.

Truman scholarships available

Any person interested in applying for the Harry S. Truman Scholarship should do so immediately. For information, contact Neil George in his office located in Room 305 in the Administration Building, extension 325.

Folk dances schedule concerts

The internationally acclaimed Tamburitzans of Duquesne University, one of America's outstanding folk dance troupes, will be in St. Louis to present two concerts of the dances, songs and music of southeastern Europe. The Tamburitzans, sponsored by the Dance Concert Society, have scheduled the concerts for Saturday, Nov. 18, at 8:30 p.m. and Sunday, Nov. 19, at 2 p.m. at the Kiel Opera House.

Special "student rush" ticket prices will be in effect for both concerts. Beginning at 8:15 p.m. on Saturday and 1:45 on Sunday, students may purchase remaining tickets for only $2. Students will be asked to show student identification at the box office.

Tickets available for four plays

For theatre-goers who have not yet subscribed for this season at the Loretto-Hilton, a four-play season ticket is on sale which allows the purchaser to see "A Penny for a Song," "Father's Day," "The Three Sisters," and "Frankenstein" at substantial savings over single ticket prices.

For additional information on the four-play subscription or single ticket prices, call the Loretto-Hilton Repertory Theatre Box Office at 968-4925.

'Plaza Suite' auditions scheduled

The Theatre Guild of Webster Groves will hold auditions for their third production of the season, Neil Simon's "Plaza Suite," on Tuesday, Nov. 21, at 8 p.m. at the Guild, 517 Theater Lane (Newport at Summit). Parts are available for seven males and five females.

"Plaza Suite," a comedy, will be produced on Jan. 12, 13, 14, 19, 20 and 21.

For more information, call the Guild at 962-0876.

Help arrives for new law students

Alvin Brown and Ronnie Dixon, members of the Black American Law School Association (BALSA), will discuss various topics including, "How to Prepare for Law School," "L.S.A.T.'s" and "Law Programs for Minority Students" in a program sponsored by the Minority Resource Offoce.

The program is scheduled for Friday from 1-2 p.m. in the Private Dining Room and is open to all members of the Webster College community.

For additional information contact Tommye Morishita.

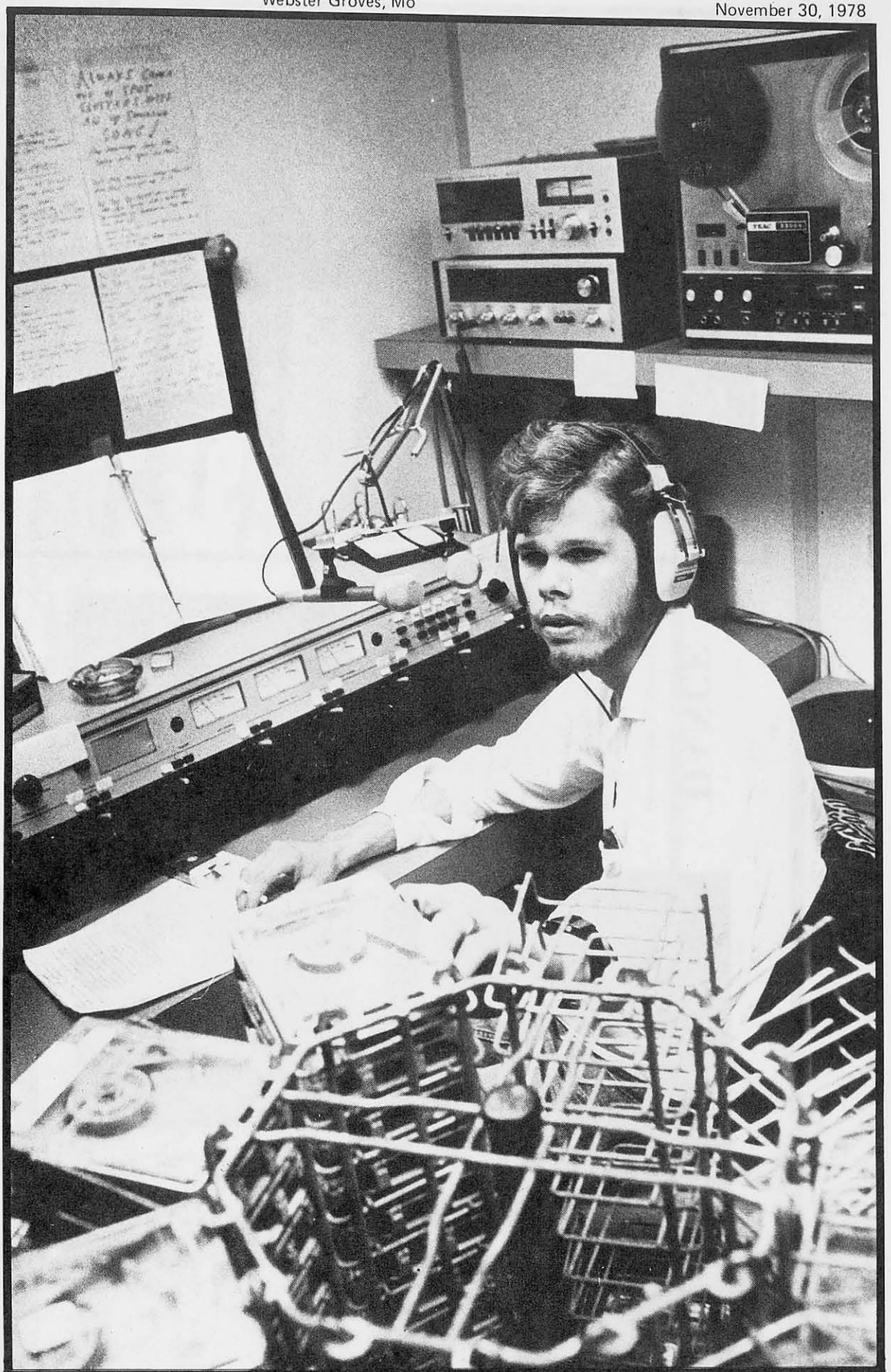
"Fezzan," the Minority Resource Office publication, is accepting articles, poems, etc. for the November and December issues.

Contact Keith Mason for the November issue and Tommye Morishita for the December issue.

Vol. 8 No. 7 Webster Groves, Mo November 30, 1978

a webster college student publication

THE JOURNAL



Rexford transmits unusual talents

THE JOURNAL

November 30, 1978

Our Cover:
Peter Rexford, student at Webster and illustrious *Journal* reporter, leads a double life at KADI-FM. It's not the *Rolling Stone,* Peter, but then again, you're not Wolfman Jack.
Story on page 5.
photo by Marcia Stoff

Hard At Work; (From left to right) J.B. Lester, editor-in-chief, Maureen Zegel, associate editor, and Dwight Bitikofer, associate editor and Business Manager, plan for upcoming issue.
Robert Boston

Former students start newspaper

by Gary Brady

The former editor, managing editor, and business manager of the Webster College **Journal** will probably never make it to the highest summit of journalism in St. Louis, which is considered by some to be located on 12th Street, and that's just fine with them.

Maureen Zegel, former Journal editor and J.B. Lester, former Journal managing editor, both graduated in the past year from Webster College with degrees in English with emphasis in journalism. Dwight Bitikofer, past business manager for the Journal plans to graduate in December with the same degree plus a minor in business.

Their mutual interest in journalism and combined efforts have resulted in **The Webster Times.**

The Webster Times, which claims to be Webster Groves' first feature newspaper, is a monthly tabloid serving the 63119 mailing area. The paper's first edition came out in July 1978.

Of the three, none considered working for an established newspaper as a serious possibility.

"None of us are really company people, or we wouldn't be here," Bitikofer said.

Lester had considered the idea of a small newspaper before graduating in May 1978, but dropped the idea in favor of of spending a year writing on a - free lance basis. He then rented a small apartment, 105 W. Lockwood Ave., as a writing studio for this purpose.

Finally, Lester then recruited the help of Bitikofer and Zegel.

"**He didn't ask us to join**, he just assumed we would," Bitikofer said.

The three received their first experience in putting a new publication together when they aided the journalism instructor Charles Wartts in renoviating the college paper from the **Broadside** into the current **Journal.**

"Webster College was a direct vehicle for this paper starting, it brought us together as journalists and as friends," Lester said.

Lester works full time at the **Times** as editor, Zegel works full time as associate editor while her two children are at school and Bitikofer usually contributes 20 hours a week between going to school full time and working full time as a dispatcher at Yellow Cab Co.

"J.B. is the creative element, I handle the details and Dwight takes care of the dollar bills, we work together very well," Zegel said.

In order to start the paper Lester took out a loan to cover initial costs such as printing and delivery that had to be done by mail in order to guarantee advertisers a large readership.

Besides voluntary subscriptions most of the papers' income is derived through advertisers.

The three sold ads, mostly on faith, before they had a product to show the buyer.

Bitikofer was able to capitalize on contacts and experience gained while working on the **Journal.**

Bitikofer said that more than half the effort used in putting out the paper is directly concerned with ads and the **Times** now has 30 advertisers that he feels will stay with them.

Zegel gave up soliciting for ads when she was turned down 40 times in a row at a local shopping center.

Printing is done at the Waterloo Republican, Waterloo, Ill., due to the low cost, then 16,000 papers are divided between two VW's for the trip back to Missouri and the Post Office.

The **Times** would like to eliminate direct mailing, their largest expense, as a circulation method. Rates have increased from 6.2 cents to 8.4 cents per copy since publishing began four months ago, according to Bitikofer.

"We broke even on the first issue, which is rare, but we haven't been able to pay ourselves a salary yet," Lester said.

With the increase in pre-Christmas ads the **Times** plans to go from its normal 12 pages to 20 pages and then the **Times** may start making some money, according to Lester.

Lester believes that the current strike by the **Post-Dispatch** may also serve to increase the **Times** advertisers.

From the start of the paper, Lester has received encouragement and an overwhelmingly favorable response to his publication. Lester attributes this to the Webster community's

continued on page 6

Poor service examined:

CSA criticizes Food Service Committee

by Kevin Murphy

The lingering unhappiness on the part of C.S.A. and Webster students concerning the food service at Webster College was brought to light at a Nov. 21 Food Service Committee meeting.

The seriousness of the gathering was evident with the presence of vice president Joseph Kelly and dean of students Philip Wentzel seated amongst the regular members. Chairperson of the Food Service Committee, Louise Nichols was unable to attend the meeting.

The two major items discussed at the meeting included a letter submitted by the C.S.A. to the Food Service committee which outlined what they felt to be the major problems of the service, and also a petition that was circulated by two students complete with a summary of student attitudes about the food situation.

The letter of dissatisfaction was written by Kevin Shea on behalf of the C.S.A. and was supported at the meeting by both he and Gregor Newland, also of the C.S.A. and a Food Service Committee member. The letter dealt mainly with the areas of personnel, cleanliness, hours and policy conditions as related to Webster's Food Service.

Gregor Newland began the meeting by drawing attention to a statement in the Webster College Student Handbook which says that the Webster student, "has the opportunity to effectively participate in the decision making and process of the college." Newland said that the Food Service Committee was in violation of this by-law. Jan Landzettel said that this policy was ineffectively tried in the past.

"This committee's major content has been to hear criticisms and complaints, and then to sit down and talk about them," said Landzettel, summing up the role of the committee.

Landzettel pointed out that the committee could not deal with specific day-to-day complaints by students. She said that students should be encouraged to take complaints directly to the food service management as soon as they occur.

"If in one lunch period you get three or four persons complaining about dirty silverware, the management will be able to take immediate action," said Landzettel.

On the point of cleanliness Melinda Alexander defended the Red Carpet by saying that it is cleaned at regular daily intervals, and that the contract with Food Service Management Inc. calls for a self-busing type operation.

"It's very hard for students to go to a full garbage can to throw away their garbage," said Kevin Shea.

"That has not been a frequent problem," countered Alexander.

At this point Mary Walker and Ellen Rehg, the two students responsible for circulating the controversial petition, asked if they could be heard.

"We have gone to Louise several times and this is our last step. She has been very receptive but I'm not getting the service I'm paying for," said Walker.

The two women collected some 140 signatures along with specific complaints from many of those who had signed. The signatures collected claim to represent between one-third and one-half of the

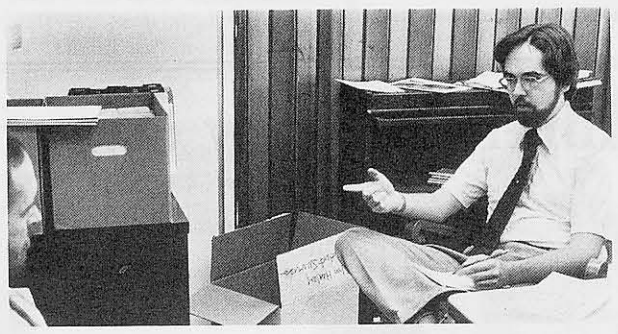


photo by Tom Gross

John Healey talks about "Career/Life Goals."

Decisions made easier

by Carol Shaw

If mid-term grades are indicative of student difficulties in coping with the academic aspects of Webster, then, according to John Healey, director of student development, the unusually high number of these warnings which have been issued this semester warrant an increased awareness of the problem.

Healey, along with Sister Gabriel Mary Hoare, assistant dean for academic advising recently conducted a seminar entitled, "Career/Life Goals" Healey said the main purpose of the seminar was to provide students with techniques that would aid in decision-making, whether it be in planning their career/life goals or in the shorter term goal of performing to individual academic capacity.

The seminar, which was attended by a small group of students, ran for two nights from 5 to 9 p.m., with the first night's program focusing on the undecided major and the second night on helping the student with academic problems. Each program basically used the same processes, but in a different context.

"**Sometimes students are undecided** about their major because they're interested in so many things or because they have a low opinion of their work experience," said Healey.

With regard to the undecided major, Healey said that the primary objective was to encourage the student to focus on his or her interests and to develop a pattern for handling decisions.

One of the ways that students were able to focus on their interests was by taking, what Healey referred to as, a "strength and

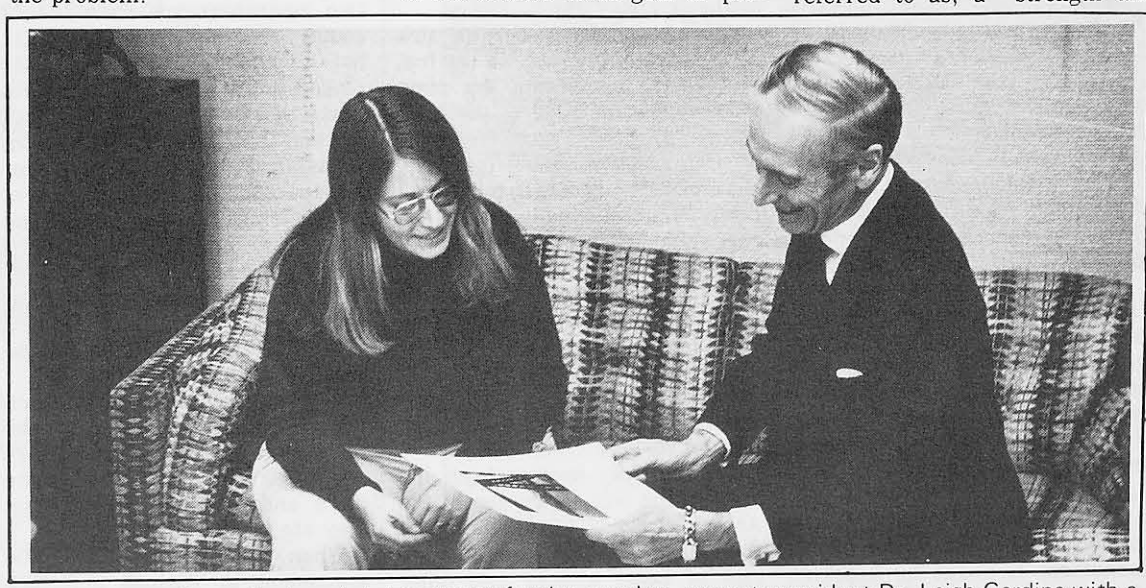


photo by Kim Margold

Portfolio Presentation: Susan Hacker, Art department faculty member, presents president Dr. Leigh Gerdine with a *Webster College Photography Portfolio 1978.* The Portfolio is on exhibit in the art studio concourse gallery through December 5.

Editorial

Student investigates absence of art

I was sitting in the cafeteria after lunch one day when my friend made a remark about the lack of art around Webster. The general consensus was that a place like Webster should be filled with art objects; the walls, the halls, the grounds, etc. The interior of the cafeteria would be a good place to begin.

I talked to a few people to find out why things were not on display. According to one art faculty member, experience from the past has made an indelible impression on the minds of many here at Webster.

One of two things happened in the past when art was put up: If the students did not like the piece, it was either vandalised, destroyed or removed by an anomyous critic. If the piece was liked, it was taken down on a permanent loan.

Others tell me that there was a time when student BFA exhibits were simply put up in the Loretto-Hilton gallery. Now, everything in the Loretto-Hilton, including the BFA exhibit, is insured against theft.

It is easy to get pissed about outside vandals breaking $30,000 worth of Webster College window glass in a year. Every week, however, some art student has a color-value chart, of all things, stolen. The list becomes more interesting: complete art boxes, cameras, money out of dorm rooms, and most recently, the alleged theft of the CSA stereo from out of the CSA office.

A lot of people around here seem to be dreaming that some unknown element in the oxygen at Webster promotes the growth of legs on inanimate objects. Wake up. The word is theft, and the location is internal.

Michael Killoren

Student irritated by work-study

Webster College has a very useful office, the Contract Center, with a very competent person running it, Sr. Barbara Barbato. But as helpful as she is toward those students who seek to make use of her services, Sr. Barbara still has one strange habit, that being the harassment of her work-study students.

While I enjoy my work in the psychology office, I still consider it primarily as a means to financial survival.

Why should unfortunates assigned to work for Dr. Barbato be harped at until they cry. It's "just a damn job" and unsuspecting students who only want to get some spending money or pay off their tuition deserve better.

Unless they have masochistic tendencies, I would advise people to avoid assignments to the contract center at all costs.

School is difficult enough as it is.

Thank you
Murray McKinsey

Freedom of the press assured

On November 17 the C.S.A., represented by David Kinder, brought before the publications board a request that the Webster College Journal regularly allow space for the insertion of C.S.A. minutes. The C.S.A. felt concern in wanting to keep the Webster College Community informed of their actions.

In what will surely be perceived as a monumental victory for the free press in years to come the C.S.A. request was denied by a three to two vote.

"OUR LIBERTY DEPENDS ON THE FREEDOM OF THE PRESS, AND THAT CANNOT BE LIMITED WITHOUT BEING LOST."

Thomas Jefferson—1786

Sorry about that, C.S.A.

JOURNAL

Letters:

To: Administrative Heads
From: Council on Student Affairs
Subject: Student participation in Standing Committees

Recently, the C.S.A. received a volunteer for appointment to the Affirmative Action Committee, sparked by a recent article in the Journal. This brought up the subject of what other positions on various committees in the school might be filled by students.

If anyone knows of any committees that have space or desire for student input, we think we have come to a point where a number of students might be willing to take time and participate. Please drop me a note sometime as to how many students are needed, meeting times, etc. We appreciate your time.

Tim O'Brien
Chairperson, C.S.A.

P.S. As a for instance, I am interested in Reinstating the Residence Council at 7 p.m. and 8:30 p.m.

To the Editor:

This letter is to commend the **Journal** and Carol Shaw for the terrific story "Affirmative Action Topic of Luncheon" appearing in the November 16th edition of the paper.

The story presented facts, was well written, and did an "all-around" good job of reporting.

Keep up the good work!

Karlene McAllister
Women's Resource Center

Editor:

I liked the article you published about me so much that I sent a copy to my mother. There is one correction which I need to make, however. I did not mean to say that it probably took six million persons to do the killings of the Holocaust. My remark was rhetorical; I simply ask how many did it take to commit the massacre. Sadly, more than a few.

Peace in deed,
Harry James Cargas

The Arch: A different view of our Gateway to the West

by Peter Rexford

There is a statue of Thomas Jefferson in the lobby base of the Gateway Arch which serves as a reminder to the visitors as to who it is a memorial for.

"We did have a man who became physically attracted to the statue of Jefferson," said Supervisory Park Ranger Peggy O'Dell, "you name it and he tried it, but you have to expect stuff like that."

O'Dell who grew up in Webster Groves began working at the Jefferson National Expansion Memorial while in college and is now in charge of the coordination of all lectures given there. She lives in Kirkwood with her husband who is also employed at the Arch. He works for the federally funded Young Adult Conservation Program which was et up in St. Louis to create more jobs.

The Arch is actually a national park and is in turn owned by the federal government.

"The Arch is federally operated and all the city does is run the parking lot," said O'Dell. "Most of the money made by the parking lot goes back into the Arch itself."

So in actuality the city of St. Louis is paying money just to have the Arch here; however, every year the Arch attracts an estimated 3.5 million visitors to the riverfront which in turn brings tremendous revenue to the shops in the area, especially Laclede's Landing.

With a flow of more than 3 million visitors per year to the monument it might be expected that quite a bit of vandalism, roudiness, or just plain bizarre occurances might take place, but according to O'Dell, since she began working there, very little out of the ordinary has happened.

photo by Marcia Stoff

"Sure, we've had people get sick in the cars on the way to the top, and people come into the main lobby under the base of the Arch and ask if there is anything in the other leg, not realizing that they are under it and not in it, but I can't really think of anything that has happened that you could really call a curious anecdote," O'Dell said.

"We had some people dress up their pet monkey in clothes so they could take him to the top, and that guy with the Jefferson statue, but most of the things that happen are only funny to the people who work here."

The stairway leading from the base of the legs to the top of the Arch is closed to the public unlike the Washington Monument, so the risk of heart attacks and other medical disorders are drastically reduced.

The National Indian Movement has stopped in St. Louis and camped at the base of the Arch on two occasions on their cross country treks to Washington, D.D., but the publicity on that is heavily played down so as not to attract any major confrontations.

When the Arch was under construction it was a popular rumor that there was to be a restaurant at the top which there never was and to this date is not planned for the future.

"People have wierd expectations when they come here," O'Dell said. "They have one thing in mind and find another."

"We have people come to us and ask what happened to the restaurant. We tell them that there never was one, but they still come down and tell their friends that they ate up there."

When construction of the monument to Thomas Jefferson began in 1963, the final product was still a dream on an architechts blueprints. Upon its completion in 1966, the Arch was, and still is the tallest national monument in the United States, towering 630 feet skyward and 630 feet across the base.

It was intended to serve as the key feature of the 1964-1965 St. Louis bi-centennial celebration. The actual completion of the Arch was not realized until 1966; however, on the 200th birthday celebration of the United States, it attracted an estimated 800,000 people to its base to view the most elaborate fireworks display in St. Louis history.

The idea for a massive national monument on the St. Louis waterfront came in the 1930s and in a competition in 1947 for the actual model, Eero Saarinen submitted his concept of the "inverted catenary curve."

Other ideas for the riverfront monument included a heliport, water bridges, an immense statue of Jefferson and many others. (There is currently an exhibition of all of the submitted ideas on display in the rotunda of the Old Courthouse in downtown St. Louis.)

A substantial construction project is now in its final stages of completing a multi-million dollar plan for the landscaping of the area at the base of the Arch. The task is an easy one compared with the difficulty that might have arisen if some of the other monument proposals had been accepted. Imagine a Percy Green Memorial Water Bridge, or a Peter Rexford Memorial Heliport. Or, perhaps a George Washington 8000 foot Memorial Statue of Thomas Jefferson. The man who became publicly attracted to the other Jefferson statue might have fallen into shock over the alternative.

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In order to provide a cross-section of ideas and views, letters to the editor are encouraged. All letters must be signed (names will be withheld upon request), and are subject to editing.

Inquiries should be addressed to: THE JOURNAL: Room 106, Loretto Hall; Webster College: 470 East Lockwood; St. Louis, MO., 63119. Ph: 314-968-0500. Ext. 284.

Editor in Chief . . Michael Killoren
Managing Editor . . Kevin Murphy
Business Manager . . . Steve Webb

Reporters
Kathie Bell, Michael Bracy, Emogene Jackson, Kathy Kilpatrick, Jon LeClair, Kevin Murphy Carole Jean Penn, Peter Rexford, Carol Shaw, Dean Vivian, Keena Paige Nancy Roenfeldt

Photographers:
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Faculty Advisors:
Production: Don Corrigan
Photo Ann Fessler

Tiresome exhibit at post office is fresh awakening for viewers

by Carole Jane Penn

"The real kicker is that people want to see a live sleeper. They can't believe a man is sleeping in the Old Post Office," says Cheryl Duft.

Duft is promotion director of Downtown St. Louis, Inc., an organization that is locally sponsoring the "Dreamstage" exhibit downtown in the Old Post Office on the corner of 9th and Olive Street.

The exhibit, which runs from Nov. 2 through Dec. 1 from 3 to 9 p.m., is the brainchild of Dr. J. Allan Hobson, professor of psychiatry at Harvard University. Hobson with the help of three other men with aesthetic, artistic backgrounds, rather than scientific, put this multi-media exhibit together.

Paul Earls, a composer at the MIT Center for Advanced Visual Studies; Ted Spagna, a photographer best known for his time-lapse photography; Ragenhild Karlstrom, a Swedish graphic artist; and Hobson combined their knowledge and talents to take an unusual look at dreams.

The exhibit is divided into two sections combining both art and science: the Light Space and the Dark Space. A $1 admission allows a person to first browse through the Light Space and scan through the many photographs.

The most interesting item in the Light Space is the time-lapse photography of a night's sleep, taken at four-minute intervals synchronized with the sleeper's polygraph recording.

Before entering the quiet and relaxing Dark Space, a person must remove his shoes. Within the confines of this chamber, a 28-year-old local man is sleeping, with laser projections stimulated by his heart, brain, muscle, and eye activity, dancing across the wall.

Other items of interest include a whole human brain being preserved in formaldehyde, X-rays of the skull, and neuronal tissues projected as giant wall murals.

Although the show may seem to lean more toward the scientific, "the show is not meant to be a medical show," says Duft.

"If a person is a doctor or psychiatrist, the show has technical and sophisticated information. But the show is meant to be something in which every person can benefit from. A person with no scientific training can come in and appreciate the art of the show," Duft adds.

The art within the Dark Space are the enlarged projections of cat neurons (nerve cells) called "neuronal land scapes" stained in blue or gold. Duft says that people can look at these cells and get the same feeling as if looking at Monet's "Waterlilies."

The Dark Space also includes 180 slides of sleeping men, women, children, couples, and animals in which the slides dissolve into each other on the ceiling of the dark room.

People can relax on the black pillows and watch these slides, as well as listen to a tape recording in some of the pillows of people talking about their dreams.

But the biggest attention-getter seems to be the lasers. Duft is quick to point out that "the laser is not artificially created like the Laserium shows at the McDonnell Planetarium." Duft emphasizes that the lasers respond according to the stimulations of brain, heart, muscle, and eye activity.

The lasers project across the wall like colors of a rainbow. The green indicates the brain, red for the muscle, yellow for the heart, and blue for eye movement.

Music heard throughout the Dark Space is composed by the live sleeper's electronic impulses which a polygraph relays to a custom-made electronic music synthesizer.

"When the person is in REM (The dreaming state), the Dark Space heats up—the room comes alive—the lasers dance about, and the pitch and tempo of the music increases," according to Duft. "Brain activity sets the tempo and pitch of the music," she adds.

The four stages of sleep alternate between REM (Rapid Eye Movement) and NREM (Non Rapid Eye Movement) sleep that repeats from four to six times a night depending on the length of the whole sleep period. The four stages occur within a period of 90 minutes.

In addition, the stages of sleep are characteristically the qualitatively different patterns of heart and eye movement activity occurring during sleep.

"I think the average person is astounded by the activity that goes on while you're asleep," says Duft. Although she sayd "the electrical activity is very tiny," much activity is going on while a person is dreaming, tossing and turning.

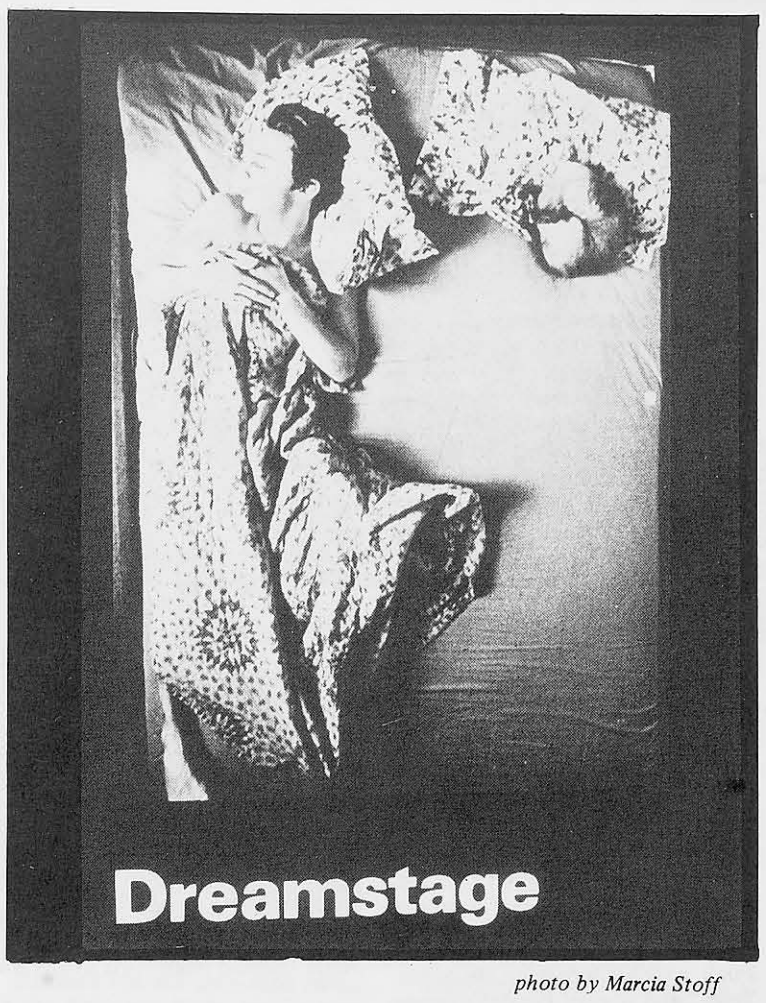


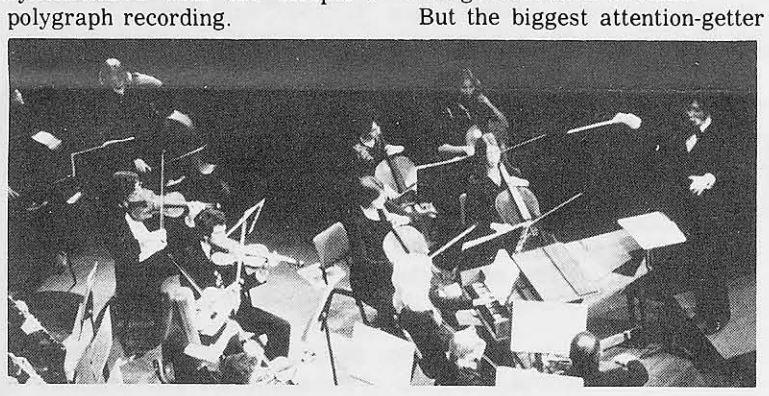
photo by Marcia Stoff

Duft thinks that people are coming to the exhibit not only out of curiosity, but "to gain knowledge of their own sleep behavior."

One of the biggest misconceptions people have about the exhibit is that they think the erratic behavior of the lasers during REM explains what the person is dreaming about.

"Many times people ask me, 'What is he dreaming about?' Of course, we don't know what he's dreaming about unless we'd wake him up to find out. Lasers don't tell the story. Lasers are just there for monitoring activity," Duft says.

The show, with all its sophisticated technology and art, is a most unusual event to ever take place in St. Louis. As Ms. Duft says, "the whole show is an experience."



Artists strike solid notes

Harpist Ayako Watanabe as featured with the Webster Symphony Orchestra on Tuesday, November 28, at 8:00 p.m. in the Loretto Theatre.

Ms. Watanabe performed Debussy's Danses Sacree et Profane with the orchestra.

The program included Debussy's Nocturnes, Rimsky-Korsakov's "Antar" Symphony No. 2 and Brahms' Academic Festival Overture, performed in celebration of Webster College's second decade as an independent institution.

Ayako Watanabe is a graduate of the Academy of the Sacred Heart and Kunitachi Music College in Tokoyo. She studied with the Viennese Harpist Joseph Molnax and with Peter Wagle at Indiana University, where she received her Master of Music degree. She has also performed with the Israel Philharmonic, North Carolina Symphony, Kansas City Philharmonic, Louisville Orchestra and the Saint Louis Symphony Orchestra. During the 1978 season she was also principal harpist with the Opera Theatre of Sain Louis.

The Webster Symphony Orchestra, an ensemble of approximately seventy-five musicians, is a joint project of the community of Webster Groves and Webster College. An incorporated nonprofit organization, the Civic Symphony of Webster Groves is operated by a board of fifteen directors whose members include men and women of various cultural and business expertise who desire to bring a high quality of symphonic music to the entire community.

Professional musicians, high school, college students and community players makes up the orchestra.

Performances by the Webster Symphony are normally given four times a year at the Loretto-Hilton Theatre on Tuesday evenings. There are times when the ensemble appears in special concerts at other locations which may better serve the community. The concerts are some times made possible by a special grant from the Arts and Education Council of Greater St. Louis of which the Webster Symphony is a member.

The orchestra performs a wide variety of repertoire from all periods of orchestral music history. Each year the symphony board sponsors a Young Artists Competition which is open to all young musicians in the St. Louis area twenty-five years of age and under. Winners of this competition receive a cash award and are featured as a guest soloist with the orchestra in the spring of the year.

All concerts given by the orchestra are free of admission charge. Music director and conductor, Allen Carl Larson took over leadership of the Webster Symphony in 1973. Dr. Larson has recently been appointed full professor of music at Webster College where he serves at both the undergraduate and graduate levels.

Horrell: a rebel without a cause

by Steve Webb

No longer can Richard Horrell be considered a 'rebel without a cause.' Horrell, a '77 graduate of Webster College, is presently the assistant curator at Soldiers Memorial and an infantryman for the First Virginia Irish Battalion of Regulars.

Dressed in his Confederate uniform, Horrell opened his luncheon lecture on the Civil War Re-enactments, Thursday, Nov. 16.

"Ever since the age of seven, when a teacher referred to me as a 'lost cause,' I've been interested in the Civil War." he said.

"I was curious about what she had said, so I went to the library and found a book of the same name, which interestingly enough, was about the Civil War. And that is where my interests began."

Horrell, who prides himself in serving with the Confederate army is just one of 102,000 re-enactors in the country, today.

"The average re-enactment begins on Saturday morning at 6 a.m. with revelry, then the call to

photo by Emogene Jackson

photo by Emogene Jackson

colors, and the raising of the flag," said Horrell.

Target practice begins at 10 a.m. for the infantry and the ladies tea starts at 1. At 3 p.m. the infantry and artillery drills and at 4 p.m. each soldier must be present for camp inspection. Afterward everyone begins preparing for the evening's dance and festivities.

Sunday begins more solemly with everyone attending churchf Officers assemble and prepare the afternoons battle plans. And finally at 1 p.m. the re-enactments begin. With the winners predetermined a battle usually lasts about two hours.

Horrell expressed the necessity for every re-enactor to have authentic weapons, and clothing.

"It is very important that we stick to the clothing of the time. Everything must be exactly as it was then during the Civil War." said Horrell. "Finding the exact patterns to make the attire authentic, is very difficult because the average size of the male was much smaller then, and clothes were made from 100% wool."

Re-enactments are an expensive hobby, "It costs me about $200 a weekend to participate," said Horrell. The confederate artifacts that Horrell brought to the lecture have increased in value more than the $700 he originally paid for them.

Not all battles stand out in Horrell's mind as much as the Battle of Billy Creek Village in June of '77.

"I committed a cardinal sin and lay down on the battle field," said Horrell, "No sooner did I lay down when two Union soldiers jumped a fence and began hitting me in the face with the butt-end of their muskets. Bleeding I tried getting up when some of my friends came to my rescue and chased them off."

"Some people just get carried away."

photo by Emogene Jackson

FASHION

A look at modern-day clothing attitudes

by Michael Bracey

While people reach out for ideas in fashion, they also hold fast to many of their own distinctive traditional costumes.

Imagine what goes on in the mind of a clothes-freaked student! What should I wear with these pants? this blouse? these shoes? The fashion segment of the mind becomes a ball of confusion.

When a friend says, "Wear anything," a person will sometimes get paranoid. People want to dress for the occasion but be comfortable.

Some people believe clothes are a big part of personalities. They help reinforce a strong ego. In a sense this can be true. If dressing presentable, you would most likely get a satisfying compliment from a classmate.

Some people tend to classify each other by their clothes. Willard Pugh, a sophomore from Memphis, Tenn., and a very typical dresser said, "Some people use clothes for an ego trip. If you dress 'high fashion' you are considered high class. I dress by my moods. If I feel good, I dress good.

Clothes can be confining. Sometimes they hide people's feelings. I am a loose person so I usually dress loose."

The loose attire around Webster can be anything from see-through fishnet tank tops to the everlasting Levi blue jeans; big bell, flare or straight legged. They are all seen around Webster. There is no uniform dress code to abide by at Webster so the only requirement seems to be that 3/4 of the body is covered.

Army fatigue pants which can be purchased at army surplus stores, are on students's most-wanted list. They can be worn with almost anything. You can go casual with a T-shirt and sneakers or semi-dressy with soft leather shoes and a button-down collared shirt with a narrow knit tie. These styles are acquired from students reading sources like **Gentlemen Quarterly,** a men's fashion magazine or **Vogue** and **Seventeen,** leading women's magazines in clothin.

Movies also widen one's perspective toward fashions, e.g. 'flicks' that show different styles like "Eyes of Laura Mars" which used fashions to cover up the main plot of ESP. The movie "Annie Hall" introduced a masculine influence on women's fashion. Women dressing in loose-fitting clothes, Derby hats, ties, and vests is even reflected in Paris styles this year.

Although these styles may come late in the Midwest out of state students help bring them in quicker. Ronda Watson, freshman from Washington D.C., says, "People in D.C. basically wear many different styles, like Kool caps (golfers caps) but here it is very stable. When there is a certain style people accept, they wear it down. It is seen quite frequently."

Anne Isabelle from Paris shows the French Student leisure look.

photo by Mike Bracey

The East and West coast have an advantage over the other parts of the country because they have first preference on the European trade. When the trade reaches the Midwest it is quite aged.

"In France we have no special style." says Anne Isabelle freshman from Paris. "I feel the Americans have a carefree attitude toward their dressing. At Webster. clothes are relaxed. People wear what they want. In style or not. Of the American styles, I love jeans the most."

A lot of students dress according to their class schedules. "Since there are theater and dance classes, Leotards play a big part in Webster's clothing trend," says Kim Hyken, a Creve Coeur freshman.

"It is convenient for girls to just slip a skirt over their bodysuits and be on their way to class. I keep up on the fashion scene because I have modeled in New York and I picked the styles up," Kim says. "Fashion merchandising is my major so I really try to be up to date."

Who knows, Webster might be a birthplace for a nationwide style.

The fashion trend at Webster is very lenient because students with their own extravagant ideas combine them together. Doing this, they share with others to create style.

Shucart tells cold facts on return from Iceland

by Kathie Bell

Jim Shucart from our master of arts independent (MAI) program recently returned from a month long teaching assignment at Keflavik Navel Air Station in Iceland.

Webster College has maintained a full-time representative there since last March. Pat Sagar, the resident coordinator, along with representatives from the L.A. Community College and the University of Maryland, award college credit through he Naval Campus for Achievement Office at the base in Keflavik.

Shucart's primary assignment was to teach two sections in *behavioral psychology in human relations.* All students were American and roughly 95% were military personnel. All others were the dependents of such personnel

The class met from 6 p.m. till 10 p.m. Monday through Thursday evenings giving Shucart ample time to study the inhabitants and their customs.

"The three most popular indoor sports in Iceland are drinking, by far and away the first, arguing, a strong second, and sex, a clear third," said Shucart.

Alcoholism is extremely severe, he continued, and a .05% alcohol level in the blood is considered sufficient for arrest. This limit can be exceeded with one glass of wine or beer.

"I have heard of persons being arrested and charged with drunken driving while riding a horse or a bicycle. They even enforce a law of intent under which a person can be arrested for driving while intoxicated if walking towards their car with their car keys in their hand."

Alcoholism, though, is not the only problem the Icelanders face. A 43% rise in the rate of inflation this year was a decrease from the previous year.

"Iceland's inflation appears to be totally out of control," said Shkcart.

For evidence he quoted some of the prices an Icelander would be paying for everyday products.

A cheeseburger goes for $8 in the neighborhood cafe and a good Cheshire Inn-type meal will run between $30 and $50. Coffee is $4.50 a pound and a single dip ice cream cone sells for $2.75. Alcohol is also far from cheap. Jim Beam is $45 a fifth and $60 for the same amount of Chivas Regal.

Clothes are generally more European in cut and style, but are equally expensive. Boots sell for $180 and blue jeans are $40 to $45, and $55 for corduroy. A plain wool skirt could easily get $80 at the local department store.

"An average peasant fisherman could earn well over a 1/4 million dollars in one year," said Shucart.

In spite of the outrageous prices, the people flock to the discos each night they are open and pay $7 for an automatic double. Though fist fights are a social taboo, much pushing and shoving accompany the drinking and dancing.

"Shoulder pads the steel-toed shoes are needed in the nightclubs. An Icelander going from point A to point B will literally knock you over if you're in his way."

Shucart feels that thw weather is at least as responsible as inflation for the high rate of alcoholism and suicide in Iceland.

"Iceland has the highest rate of suicide in the world," he said.

It is easy to understand in a land where the highest natural obstacle is a lava rock. During the 18 hour night the temperature rarely drops below 30 degrees but a constant 20 knot wind makes the chill factor unbearable. 60 knot winds are not uncommon and blowing sleet snow, and hail are an everyday occurance.

"It is perpetually wet in Iceland," said Shucart.

In spite of the short days, the nasty weather, and the ridiculous prices, Shucart found much to his liking in this frozen land to the North.

A magnificent folk museum is at Reykiavik the capitol and largest city in Iceland. A 45 minute drive from the Naval base where Webster is situated, Reykiavik's 220,000 people make up 80 percent of the population.

Fantastic art and sculpture is displayed in all public places. And in an attempt to break the monotonous greyness of the surroundings, all houses in Reykiavik have been painted brilliant colors in the hope of decreasing the alarming suicide rate.

All city water is thermally heated by underground volcanic activity, then piped under the streets to eliminate the need for snowplows.

When askd for an overall opinion of his month long visit to Iceland, Shucart had this to say:

"I would go back. Sure."

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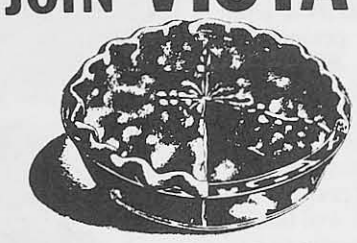

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The Journal tunes in KADI's Peter Rexford

photo by Marcia Stoff

by Jon LeClair

Have you ever been at school and heard a voice that sounded familiar but you did not recognize the face? There is a good chance it was Peter Rexford a media student at Webster during the week and a disc jockey for KADI-FM on the weekend. He is one of the few students that has a job doing what he likes to do.

"Right now all I want to do is perform," said Rexford "I guess it all started with me being the class clown. I would say something outrageous and people would respond."

Perform he does on and off the job. I spent a Saturday night with Rexford in the radio station studio. The appearance of the newly decorated studio was a foreshadowing of Rexford's brand of humor — bright, reflectiven and tinted with imagination. The studio walls and ceiling are totally covered with a slick combination of gold and blue mirrored panels reflecting a dazzling array of lights.

"To be successful in radio, you have to have a big ego and big hemorroids," said Rexford in reference to some of the "professional" advice he had picked up in schools he attended in Vermont and Washington.

It was when he was away at school that he really performed because he studied acting along with operating his own production company called Sunshine Snake Productions. He has been exposed to various aspects of media from television commercials for stereo equipment to doing spoofs on prime-time television for the school station. Rexford even had a mobile remote rigged up in a friend's van that allowed him to interview news-worthy personalities like the kind of people that inhabit Greyhound Bus stations at night.

"**I can find a humorous side to almost everything** in life," said Rexford. Peter Rexford's mind works in ways that are different than most people's.

Who would think of finding Eddie Hascal from the old Beaver series and doing an interview? Rexford would and did. The former Eddie Hascal is now a cop in Los Angeles.

Or who would want to interview the Monkees, a television hype band from the sixties? Rexford would and even drove to Hollywood from school in Washington state to do the interview.

Perhaps one of Rexford's greatest achievements was a marathon radio show he did in which he solicited for a worthy cause. He felt that a few big-name endorsements might help. He proceeded to call people like Olga Corbit, Queen Elizabeth, Idi Amin; all long distance. He did get to speak with Ed McMahon and convinced him to endorse the cause. After that, a stipulation for his employment was that he limit his calls to a specified radius. With ambition like that he is obviously going to make it to the top. The top of what no one is quite sure, not even Rexford.

"The single think I hate most is people telling me how crowded the media field is," said Rexford, "I suppose I will go to L.A. eventually and get a two-bit job and work my way in. "

"I am really interested in doing some films, maybe a behind-the-scenes look at music; there is a lot of material in that area," said Rexford.

Rexford has been in radio for five years and has developed an opinion and an outlook that gives one the impression that he really does understand the effect of media on the public.

"It is amazing how much power radio has," said Rexford, "I have had thirteen-year-old girls call me and tell me I have a sexy voice. My voice is as about as sexy as a refrigerator kicking on."

Rexford not only makes outrageous calls, he also receives his share. That night in the studio he received a call from a listener demanding that a certain song by played. The caller claimed to be a Samoan terrorist that had five elderly people held captive in a dark room and that he would stick electric vibes in their head if he did not hear his song played. Rexford came back with a typical Rexford response.

"I have heard the song before but I have never heard electric vibes. What is it like?"

"I get that kind of stuff all the time," said Rexford, "and people say I am outrageous!"

Rexford has not only done radio in the East and West, but he also has two world-wide syndicated radio shows credited to his name — quite an accomplishment for a young man.

"Rock is a major market in St. Louis, and I think it is comparable to any place in the country," said Rexford. "The most unexpected thing I have found here is Jesus rock. The music is dynamite and comparable to anything around."

The duties of a disc jockey are more involved than one would think. Rexford has to keep track of all the songs he plays plus get all the commercial spots in at the right time. He has to keep a log of all this and answer the phone for ticket give-aways and song requests.

"One thing I have always wanted to do is get on early in the morning and yell WAKE UP ST. LOUIS followed by a very loud song," said Rexford, "Now that would be a change of pace for this town."

One of the spots Rexford must air is the weather report.

"Tomorrow will be colder with a chance of rain and a possibility of some snow flurries. In Saigon the temperauture is seventy degrees with clear skies. If anybody is heaaded that way, give me a call."

Rexford doesn't just read the weather, he performs it.

Peter Rexford has the ability to lampoon without malice. Maybe if he continued to clown and cuts down on the long distance phone calls, goes to L.A. and works his way up from that two-bit job, maybe we will recognize that face when it makes the cover of Rolling Stone. Now that would be outrageous!

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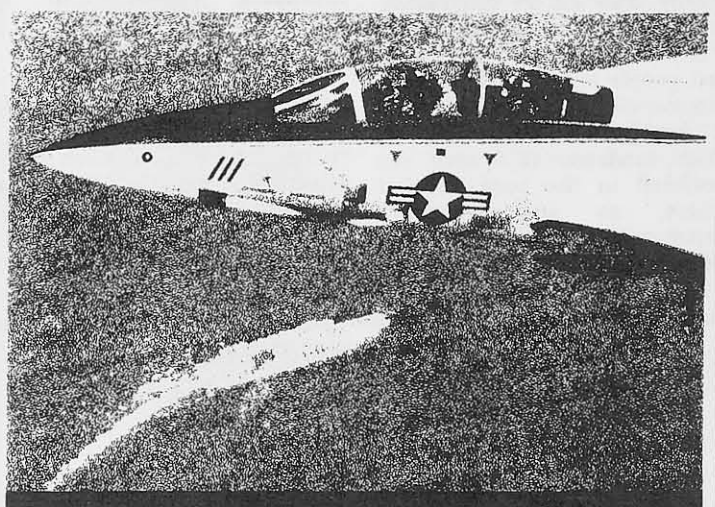

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'Grace and fluidity'

A technique for reducing tension

by Ronnee Vogt

"The revolutionary way to use your body for total energy." That's the cover description of **The Alexander Technique,** written by Sarah Barker, instructor in the Webster College drama department. The paperback, published by Batam Press was released last August.

Alexander's discovery around the turn of the century was basically a technique for reducing tension, and has led to some dramatic claims for its results.

Nobel Prize-winner Nikolaas Tinbergen noticed "very striking improvements in . . . high blood pressure, breathing, depth of sleep, overall cheerfulness and mental alertness, resilience against outside pressure, and also in such a refined skill as playing a stringed instrument."

He concluded that the technique may often produce "profound and beneficial effects" in certain stress related ailments such as rheumatism, various forms of arthritis and respiratory ailments, circulation defects, many digestive disorders, sexual failures, migraines and depression. All these as well as other non-bug diseases, he suggested, might be helped by the technique.

Barker identified some claims as being "extreme," however, her book includes a chapter entitled, "The Technique as a Way to Stay Young." In it, she states:

"In the way we misuse ourselves, we violate our own natural mechanism for meeting the downward pull . . . . The foreshortening of the back neck muscles with which we initiate our every act . . . means that tension and gravity are operating in concert. The effect is too strong for the body to resist, and the entire trunk and spine are slowly compressed."

She explained her meaning of "a way to stay young"—"I'm willing to say that you can change the way you move your body, instead of letting yourself get all slumped-over, and tight and tense, which actually does cut-off circulation, does use the muscles improperly."

"Grace and fluidity . . . are what most people expect to lose when they get old, and you don't have to," said Barker.

The fundamental theory, as presented in the book, is that tension, as an involuntary preparation for action, may "defeat whatever we may intend on every level of existence—physical, emotional and mental."

In Chapter 3, Barker requests that the reader "observe even a domestic animal, like a cat or a dog, at rest, and you will see a creature completely relaxed yet still capable of making sudden, definite movements. What is more, the expenditure of energy in animal movement is exquisitely attuned to the requirements of what needs to be done. No over-doing; no under doing."

The Alexander Technique

by

Sarah Barker

According to Barker, "The thing that Alexander discovered was that most everyone sets their body; they tighten-up their body a little bit to do any movement."

F.M. Alexander developed a way to counteract that with what Barker calls the "Basic Movement." That is, "moving your head very delicately up and away from your spine and letting the body follow so tha the muscles of your body lengthen."

The book emphasizes that the Alexander Technique does not teach a proper posture or position. It is not a stationary technique, but one useful in movement, although even sitting can be more comfortable when attention is given to elongating, not just straightening the spine.

In the first chapter, Barker notes that an "impressive volume of clinical data" has accumulated. This data includes "reports by physicians attesting to its remarkable effectiveness in helping many of their patients."

The first step in applying the technique, according to Barker, is "noticing what you do when you're doing an action. Do you use too much energy, or are you doing it a little to hard?" Notice if your muscles are tight or if you do it easily.

When doing the same thing again later, Barker continued, "ask yourself, just before you do it, 'Is there a way I can change the way I'm doing this?' " in a manner that will "just use the muscles you need to do whatever action you're doing." In her book, Barker calls this step "exploring yourself."

But will reduced energy expenditure result in flabbiness due to fewer calories being burned? Barker says, "No." The Alexander Technique utilizes "more muscles generally throughout (the) body with less effort."

In most habitual movement, people "use one set of muscles" or "pit one set against another . . . . Then what happens is somewhere in the body, muscles are just frozen and they're not being used. They atrophy somewhat, and then you have a collection of fat," she said.

Barker offered golf as a specific sport which can benefit from use of the technique. "In swinging a golf club . . . . if your joints are tight, your swing isn't going to be as fast as if they're released and liquid . . . It's the speed of the club, not the force with which it is swung, which makes the ball travel farthest, so you want the arms to swing very freely."

Barker first learned the Alexander Technique as a theater student at Southern Methodist University. She attended an International Movement Institute summer program related to theater studies. "I found it to be unifying," commented Barker.

She feels that her eight years of practicing the Basic Movement have given "much greater fluidity and control of my body."

The book presents seven basic actions, each with a step-by-step development of one's ability to apply the technique. Having learned the use of the technique sufficiently, one can begin to apply it to all body movement.

Barker's classes at Webster College, as well as her private students, are taught the method "just like it's in the book." She feels that "an actor needs to be able to relieve tension . . . so that there aren't any of the habitual movements appearing when he walks on stage."

Readers of her book "are calling from all over the country" with backgrounds in a variety of interests, according to Barker. Although the publisher says it's too early to make any estimate about the sales volume, Barker is "pleased with the response."

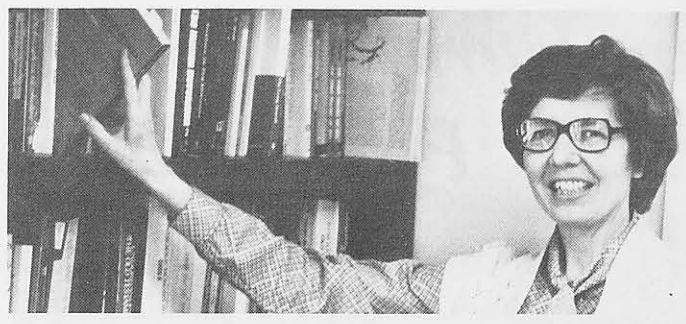

photo by Kim Margold

Ann White

Meditation

by Mindy Fisbeck

"Meditation has become powerful in the United States in the last 10 years. Everybody does it now," commented Gary Chamberlain of the Religion Department. He has completed a six week series of talks entitled, "Meditation: A Pause that Refreshes."

"A lot of people are now interested because of our hectic society and demands. It's hard to spend time with family, self, and friends. They want to slow down," explains Chamberlain, who became a member of the Webster faculty about seven and a half years ago. He received his P.H.D. at the Graduate Theological Union, Berkley Calif.

According to the science of psychology, the definition of meditation is "a self-induced altered state of consciousness." Chamberlain's definition of meditation is more elaborate.

"It is much more than just an altered state of consciousness. It's a way of seeing reality . . . a shutting down and slowing down of perceptions, concepts, and ideas. A centering on Self as a subject."

Meditation can be achieved in a quiet place while in a relaxed position. The person meditating should choose an object or a mantra, which is a word or phrase that is repeated over and over, to focus their total attention on.

Through concentrating on this mantra or object he will strive to lose all sense of surroundings and force all other thoughts out of his mind. Only then, can a meditating state of conscious be achieved.

Meditation is attracting people for various reasons. It relaxes, relieves tension, gives greater sense of self awareness, strengthens the ability to cope, and gives a "tremendous amount of energy." Chamberlain related how five minutes of meditation can make him feel fresh and rested, when he is really exhausted.

No matter what the initial motive may be for engaging in mediation, people who practice it commonly find the same satisfying results.

"The purpose of meditation is greater self knowledge, increased awareness of world around me, greater objectivity, greater love, creativity, sensitivity, and union with some transcendent reality, (such as God)," said Chamberlain.

Sister Ann White, Chairperson of Religion Dept. pointed out the role of meditation in the medical field.

"Mediatation is used in therapy for cancer, arthritis, and orthopedic work; along with physical healing in control of hypertension and various heart deseases."

"All world religions meditate," explained White. The earliest form of meditation known is Hindu, from which the famous Yoga evolved. Other Eastern forms are Buddist, Taoist, and Zen. The middle Eastern are Ixlamic and Jewish, and our Western form is Christian.

"Very few Christian students realize that there is a Christian meditation," commented White.

The goals of each form of meditation may be different but they do influence each other White points out.

"Eastern forms have introduced methods of meditation to Western forms."

For years, meditation was only for the very religious, then the outcasts of society, Hippies, began to meditate, and now everyone from executives to housewives engage in some form of meditation.

Is it possible for meditation to become too commercialized? Chamberlain seems to believe so.

"In some ways it really is. A lot of people are making money at it," referring to transcendental meditation specifically. It seems that the T.M. people are misrepresenting what meditation really is. They are selling the by-products of meditation instead of the concrete reason of why it should be done.

"The advertisements talk as if it had no relation to the way you lead your life," stated Chamberlain, who believes it does. The publicity focuses on better health, less anxiety, relaxation; instead of understanding self and seeing realign.

"They play upon people's desire for health," Chamberlain feels.

"There will always be people trying to make money. There are ways that it can become too commercialized, but T.M. is the only one charging for it," White's feeings seemed slightly less severe compared to Chamberlain's.

For ten years Chamberlain practiced Christian Meditation faithfully, yet now finds it hard to make the time to do it on a regular basis. Meditation is a discipline, just as daily exercising. Regularity does influence the outcome.

"It takes sticking with it. It is hard to find a quiet place and ten minutes," explained White, who holds a meditation class every Monday night. She and her students meditate daily.

"An ease comes with practice. It is very effective in a moment of stress."

Chamberlain made two important statements about Meditation today: "One point I'd like to make is that it does open people up to a greater awareness of reality which has been traditionally interpreted in a religious form. And not everybody should meditate. There is a need for guidance."

Times cont.

high interest in Webster Groves.

Besides becoming a publishing magnate and eventually getting back to his original plan of writing some fiction, Lester is not sure of the future for himself or the **Webster Times.**

Lester has proposed an idea to the college that could solve at least one of his problems while being beneficial to both parties.

An internship program with the **Webster Times** would provide Lester with needed manpower and could give students experience in any and all aspects of the newspaper business.

This decision ultimately rests with media director Tom Oates and journalism instructor Don Corrigan.

The journalism program at Webster College is moving in the right direction by moving to the media department where it really belongs, according to Lester.

The only problem he found with the relatively new program was a lack of a variety in instructors.

"It needs to be built up and publicized more," Lester said.

Food service still lingering

continued from page 1

people who eat at Webster's food facilities. The list of complaints gathered by the women were extensive, ranging from quality of food to problems dealing with the meal plan.

There was much misunderstanding and confusion in regards to whether or not the students would be allowed to appear at the Food Service meeting.

"This was not a regularly scheduled meeting, no one was trying to prevent you from attending," said Alexander.

What future actions will be taken by the C.S.A., students, or the Food Service Committee, are yet to be known. Unhappiness on the part of students concerning the Food Service were brought forth and discussed at the meeting. The success of the meeting can only be measured by the future performance of Food Service Management, Inc.

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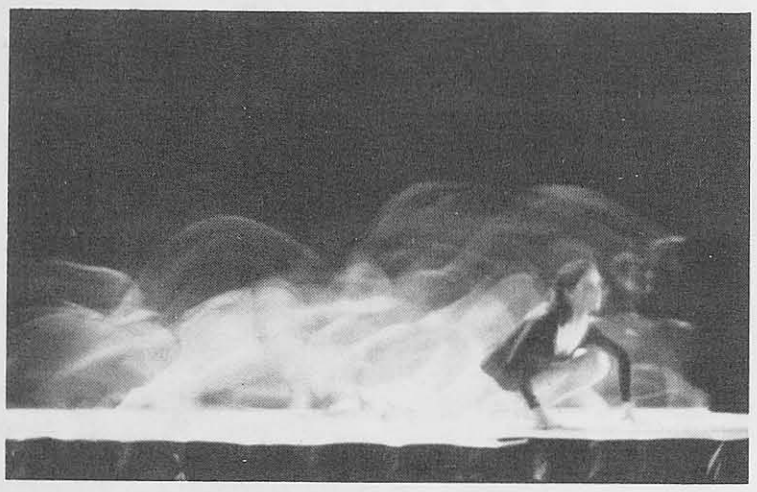
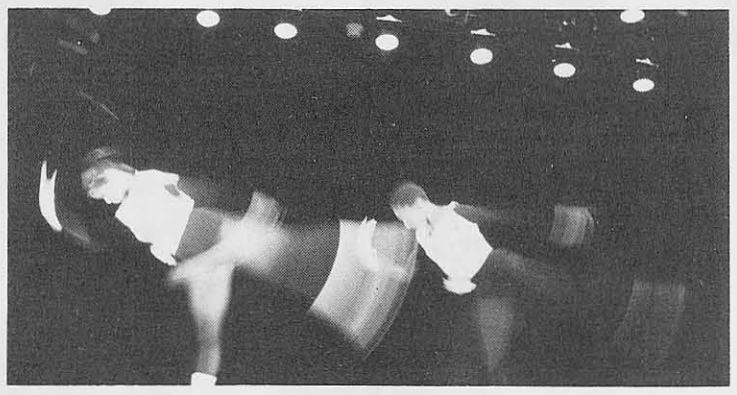


DANCE

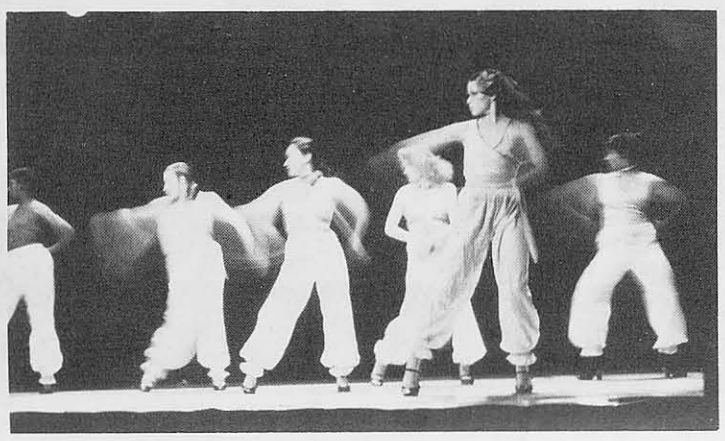
photographs by Karen McKay

The Webster College Dance Department under its choreographic project course put on its first production of the year. Jamie Graves describes the basic idea behind the show as "a chance for students to do choreographical work, and to see their work performed on stage."

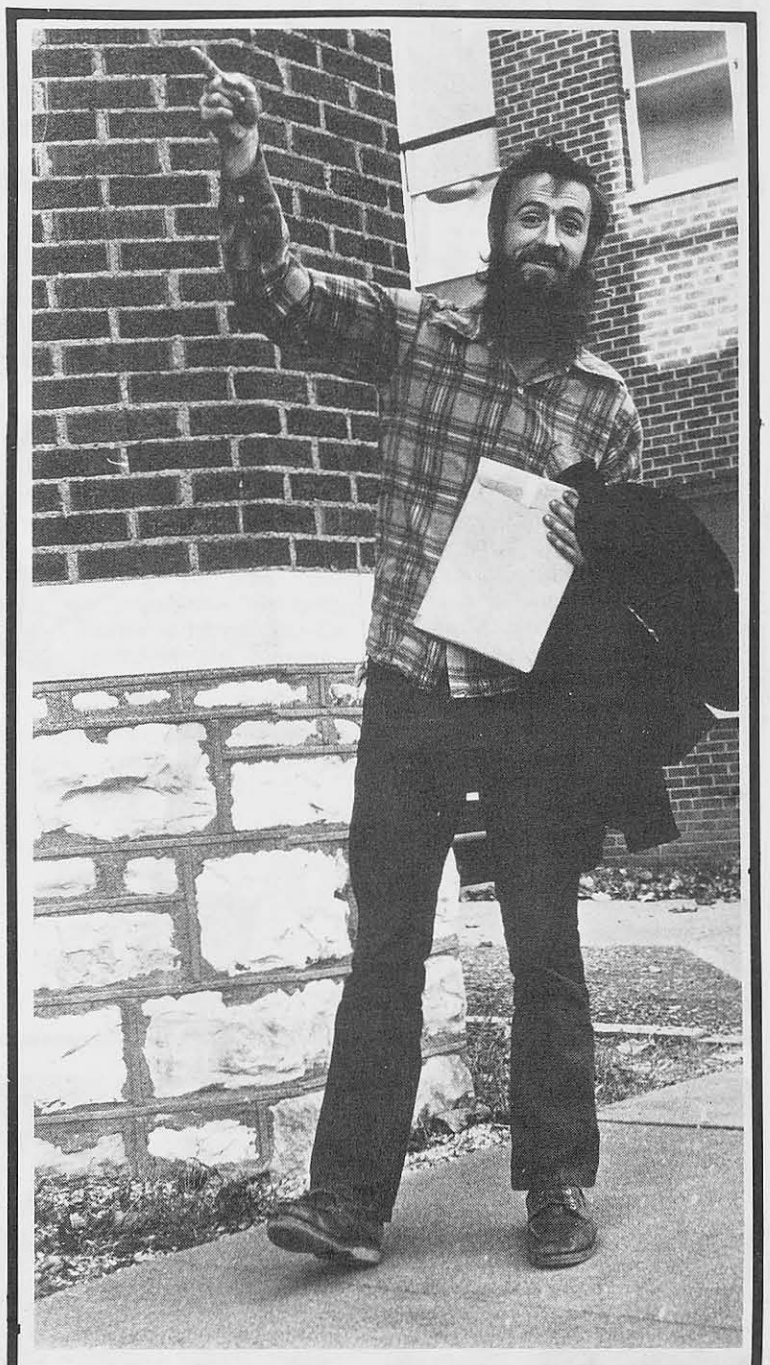


The pieces were full of variety ranging from modern to jazz

Each were enhanced by technical effexts and dazzling costumes contributed by the students themselves.



The program ran for three nights, and was well received. In December, the Dance Department will perform a similiar program for the Webster community.



Luck of the Irish Not So For Riley

Jim Riley points to the site where a few weeks ago his truck was towed for being illegally parked. Riley claims the tow-job resulted in a ruined transmission which cost him $368.67 and also $700.00 was lost due to his inability to get to work. Are you sure Riley is Irish Jim?

photo by Tom Gross

DECISIONS cont. from pg. 1

skills bombardment."

During this portion of the program, students were grouped in triads and each had to select a positive experience from their past and describe in detail all of the responsibilities and feelings that were involved. While the person was describing their experience, group members noted any strengths or weaknesses expressed by the person. After finishing their description; they were given feedback from group members.

Another process that was used in the seminar was a learning style inventory. During this segment of the program, students discovered the ways they most frequently go about learning. A list of words, that were applicable to learning, were given and students responded by indicating either "strongly identify with the word," or "less so,"

Responses were then graphed and students discovered whether their style of learning was enenthusiastic, practical, imaginative or logical. Of the four categories, students seemed to either place in the enthusiastic or the logical category, and many were surprised about the lack of students placing in the imaginative category.

"This is not surprising, because our educational system has generally been a case of reading theory and then parroting back the answers," said Healey.

The next part of the program, entitled "future fantasy," was delivered by Sister Gabriel and was designed to force the student to make some decisions. Through a meditative, relaxation exercise students were "led" through a typical day in the future. During this period of fantasizing, students were guided to thinking about concrete images such as the particulars to a work setting. Such questions as: "Where would you like to be five years from now? (i.e. country, small town, city). What kind of job would you like to be doing?"

The last part of the program dealth with a "gaps exercise," which enabled students to evaluate certain areas, such as needs and wants, which may or may not be in harmony.

After determining their wants with relation to their occupational perspectives, each student chose one of their wants and then developed a plan for reaching the goal.

Contracts were made and a follow-up check on each students' progrss is scheduled for mid-January.

Webster College Night at the Artichoke

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Thursday evening 7-9:00 p.m.

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PAUL MAZURSKY'S "Next Stop Greenwich Village"

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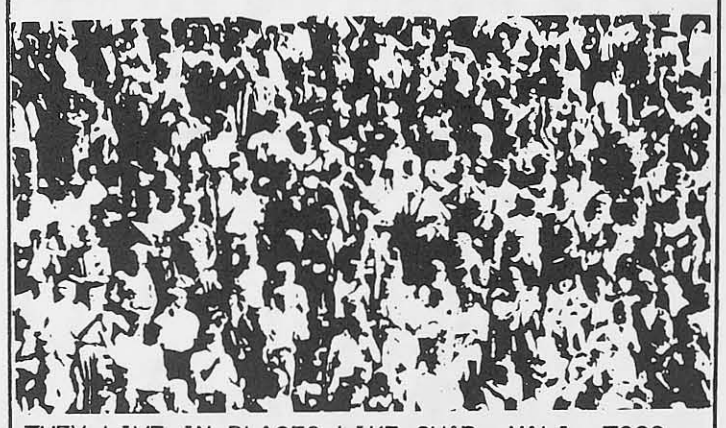
THERE ARE PEOPLE OUT THERE



THEY LIVE IN PLACES LIKE CHAD, MALI, TOGO, BELIZE,BENIN...GABON, RWANDA AND FIJI. IN AFRICA,ASIA,LATIN AMERICA. THEY LIVE IN AMERICA,TOO. IN CROWDED CITIES,FORGOTTEN HILLS. THEIR DREAMS ARE COMMON, NEEDS BASIC: FOOD AND WATER,HEALTH AND HOUSING, JOBS,... AND YOU...TO HELP AS A PEACE CORPS OR VISTA VOLUNTEER.

Sign up for interviews, NOW December 5, in the Placement Office.

PEACE CORPS VISTA

news briefs

Students respond to food survey

Roughly 0.25% of Webster students feel that service and food in the Cafeteria and Red Carpet is poor, according to the response the Journal received from last issue's food service survey. The comments on the seven surveys ranged from "lack of vegetarian dishes" to "lack of variety and cleanliness."

Student Health Service notice

ALL FULL TIME STUDENTS . . . On the back of your white authorization card, the first emergency number should be 921-5372. If this is not the first number, please stop by Student Health Services for a new card.

'Greenwich Village' to be shown

"Next Stop Greenwich Village," will be shown Friday, Dec. 1 and Saturday, Dec. 2 in the Winifred Moore Auditorium at 7 and 9:30 p.m.; and at midnight Friday.

Admission is $1 to Webster College students, faculty and staff members, and $1.50 for others.

Music competitions being offered

Two competitions for music students is being offered Feb. 10, 1979. Both the Young Artist Competition and the Scholarships Auditions is accepting college students up to age 26, and who live withina 135-mile radius of the St. Louis area.

Winners can receive up to $200 in prize awards.

Application for the contest in strings, wind, piano, percussion and voice students will be accepted for the Younge Artist Competition until Dec. 9, and Dec. 15 for the Scholasships auditions.

Call Mrs. Brouk at 993-5111 for more information.

Opera Buffs to present films

The Opera Buffs Association is presenting a film series that is being shown in the Winifred Moore Auditorium.

"La Scala," the second film in the series, will be presented Sunday Dec. 10, at 7 p.m. and 9:30 p.m.

Tickets cost $2 per show or $5 for the whole series.

Jazz combos in concert Dec.4

The Webster College Jazz Combos will perform a concert under the direction of Dan Read Dec. 4 at 7 p.m. in the Winifred Moore Auditorium. The program will include works by Duke Ellington, John Coltrane, Chuck Mangione, David Baker, Jamey Aebersold, and Dan Haerle.

The concert is free and open to the public.

Problem-solving workshop held

"Creative Problem Solving Workshop" will be held at CEMREL in St. Louis from Tuesday, Nov. 28 to Friday, Dec. 1.

Beteet to speak at luncheon

Mr. William Beteet, a lawyer for the Kellwood Corporation and a graduate of Webster College, will be featured Dec. 7 at 12 noon in the private dining room as part of the History-Political Science's Fall Luncheon Lecture Series.

Coffee and dessert will be served. All members of the Webster College Community are invited to attend.

Kreskin at American Theatre

Appearing at the American Theatre will be the "Amazing Kreskin," a well-known mentalist, on Saturday, Dec. 2, at 8 p.m.

Kreskin, in his appearance, will use his mental and hypnotic abilities to influence the thoughts of audience members without the use of drugs of chemicals.

Tickets range from $8.90 to $5.90, and will be on sale Friday, Nov. 24, at the American Theatre Box Office and all Famous Barr stores.

'Robin Hood' to open Dec. 15

The Theatre Project Company is performing "Robin Hood," a new adaptation of the famous legend, from Dec. 15 to Dec. 30.

Call 621-1336 for more ticket information and or for reservations.

Camerata singers to perform

A concert will be performed by The Webster College Camerata Singers, directed by Donald Chen, on Sunday Dec. 3 at 4 p.m. at the Emmanuel Episcopal Church.

The church is located at 9 South Bompart in Webster Groves.

Works by Haydn and Pinkham are included in the program. The concert is free and open to the public.

Freeman and Co. to market book

W.H. Freeman and Company are marketing "In the Spirit of Enterprise," which was published to appeal and to interest college students.

The book lists projects in 88 countries concerning human knowledge and experience in a variety of areas.

Write Ellen Kerrigan Smith, W. H. Freeman and Company, 660 Market Street, San Francisco, CA 94104 for more information.

'topsecretphotography' on display

"topsecretphotography," an exhibit by Webster students Dianne Korach and Joe Lowry, is on display in the media center concourse through December. No admission charge, open during regular school hours.

Handicaps' rights discussed

"Current Concern in Public Sector Law," a program which advocates the mentally and physically disabled's legal rights, will be offered for four days from Jan. 3 to the 6, 1979 in Washington D.C.

Housing and meals will be included in the $200 tuition costs of the course.

Write to National Public Law Training Center, 2000 P Street, N.W., Suite 600, Washington D. C. 20036 for registration forms and or for more information.

Dec. 1 deadline for withdrawals

Friday Dec. 1 will be the last day to withdraw from 2nd term fall 8-week undergraduate classes, and it will be the last day for undergraduate credit by exam and incompletes to be turned in for December graduates.

a webster college student publication

THE JOURNAL

Vol. 8 No. 8 Webster Groves, MO December 8, 1978

THE JOURNAL

Our Cover:
Webster by night
Photo by Mark Skinner

Page 1 December 8, 1978

Jimmy Carter in St. Louis

by Steve Stigall

Speaking in St. Louis on Nov. 27 before delegates from the National League of Cities, President Carter delivered a major address on Urban policy and inflation. Carter called inflation "our number one economic problem," and asked for the cooperation of the leaders of American cities in order to put a stop to rising costs.

"We need your continued help," he said, "You should point out those programs which you consider to be unnecessary, or too complicated. Inflation jeopardizes the economic progress made since the recession of 1975."

More specifically President Carter stated, "The most important thing that cities can do to fighr inflation is to make sure that all goods and services which you procure come only fom supplies who will certify that they are in compliance with Federal wage and price guidelines. I want to convince everyone that it is good business to invest in cities."

The president also cited old procedures and parrticularly outdated building codes as hampering the fight against inflation. "Housing productivity has actually gone down two per cent each year," he stated, adding that new technologies and construction guidelines were needed in order to attack rising building costs.

A second major area of President Carter's speech dealt with the budget. "The 1980 fiscal budget will be very, very tight," he stated. The president predicted that a deficit of thirty billion dollars would occur in 1980. However he added that that figure was less than half the 1976 deficit.

"There will be no money for any new initiatives next year . . . I intend to do this without starving useful programs." Carter continued, stating that his program "will dissappoint those who do not take inflation seriously, those who expect others to pay the bill . . . and it will dissappoint those who only see to next year. We must stop inflation from interfering with our lives, our aspirations for the future . . . If we fail to control inflation, we face a deeply troubled future.

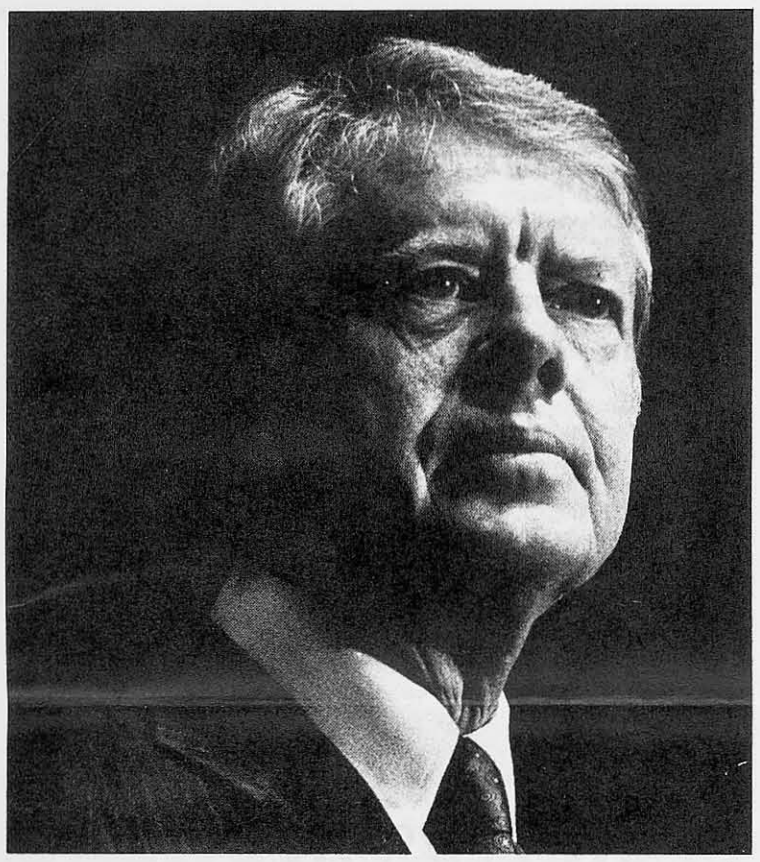


photo by Eric Nelson

CSA plot course of action in variety of areas

by Michael Jackson

At Tuesday's Nov. 28th CSA meeting, the food service committee meeting of the preceding week was the main topic of discussion. It was the general feeling among the student members of the FSC that there is a lack of communication between them and the administration members of the committee; that usually results in confusion for both parties.

As a result of this, according to Kevin Shea, the CSA's representative to the FSC, Gregor Newland recently wrote a letter to Dr. Joseph Kelly. Newland who is a CSA member and representative to the FSC for commuting students, presented the letter at the meeting where it was passed unanimously by the CSA members.

The letter reads as a proposal from the CSA to the administration to reconstruct the FSC. At present the committee consists of 3 administrators, 3 faculty members, and 2 students. If the proposal is okayed by the administration, Shea says the committee would in the future consist of 5 students, 3 faculty, and 2 administration members. Shea at this point feels that "The FSC is an unimaginative lame duck" with no facility for response to students," said Shea. of Newland Stated that "The FSC shouldn't be taken seriously. We would like to regroup it so that it works for students."

The overall outcome of the FSC meeting week before last, was 1. a suggestion box will go up somewhere near the cafeteria in the future, 2. student members starting this week, will inspect the Red Carpet, and the Cafeteria checking for such things as availability of vegetable dishes, fresh fruits, employee attitudes, cleanliness of serving and eating areas, etc.

Also at the CSA meeting, Glenn Newland took the floor to express concern over the availability and offering of certain classes. Speaking on behalf of the undergraduates in Media studies, Newland spoke in particular about a photography class that is normally offered spring semester, but won't be in the coming semester as a result of Susan Hacker going on sabatical. It is stated in the Webster handbook that if a class is cancelled as a result of low registration, or is not taught when normally scheduled, a petition of ten names or more of people who want the class, presented to the administration, is sufficient for reinstatement of the class. Last week, according to Newland, this was done; a petition with 16 names was given to the administration. Two of the 16 people who signed it need the class to graduate as media majors, with an emphasis in photography. Thus far, nothing has been said or done.

Newland went on to solicit support from the CSA and the curriculum committee by stating other problems such as lack of funds for making films in the filmmaking classes.

According to Roseanne Robin, budget coordinator for the CSA, new budgeting procedures will go into effect within the next couple of weeks. The new procedures involve putting everything in numbered ledgers, explaining withdrawals, expenditures, etc. Ms. Robin said that if each student organizations' books did not correspond with her books she would suggest that the organizations' funds be frozen.

Ms. Robin noted that "according to the books right now, the outdoor club has spent $500 and we don't even know who they are."

It was later found out that Ken Bass, Chairman of the outdoor club, had simply removed, but not spent the funds for fear of having them revoked.

Course offerings upset students

Webster Media students met twice last week in informal sessions to discuss problems facing the Media Studies Program here.

The meetings were prompted by a sudden concern by many students over the sparse course listings offered in the Spring. There were no course descriptions accompanying the listings.

It was learned that there are no plans to carry the Advanced filmmaking class. Film students were particularly upset by not being included in the Spring semester budget.

Photo IV students were equally concerned about the noticeable abscence of a Photo IV class. Susan Hacker, instructor in photography with the art department normally teaches the class.

Hacker will be on sabbatical during the spring semester. Tom Lang of the art department will fill in for Hacker by teaching Photo II.

The photography students felt that removal of the class was inconsiderate of their needs. Two seniors need the class for graduation, and feel that the class cannot be done as an independent study. It was pointed out that the photo classes depend on critique from other students as a vital force in the learning process.

A general consensus of media students feel that the Media Studies program lacks direction at this time. They feel that the program should direct itself more in production areas and teach technical skills along with theory courses.

Media students plan to meet with Media Center Director, Tom Oates, full-time faculty members, John Porter and Don Corrigan, and part-time instructor Ann Fessler in the future to discuss these problems.

It was generally agreed that media students need to be involved with the decision making process of the department, which many students feel is in a state of decline.

Many suggestions were offered by students as possible remedies to these problems. One involved an increase in equipment that would be made available to media studies undergraduates along with an expanded program of course offerings, gearing students toward advanced levels of production competency.

There are approximately 40 media studies majors at Webster, including journalism students, who are less affected than others by the course cut-backs. Journalism majors, however, feel that they aren't enough courses in their field either.

Festivities to benefit needy families

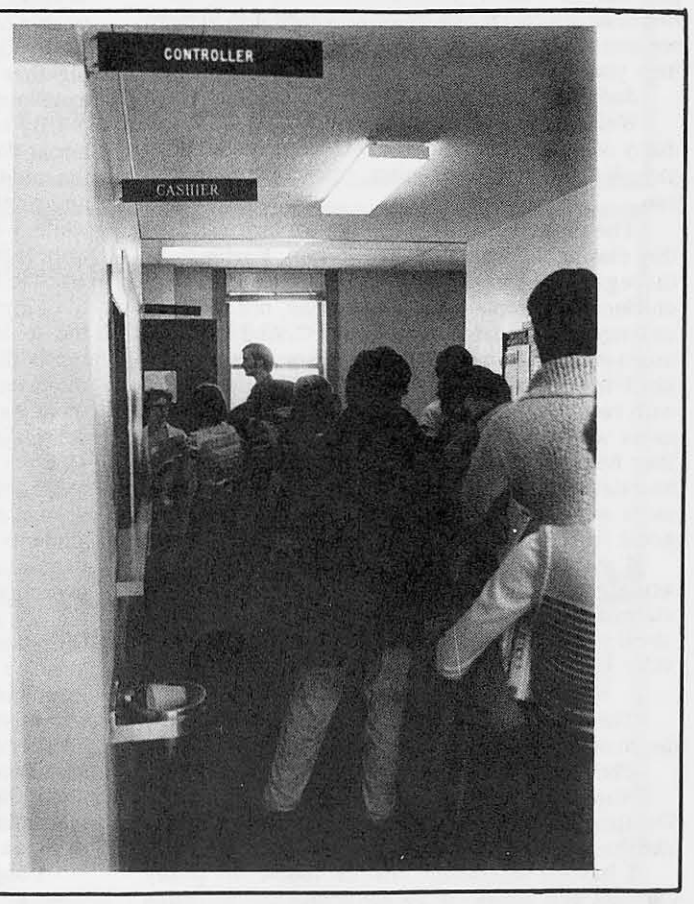
The Minority Resource Center is sponsoring its annual "Bread and Justice Day" on Wednesday, December 13. This is a special day, set aside once a year, where the Webster community is invited to participate in a sharing experience with those in need.

Every member of the college is asked to bring canned goods to the "Bread and Justice Day" festivities, beginning at 11:30 a.m. in Maria lounge.

Refreshments will be served during the gathering, and entertainment includes music, films, a guest speaker, and a poetry reading by student Keith Mason, who will present his "Live from the Milky Way" program.

Canned goods that are collected will go to Welfare reform agencies to be distributed to needy families.

Response from Webster students and faculty in the past has been excellent, according to Tommye Morshita, coordinatee of the Minority Resource Center. "It's a very good cause, and there's a real sense of satisfaction knowing that you are doing something to help your fellow man."



Registration attracted many towards the Business Office.

Editorial Page

Journal retracts unpopular editorial

To the Publications Board and C. S. A.

In a brief editorial comment last issue The Journal dealt inappropriately with a decision rendered by the Publications Board. The board dealt seriously, fairly and with true concern in their decision to deny C. S. A. a weekly fixed space in the Journal.

The intention of the editorial was to relate a basic "freedom of the press" concept as the underlying factor in the board's decision. The unsympathetic tone of the editorial, however, was inconsiderate of the C. S. A., who indeed were out to serve what they felt would be in the best interest of the student body. The Publication Board also suffered from the item in that their serious consideration of the matter was unduly satirized.

Our attempt to make a point lacked thoughtfullness for others involved.

The Journal

Student speaks on past battles lost

This particular bird (whom you may remember as the chocolate ice cream cone at the Halloween party) has been asked for it's opinion so often that it has decided to respond. I am a Junior studying Education and science. The C.S.A. has been asking to hear from students and the Journal is almost begging for student input, so I write this.

First I'd like to hit upon some of the things about Webby C. that have disappointed me over the years. We students have lost a few noteworthy battles.

Once upon a time we had a schedule system which included a twelve-week semester and a four-week period called a MOD. The purpose of the MOD was to give a chance for the intensive study of a subject. A student could take either one or two courses for this time period and submerge him/her self completely into one or two subjects. The administration reached a decision that the MOD was not beneficial enough to the students to merit its existence. A good many of the students were upset about this decision and questioned it, but the decision stood.

Another battle which we lost occurred around another person. This time it was not only the students who lost. I am referring to Judy Soignet who is in the financial aid department. I, and others like me, would not have come to Webster if this good lady had not been around to tell me that it was possible. If you've ever had to deal with those financial aid forms you know how nice it is to have someone who knows about them and is willing to help you.

Judy always has been.

Well, instead of receiving a promotion, which many of us felt she deserved, she received a cut in pay. Judy, if you're listening, some of us still love you.

The most recent battle which we lost was over the closing of The College School. Fortunately, those good people will be able to carry on their work of educating people to be fully human, but they will no longer be affiliated with Webby C. And it is very much our loss as well as theirs. It served as a good place to try our wings as teachers. We had a place with receptive and supportive people to encourage us as we tried new things. When we had failures they helped us to learn from our errors. When we had successes they shared them with us and helped us to enjoy them. It is for me personally a very great loss.

I wish T.C.S. the best of luck in the future. But aside from the personal loss, there were many other students who felt the loss and gathered together to see if we couldn't get the administration to reconsider it's decision.

They may have reconsidered but the final decision was the same.

Those are my disappointments.

Now I'd like to mention some of my concerns. The first is that I'd like to prevent disappointments like the above as much as is possible.

I have a suggestion. In the future all policy changes and major decisions under consideration by the administration should be submitted in writing to the **C.S.A.** at least two weeks before the decision is to be made. The **Journal** should then print the text, so that students can be made aware of what is happening. Also an open meeting should be held with the administration presenting its' proposal and its rationale. Students should be given a chance at the meeting to state their approval, objections, or alternate suggestions.

My second concern is just as real but less concrete. There is a definite lack of student unity at this school. This is evidenced in many ways. That our own students steal from one another is a sad state of affairs. If we want changes to occur here we are going to have to work together to get them accomplished. If one small group is having trouble dealing with a situation the rest of us need to be willing to support them in their efforts to bring about change. At some point in time it may be you and your small group bringing forth a complaint. Then you will need the support of all the students in the school.

The food service issue at Webby C. is not major to me because I don't have to eat the food here. I am a day student and have a car so that I do have alternatives. Also the cafeteria does not concern the quality of my education. It is not a major issue to me but it is a concern. It could be better and I have fellow students here who do not have the option to eat elsewhere. For them, it is a major issue and for them, I am willing to get involved. If it really comes down to a boycott of cafeteria food I will boycott. And I will make food runs for those unable to leave the campus to eat.

We will only see change if we are willing to work together to achieve it. We have the potential for excellent leadership in the form of the **C.S.A.**

By now some of you may be wondering why I am at Webby C. I must confess that sometimes, in the middle of the night when I am still up working on an assignment, I also wonder. But only for a little while. I am in school because I want to learn. And I want to learn because I want to teach and because I want to know.

I am at Webby C. because it is a good place for me to learn. And when all is said and done, I really do like it here. My teachers have been, for the most part, excellent. Some have not, but all of them have been willing to listen. When I had a complaint, I also had a suggestion, and I am very pleased to say that I have always come away feeling that I have been heard. And it has almost always resulted in change. Also, I enjoy my fellow students. We are a very diverse and interesting group here. I cannot say that I agree with everyone I know here, but with the majority, I can feel we are in some ways alike.

occasional times when the administration makes a decision which affects my life. I think that I am at a disadvantage in not knowing the people who are the administration. It is always the collective.

Because they do not know me I am never consulted. The decisions are made and then I hear about them. It is much harder to contest a decision which has been made than it is to have input in the decision making process.

I hope that my comments have not put you to sleep or insulted your intelligence. But remember, **C.S.A.** and **Journal**, you asked for it.

Thank you,
Julie Stevens

BSA Speaks Out

I am writing this letter to express my concern for the lack of news coverage given to events sponsored by the Black Student Association and other black members on this campus.

So far this year, not one BSA event has been given coverage with the exception of the Halloween party and the BSA/BORED football game, which only mentioned the BSA briefly. Nothing has been written of the political and cultural activities that the BSA has engaged itself in. Such activities, performed in conjunction with the Social Action Collective, include the featuring of guest speakers on relevant political issues such as the Right-to-Work Law, the South African Aparthied system, and the presentation of a film regarding labor disputes in the J. P. Stevens Textile Industry. The BSA has also been engaged in fund raising activities for some of these speakers.

As far as cultural activities are concerned, this year the BSA has co-sponsored along with the Minority Resource Office staff, poetry readings, a soul food dinner, a gospel night (consisting of well known gospel singers in the St. Louis area), and several plays, including one concerning the political murder of South African student movement leader, Steve Biko. (Assistant Dean of Student Affairs, Shirley Leflore directed this play).

The BSA has also sponsored a dance in commemoration of labor day and a basketball game with Maryville College's Black Student Union. In spite of this array of activity, the BSA is practically invisible in the Webster College student publication, "The Journal". It appears that it barely exists.

Not only are BSA events ignored, but other black members on this campus are ignored just as well. For example, an article written about a poetry reading that was recited by Shirley Leflore and sponsored by the Literature and Language Department, was never printed, even though it met the dead line for publication. (Reason for refusal is unknown.) Also, the Minority Resource Office sponsored a work-shop concerning law school and the black student. This work-shop, featuring speakers Alvin Brown and Ronnie Dixon from the Black American Law School Association, went unnoticed by the "Journal", in spite of plenty of advertisement.

Another issue that could prove newsworthy is the working conditions in the print shop. One Black, Ms. Earline Burroughs, who for some time, has been working the job of two full time people, finds it exceedingly difficult to keep up with the work load. Part-time help has been furnished but proves to be inefficient. This incident is waiting for exposure in the "Journal". Where is it's staff to get the story?

Getting back to the point, the "Journal", as a student publication, should represent the interest of all the students at Webster and whatever the reason for this lack of sufficient news coverage, it should be sought out, pinned down, and exterminated.

Thank you,
Earl D. Brown

In Response...

The Journal began publication in September with a fledgling staff. Since then, as our organization has expanded we have attempted to cover more newsworthy items on campus.

We rely heavily on notices and press releases from organizations wishing to receive coverage in the Journal. We encourage student input to cover the gaps left by our own methods

We were unaware of the lack of BSA coverage. Your letter was our first indication of this problem.

In the future, we will be working much closer with a regular 'beat' system, which we feel will positively enhance the coverage of organizations printed in the Journal.

Even with this system, we still require a regular flow of meeting schedules and events coming into our offices so we may better inform the student body.

Editor-in-chief

Letters:

To whom it may concern:

Would the person who "accidentally" picked up two of my books from Room 204 AB please return them when you are finished reading them. The books are: "The Subordinate Sex" and "Sex in History."

No questions will be asked.

Sincerely,
Michael J. Salevouris
Department of History-Political Science

The Journal is published by the students of Webster College in conjunction with the journalism department. THE JOURNAL receives funding from the college administration, but operates independently under a publications board.

In order to provide a cross-section of ideas and views, letters to the editor are encouraged. All letters must be signed (names will be withheld upon request), and are subject to editing.

Inquiries should be addressed to: THE JOURNAL; Room 106, Loretto Hall; Webster College: 470 East Lockwood; St. Louis, MO., 63119. Ph. 314-968-0500. Ext. 284

Editor-in-Chief .... Michael Killoren
Managing Editor ..... Kevin Murphy
Business Manager ..... Steve Webb
Photo Editor ..... Eric Nelson
Reporters
Kathie Bell, Michael Bracy, Emogene Jackson, Kathy Kilpatrick, Jon LeClair, Kevin Murphy Carole Jean Penn, Peter Rexford Carol Shaw, Dean Vivian, Keena Paige and Nancy Roenfeldt
Photographers:
Bob Boston, Tom Gross, Emogene Jackson, Kim Margold, Eric Nelson, Mark Skinner, Marcia Stoff, Ali Zahrany.
Faculty Advisors:
Production: Don Corrigan
Photo: Ann Fessler

Jazz Study Program :

Alive and on the move

by Kathy Kilpatrick

The new Jazz Studies Program almost began this year on a sad note as the newly appointed director, Dan Reed, came close to his final destination.

"We almost lost him. We came real close," said Dr. Eloise Jarvis, chairman of the music department.

Reed fell victim to an undiagnosed appendicitis attack on August 27 and was taken immediatelv to St. Marv's Hospital. He remained in St. Mary's for two weeks, and spent approximately four weeks at home recovering from surgery.

"He was at death's door," said Dr. Allen Larson, associate professor of music after Reed's surgery," "But he's recovering now and things should start going smoothly from here out."

The Jazz Studies program is running smoothly now with no apparent obstacles blocking it's way. Most of the classes which were dismissed due to Reed's absence are currently being rescheduled.

"In Jazz Improvisation we had about 10 classes to make up, and so far we've made up for six. The other four classes will be easily made up before the semester ends," said Reed.

This year, the Jazz Studies Program offers Webster students classes in Jazz improvization, jazz history and jazz combo performance.

Starting next fall, the Jazz Studies Program will dissolve into the Jazz Major, and will offer a wider variety of classes within its new curriculum, according to Reed. Jazz arranging and 17-piece big band classes will be offered.

"By next year the Jazz Studies Program will be the Jazz Major. Really they will be one in the same thing. The Jazz Major will be an undergraduate degree in performance," said Reed.

So far two or three students have expressed interest in working towards a Jazz degree, but Reed expects that the number of interested students will definitely increase for several reasons.

First, said Reed, Webster College will be one out of 20 colleges within the country to offer a jazz performance degree, Webster will also be the first college in the St. Louis area offering any type of jazz degree.

The rarity of this degree will attract many new music students to Webster. Reed expects an increase of student interest in the Jazz Major because of his and the college's leg work in the public relations department.

"I've been writing letters everywhere—to highschool band directors, to "Down Beat Magazine," and to the National Association of Jazz Educators. The Public Information Office here has started on a campaign to promote the Jazz Program to area highschool students, and transfer students," Reed said.

Reed also mentioned that several highschools have already asked for concerts and for Webster's jazz performing groups to perform during convocation exercises.

Secondly, Reed hopes to attract students to the program by having professional jazz groups and several well-known jazz entertainers come to Webster to give concerts and clinics.

The St. Louis Jazz Quartet will be the first on the campaign list to perform at Webster on Dec. 14 at 8 p.m. in the Winifred Moore Auditorium.

"The Quartet is undoubtedly the best contemporary jazz group in the St. Louis area," said Reed.

According to Reed, the estimated 42 jazz studies students currently involved in the program are exceptionally talented.

"The quality of music students who are in these classes is very high. I'm very impressed," said Reed.

The program's future, said Reed, looks promising, especially since it has been so well supported by the college.

"I'm very pleased with the program so far. Dr. Jarvis, the whole music department, and the administration office has been supportive and encouraging. The program will definitely be a success," said Reed.

This year, the Music Department's musical library has compiled about 8 anthologies for individual jazz instruments, over 15 collections in double and triple albums of jazz recordings, and other publications and books on jazz related subjects for the Jazz Studies Program and for the upcoming Jazz Major next year.

Jackson tickets and OK's another tow for an illegally parked car in the circle drive. Kim Margold

For whom does the truck tow . . . ?

by Emogene Jackson

Joyce Jackson is known to Webster's Campus community as the "ticket lady." When you see her it could mean your car has been saddled with a parking ticket, or is in the process of being towed.

"I don't like being associated with the tow trucks, but it's part of the job," Jackson said.

She has not always been the ticket lady. Jackson has worked at Webster part-time for about five years. Her job is to fill in when someone may be needed, mainly in the area of parking.

Her official job is to take care of the circle drive, the dorm lot, and to prevent would-be violators from parking in reserved sections and the emergency fire lanes.

"Some violators will park in visitors sections and register at the switchboard," said Jackson. She has discovered three major offenders who have practiced this technicue.

At present approximately 15 cars have been towed. Jackson mentioned Jim Riley whose truck was towed a few weeks ago for being illegally parked. He claimed the towing resulted in extensive damage to his truck. Jackson said it was unfortunate, but if he had not parked illegally he would not have been towed.

She said towing is not done the first time the car is ticketed, but the ticket merely serves as a warning. Business Manager Bart O'Connor gives her permission to tow when a car is in violation after its initial warning.

"For years we didn't have permission to tow," said Jackson, "until the problem got out of hand."

O'Conner tells her it doesn't make a difference **who's** car it is. If it is in violation, it will be towed.

"The school is not out to make money since the towing fee goes to the tow company. But we are ot to make sure that people who have purchased parking permits do have a place to park." Jackson emphasized that students parking on the street should not leave large spaces in between cars, preventing others from parking too.

The towing service, under contract with Webster, charges $18.00 when a car is hooked up and towed.

"A lot of people ask me when I am going home so they can park wherever they like, so I sometimes have to rotate my schedule," said Jackson.

Jackson cited an incident when a car was parked in the dorm lot for four days, each day the car drew a ticket. On the fourth day the car was hooked up to be towed when the owner ran out and asked why they couldn't have waited a half hour and he would have moved it.

While Webster College may hold a ticket to success for many attending, Joyce Jackson holds one ticket that most student cannot afford.

Farmworkers: A struggle for rights

by Emogene Jackson

"Once you get power, you can't just keep it," said Virginia Nesmith.

Nesmith was at Webster recently speaking to some 20 listeners on the farmworkers' struggle for unionization.

The farmowners in states like Florida, Arizona, California, and Texas, have been accused of denying the migrant farmworkers the right to form unions. Unions are said to be needed in order to give farmworkers a political power to change their condition in the U.S.

"The majority of farmworkers are now poor, powerless, and in debt. Unions would change these conditions by providing decent wages, unemployment compensation, seniority, pension plans, medical benefits, housing, a sense of dignity and worth in the community, and mainly a communication link with the boss.

Growers have used political power by buying off police, judges, and issuing local injunctions to stop the farmworkers struggle for unions," said Nesmith.

In spite of all the difficulties they have encountered, farmworkers have achieved some union contracts. In 1965 the first valley wide grape strike in California was won through boycott. The strike resulted in over 100 contracts, a large victory for the farmworker. In 1975 the California Agricultural Relations Act established the farmworker's right to vote for the union of his choice. This resulted in approximately 100,000 union contracts in California.

Virginia Nesmith

Nesmith mentioned companies such as J. P. Stevens and Dole Pineapple, who are in the process of negotiating contracts with farmworkers, as using a tactic of slow negotiation in hopes that the farmworkers would give up. With this type of company, selective boycotting has to be used.

Some companies that don't want to negotiate simply pull up stakes and go elsewhere. Nesmith sited the Coca-Cola Company which purchased approximately 15,000 acres of land in Egypt rather than give farmworkers the rights they have requested. Farmworkers in Florida fear some of the companies there may go to Mexico or Guatemala.

Nesmith pointed out that in Florida there are slave labor camps, colonies in Texas have no running water, and in California one in every four workers are children.

At her presentation, a film was shown which brought the impact of the workers' condition to light. Workers are faced with no toilet facilities on the fields, equipment is unsafe, there is a lack of protective clothing, layoffs start with the eldest, and production neccessities are scarce. There is no pay on wet days, and the list continues.

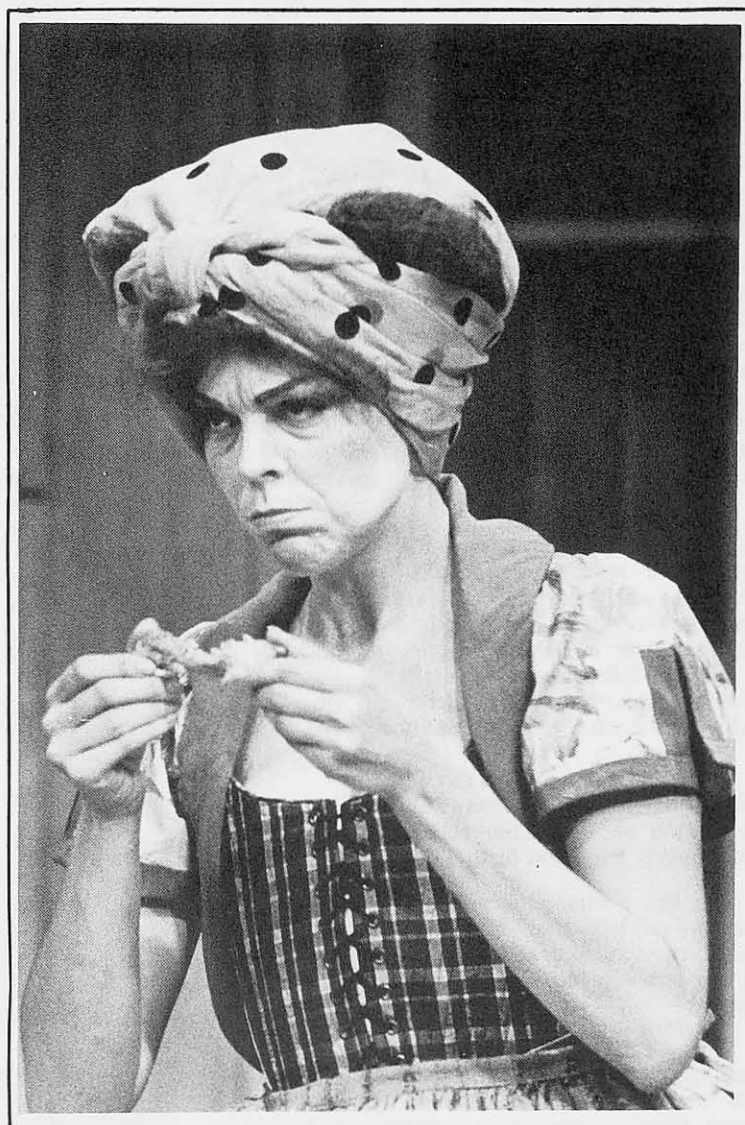
One member of the audience asked about mechanization and whether this was good for eliminating jobs that were the hardest and dirtiest. Nesmith said it eliminated the bad jobs but that it also put people out of work. She said an effort is being made to establish workers forced out by mechanization into other areas of employment. It is not yet known whether this will be effective.

"In Florida 100,000 tax dollars have been spent toward mechanization in replacing farmworkers," said Nesmith.

"Agricultural scientists have invented a square tomato that can be picked by machines. An impact study needs to be done on whether in the long run it would be beneficial to the economy," said Nesmith.

With mechanization fruits and vegetables will have to be tougher, which means adding more chemicals, she said.

In future years we may see square fruits and vegetables on our tables. We won't have to worry about them rolling off our plates, but the farmworkers may still worry about simply filling theirs.



Alice White plays Hester Bellboys in "A Penny for a Song," a Loretto-Hilton Production running through Dec. 17.

Phony molars shine on stage

by Nancy Roenfeldt

The house lights dim; a hush comes over the audience. Then comes the moment everyone has been waiting for—the start of the show.

The stage is lighted. But it doesn't look at all like the set of an intense drama. This set, oddly enough, consists of a huge tongue made of pink carpet bordered by three-foot-high fiberglass teeth. The Loretto-Hilton Theatre it is not. It is, in fact, the stage of the Dental Health Theatre on Laclede's Landing.

The Dental Health Theatre, located at 727 N. First St., suite 300, houses one of only two sets of these large fiberglass teeth in existence in the United States. The other set is located in Los Angeles.

The theatre purchased the teeth for $20,000 from Dr. Louis J. Snider, a dentist who had had them in his office in Lombard, Illinois until it became too crowded.

Shows, which are presented most every weekday, feature discussions, film and slide presentations, and a puppet show as well.

Since its dedication Dec. 18, 1977, the Dental Health Theatre has opened its doors to more than 22,000 children and adults. Dorothy Londe, dental health educator for the theatre, estimates that an average of 400 to 500 people view the shows each week during the school year.

Although the theatre was designed for people as young as four years of age, many adult groups enjoy coming to it too, according to Londe.

She finds that most of the adult groups are comprised of senior citizens.

"I usually recommend that they (the senior citizens) come when kids are here," Londe explained, "They have a better time."

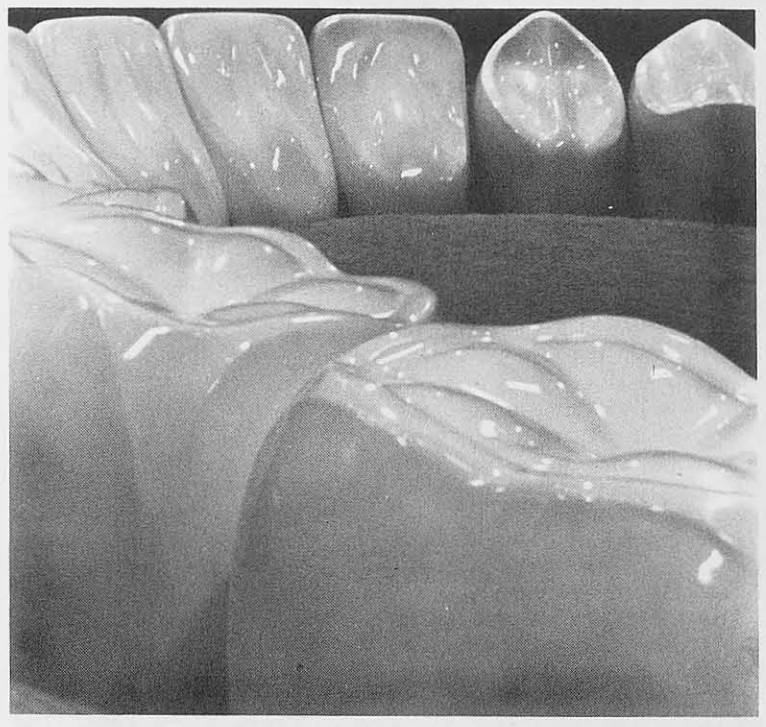
On the day the Journal visited the Dental Health Theatre, there was a group of four-year-olds from Carr Lane Pre-school.

Following a discussion of why teeth are needed and how to take care of them and a showing of a short film, Londe and two women from the dental auxiliary put on a marionette puppet show entitled, "Sonny's Lucky Dream."

The youngsters delighted to this performance in which Sonny, who in his dream was in danger of being turned into a candy man by Mr. Tooth Decay, was saved from this sugary fate by the good fairy dental hygenist.

This particular day's show format is only one of three adaptations of the Dental Health Theatre's program on preventive dentistry. The show varies according to the age of the audience—ranging from very detailed discussions with the older children and adults to the very basic dental health facts presented to the younger children.

In fact, Londe, a former teacher, saw the theatre for the first time when she took her fifth grade class to one of the shows.



Dental Health Theatre shows their gigantic pearly whites.

photo by Emogene Jackson

In reference to the fact that she is no longer a teacher in a classroom situation but instead is putting her teaching skills to use at the Dental Health Theatre, Londe said, "I like it because it still fits in with my teaching."

In addition to organizing and running the shows, Londe is also concerned with the promotion of the theatre.

"In the fall we send our brochures to St. Louis City and County schools . . . as well as to some in Illinois," she explained.

The Dental Health Theatre is listed in the St. Louis Visitors' Guide for promotional purposes and was featured on a segment of KSD-TV's Newsbeat program.

"We're trying very hard to become well known," explained Londe, "We feel we have something to offer in the field of preventive dentistry."

The Dental Health Theatre is open every weekday from 9 a.m. to 4 p.m. the year 'round.

Shows are scheduled for 10 a.m., 11:30 a.m., and 1:30 p.m., and may be arranged by appointment. There is no admission charge.

This is one theatre, however, which does not sell popcorn and candy in the lobby.

Emogene Jackson

Symphony on romanticism

by Kathy Kilpatrick

The Webster Symphony Orchestra, which gave a performance Tuesday, Nov. 28 in the Loretto-Hilton Theatre, filled its audience's ears with the lyrical and rich sounds of a romantic music program.

Beginning the concert at 8 p.m., the Orchestra was conducted under the baton of Dr. Allen C. Larson, Assistant Professor of Music at Webster College.

Included in the program were the well-known composers Debussy, Rimsky-Korsakov, and Brahms.

First on the program was Brahms' "Academic Festival Overture," a lively and spirited neoclassical piece. The piece began slow and pulsing, with the violins keeping a warm and staccato beat.

The piece used crescendos to build to powerful climaxes, and were followed by soft melody lines. The melody lines remained mostly with the woodwind and string sections.

Percussion also added variety and flavor especially in the rhythmic and dynamic parts of the piece.

Third on the program was Debussy's "Nocturnes," a fairly quiet and haunting piece. The themes and variations were dissonant and vague, which is a characteristic of Debussy's style.

Divided into three movements, the first was "Nuages" or clouds, which had a misty melodic quality.

"Fetes" or festivals was gay and forceful with the brass and woodwind sections often echoing the melody back and forth.

The last section, "Sirenes" or sirens encompassed effects to produce obscuration and mysticism—the main quality of the piece.

Since sirens supposedly are mythical female sea-creatures, an all female backup chorus was used. Adding to the piece's nymph like sound was the chorus' scoring to vacillate between one or two tones creating a slow and deliberately nysterious trill.

Featured in the second piece was harpist Ayako Watanabe in Debussy's "Dances Sacree et Profane." Watanabe's sensitivity to her instrument added much expression in her well-executed performance of the piece.

Last on the program was Rimsky-Korsakov's "Symphony No. 2, 'Antar,' Op. 9." "Antar" is based on Syenkovsky's tale of Antar, the Arabian soldier and poet who existed in the seventh century A.D.

During the tale, Antar is given three presents by a magical queen which were: revenge, power, and love. The gifts describe the three movements of the programatic peice.

The first movement began with an Arabian theme (that symbolizes Antar) which was slow with foreboding tension. The tension built to a joyful, overflowing crescendo, and returned to the beginning slow theme.

Throughout the second movement were the sounds of marching soldiers, and the recurring Antar theme, which was spiced with many different strong, dynamic percussion sounds.

In the last movement, a potpourri of various rhythms, changing time signatures, and serenading string sections, filled the program.

This mixture blended and added to the beautifully haunting and reoccurring Antar theme.

The well-chosen program and the good performance of the orchestra made the concert enjoyable and entertaining. Larson, as the conductor, showed his fine directing ability and his professional musical perception by bringing forth the talents of the Orchestras members for a good performance.

Watanabe, the featured harpist, was especially enjoyable—a four star plus to the program. Hopefully, Watanabe will be featured again in the Webster Symphony Orchestra's concerts.

St. Louis' soul set on fire by good performance at Kiel

by Robin Mack

It was a stellar night last Friday for those privileged to be in the Kiel Auditorium Opera House at 8 p.m. While chilly November winds whipped about outside, the sounds of two great groups were setting St. Louis souls on fire.

Playing to a small but involved crowd were Arista Records recording artist Gil-Scott Heron and St. Louis's own, Webster's own, Ptah Williams and Caution Inc.

Although previously delayed from the 8 p.m. curtain due to a sound check problem, Caution proved to be well worth the half hour wait. Williams opened the show in brilliant form, capturing immediate attention with his jet speed keyboarding style. Beginning with the inventive "Steppin' " one of his own compositions, Williams wittingly unveiled Caution as vivid purveyors of jazz/funk. Flanked by fellow band members Claude Montgomery and Eugene Taylor on bass and lead guitars, the group presented an array of well textured arrangements and solos, punctuated with the clever use of some un-suspected stop times and syncopations. Not to be missed though, is Darryl Bufford on drums, as amiable as he is proficient at his craft, and that he is. The man layed his stuff out on all ends.

Williams and his group continued the pace for a full half hour, before being joined by the lively vocalist Michael Jones and Carole Dion. Joined by three back-up singers, Dion's set was solid. She sent temperatures rising as she smoldered through her songs in full vibrato, handling the notes with exceptional expertise and feeling. Closing with "I Need You," she left the audience on a love high, clamoring for more.

A fifteen minute intermission preceded the second set by Gil-Scott Heron and the Midnight Band. I could use up a whole list of superlatives describing him, but anyone familiar with the man and his music knows that the best is best left un-said. Surrounded by conga drums, African percussion instruments and red lights, Heron and his seven member "family" commanded the stage.

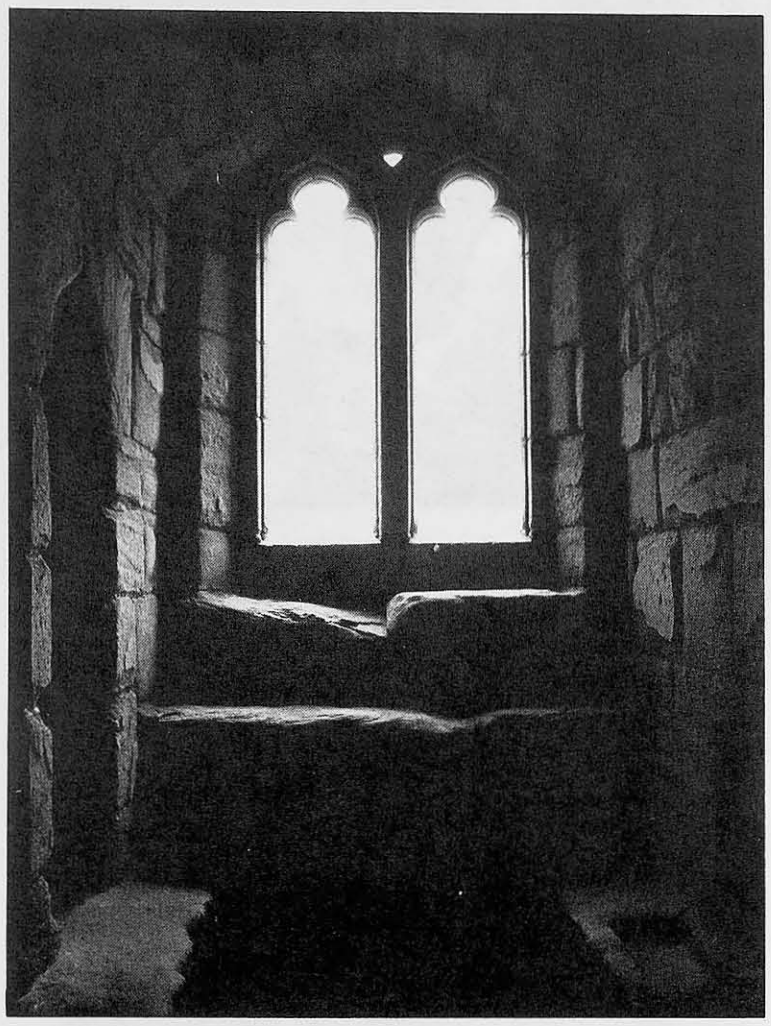
Heron has become known for his live performances where he instructs his audiences about his songs. This was no exception. As the "teacher," Heron took the audience on a trip through his cerebral book, voicing his own philosophies about his songs and life in the U.S.A. Beginning with the haunting "Winter In America," Heron jolted the audience into the severe realities of his lyrics that often deal with the harsh struggles of Black people in day to day life in hopelessness and lonliness. One on one with Brian "The Doctor" Jackson, Gil continued his poignant voyage across America marked by such songs as "95 South" which is dedicated to Fannie Lou Hamer, "Three Miles Under" and "Route 2: On the Road" (from where we've been). Heron's Midnight Band is a fine example of talent at its best. Coupled with spiritual insight and musical sensitivity, the combination is nothing short of magic. Heron is truly a die-hard survivor, humanitarian and political activist. In fact, he was taking a chartered flight to Philadelphia for a rally after his concert here. Gil was also incidentally, mid-way through a cross country tour when he arrived in St. Louis.

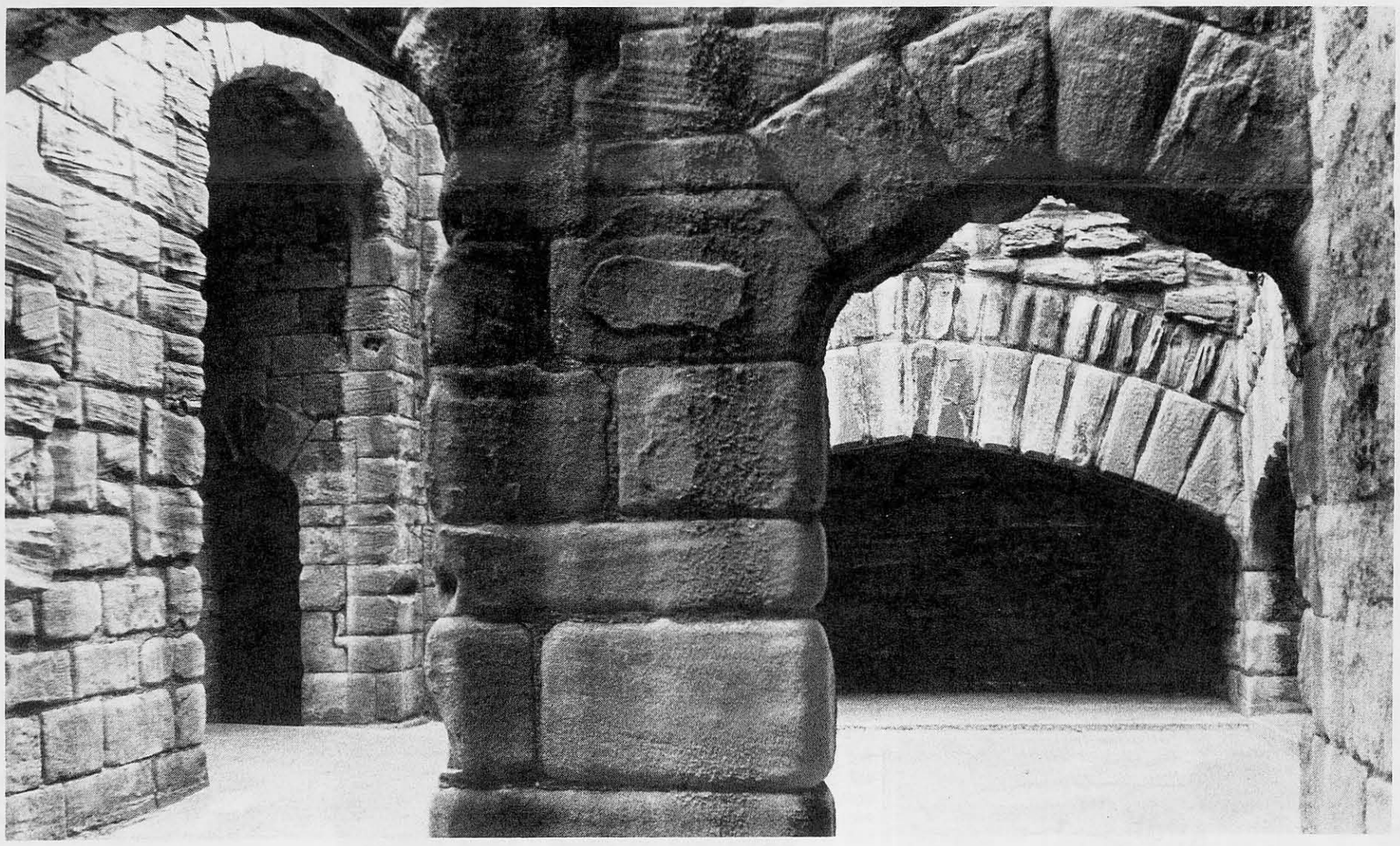
She sent temperatures rising as she smoldered through her songs. . .

Although Heron's repetoire seemed rather rushed Friday night, the show was not without its high points. Watching Brian Jackson is as the cliche' goes, "poetry in motion." Not only is he an accomplished percussionist, flutist and dancer, but the man laid some riffs down un-heard of this side of Stevie Wonder. Eloquent on synthesizer, Jackson stimulated the audience with a delicate balance of in-depth improvisation and intensity that comes only after years and years of "payin' dues." Jackson then drifted into the infamous "Angel Dust" Heron's latest release from the album "Secrets."

From there we were taken to "Johannesburg" the closing tune with Heron in full rhythm that was unfortunately cut short. Disappointment and surprise walked in on heavy feet when the Midnight Band suddenly departed the stage without an encore despite perbics.

Backstage, Heron was preoccupied and somewhat aloof, polite but obviously tired of the usual barrage of interviewers and star-studded groupies. When asked how he felt about the St. Louis audience he said, "I felt they were ready to party." Indeed we were, and though it was an extremely good musical evening, I think we'll have to catch him on the next go 'round. We have to.

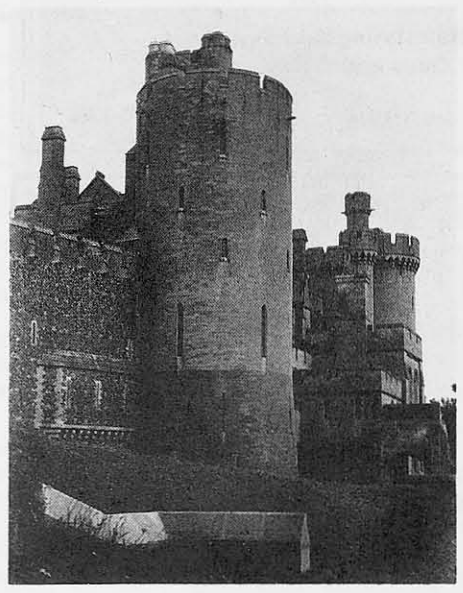




Castles of England and Scotland

Opening December 12 in the media center concourse, photographs by Webster student Diane Korach from her summer travels to the castles of England and Scotland.

The show will run until December 21.



Alice's Restaurant to old St. Lou

by Eric Nelson

Arlo Guthrie, 60's songwriter of "Alice's Restaurant" fame performed to an audience of about 1000 persons last Tuesday night.

Because ticket sales were limited to St. Louis University students and notices of the concert were made only on the S.L.U. campus, the crowd was not as large as it could have been.

Before Arlo made his appearance on stage, his band did some songs to warm up the audience and announced themselves as the group Shenandoah. This tricked the crowd into believing that they were the warm-up band, but by the third song Arlo Guthrie appeared at the piano at the front of the stage without anyone seeing him get there until the spot light was on him. His first song was a soft melody called "One Night With You" that drew applause, for the tricky appearance as well as the song.

One characteristic of Guthrie is his rapport with the audience. He develops it early in the show by telling jokes about the songs or about the band that gets the audience into a happy mood, even though some of his songs have to do with people's suffering, death and man's inhumanity to man.

Probably the high point in the evening was when Arlo put on his floppy black hat and gave a rare performance of "Alice's Restaurant," which—he stated in his interview after the show—was the third time in ten years that he had played the song. He said before he started the song that he anticipated difficulty in remembering the words so he had his female vocalist hold up a copy of the book "Alice's Restaurant" and turn the pages as he went along.

The two other songs that were greeted most enthusiasticly were a "countryfied" version of "Paperback Writer" by the Beatles and "Comin' into Los Angeles."

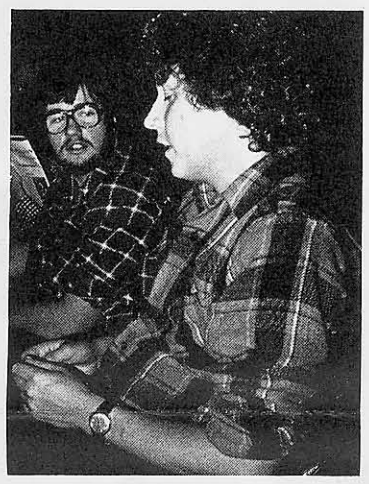
After the show, Arlo held a press conference with his band.

E.N.: What do you think about your audiences today with no Vietnam war, and the "Animal House" philosophy on campuses?

Arlo: I don't think it's essential to judge a generation by the crises, you know, I'm not a political writer as much as I'm a moral writer. I don't talk party positions. I'm not always a Democrat just because the Democratic party says so. Likewise, I don't think people should be labeled by the crisis they encounter. If you're going to Judge them at all you're going to have to judge them on some kind of moral standard. But, then I don't think you can judge people morally.

E.N.: Would you rather play to a smaller audience in more intimate surroundings or would you rather play to a larger audience and in a larger hall?

Arlo: They're both real different; they're not the same thing at all. In the large hall you can't get as intimate, but you can create a whole different atmosphere. I don't think anyone is better than another, they're different and I enjoy the difference.



E.N.: I hear you have been involved with the anti-nuclear power paople and have given some benefit concerts for the cause.

Arlo: Yeah, I've been involved with it and I don't like it (Nuclear power) I've done a few things for different alliances.

E.N.: What exactly is your position on nuclear power other than you don't like it?

Arlo: My stand is that it isn't a question of whether Americans are going to need more power and, therefore, we will have to make more energy available and build nuclear power; my position is that I think that people given the choice of having deadly power or less power, would opt for less. Less automatic can openers, less junk. So, my position on nuclear power doesn't really have anything to do with nuclear power; it basically has to do with how much we're going to let ourselves get sucked into the consumer world and want to consume as much as we can afford. So, it's not a question of nuclear power—it's one of a basic change in the way society has to move. If you have an electric can opener, electric garage door opener, a T.V. and radio in every room, you're going to need nuclear power.

E.N.: There was a rumor being passed around the audience during the intermission that you had performed "Alice's Restaurant" only seven times.

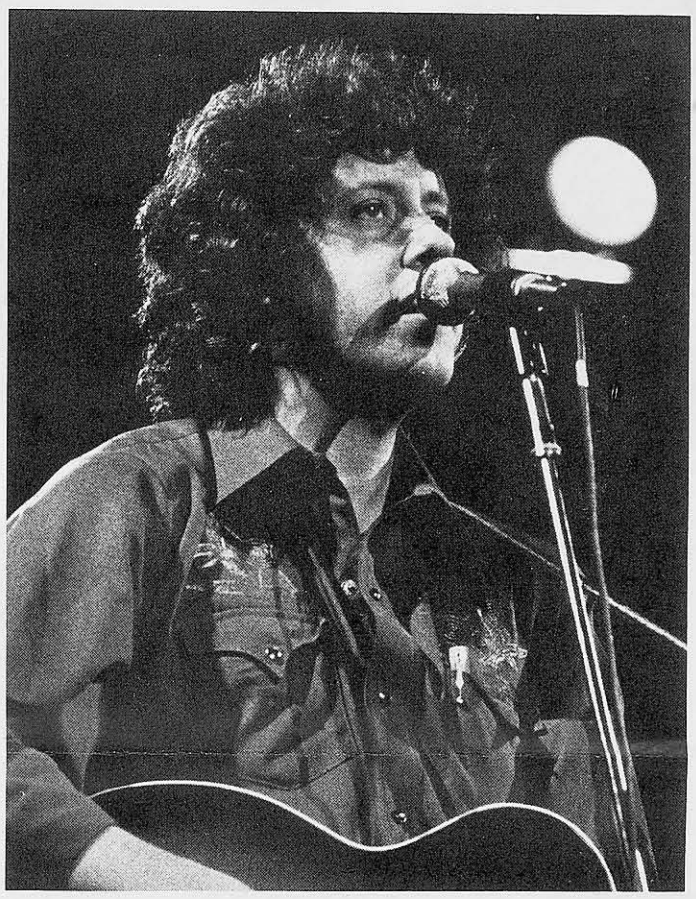
Arlo: Not true. I performed it many, many, many days and nights.

E.N.: So then it's not rare to hear you perform it?

Arlo: It wasn't. I haven't performed it for ten years. This is the third time in that ten years that I have played it.

E.N.: Why did you decide to start playing it again?

Arlo: I figured ten years later that it's Thanksgiving . . . It's kind of nostalgic more than anything else, there is no draft—obviously . . but, it's nice to remember, sometimes.



Arlo Guthrie performs "Alice's Restaurant" with a little help.
photo by Eric Nelson

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Gallagher gets fans up and roaring

by Eric Nelson

Rory Gallagher and a new group Arlyn Gale performed to a full house of 500 at Mississippi Nights November 27.

Arlyn Gale opened the show with his New Wave style of rock 'n roll. The songs performed included, "Take the Night Flight," "Halfway to Hell," and "Sunrise and Sunset," all from his new album. Arlyn's music reminds one of the style of Graham Parker and Elvis Costello.

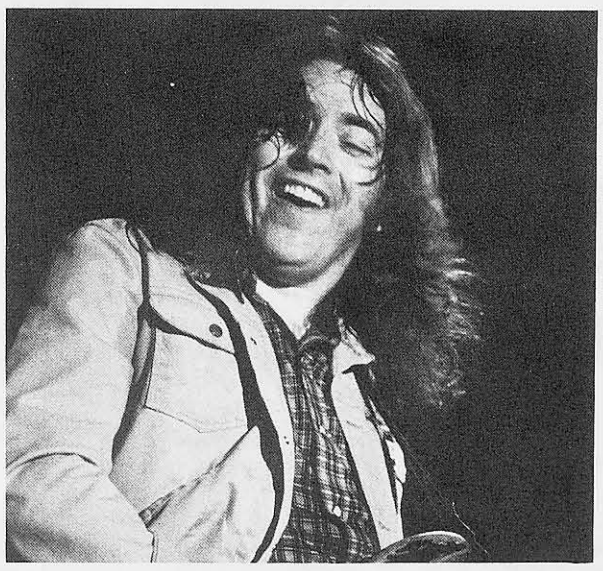
After the show I talked with Arlyn Gale who is originally from Woodstock, Ill., about 60 miles from Chicago. He started playing in bands when he was 14 and now at 25 he has found his present band in New York. The band members are Steve Cavaretta on guitar, Omar Hakim on drums, Ivan Elias on bass and Ms. Alona Turel on the keyboards.

Arlyn has been touring with Rory Gallagher for the past few weeks and future dates will include performances with Talking Heads.

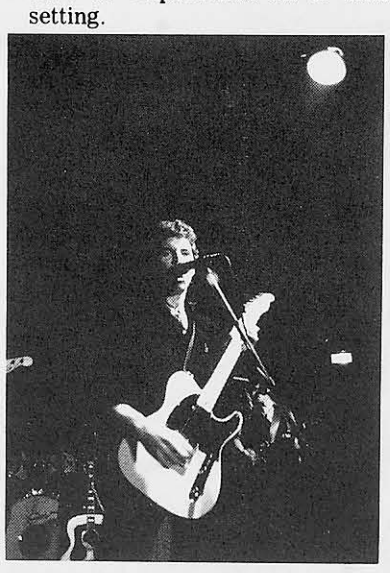
Rory Gallagher started his set around 11:00 after a 45 minute intermission with his brand of guitar work that warmed the crowd up on that cold winter night. There were devoted fans waiting outside in the bitter cold hoping for someone to leave so they could be admitted.

Rory moved from a hard rocking tune such as "Bought and Sold" to a blues-ballad song like "I Wonder Who."

Rory stuck mainly to the hard rock variety of music such as "Do You Read Me," showing his mastery of his instrument which is seldom seen and is a rare pleasure to experience in a club setting.



Rory Gallagher



Arlyn Gale

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Arriving at Webster in the good old days.

Perkins speaks on Black Theatre

by Keena Paige

Eugene (Useni) Perkins, president of the Midwest Black Theatre Alliance spoke recently in the Maria Lounge on concepts of Black Theatre.

According to Perkins, Black artists have often prostituted their beliefs, ideas, values, their work and even themselves in order to become celebrities in America.

"This type of compromise or prostitution," said Perkins, "must be the decision on the part of the artist. He alone must decide for himself to make this type of compromise or not."

Perkins cites Paul Robeson as one Black artist who refused to play the stereotyped roles of the happy easy-go-lucky Black R. Robeson swore off the image of the cowardly, ignorant Black who danced all day and was unconcerned as to what was happening around him.

Robeson, whose career has spanned more than 40 years as an accomplished singer as well as an actor, first appeared in Mary Hoyt's stage production, "Wilborg's Taboo."

Robeson will perhaps be best remembered for his 1924 role in Eugene O'Neill's play, "All God's Chullun' Got Wings," a very controversial story about the marriage of a Black intellectual to a white woman. He was not only outside of his race, but was also outside his "class."

Some critics supportive of the on-stage production say that Eugene O'Neill, whether he understood it or not, was talking about interracial marriage, and Blacks fighting to be free.

As a result of the stage play, criticism began to blaze across the country. Headlines, editorials, as well as news stories sought to destroy not only th work, but the actor as well.

Robeson, will also be remembered for his portrayal in the 1943 Shakespearan Broadway hit "Othello."

Because of Robeson's refusal to conform to the times, he was sometimes refused passports out of the country.

But because of Robeson's refusal to compromise he has become one of the most popular and the most important Black artists to appear on stage in the history of the American theatre.

According to Perkins, many Black artists today still choose to compromise and prostitute their work, their beliefs, their values and themselves to doing whatever is necessary for success. Even if this means playing the stereotyped roles such as Robeson refused.

To combat these destructive trends, Perkins feels that Blacks must first set up their own value system, and their own institutions that will present different alternatives to what now exists.

'Great Chefs' find recipe for digestible movie

by Dean Vivian

The recipe is this: take one good story, add a pinch of meticulous directing, a dash of brilliant camera work, two heaping teaspoonfuls of stars and a gallon of a show-stealer. Mix thouroughly with large amounts of beautiful locales, and add culinary jokes liberally. Heat up and serve, and the result is one of the best films of the year, **Who Is Killing The Great Chefs Of Europe?**

The plot of Great Chefs is simple enough: someone is out to murder the finest chefs in the world, only not by everyday means, but rather by baking them into their speciality. This concerns Natasha O'Brien and her ex-husband Robby, because, according to the menu, the killer is following. Natasha is slated to be the fourth victim.

Jacquelyn Bisset and George Segal play Natasha and Robby, and both do well, particularly Bisset as the desert queen. But the film belongs to Robert Morley as the grossly overweight Vandermeer, the grouchy gourmet, who proclaims at one point: "I am what I am because I've eaten my way to the top. I am a masterpiece created by the finest chefs in the world."

It's a great part, and Morley plays it fully, whether he's happily firing a member of his staff for eating peanut butter or downgrading Robby for "demanding noise from [his] breakfast cereal." Madge Ryan also does very well as Beecham, Vandermeer's chief aide.

Besides Morley, the real achievements of Great Chefs are off the screen. Director Ted Kotcheff and writer Peter Stone have made this film with a loving, precise care, translating every possible moment into a food joke. Natasha and Robby get divorced not because he was playing around, but because he let his mistress use Natasha's kitchen.

We see the entire spectrum of the chefs, from their making the preparation of the food into a sensual experience, to their comic over-wrought passion if someone interferes with them or even suggests that they compromised in cooking the dish. To these chefs, freezing chicken livers seems to be a capital crime.

And it is at the funeral of one of the chefs that this is most apparent, and funniest: the wreaths are made of various foods, the candles rest on mounds of fruit, even the eulogy is a recipe. And rather than an usher, Great Chefs has a waiter, seeing the mourners to a "pew for two."

The film is well orchestrated, and the scenes flow atop each other smoothly. The musical score is also excellent. Only the sound is a drawback, with some parts sounding as if the actors were talking into skillets.

But even so much as great food is a visual treat, so is Great Chefs. Geoffrey Unsworth's cinematography is spectacular, not only when he films beautiful cities like London, Paris and Venice, but also when he lovingly photographs the food.

WHO IS KILLING THE GREAT CHEFS OF EUROPE is truly a dessert for the movie audience, but I warn you: it will leave you hungry, not only for edible material but for more movies as good as this.

[redacted]

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Six Flags to hold auditions Feb. 12

Six Flags, Inc. will begin their annual talent search on Monday, February 12. The search begins at 2:00 p.m. in the Winifred Moore Auditorium, and the auditions are open to anyone 16 years of age and older.

Positions are open for singers, dancers, comedians and all types of variety acts.

Acts should be limited to 3 minutes. Singers are asked to bring music in their own key. A piano accompianist, record player and cassette player will be available to those auditioning.

Positions are open at Six Flags over Texas, Georgia, Mid-America, Astroworld and Great Adventure (New Jersey).

Webster's faculty exhibits artwork

Paintings, prints, drawings, ceramics, sculpture and photographs by Webster College art faculty will be on exhibit in the Gallery of the Loretto-Hilton Center, December 5-January 2. Works by Michael Beresford, Jack Canepa, Susan Hacker, Leon Hicks, Gabriel Mary Hoare, Paul Hrusovsky, Thomas Lang, Jan Sultz and Philip Sultz will be featured. The Gallery will be open from 9 a.m. to 6 p.m. weekdays, from 10 a.m. to 5 p.m. weekends, and during evening theatre performances.

'A Christmas Fantasy' to be shown

The McDonnell Planetarium will present a special holiday puppet show, entitled **A Christmas Fantasy** featuring selections from "The Nutcracker Suite." The Tom Bonham Puppets will perform Saturday, December 16, 23 and 30; at 11:30, 1:30; and 3:30.

Additional performances will be Tuesday, December 26; Friday, December 29, at 11:30 and 2:30. Admission is $1 (Children under three are admitted free). For more info., call 535-5810 or 531-2356.

Socialist group to hold convention

The Young Socialist Alliance is sponsoring its 18th National Convention in Pittsburgh from December 28 through January 1.

The theme of this year's convention will be the deepening radicalization of young people on high school and college campuses, and the new rise in student struggles, in addition to international and national topics.

For more information, contact the YSA, 6223 Delmar, St. Louis, MO 63120 or phone 725-1570.

'Tartuffe' to open December 13

"Tartuffe," Molière's classic comedy, will be presented by the Webster College Conservatory of Theatre Arts beginning December 13 in the Loretto-Hilton Theatre.

The play will run December 6-10 and 13-17, at 7:30 p.m. Tickets are $3 for general public, $2 for students.

Again, this year, students will be able to see all Conservatory Theater productions free by showing a Webster I.D.

For information on group rates and reservations, phone the Conservatory Box Office, 968-2235.

Coro taking fellowship applications

The Coro Foundation, a non-profit, non-partisan foundation conducting public affairs training programs in St. Louis, San Francisco and Los Angeles, is accepting applications for its Fellowship program through January 15, 1979.

Coro awards nine-month training Fellowships to 36 college graduates nationally, 12 for each center. Applicants are selected on a highly competitive basis for programs in government, political campaigns, media, group projects, labor, business, community and public service programs and internships.

Further information may be obtained by writing the Coro Foundation, 410 Mansion House Center, St. Louis, MO 63102, phone, (314) 421-1990.

Center throws party for cause

The Minority Resource Center is sponsoring a "Pre-Bread and Justice Day Party" in the Red Carpet Saturday, December 9 from 9 a.m. to 2 p.m.

A donation of canned goods is requested, and refreshments will be served.

'Under Milkwood' plays at Fontbonne

Dylan Thomas' "Under Milkwood" will be produced by Fontbonne College in the Studio Theatre December 15 and 16 at 8:00 p.m.

Reservations are advised for the performances. Tickets are $1. For more information, call 862-3456, extension 298.

Photo III displays works

The Webster College Photo III class is exhibiting their current work in the Media Center concourse. The community is invited to view the diverse exhibit during regular school hours.

Poetry Plus extends invitation

You are invited to spend an enlightening evening with the people of Poetry Plus at Duff's Restaurant, 392 N. Euclid. Shirley LeFlore will read her poetry along with poets NKenge Mganga, Michael Henson and Keith Mason. Conrad Thomas and Peter Clemmens will supply the music.

Admission to Poetry Plus is $1.50, Monday, December 11 at 8:00

Journal reveals Santa's address

The Journal has been plagued by numerous requests for the address of Mr. Santa Claus, address unknown.

We advise all potential correspondents to address their letters to the infamous red suited Mr. Claus to Room 106, Loretto Hall. All letters will be answered, but Claus adds a word of caution: "I'm under no contract. There are no guarantees that the goods will be delivered."

Claus has asked that all letters be printed, and include the sendee's address. "I'm just getting into the ESP thing, and I've got a lot on my mind right now," he said—and added "ho-ho-ho."

Vol. 8, No. 9

THE JOURNAL

December 19, 1978

WEBSTER COLLEGE, ST. LOUIS, MO. 63119

THE JOURNAL

Our Cover:
photo by Emogene Jackson
Christmas Issue

Page 1 December 19, 1978

photo by Michael Bracey

Denise Rogers, apprentice teacher at the Conway School, helps students with their art class.

Apprentice teaching

by Glenn Willis

The education program at Webster College has taken on a new design which does away with the "department of education" and requires all teachers to be specialists in one area of education.

The program has a 100 percent job placement rate for its graduates, however, the enrollment has dropped to 55 students compared to the 125 of a few years ago.

"The enrollment has declined because of the decline in the birthrate. There are fewer students in all colleges. Teaching has also had some bad publicity, because of fewer job opportunities. Less people are willing to try it," said Joan Ewing, director of teacher certification.

All education students are required to have an apprentice position before they graduate. Denise Rogers is a senior who now has an apprenticeship at the Conway School on Conway Road in Ladue. Rogers is in elementary education, she has also taught at the College School.

"I like it, there are no hassles, the staff is fantastic. The teacher is very supportive. She doesn't use centers in her teaching, but she is willing for me to do so. She encourages new ideas in the classroom," said Rogers in regard to her apprenticeship.

Rogers is currently using a math program which was designed by the Central Midwestern Regional Educational Laboratory (CEMREL). The program still teaches the basics of numbers, yet it uses a different method, which includes computers. Rogers believes that it puts more life into math which makes the kids more willing to learn. She also thinks the open classroom is very effective.

"Open does not mean unstructured, there are still requirements which the kids agree upon. The open classroom is more of a style of teaching. The students become more willing to extend themselves. Basically because they take the responsibility to learn, they are told that it is their responsibility," she said.

Rogers thinks that a good number of teachers are doing the best they can under the conditions.

"Education these days is that they only have so much money to do things. The back to basics movement is kind of a ripoff. The kids are not learning because of the lack of money," she said.

Rogers believes that the future of education depends on the teachers.

"They are the ones that will make the changes, the kids talk to teachers about school, not supervisors," she said.

Rogers was an English major when first came to Webster, but she was influenced by a friend to look into education.

"The program reinforced my decision to go into teaching," said Rogers.

John Murray is a senior in music education. He currently has an apprenticeship at the Shaw Visual and Performing Arts Institute, Columbia Ave. He primarily teaches vocal music, although he has knowledge of many areas of music.

"I do like it very much, the teacher is good, I like the kids I teach," said Murray.

The Shaw Institute is a school which concentrates on the Arts, while offering other academic courses. It is for children from fourth to eighth grades.

"They have good equipment at the school to work with," said Murray.

He uses a system which hooks six electronic pianos up to a master piano, with headphones to talk to each student individually.

"It's really helpful for teaching," he said.

Murray feels that the education program is good at Webster except for the music theory classes which should dwell more on techniques.

"Such as the Carl Orff program, which was not available when I took the classes," he said.

Murray claims that the Orff program is a complex system, which cannot be explained briefly.

As to the future of the education program at Webster, Ewing said that the College School, which started in 1963, will close this May as a part of the College. However, an independent group may pick it up.

The program will have to add some courses and do some restructuring to comply with new teacher certification requirements in 1982.

Faculty award nearing end

by Gary Brady

An award given to faculty members to improve their academic programs could be given for the last time this year.

The third Roswell Messing Jr. Faculty Award, given to faculty members to help them improve their departments and the college as a whole, will be given Feb. 15. Under the original agreement, the awards were to be given for three years and this is the final year.

The Messing Award, donated to the college through the Roswell Messing Foundation, awards up to $1,800 to the faculty member who presents a proposal for summer activities, deemed as the most useful to that persons department or that best improves the teaching-learning relationship. The committee is appointed by Dr. Leigh Gerdine, president of the college.

The selection committee includes Charles Madden, dean of the undergraduate college, Joseph Kelly, dean of the faculty and at least one department chairperson and three senior members from departments that do not submit proposals, Madden said.

"The college feels that continued growth on the part of the faculty is a healthy thing and we try to support it as much as possible," said Madden.

Proposals must be submitted to the office of the dean of the undergraduate college by Jan. 15.

Submissions are limited to full-time faculty members with three or more years at Webster College, who are not beginning or ending a year in which they have left for a sabbatical or Faculty Development Leave, according to a newsletter from Madden.

"With the Award the faculty has been able to do that little extra that they normally couldn't do."

Also, proposals that include individual creative activity or funding for work toward an advanced degree will not be accepted.

"It's extremely difficult to choose with all the proposals being of such a high quality," Madden said of the five or six entries in each of the two previous years.

The first winner was Dr. Neil George, of the history and political science department.

He used the award to develop and add, "Practicum in State Government," to his department's curriculum.

Last year's Messing winner, Marita Woodruff of the theatre arts department, spent five weeks at the O'Neal Playhouse in Waterford, Con., completing work on a class in directing for the master's program. Woodruff had spent more than two years planning the class before receiving the award.

"The O'Neal gave me the exposure I couldn't get anywhere else. It was valuable just to meet and talk to people to get new ideas and to be put in contact with directors," Woodruff said of her trip to Connecticut.

"The Messing award gave me first-hand experience and allowed me to evaluate more precisely what we wanted to do at Webster," Woodruff said.

"The funds provided by the Messing Awards have been helpful to the faculty, but with donations, you can't take for granted that the money will always be there," Madden said.

Messing seems to be pleased with the use of the awards so far, Madden said. And Madden is at least hopeful for an extension of the three year agreement.

"With the award, the faculty has been able to do that little extra that they normally couldn't do." Madden said.

Paper strike : Area flooded with publications

The World News, a newspaper shop in Clayton, has experienced a significant increase in sales since the St. Louis newspapers have gone on strike.

"The New York and Chicago papers are doing the best right now," said Matt Vossen, the manager of the store.

The World News, located at 4 S. Central Ave., sells newspapers from all over the country and the world. They also sell a wide selection of magazines and some books.

The store is presently having trouble meeting the demand for newspapers.

"No, we can't increase our orders, that s why we haven't, we'd like to," said Vossen.

Vossen does not feel that the strike will effect the popularity of The Globe Democrat and The Post Dispatch.

"When they come back, everyone will start buying the St. Louis papers again," he said.

When the strike began, some people began bringing U-Haul loads of Chicago Tribunes to St. Louis to sell for an inflated price.

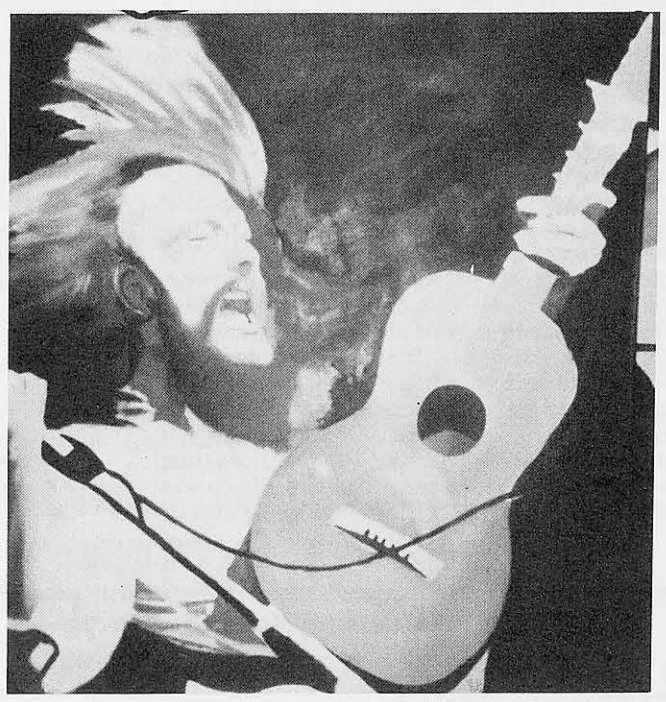
"It's not illegal, otherwise they could not get away with it." said Vossen.

There have also been spinoff newspapers which started after the St. Louis papers went on strike, like The St. Louis Times, which employ reporters from The Globe and The Post.

"They are doing pretty good, but not excellent," he said.

Vossen does not have an opinion about which newspaper is the best, but he said that most people feel it is The New York Times.

Art a rip-off for some students



A copy of Jeff Barsky's painting, which was recently stolen.

Someone with no Christmas spirit stole a painting of mine that I've been working on for over a year. I brought it to the studio on Monday and it was gone 48 hours later on Wednesday. The painting means a lot to me and I'm offering cash for its whereabouts. A lot of time and effort were spent on the painting. It is a painting 5 by 4 foot and it's subject matter consists of a rock star with a guitar in his hand and his long hair flowing behind him.

Jeff Barsky, 361-2149

Within hours of receiving Jeff Barsky's letter about his stolen painting, two students, Karen McKay and Vanessa Bradford, approached the Journal with similar art-theft complaints. McKay says that vandals made off with some 50 of her art sketches representing a year's worth of work. Bradford is presently short one portfolio bag which contained several books. Both thefts occured in the Plymouth building, and both women feel that high school students may be to blame.

Editorial

The staff of the Journal extends best wishes for the holiday season

Editor-in-Chief . . . . Michael Killoren
Managing Editor . . . . . Kevin Murphy
Business Manager . . . . . Steve Webb
Photo Editor . . . . . Eric Nelson

Reporters
Kathie Bell, Michael Bracy, Emogene Jackson, Kathy Kilpatrick, Jon LeClair, Kevin Murphy Carole Jean Penn, Peter Rexford Carol Shaw, Dean Vivian, Keena Paige and Nancy Roenfeldt

Photographers:
Bob Boston, Emogene Jackson, Eric Nelson, Marcia Stoff, Mark Skinner, Tom Gross, Kim Margold, Ali Zahrany.

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In order to provide a cross-section of ideas and views, letters to the editor are encouraged. All letters must be signed (names will be withheld upon request), and are subject to editing

Inquiries should be addressed to: THE JOURNAL; Room 106, Loretto Hall; Webster College: 470 East Lockwood; St. Louis, MO., 63119. Ph. 314-968-0500. Ext. 284

Faculty Advisors: Production: Don Corrigan Photo: Ann Fessler

Student evaluates intramurals

To the Editor:

About six weeks ago I was ready to write a letter to **The Journal** concerning the handling of the "new" intra-murals program at Webster College, but instead I decided to wait until the volleyball period of the program to see how things went. They have not improved. The problem here is three-fold: 1) the administrations serious or half-hearted attempt to provide the students with an intra-mural program, 2) the handling of the program by the Residence Office, and 3) the students concern over the program.

During the Spring semester of 1978 the Faculty Executive Committee formed a committee to study the feasibility of an intra-mural sports program (and most probably the value, if any, of having one) at Webster. Their findings led them to appoint the Residence Office as head of the program as well as administering and PR-ing it. I considered this a step in the right direction since it was a start of a program that, in my opinion, every school should provide for their students, and the addition of Plymouth and its gym made the going easier.

But, as the program was put into effect, starting with the fall softball session, it was apparent problems existed. First off, students as well as faculty, who are eligible to participate, responded poorly. It is my firm belief that this was due not to a lack of support, but to a lack of knowledge. The softball session was rushed, which was somewhat understandable, and under "advertised." Many students I spoke to after its inception were not even aware of its existence. True, there were flyers placed in all undergrad mailboxes and resident boxes, but how many students actually check their boxes? Very little, as witnessed by the number of them that are stuffed even now with literature from the beginning of the year. Although support was poor for softball, I had hoped things would change with the volleyball session. They have not.

After being "advertised" on the Residence bulletin board that volleyball would begin play the week of Nov. 15, they started the week of the 27th. Some rosters were turned in late, the fault of the departments, but they were once again given little notice. Roster sheets were sent to the departments only five days before the start of play. After play had begun on Nov. 28th, the History-Political Science Department has had two matches, at neither was a representative of the Residence Office, an official, someone to help set up the courts, no one. On the match night of Nov. 30, I personally had to go to the Residence Office, after giving up on waiting for someone to bring a ball for the people waiting to play and found it locked and empty. After pleading with a female RS (who will remain nameless) to come down and open the office so I could get a ball, and being turned down, I contacted a much nicer, more willing RS.

The point is this. The Residence Office is, from what I gather from resident students, very competent at what it does best, watch over the residence halls. It is obviously not equipped to handle and handle efficiently the intra-mural program. If the administration of Webster is serious enough to provide its students with a well-planned, smooth-running program, they should do the following: Appoint a body of work-study students (work-study students are already provided to the Residence Office this purpose) solely for the operation of an intra-mural program-setting-up, PR-ing it, officiating, gathering support for it, and possibly be provided with a paid supervisor or voluntary sponsor. It should be noted that the FEC committees report suggested that a paid student, coordinator handle the administering of the Intra-mural program. Thanks for your time.

Niel Devasto

Letters:

Two rings, one a gothic cameo and the other a large turquoise, were left in the men's room by the recreation area by Cary Blackwell. They are of sentimental value to him and he would appreciate that whoever found them to please return the items to the dorm lost and found. A reward is being offered upon their return.

To Journal readers:

How do you attach meaning to what seems like a primitive event of the jungle, occuring in a time when shades of future shock loom closer and in a time when the consensus is that we are too "sophisticated" for that to happen.

For that matter, is this really the opportune time for a comprehensible explanation to the tragedy of Guyana. Surely, there hasn't been enough time for the fabric of society to heal from its devastating wound, one that will assuredly leave a scar. A scar that will fester away like the scars from previous apocalypses, and will wait, wait, wait for the proper timing combined with the "perfect" charasmatic leader whose joy is to prey upon the weaknesses of deviants and the opporessed; and/or for the proper timing when apathy is peaking and when some members of society are groping for the answers in others, when they forget that the answers to the problems they've turned over to others lies within themselves.

Carol Shaw
Journal reporter

A Master Charge holiday

"He's making a list. He's checking it twice. He's going to find out who's naughty or nice. Santa Claus is coming to town."

This familiar jingle can be heard in shopping centers throughout the United States. People spending money in the good Yuletide spirit, doing their bit to boost the economy.

The big Christmas rush has herded many Americans into large financial deficits with handy devices like the card with Clout, Diner's Club, and Visa, the card that's good in more places around the world.

With inflation on an ever-rising high, President Carter has tried to curve the rising inflation by increasing the lending rate on loans.

Americans will be borrowing money to pay for large purchases and will have to borrow more money to pay for the money borrowed.

For many, credit cards are the only answer to families who want to have a MERRY Christmas. Families want to buy their children's most cherished fantasies, fantasies that range from believing you're on the deck of Battle Star Galactica or a little girl who wants to be a mommy early with a Cry Baby Cry or becoming a ballerina with a Dancing Ballerina.

Increasing prices will leave a big hole in many credit cards instead of pockets. For the more fortunate ones who have several cards, you can rack up one card and move to the next one. Some people owe so much that it would take them at least ten or more Christmases to try to pay half the amount, while inflation puts up a hard battle to keep them in debt.

Emogene Jackson
Journal Reporter and Photographer

And what do you want for Christmas Richard Nixon ?

Famous Christmas Lists

Richard Nixon: Richard wants nothing from any one. He knows he has done wrong. He wants no pity, no one's false condolances. Despite what he says, rumor has it that Nixon does have some secretive Christmas wants. He will release his Christmas list next week; hard cover, 25 dollars.

Anita Bryant: Anita wants one thing for Christmas, results. Ms. Bryant has been campaigning extensively to oust from a popular Christmas carol the line "dawn we now our gay apparel." Although Ms. Bryant says she has no personal feelings against homosexuals, she does feel that during the Christmas season gays should be handcuffed, gagged and placed in tightly sealed closets. "Christmas is a time for a family to sit around their tree, drink freshly squeezed orange juice, and become closer. To think that somewhere out there, are a couple of guys abusing the principles of mistle-toe is just revolting," said Bryant.

Ian Smith of Rhodesia: Tired of being called a white racist, for Christmas, Ian would like to have the government of Rhodesia placed in the hands of the majority. His army has been mobilized and experts predict that Whites should be a majority by Dec. 23.

Leon Spinks: Surprisingly enough the old jingle "all I want for Christmas is my two front teeth" does not apply to Leon. Instead Leon would like to learn shorthand and work for the federal government. Leon wants to work in the Department of Traffic Safety. Employees of the office, in preparation for Leon's arrival, have evacuated the underground parking garage and have prohibited their children from crossing one way streets.

Pope John Paul II: John Paul wants an end to Polish jokes and rightly so. By the way Pope John . . . why **does** it take eight Italians to make popcorn?

Idi Amin: For Christmas Idi wants his government to fully serve his people. He says his people should be served in brown turkey gravy with mashed potatoes and a light red wine.

Union Members: Union members are asking very little for Christmas, 8% wage increases, better pensions, better working conditions, more vacation, less hours, and an adequate number of Right to Work proponents to be sacrificed in the name of their union president. If Santa fails to comply with their demands union members will set up pickets around chimnies nation wide. Attempts on the part of Santa to cross these pickets using non-union scab reindeers will result in an immediate job opening for a white-bearded fat-man.

Congressman Bill Clay: Unselfish as he is, Bill Clay would like to see inflation whipped so that everyone can have a happier holiday season. Using the anti-inflation $12,000 pay hike that Clay voted himself, he hopes to spend his winter in Palm Springs where he will devote much of his thought to the inflation problem.

Mr. Green Jeans: For Christmas Mr. Green Jeans says he would like to see Captian Kangaroo knocked unconscious, his pockets filled with concrete blocks, and then dumped in the middle of the Atlantic Ocean. After 24 years Green Jeans says he is tired of playing second fiddle to the Captain. Green Jeans said he would take over the show and gear it not toward the child viewer but to a mature adult audience. Green Jeans says dancing bear will go topless in a hanging cage while bunny rabbit will be given the opportunity to perform what he knows best.

by Kevin Murphey

Sr. Deborah looks at Christmas past and present

by Nancy Roenfeldt

The coming of the Christmas season usually brings with it, in addition to the masses of gift-buyers in the shopping centers, memories of Christmases past as well as eager anticipation for the Christmas soon to be.

Sister Deborah Pearson, who has taught at Webster College since 1963 and attended Webster in the late 1940s, recalls many Christmases in the school's history.

"When Webster was a woman's college, we used to have a party for the boarding students," she said. "It was a party at which the Sisters were the party-givers."

Sister Pearson explained that the party, a St. Lucy's Day party, was patterned after a Swedish family custom in which the oldest daughter of the family would get up early on the morning of St. Lucy's Day and put a wreath of lighted candles on her head—representing the coming of solstice and Christ.

Pearson explained that the sisters would have a night party for the residents and then, later, serve coffee and Swedish rolls to the day students. The last time this was done was about 1965.

"Back in the old days—the really old days," she continued, "we used to have a Christmas banquet." The girls would war long dresses for this formal occasion. After the dinner, the juniorsgirls would put on a show—a spoof of the faculty.

"Sometimes it was funny," Sister Pearson, "and sometimes it wasn't so funny."

photo by Kim Margold.

Members of media center stand in awe of their Christmas tree.

"The junior class used to decorate the school, too," she said. "One year my classes put up a Currier and Ives skating scene—it covered a whole wall."

The windows in the colonnade used to be painted with liturgical symbols, and according to Sister Deborah, there were presents and a Christmas tree in the "pink room."

"The Sisters always had a whole series of parties," she said, "and on Christmas Eve, the Sisters who lived here would go up to the attic and bring down the pieces of the creche (the nativity scene) and put them in the chapel. The youngest Sister got to bring down the Christ figure."

"Christmas was a very elaborate time when the college was more unified in religion and culture," she recalled.

This year, in keeping with the spirit of Christmas, the Webster College community has been and will be engaged in numerous Christmas-related activities.

On December 10, the residents continued a five-year tradition by putting up and trimming a Christmas tree in the front lounge.

The Minority Resource Center again came to the aid of the needy as it sponsored its annual "Bread and Justice Day" on December 13.

On December 18, the resident students will be treated to a sit-down, candlelight dinner served by the resident staff. The dinner will be followed by a dance.

Beteet offers advice for near law graduates

by Emogene Jackson

"Preparation for law school begins in the classroom."

William Beteet, lawyer for Kellwood Corporation and a graduate of Webster's History and Political Science department, was recently at Webster for an informal luncheon lecture entitled "What Happens After Law School?"

Beteet emphasized the fact that you don't get counseling for law school. The institutions of law are very hard to get into, and more so for Black people.

Law schools look at your class ranking, LSAT scores, work experience, and your undergraduate major," said Beteet.

"If you are lucky to get your foot into the door, you should take every course that is needed on the Bar Examination so you won't have to cram at the end. For some students who do, there are courses es offered which cover a full semester's work. But that will be added pressure on you with your regular classwork," said Beteet.

The best time to plan for finishing law school is when you are still there, said Beteet. Getting started after law school takes planning in the area you want to get into beforehand, how much money you want to make, and how hard you want to work.

Beteet feels it is important that you know what you want to do and to be honest with yourself. "While you're still in law school, start applying for government internships, try to find outside jobs in your field and if no one will pay you to work, ask then if you can work anyway," said Beteet.

The law school you choose is an important criteria for an employer and if you get your name on a Law Review it helps twice as much, said Beteet. Law Reviews are publications that some law schools put out on significant happenings in school and prove to employers that you can read and write well, said Beteet.

"For students who want an individual law practice, the first thing to do is run for public office. Get involved in community affairs. Advertisement can help someone just starting out. Corporations don't take you with just a law degree, they want experience," said Beteet.

Beteet mentioned one type of field for lawyers, international business lawyers, who are usually involved in licensing and in ship collisions. These lawyers tell corporations what they will need to go into Uganda dnd open up a factory. International lawyers have to be aware of the international scene, said Beteet.

Beteet was recently in Nicaragua to purchase war insurance for fighter planes in that country.

International lawyers are the highest paid, said Beteet. Governments make money and can afford to pay large legal fees.

On the average last year there were 34,000 law graduates and 26,000 job openings. About 50% of the graduates were women, said Beteet.

It is important to realize the difficulty in getting into law school, staying there and spending money. If you are not prepared you will have to face the fact you may not get a job, said Beteet.

College at home for some

by Debra Pruitt

Enrolling in a college takes time for studying, commuting back and forth from home and you're a housewife, it is even more complicated to attend school.

But the University of Missouri's college-at-home program is a dream come true to some 1200 Missourians of various ages and educational backgrounds, such as the case of Florissant resident, Mrs. Louise McGuire who needs three credit hours to complete her degree.

Mrs. Jeanette Barnett, an assistant teacher of the Special School District of St. Louis County enrolled in the University of Mid-America to take the course, "The Exceptional Individuals," Jeanette felt the course would aid her in teaching students with special problems.

Lynn Martin, state coordinator said, "The purpose of UMA is to serve the unserved by bringing college credit courses to Missouri residents who normally would not be able to pursue their academic interests on campus."

Spring semester includes courses in accounting, economics, education, music, psychology, criminology, philosophy and a new course, Japanese history. These courses are available to individuals who cannot or would rather not attend classes on a campus.

The program supplies the enrolling student with an instructional kit that includes the supplemental materials needed to complete the courses-textbooks, study guides, and audio cassettes. The student either follows the text, watches the weekly television broadcast or views video cassette tapes of the lessons at one of the UMA learning centers.

If and when the student has a question or problem he may obtain proper assistance from a University-of-Missouri professor who is available at a toll-free number one evening each week.

Examinations are given periodically to help students evaluate their progress in the course. The student may take the examination when he feels he is ready, or the group as a class may decide when to take the exam. When completed, students receive credit through the University of Misouri, as undergraduate college credit.

Mrs. Barentte said, "The classroom was never like this." "I thought I would have to sit and listen to a dull lecture, but instead,

I watched an interesting documentary presentation. I enrolled in the course because of the convenience of not having to get a babysitter for my children." Barnett, further commented that being in a University atmosphere would be awkward for her because it's been a long time since I've been in school.

Mrs. Barnett completed the twelve week course for 3 credit hours last Spring.

CIC . . . growth on the part of faculty is a healthy thing . . .

photo by Marcia Stoff

photo by Marcia Stoff

L to R. Bill Fusch, Kathy Reigier, Susan Hacker, Phil Salte discuss work at the faculty art show's reception, which was held recently.

Poetry Plus at Duff's

by Carol Shaw

If you're around Keith Mason very long, you learn that Black is not "Black" but African and that segregation isn't racial separation but consists of those things one chooses to be separate from.

If you're around Michael Henson very long, you learn that "Thoreauism" doesn't work in modern times.

If you're around Shirley LeFlore very long, you start to believe that the poet is no longer a forgotten person, that maybe there is a chance for a revitalization of poetry.

What do these people have in common? All three are poets, from the Webster College community, who recently shared the "spotlight" at Duffs, the area's haven for recognition of local poets.

Mason, a senior majoring in political science and literature/language, said in an interview following the poetry readings that contrary to what this reporter observed, anger was not a part of his poetic voice.

"What you perceive as anger is the White man's interpretation, but Africans have always had their own definitions which may or may not be contrary to a White's definition," said Mason.

According to Mason, his preference for being referred to as an African as opposed to being referred to as a Black stems from the fact that to him, becoming "Black" is the American way of "disenfranchising" their Africanism.

Mason stated that his reason for writing poetry was a result of the inspiration from other African/Black writers.

Mason said, "Africans/Blacks probably have a better understanding of Whites than vice versa because what is labeled 'western civilization' is, in essence, the thorough documentation of what it's like to be white."

Mason emphasized that Africans/Blacks better understand Whites because of their having a "double consciousness."

"We've had to exist in both worlds," he said.

Through his poetry and during the course of the interview, Mason chose to change the connotative meanings of various words. For example, factory to him is "today's plantation" and St. Louis' north side is an "African bush."

According to Mason, in African/Black poetry, the bush is very symbolic of life's processes.

Besides his Africanism, Mason proudly referred to himself as a "radical," wanting change to come about sooner than liberals are willing to wait.

"White men have fucked this place (United States) up. It's time somebody else be in charge for a change. I can assure you things would have turned out differently if an African/Black or a woman would have been president," he said.

On that note, "I will always be a politician, I will always be a writer," said Mason.

This from a man of 22. It will be interesting to do a follow-up 10 to 15 years down the road.

Michael Henson, a senior majoring in literature/language, said in his interview following the poetry readings that he doesn't generally like to talk about himself.

"I can't justify the 'I amness," he said.

Henson, whose poetry readings were accompanied by dulcimer player Peter Clemens, spoke of his interest for writing as being there since the age of seven.

Shirley LeFlore

"My great-grandmother used to write religious verse and would write verse whenever there was a birth in the family. I spent a lot of time with her as a child and I suppose she was influential to me," Hinson said.

Henson was born in Ironton, Mo. and his early childhood was spent in Piedmont until his family moved to St. Louis.

Rather than placing himself in his poetry, Henson prefers to use characters who depict the absurdities of life.

"My characters may be crude, but aren't 'country'. They are not great thinkers, but people who want to do something good. I usually let them say normal everyday things against random happenings, and in doing this, let them make fools of themselves," said Henson.

Besides the use of characters, Henson's style includes intuitively "hammering" words around to produce rhythms and sounds.

Henson, who will graduate in May said that he's already faced the reality that it will be virtually impossible to support himself as a writer.

"Although that's what I'd really like to do," he said.

"I've decided a possible approach to it is to do as the Beat writers did, to take whatever non-pressure job is available, one that will free up my private life to write," Henson said.

Henson's only other divulging of on a novel for several years, drawn from his experiences of working the state fair circuit during his high school years.

"I'm writing the story from the point of view of the independents who work the state fairs," he said.

Henson's only other divulging of his novel's contents was that it has a "strong" female character who is drawn from his memory of a former Webster student.

That's it—no name, just a cliff hanger for those who are always curious.

Shirley LeFlore, assistant dean of students wasn't new to Duff's, she's been there reading her poetry four or five times.

LeFlore, whose "fame" as a poet includes being published in the multi-ethnic magazine "Riverstix," said that she was glad to have the opportunity to introduce students who haven't had much exposure.

"Poetry readings, to me, should be a moment of celebration, an uplifting experience for the audience," said LeFlore.

LeFlore who has lived in St. Louis for the past eleven years and whose previous experience has been the poet in residence for the University School system said that she didn't see why poetry in St. Louis shouldn't have the same upswing that other cities are experiencing.

"I believe that poetry should get back into the taverns as it was in the 60s," she said.

"Black writers, especially, have a responsibility to our people to inform them and, at the same time, raise their stream of consciousness so that the fact that we've endured so much can be seen in a more positive way," she said.

LeFlore's definition of poetry is that for her, it's the only way of knowing the truty.

"One of society's biggest problems today is that 'me-ism' is running rampant throughout the country," said LeFlore.

"The Guyana tragedy was a case of life's extremities, and man's extremities are God's opportunities," said LeFlore.

LeFlore's philosophy of life is the concept of victory, struggle, victory, struggle . . .

"I no longer feel that I have power to change the struggles which continue among the human race, but I know that I can influence those people I cross paths with," said LeFlore.

by Keith Mason

yeah it
wuz
sumthing
i over heard:
black men are
beautiful
(tell it like it is)
yeah
im pure thought
unilateral — unconditional
im a winner
and
it nuts me up
when im called
boy
dog
nigga
you hear us
don't you?
we say
WHAT'S UP MAN?
everytime
(tell it like it is)
and at 43
i'll be crazy
at 21 i wuz crazy
at 15 at 7 i wuz crazy
and
remember
you said
that's my little
ma-an
so
im go
(tell it like it is)
black men are
beautiful
black women are
beautiful
black people are
beautiful
i ain't heard that
in a looooonnnggg time.
"well you SHOULD have been
listenin' then"
KEITH MASON ORI N.Y.

I am tree
I too am drum
I cum
A hallow hemisphere
Filled with the voice of your ancesters
My mouth is covered with their membrane
Exposing their hide
An extension of mutima
I am
The heartbeat of the earth seeking life
From one generation into another
When you have studied
My ways and learned
of me-you have made
contact with my spirit
Touch me and I will
reveal the secrets
of my rythms
For I am drum
I call rhythm
I command dance
I sossess your body
I conjure time thru your limbs
your hands weave life patterns to the sky
your feet vibrate the earth
you are an extension of my torso
For I am drum
I call rhythms
I command the ritual
Come poets and praise songster of the word
Dip your tongue
into the dark ages
of my loins
and taste my secrets
you are the emissary-O word sorcerer
Let your meesage
be devided-by my voice
For I am tree
I too am dumb

Shirley Leflore,
Copyright 1978

Clay
by Michael Henson

A man offers the word love to his child. The child offers the word to the wind. This offering germinates hate and hate best describes the high-breasted relatives of such an unfortunate. Bring an offering for these rabbit souls gone amuck; a sick fair in wild Valhalla.

A welt gatherer isolates the meaning of dung and sings it to his goldfish.

A young politician shaves with Endust.

A gunslinger signs an argument with a wildman. When the news reaches the beer houses, he is paraded through a malady hammered environment.

So sixty greying dukes buy acres of pearl-grained dirt. Their houses naturally distort futility.

Television makes the world flat: "The Horror of Jonestown continually presented by Herbal Tegrin Shampoo, as long as this thing runs."

A professor of artistic economics bites off his sister's ears. The family can not be comforted. There is no comfort in horseshit and there is no comfort in melancholy.

"Maybe it's a flying saucer," says Grandma.

"Hell no, it's the government," says Grandpa.

Everyone sleeps uncomfortably at night, but clay spends its nights in peace.

Deck the halls and change the channel

by Carole Jane Penn

"Interesting thing . . . is that the TV set provides us with a range shopping guide for Christmas," says John Porter of the media department.

With the advent of television, there has been an increase in the number and diversity of products. Many products are created that at are not needed

Television commercials communicate a need for a certain product and supplies it. Therefore it creates a market and supplies a market, according to Porter.

Television Christmas is a multi-million dollar business. It provides a tremendous cash flow in terms of advertising and sales.

Commercials on television "tell us what we want," according to Porter. He gives the Kodak ad campaign as an example of this. Porter says the ads imply that the holiday is non-existent without the Kodam camera.

In certain respects products in commercials become symbols. Porter feels that Harvey's Bristol Creme has become a "symbol of warmth, giving and love," As a result, "every year around Christmas everyone jumps on the bandwagon," according to Porter. People run out and get it whether they like it or not because of its symbol.

Porter says that probably the most interesting effect television has on Christmas is that "television is the primary storyteller in this culture, having

assumed the role of oral tradition. Television has become a great part of learning about our culture as well as the "main source of mythology for our own culture," adds Porter.

"Around Christmas, ritual celebration partially depends now on what we see on television at Christmas time traditionally," says Porter.

Certain programs are repeated year after year, because if they were taken off, something would be be missing. These traditional Christmas programs have become an essential part of celebrating Christmas, according to Porter.

Porter cited the multiple showing of the movie "Miracle on 34th Street" as an example. "For some people Christmas is not Christmas without seeing this movie on television."

Christmas on television starts at the end of the Thanksgiving Day ay parades with the appearance of Santa Claus. After this, the whole programming is directed at Christmas.

Each year the Christmas specials start earlier and earlier. "Networks try to get a jump on the other networks," says Porter.

With all the Christmas programs and commercials, Porter feels that people reach a "saturation point before the actual day of celebration." In addition, Porter believes that Christmas Day almost becomes "anti-climatic."

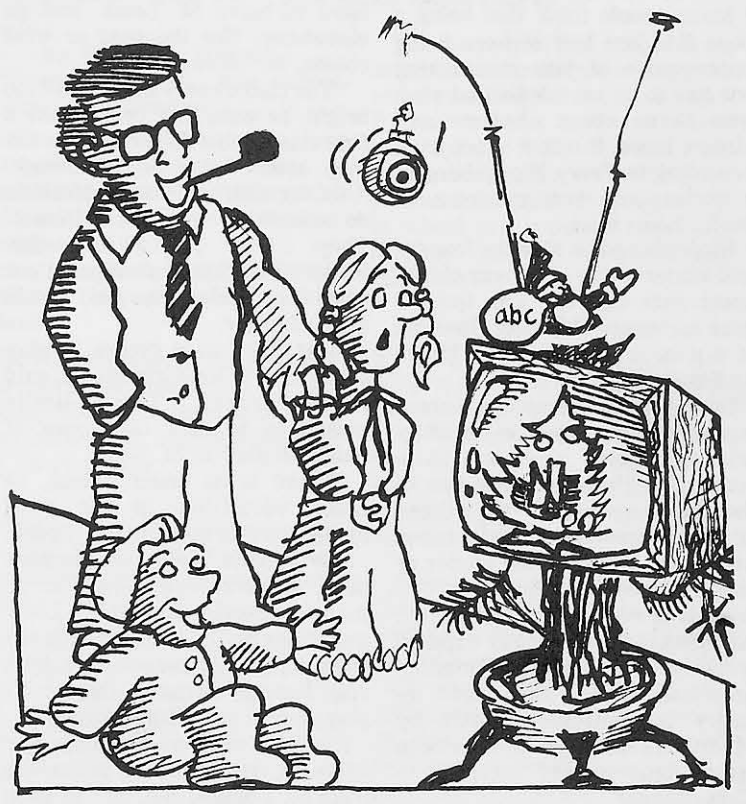
As viewers, we vicariously spend numerous Christmas gatherings with Laverne and Shirley, the Muppets, and other television regulars, in addition to 'occasionals' like Bob Hope.

These 'gatherings' occur long before we meet with our own families.

"Through all the carols and specials and cartoons, the reason for the holiday is almost totally ignored up until the very last moment," adds Porter.

The conception of Christmas has changed over the years. Television has influenced the secularization of Christmas, but "good will and gift-giving based on the tradition of the original Christmas" are still communicated through television, according to Porter.

Even though Christmas has become more and more commercialized, Porter feels that it's



up to families to decide what's meaningful and to "personalize" their own Christmas. Television just offers all ranges of selections in which to choose from.

There are more commercials and programming today due to the industry's growth. In the early days of television there weren't many programs produced, and "no one knew how to use television for the motive of advertising," according to Porter.

Perceptions of Christmas in the early days of television were "traditional and much more simple."

"They were based on experience," adds Porter.

Television borrowed the "hard sell" from radio. Today television advertising is an extremely sophisticated medium that enters into the conscious and unconscious mind of us all.

Mork and Mindy. .

ABC's hit from outer space

The most unlikely hero of the new television season is on the best new show of the season. He's from outer space, laughs like a seal, sleeps upside down, and reveres eggs. He's Mork, from the planet Ork, and the better half of ABC's **Mork and Mindy.**

Most of the jokes in this top-quality show are derived from Mork's lack of awareness of our customs. It seems he's on a mission from his native planet to explore Earth and report his findings back to his Orson, his boss.

This episode's story concerned Mindy's grandmother, played by Elizabeth Kerr, being saddened by the death of her last contemporary. Mork, always over-eager to help, uses his time machine (it seems that Ork-ans have some control over time) to age himself to near Cora's years, or as he explains it, to "senile minus two". They court, but then Mindy finds out and forces Mork to tell Cora before she gets hurt. He begins a "there's something I have to tell you" speech, and Cora chimes in "there's something I have to tell you, too." At this point, I cringed. How many times have you seen this situation, only to have the character in Cora's position want to break off the relationship for some unbeknown (and unexplained, therefore probably non-existent) reason?

But **Mork and Mindy** didn't let me down. It seems Cora knew it was Mork and was touched by his effort, so what could have been a cop-out ending turned into a moving scene with a moral of how old folks, honored on Ork, are generally ignored on this planet.

Robin Williams, a graduate of Julliard in New York City, is brilliant as Mork. It's nice to see that in this case, the producers, most notably Garry Marshall, have let the actor create the character rather than forcing the actor to fit a mold which they have conjured. Williams makes Mork at once vulnerable yet boldly eager to learn of Earthen customs. And surprisingly, here is one actor who uses the tools he has cultivated rather than relying on pat jokes and sure-to-win formulas. He peppers the dialogue with voices of the imaginary friends he invented as an only child. And he laces the

The folks in charge should give the rest of the cast material the calibar of Williams'.

"message moments" with true emotion, honestly upset that Earthlings still employ prehistoric Orkan practices such as violence, and just as honestly joyful when he discovers procedures like kissing.

Pam Dawber as Mindy has the unenviable job of playing straight woman to Williams, but she is a perfect foil, both teacher and friend to Mork. Conrad Janis plays Mindy's father, who is not crazy about Mork's living upstairs at Mindy's place, but still likes Mork anyway. With Williams being such a strong persona, Dawber and Janis are usually given only the stock jokes instead of the experimental material which Williams turns into spun gold. And next to that, those stock jokes often come up stale. The folks in charge should give the rest of the cast material the caliber of Williams'.

April Kelly gets credit for writing this segment, but it is obvious that story consultant Bruce Johnson and Williams himself have a big hand in most of the jokes: they all showcase Robin. In fact, Williams has such carte blanche that he often improvises on the set, and many times when it seems like Mindy is laughing at Mork, it's actually Pam Dawber laughing at the unexpected antics of Robin Williams.

One of the sad things about Mork and Mindy is the need the producers feel to make the show fill the mold of all the other ABC smashes, mainly Laverne and Shirley, Three's Company, and Happy Days. From that comes several stock stereotypes: the super-active, smart mouthed elderly woman, and the spunky, street-wise young black boy. They exploit both characters mercilessly, with tacky jokes about each. Mork improves this somewhat, thanking the black boy for advice by saying "you are wise beyond your height." But the producers are pushing too much. Robin Williams gets a hand when he appears at the start of each episode. He may deserve it, but the fact that he didn't get applause until the 7th or 8th episode shows that what is getting the reception is his superstar status, not his performance; his appearance, not the results of his work. But again, it's those in charge who are to blame. It seems they want all of the success now, rather than the natural progression of recognition which it deserves and will doubtless get. They didn't force in the first installments when they were worried about having the show survive, but now that it's a hit they've begun to forsake the gentler humor which made the show such a fresh winner.

Despite the small shortcomings, which are nominal, **Mork and Mindy** still ranks as one of the best shows on TV. It can be seen Thursdays at 7 p.m. on channel 2.

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Jazz in St. Louis

by Kathy Kilpatrick

Many people think that being a bona fide jazz buff or even being appreciative of jazz means that one has to be an intellectual snob who raves about obscure and bizarre tunes. But that is not true, according to Terry Kippenberger, a professional jazz musician in the St. Louis area.

Kippenberger is also the founder and leader of the nine-year-old St. Louis Jazz Quartet. The Quartet gave a concert Thursday, Dec. 14, at 8 p.m. in the Winifred Moore Auditorium.

Besides misconceptions about jazz buffs, jazz itself is basically misunderstood, said Kippenberger. He added that one of the main reasons for these misunderstandings is that many Americans have not had proper or enough exposure to jazz.

"This is one of my peeves . . . jazz has never been really exposed properly in the media of modern American music. The music industry is controlled mostly by advertisers who have always been against 'true' music," according to Kippenberger.

Since the Lee Act (which prohibits a musicians' strike), musicians are manipulated by recording companies, he said.

"These companies can make or break an artist at will through exposure in the media: T.V., radio, magazines, etc. That's why today we have a lot of mediocre, superstar musicians."

Jazz in St. Louis has always been under-exposed and underdeveloped, especially by club owners, Kippenberger said. He added that many good St. Louis musicians have difficulty finding work. As a result, they usually have to leave St. Louis and go elsewhere; like the east or west coasts, for more exposure.

"The club owners here aren't too bright, because they could make a first class club with jazz music, but they aren't imaginative enough. Also, the club owners are afraid to do something new and different. They all play follow-the-leader—but, I haven't figured out who the leader is, yet," said Kippenberger.

Most clubs want groups to play semi-disco to top-forty music, said Kippenberger. This limits musicians to only two types of music to play in St. Louis.

"There is so much talent, so much versitility in the good musicians I've met from St. Louis . . . and I mean **'from'** because they can't survive here. I've met so many excellent St. Louis musicians on the road that it's not even funny. The reason they don't stay here is because they can't play here," said Kippenberger.

Another reason Kippenberger gave for the exodus of musicians from St. Louis is the lack of good recording studios in the area.

But, the blame of poor exposure, said Kippenberger, is also the fault of several jazz players, because they do not make jazz very interesting.

To make jazz or any type of music interesting, Kippenberger thinks that a good musician should have or acquire three main performance abilities: acting, sensitivity and program building.

"A musician is always an actor on stage. He has to be audience-conscious, since the whole thing with music is communication.

Jeanne Trevor and the St. Louis Jazz Quartet

"Next, a musician has got to feel, be sensitive to the audience, and give them what they want in a valid and interesting way," he said.

Last, Kippenberger stressed that program building, which is deciding what song comes first, second, etc.. Programming should be, according to Kippenberger, "a logical order of thought and feeling. A group should not play seven jazz rock songs one after the other, for example," said Kippenberger.

"You have to take the audience down different avenues and give them a lot of variety, plus you should do stuff that the audience has heard of, but then do original or brand new songs. And always, always, a musician should try to stretch his boundaries and imagination in playing," said Kippenberger.

Kippenberger gave several tips on how a musician should stretch his boundaries to become a better and more proficient performer.

First, he emphasized that a musician should learn everything he can about his instrument, and learn to be versatile by playing every type of music: jazz, dixie, country, classical, etc.

Next, musicians should try to listen to music as much as they can.

Also, Kippenberger stressed that a musician should try to have a balance of both on-stage performance versus individual practice.

"Musicians should try to do a lot of sitting in with different groups. That way, you can get your name out, get your act together, and get to feel more confidence in your playing. And as you start getting more confidence, you should try to work around town (always with musicians better than yourself) to get road contacts to go to either the east or west coast.

"In different gigs, you may not always be crazy about what you're playing, but you got to survive somehow. So, you have to keep in touch with groups or clubs, and not working for some other piddly job. So, when the right opportunity comes along, you'll be ready—and not out driving a truck somewhere," said Kippenberger.

As for good road contacts, Kippenberger has made several for himself and the St. Louis Jazz Quartet. The Quartet with Jeanne Trevor, an excellent jazz singer, has performed at more than 78 colleges and universities.

"We're a pretty heavy group, and have a very professional attitude. We rehearse when necessary, and we travel well together, which is definitely the bottom line.

"I mean some groups may have a good sound, but they can't stand each other. We can go on a tour and come back still speaking to each other," he said.

The other members in the Quartet are: Willy Akins, Tenor and soprano saxophones; Chuck Carter, drummer; Paul Horn, Drew Slusser, keyboards and guitars; with Kippenberger playing bass and bass guitar.

As for Webster's new Jazz major, Kippenberger was pleased and said, "I think it's terrific."

"Jazz could be taught through the public schools and other colleges as an art form. Also, it would give kids an alternative to the ho-hum, slock-rock they usually hear," said Kippenberger.

Kippenberger is right. More people should start learning what jazz is all about. Then maybe we can keep some of those excellent jazz musicians here in St. Louis.

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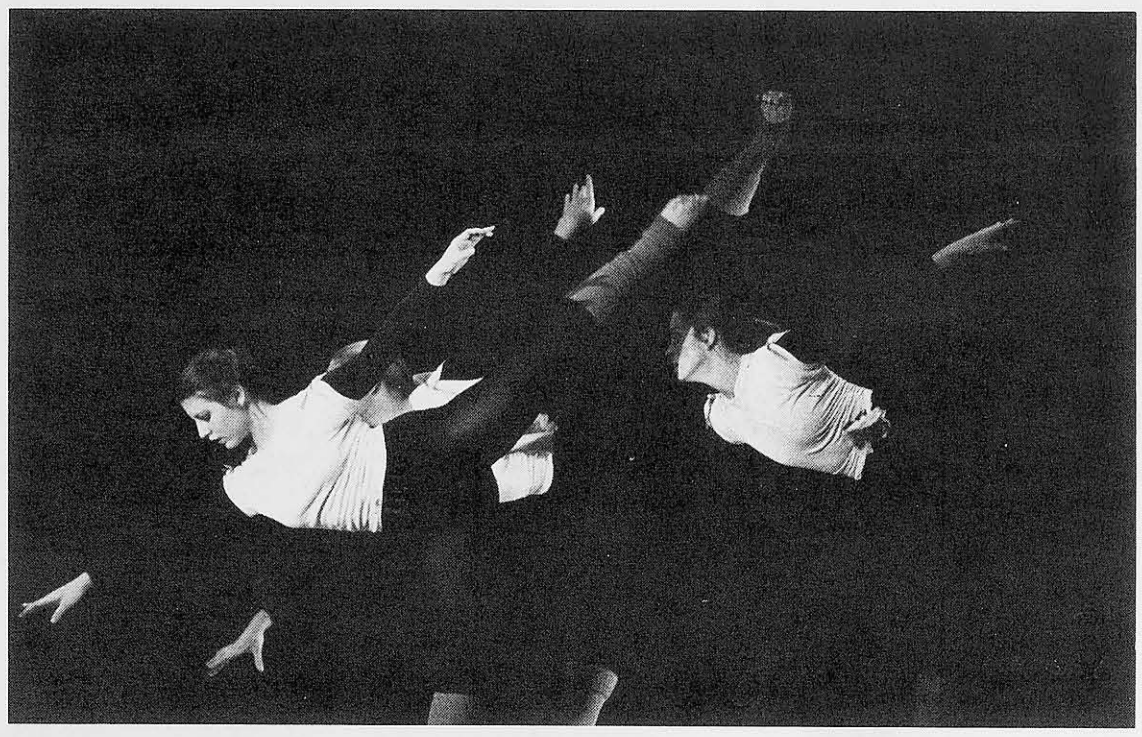

L to R. Renee' Gomila and Tracy Goode in concert

Mickey Mouse Christmas at Famous

by Debra Pruitt

The famed Mickey Mouse is not only celebrating hius 50th birthday all over the country, Mickey's birthday is being put on display at Famous Barr as the Christmas theme of "78".

Mickey sits in a 15-foot-tall red rocking chair. Mickey himself is 18 feet tall made out of styrofoam and rubber, he gives the look of a mouse in his teens. His head weighs 100 pounds, eight feet in width.

Niel DeVasto, an usher in Santa Land and a student here at Webster, says, "the children get a big kick out of the Mickey Mouse display. Parents get kind of grouchy waiting in the long line for their children to see Santa, but after the smiles on the children's faces the wait is well appreciated."

Kids are not the only ones who come to visit Santa. Teenagers, couples and senior citizens also have a visit and picture taken with the bearded creature from the South pole.

There are three Santas at one time, two Whites and a Black. The reason for this is to keep a variation of the race intact.

Santa's attire is still the traditional red and white with the wide black shiny belt, but the weight varies; they're no longer the fat jolly fellows with the deep HO HO HO. But the tears are still coming from the eyes of tiny tots and the long lists of toys is still being presented.

Sitting with Mickey in his huge rocking chair is a five foot Santa presenting Mickey with his birthday cake and lighted candles.

Also on display is a replica of the 6 foot long, 3 foot tall steamboat from Mickey's first cartoon, "Steamboat Willie." The boat is made out of legos, the building toy pieces, which by the way, are really selling in maior toy stores.

The room filled with small circular mirrors in the multi dimensional ceiling along with flowing lights and soft baby spots shining on Mickey. Stuffed animals of all kinds surround Mickey atop huge beautifully wrapped Christmas gifts and birthday gifts for Mickey and his friends. Mickey Mouse puppets are given out to the children who pay a visit to Mickey's birthday party.

The atmosphere is a dream in the Christmas wonderland with Mickey. The display windows of Famous put on a musical show featuring Mickey, of course.

Budweiser to host Super Sports

Webster College will be among thirteen colleges in Missouri that will be participating in the second annual Budweiser College Super Sports, January 23, 1979.

Local Super Sports eliminations on some 270 college and university campuses throughout the country are already underway.

Co-ed teams of four men and four women compete in six Super Sports events: volleyball, 880-yard relay race, obstacle course, team frisbee, six pack "pitch in" and tug-of-war.

Local winners will advance to state finals, followed by regional eliminations and climaxed in Florida during the 1979 spring break with the national championship. Campus, state, regional and national winners receive prizes, with the regional champion also receiving expense paid trips to the nationals in Florida.

"Super Sports has really taken off on campuses all over the country," said Bill Schmidt, national college marketing coordinator for Budweiser. "There are 50 per cent more schools with local games this year than last, and approximately 50 teams per campus are vying for the right to represent their institution in the state and regional finals."

Webster's winning team will advance to the state finals against the winning teams of Rockhurst College, University of Mo. at Kansas City, St. Louis University, Forest Park Community College, Washington University, University of Mo. at St. Louis, Maryville College, Florissant Valley Community College, Meramec Community College, Central Mo. State University, State Fair Community College and Missouri University at Columbia.

Administrative assistance is being provided by the National Intramural-Recreational Sports Association. Contestants must be full-time students at their respective institutions who have not participated in varsity sports and who do not attend school on athletic scholarships.

Campus level Super Sports competitions are hosted by Budweiser (Anheuser-Busch, Inc.) local wholesalers. Webster's sponsor is the Gray Eagle Distributors, Co.

Afrikan Christmas to hold free festivities

Kwanza, an Afrikan Harvest and Collective Work Celebration will be traditionally observed Tuesday, Dec. 26, thru Monday, January 1.

St. Louis Kwanza Committee will be sponsoring two days of inspirational and educational events. Opening activities will be Tuesday Dec. 26, from 6:30 p.m. until 8:30 p.m., featuring music and films.

Monday January 1, from 12 p.m. until 5:30 p.m. the feast (KARAMU), featuring a family evening of Afrikan dancing and drumming, music food and games. Activities will be held at the Yeatman Community Center, 3160 Martin Luther King Dr. Free and open to the public. Bring a bag of fruit.

Sport Shorts

Journal places first

By Steve Webb

While Webster College does not offer athletic teams on the inter-collegiate level, it does, however, offer students with an exciting intramural program.

During the early weeks of October, Webster saw Japan's Toshio Mori win the annual tennis tournament.

The following months have brought students Ping Pong, 8 Ball, Rotation Pool and Volleyball Tournaments.

Here in a brief wrap-up, is a look at the tourneys as of December 13.

Volleyball

Each Tuesday and Thursday evenings, a devoted bunch of faculty and students, meet in the Plymouth gym to represent their departments in a grueling volleyball match.

The first week saw a rag-tag four departments enter teams, but by the second week the league had expanded into six teams.

Favorites at this time, include the **Journal** who are currently undefeated at 4-0, and the History/Political Science Dept. who is 3-1.

*Standings	Won	Lost	Forfeits	No Show
Journal	4	0	0	1
Hs/Poly.Sc.	3	1	1	0
Math/Sc.	2	3	0	0
Lit/Lang.	1	2	0	2
Phil/Rel.	0	2	0	1
Media	0	1	0	2

*Standings compiled by the Residence office.

Ping Pong

With the defeat of Newland, Rick Mangnall has earned the right to play the winner of the Toshio Mori and Michael Fitzgerald match, for the championship.

Rotation Pool Tourney

Coming into the final round of the rotation pool tourney, Carlton Lewis by defeating Steve O'Niell, has advanced into the championship.

8 Ball Pool Tournament

Of the 16 entrants, Carlton Lewis has advanced himself into the quarterfinals, this time by defeating Niel DeVasto.

Other first round winners include: Jon Applebee, Michael Becker, Jeanine Bierbaum, Gary Jones and Robert Jones.

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Film Society's Spring Schedule, 1979

We're working on a big poster schedule for next semester but we thought you might like to see what we are planning to bring you.

Jan. 19-20	TheWizard of Oz
Jan. 26-27	Children of Paradise
Feb. 2-3	The Committee Movie (midnight show only, both nights)
Feb. 9-10	Blazing Saddles
Feb. 16-17	Pinky and Slaves (a double bill)
Feb. 23-24	Thomasine & Bushrod **FREE** midnight only both nights in assoc. with the B.S.A.
Mar. 2-3	Cabaret
Mar. 16-17	The Loved One ****for the bored dormy.
Mar. 23-24	The Magic Flute in assoc. with opera buffs.
Mar. 30-31	Dog Day Afternoon
Apr. 6-7	The Grateful Dead Movie
Apr. 13-14	The Battle of Chile in assoc. with the S.A.C.
Apr. 20-21	Wizards
Apr. 27-28	Ladies and Gentleman: The Rolling Stones
May 4-5	Which Way Is Up
May 7	Tom Jones a FREE showing to take the mind off of finals.

Film Society will also be offering a season pass, to all 16 films for the price of 10. Watch for the coupon on the schedule....

THE JOURNAL

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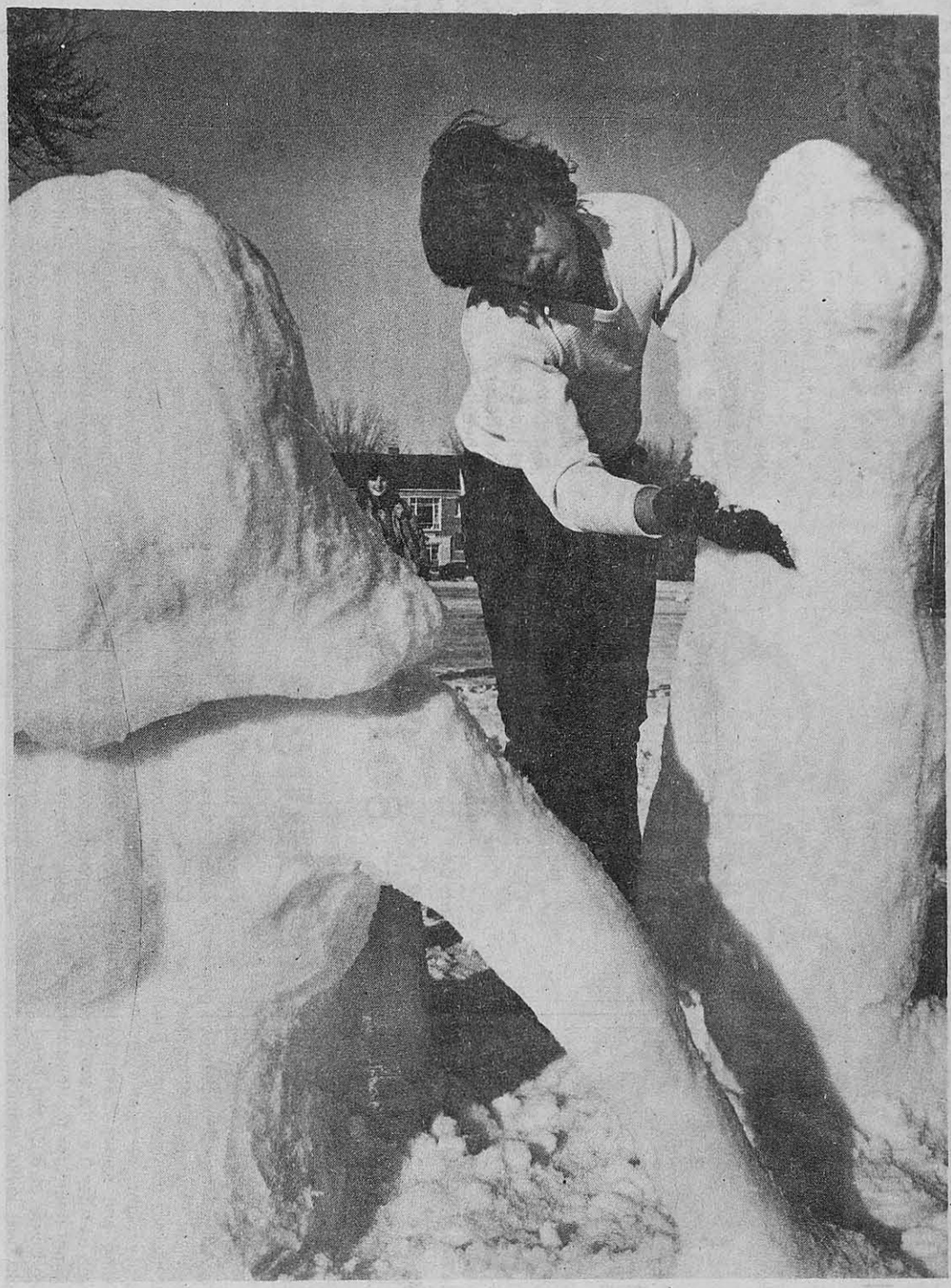


THE JOURNAL

Jan. 26, 1979

Our Cover:
Webster High students created this winters' most unusual couple on the Eden campus.
photo by Marcia Stoff

Funding controversy

New officers in top CSA positions

NEW OFFICERS: Jackie Purcell, Roxeanne Robin and Toni Wallace, assume responsibilities of CSA heirarchey.

photo by Mark Skinner

The Council for Student Affairs adjourned from their January 16 meeting with newly appointed officers and a budgetary matter soon to be dealt with.

Roxanne Robin was elected as New chairperson of the C.S.A., she will be taking on the responsibilities of Tim O'Brien, whose term as chairman ran out at the end of last semester. Roxanne Robin was C.S.A.'s budget coordinator last semester; the position is temporarily vacant due to her new appointment.

Keith Mason, last semesters Vice-chairman, will be followed into office by Toni Wallace. Wallace held the position of secretary last semester.

With the position of secretary open, Jackie Purcell was nominated and elected to the office.

Roxanne Robin and Toni Wallace, comprising the new council chair, will be responsible for organizing the agenda and administering the meetings of the C.S.A. and S.C.A. (student constituency assembly). As secretary, Jackie Purcell's tasks will include responsibility for all official council communication, both verbal and written.

One final juggling of the ranks saw Keith Mason resign from the curriculum committee and appointed, by request, to the affirmative action committee.

With the business of elections complete, the C.S.A. moved to the often time controversal issue of the budget. Robin reported that assistant dean Shirley Leflore informed her that the funds for Bored Board were being frozen. Bored Board has some 100 dollars in receipts missing from last semester. Robin claims that the amounts have been entered, but that no receipts are available.

There is general concern on the part of the C.S.A. in regards to Shirley Leflore and her power to freeze funds. Gregor Newland argued at the meeting that student organization money is essentially C.S.A. money. Ms. Leflore was not present at the meeting.

A letter to be written by David Kinder and addressed to Dean Wentzel, was agreed upon as a proper course of action. The letter, (if accepted by C.S.A.) will ask that only the C.S.A. and Wentzel of student services have the power to freeze funds.

There are presently four spots open on the C.S.A. council. C.S.A. has set Tuesday, January 30 as the date for interested students to present their platforms. Elections will be held the following week with an added incentive for anyone taking the time to cast a ballot, lollipops to be distributed at the polls.

Taking winter in stride, says maintenance official

When "Old Man Winter" put St. Louis in his icy grasp during the holiday season just past, the college community of Webster felt very few of the repercussions as the students were on semester break.

In fact, the only students who were directly affected by weather-related problems were the students of the College School, which was forced to close for several days because of a break in a power line.

The only other problems caused by the ice and snow, according to Virgil Morris of the maintenance staff, are "a couple of roof leaks in the administration building, the College School and one in the Plymouth building."

"We haven't had any other real problems — no heater or mechanical problems," he continued, "The problems with potholes caused by freezing and thawing will come later."

The entire college community will feel the impact, however, when and if severe winter weather hits the St. Louis area while school is in session. Suddenly, the students and faculty alike find themselves asking whether or not they can get to Webster safely and on time; and when they get to school, will the parking lots be clear enough that they can find parking spots that they'll be able to get out of when they leave — just to name a couple.

Sometimes, the only solution to the problems caused by the severe winter weather is to close school.

"We try not to close school," explained Bart O'Connor who is partially responsibile for making such a decision, "but sometimes it's necessary."

O'Connor, along with deans Madden, Bouchard and Duggan, make the decision based, not only on the given weather report, but also on other school closings in order to determine how much of the St. Louis area has been affected by the bad weather and hazardous conditions.

"If the Webster Groves school district closes," explained O'Connor, "we know it's pretty bad."

"If the forecast is for more snow and worse weather, we'll probably close. You have to think about the students coming from, say, Florissant . . . A big part of the student population are day students."

O'Connor explained that when a decision has been made to close school, an announcement will be made over radio stations KMOX, KSD, WIL, KIRL, and KSLQ.

W.C. remembers martyred Dr. King

In honor of the fiftieth birthday of the late Dr. Martin Luther King, Jr., songs, poetry, readings, a prayer, short speeches and a recording of Dr. King were presented on Monday, January 15, in Winifred Moore Auditorium. The program was sponsored by the Black Student Association (BSA), the Minority Resource Office (MRO), and the Social Action Collective (SAC).

These three organizations endorsed a "threefold theme: a genuine government commitment to full employment; a grassroots movement for world peace; and the establishment of Dr. King's birthday as a national holiday."

Coretta Scott King, President of the Martin Luther King Jr. Center for Social Change, and wife of the late Dr. King, writes, " . . . the work of the King Center reflects our continuing advocacy to the struggle for full employment and world peace." A national holiday, she adds, " . . . would serve as an annual reminder to Americans of all races that there is a vital relationship between nonviolent action and the promise of democracy." There is currently a bill in the U.S. House of Representatives (HR2972) which would establish January 15 as a federal holiday, but there is no holiday bill in the U.S. Senate.

The books are here!

by Kim Margold

Your books have arrived along with a new bookstore, Follett's Webster College Bookstore. Store manager Jay Tom stated, "About 96 percent of the books are in."

Many problems last fall with B. J. College Books Inc., the previous supplier, prompted the administration to look for a replacement. The main complaint centered around the late arrival of textbooks. Follett Corp., who also operates a bookstore for St. Louis University, was chosen to take over the job when the B. J. College Books contract was terminated Oct. 31.

Tom reported that there have been no problems in filling the teacher's book orders, despite the difficulties of moving in. The few remaining shelves will be filled by more general reading books, gift items, and supplies that are still arriving. When asked whether Follett's might stock any art of photographic supplies Tom replied. "We aren't getting into anything like that." He explained that because other stores in the area offer these goods, it would not be economical.

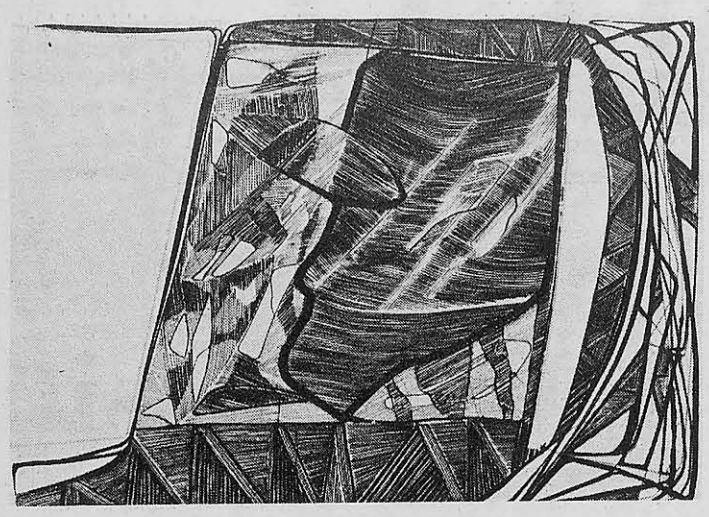
A new feature the store is offering is the purchase of student's used books for resale at a discount. But they are not accepting texts that are not being used by some teacher at that time. Another treat is a large snack counter for those people who want to satisfy a craving, for less money than the adjacent vending machines.

Students have found the situation refreshing. Marion Smith commented, "They're more organized, and the people are very helpful if you can't find something."

Due to their organization, Follett's may make it a little easier to slip back into a new semester and a sometimes hectic school environment.

photo by Kim Margold

BEST SELLER: Follets bookstore of Webster College, apparently rating very high with students/faculty.



Engraving by Leon Hicks to be shown in Eden-Webster Library in February.

photo by Kim Margold

PROGRAMMED VISUALS

Leon N. Hicks, professor of art, is returning from sabbattical this semester with a show entitled "Programmed Visuals." The show represents Hicks' work during his Fall 1978 leave.

Hicks studied plane geometry and analytical geometry in order to develop a working vocabulary of shapes. "I then took a course in computer programming to learn that language," Hicks said.

With the computer, Hicks used his background in geometry to work in generative aesthetics.

"Generative aesthetics allowed whatever visual information to synthesize or be synthesized, organized, structured or arranged into planning effects. My problems were soived by my studio background in African Art, Art History and especially Art Nouveau," Hicks explained.

The background of plane and analytical geometry, along with computer theory provides the title for his show, "Programmed Visuals."

"The layman, and even some printmakers, I suppose, might think that these are computer print-outs," Hicks said. "The geometry background allowed me to develop the format for my announcements."

The works in the show are engravings, 40 of them in all.

There is an irony in the announcement of the show and the show itself. "The impact of the computer is the motivating force that inspired the work. The irony is that they are engravings," Hicks explained.

So the 'programmed visuals' are there: frames, fields, shapes, points, lines, planes, surfaces, circles, squares, rectangles, trianles, ellipses.

The show opens in the Eden Webster library Friday, Feb. 2 with a reception from 4 till 6. The show will run from February 5 through 23 during regular library hours.

Editorials

We're changing to serve you

After 38 days . . .

We're back! The members of the fourth estate welcome you to our pages.

You have undoubtedly touched upon one of our most visible changes; our paper stock. We have made the move as part of our effort to curb inflation and balance our own budget, which in turn will enable more editions of the Journal to reach you through the semester.

Behind the newsprint is another change that we are pleased with: our expanded staff. Everyone is eager to contribute their talent in writing, photography and production.

Amidst all the progress and change, however, there are still some things that will never change. This includes our editorial policy. We continue to encourage our readers to respond in our letters to the editor, editorial and opinion page.

To our new readers, we welcome you to Webster, and to our returning readership, nannau nannau.

Better communication, please

The Webster College administration, no less than its faculty, has a responsibility to the student body. The administration's role is one of high visibility and leadership. Their actions not only serve as a paradigm but, in conjunction with others, sets the tone here at Webster.

The Journal feels that part of its function is to point out incidents that if left to propagate could be harmful to us all.

In its effort to gather news *The Journal* had an appointment with an important member of the administration. The interview had been arranged by telephone and set for a specific time and day. Several hours of a reporter's day was devoted to this interview — an interview that never took place. After traveling some distance the reporter arrived precisely on schedule only to be informed that Dr. X could not possibly spare any time. Why not the simple, elemental courtesy of a telephone call to cancel the engagement?

The administration did not have the reporter's phone number.

Probably all of us could have thought of some way to obtain a number or would have thought to call *The Journal* office and leave a message. It seems absurd that an administration that has in its files more information about us than we care to reflect on, has no phone number. Alas, the incident is but a small one and is primarily an inconsiderate gesture. But we can't help but to wonder if the *Post* or the *Globe* would have received the same treatment.

The Journal needs the cooperation of every member of this community if it is to fulfill its goal of serving every member by providing the most complete coverage of events as is possible. We hope that by pointing out certain incidents that impair our work we will remind people to think more about their responsibilities and their actions.

Editor in chief ..... Michael Killoren
Managing editor ..... Kevin Murphy
Business manager ..... Steve Webb
Photo coordinator ..... Marcia Stoff
Kim Margold

Production Staff:

Nancy Nottonson, Ken Hoover, Greg Mancuso, Emogene Jackson, Kathy Kilpatrick, Dan Ploussard, Nancy Roenfeldt, Ali Zahrany

Faculty Advisors:

Don Corrigan, Ann Fessler, Kathy Luth

The Journal is published by the students of Webster College in conjunction with the Journalism department. The Journal receives funding from the college administration, but operates independently under a publications board.

In order to provide a cross-section of ideas and views, letters to the editor are encouraged. All letters must be signed (names will be withheld upon request), and are subject to editing.

Inquiries should be addressed to: The Journal, Room 106 Loretto Hall; Webster College; 470 East Lockwood, Webster Groves, MO 63119.

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Kevin Brooking and Karen Henn, the Apex Mime Co.

Mimes speak softly, carry a big laugh

by Ken Hoover

The **Apex Mime Company** will give us "The Silent Treatment," along with many other hilarous routines, at the Focal Point Saturday night. Webster students Kevin Brooking and Karen Henn, known collectively as Apex (i.e., the top, the summit, the acme) return for the third time to the coffee house at 8027 Big Bend.

Apex will invite members of the audience on stage to join them in their act. Volunteers will take on stooge roles from barbershop customers to nasty old villians, among other things. These "mimes without reason" have also appeared at Maryville College, the Airport Marriot, the St. Louis Convention Center, and of course many times at Webster College.

Accompaning Apex will be noted guitarist **Peter Clemens.** In addition, Peter will provide his own repertoire of original and traditional songs. No stranger to Focal Point, he has also appeared recently at such eating and drinking establishments as Duff's, where he accompanied poet Michael Henson, the Other Mother, and the Transatlantic Balloon Company.

Asked to put a label on his work, mime clown Brooking calls the Apex Mime Company "untraditional mime in a classical vein."

He compares the simplicity of mime; which uses mainly movements, gestures, and few props, with the tremendous amount of costumes, sets, and property that goes into a Loretto-Hilton production. "When I reach out to pick an apple, each person in the audience sees in their mind their own apple, their own experience of 'apple.' "

The combined Peter Clemens-Apex Mime show begins at 8 o'clock, and admission is two dollars. Come out for an enjoyable evening. It's right down the street.

Spring season opens with 'Streamers'

by Marcia Stoff

Hey you! Who? You, the over-studious Webster College student. Don't tell me that you're bored. If you're looking for some quality entertainment at a low cost (like free) you might just look out the window and down the street. During the spring semester, Webster College conservatory is offering a large quantity of quality.

For a large portion of the Webster College community, this news is old hat. But for those who might think that activity at the Loretto-Hilton Center is limited to the Repertory Company, following is a schedule of performances by the Conservatory students.

These performances are free to all Webster College students, faculty, and staff. In some cases, the nights that complimentary tickets are available are limited, so call the box office at 968-4925 to confirm reservations.

The Conservatory schedule:

February 21, 22, 23, 24, 25, and Feb. 28, March 1, 2, 3, 4.

Studio theatre, Loretto-Hilton Center, 7:30 p.m.

"Streamers" by David Rabe.

This play takes its name from those parachutists who fall to their deaths with unopened parachutes streaming behind them. The drama is built around one individual's impact on three men living in the same barracks. George Spaulding, past associate producer at Arena Stage, will guest direct.

April 13, 14, 15.

Mainstage, LHC, 8:00 p.m.

Spring Concert by Webster Dance Theatre.

This concert features performances of a number of original works by Webster faculty and guest choreographers.

April 25, 26, 27, 28, 29, and May 2, 3, 4, 5, 6.

Mainstage, LHC, 8:00 p.m.

"Company" Music by Stephen Sondheim, Book by George Furth

One of Stephen Sondheim's, (of "A Little Night Music" fame,) most successful creations. This exciting musical will complete the conservatory season on Mainstage. Directed by the repertory theatre's Robert Spencer, the show features such songs as, "Side by Side" and "The Ladies who Lunch."

The conservatory will also produce several Conservatory workshop productions this spring. They are also free to the Webster College Community.

Feb. 11, 12, 13, Studio Theatre, LHC "Picnic" Directed by Joe DePauw.

Feb. 18, 19, 20 Old Auditorium Ad. Building "Chamber Music" Directed by Michael Pitek.

March 4, 5, 6.

Dance Concert, Student and Faculty work.

April 1, 2, 3 Old Aud. "Uncommon Women and Others" Directed by Lynne Green

April 29, 30, May 1.

"Romantic Fever" An original play by Sharon Tipsword, Webster College faculty member. Directed by Alan Clarey.

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China ousts paper regime

by Dan Ploussard

Broken forks and soggy paper plates will no longer be a problem for hungry students and faculty eating in the cafeteria.

According to Malinda Alexander, RN., director of student health services and chairperson for the webster college food service committee, the implementation and use of china, silverware and glassware is not a new look in the cafeteria, but one which was discontinued approximately a year ago.

Reasons for the discontinuation ranged from people taking china and silverware from the cafeteria, to silverware being accidently dumped into the trash.

What made the Food Service Committee decide to return to the use of real china, silverware and glassware?

"Economically, the cost of paper is on the rise." Alexander said.

"There probably won't be a great deal of savings at first, but if the silverware and china don't "walk away" or get dumped in the trash, in time, we hope to see positive results," she added.

Economics is not the only reason for the use of the china and silverware.

"Aesthetically, it picks up the mood of the people eating in the cafeteria," Alexander said.

When asked what would happen if silverware and china would begin to disappear from the cafeteria, what steps would be taken to stop such activity, Alexander said that placing someone to patrol the exits to the cafeteria had been thought of by the committee but they decided against it.

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news briefs

'Three Sisters' to open

"The Three Sisters," under the direction of Geoffrey Sherman, will open at the Loretto-Hilton Repertory Theatre on Feb. 2 and will run until March 4.

Previews of the production will run on Jan. 31 and Feb. 1 at 8 p.m. on the mainstage.

Webster students can attend free by calling the Loretto-Hilton box office to reserve tickets and by arriving a half-hour early for the production with their college ID. This offer, however, does not apply to Friday and Saturday nights.

For ticket information and reservations, call the Loretto-Hilton box office at 968-4925.

Red Tomatoe to hold concert

The Red Tomatoe Inc. is sponsoring Holly Near and J. T. Thomas in concert, Friday, Jan. 26 at 8 p.m. at the Main concert hall, CASA, located on Delmar Blvd. at Trinity. Ticket prices are $4 in advance and $5 at the door.

Advance tickets are on sale at Streetside Records, 6314 Delmar or 34 South Old Orchard.

Anyone needing a ride to the concert may call the Women's Resource Center at 968-0500, ext. 374.

Poetry contest announced

The St. Louis Poetry Center, Inc. has announced their 20th annual poetry contest. The contest is open to poets living in St. Louis or within 50 miles who have not published a book of 40 or more poems. Poets who have won first prize in this contest more than once may submit poems to be read at the award concert, but will not be awarded prizes.

Poems may be sent to:

J. S. Harris, Contest Chairman
1122 N. Geyer
St. Louis, MO 63122

For additional information and entry specifications contact the Journal office, 968-0500, ext. 284.

'The Shadow Box' to show

"The Shadow Box," Michael Cristofer's Pulitzer-prize winning play, will be the production of the City Players of St. Louis, located at 3207 Washington Ave.

The play, directed by Barbara Elliot, will be presented Jan. 25, 26 and 27 at 8 p.m. and at 3 p.m. on Jan. 28.

Admissions are $3.50 on Thursday, Friday and Sunday and $4 on Saturday. A $1 discount is available for senior citizens and full-time students. For reservations, call 361-2211 or 631-5222.

French posters on display

"Josephine Baker and the Folies Bergeres: An Exhibition of the French Theatre Posters," an exhibit sponsored by the department of foreign language at Webster, will be on display in the gallery of the Loretto-Hilton Theatre through Feb. 4. Admission is free.

'Joe Egg' to show thru Feb. 4

The Theatre Project Company's current offering is the production of "Joe Egg' by Peter Nichols, running through Feb. 4.

Performances are on Thursday, Friday, Saturday and Sunday at 8 p.m.

For more information concerning special ticket prices and group rates contact the theatre box office at Union Station, 1820 Market St., St. Louis, Mo., 621-1336.

Volunteers needed by Vista

Openings for three full-time Vista volunteers beginning Feb. 19, have been announced by the St. Louis Tenants Union.

The work will cofist of helping tenants in the St. Louis area to secure their rights by organizing them into their own interest groups. Organizers will also work in city neighborhoods with the intentions of setting up tenant associations which will deal with tenant problems on the local level, and tenant issues in the state. For further information call 621-4545 from 9 a.m. to 1 p.m., or 361-5200 from 10 a.m. to 5 p.m.

Weekend at Focal Point

"Southernaire" will be the featured group performing at the Focal Point, a non profit coffee house, with live music at 8 p.m., Friday, Jan. 26, followed by Peter Clemens and the Apex Mime Company at 8 p.m. on Saturday, Jan. 27.

Admission is $2, and $1 for those entering after 11 p.m.

The Focal Point is located at 8027 Big Bend Blvd. in Webster Groves.

Center announces new hours

The women's resource center will be open later in the afternoons during the spring semester. Hours of operation on Monday and Wednesday will be till 5 p.m., and on Friday the center will be open until 4 p.m.

The center hopes interested women will stop by and share their ideas as to what a Resource Center should be.

Opera theatre to hold try-outs

The Opera Theatre of St. Louis will hold auditions for a paid chorus to perform in its 1979 season. Auditions will be held on Jan. 27 and 28.

Anyone interested in auditioning should contact the Opera Theatre office at 961-0171 for more information.

Insurance forms available

All full-time students having a claim to be submitted can stop by Student Health Service office and pick up Student Insurance Claim Forms, which have arrived.

THE JOURNAL

a webster college student publication

Vol. 8, No. 11 Feb. 1, 1979

THE JOURNAL

Feb. 1, 1979

Our Cover

Dave Lively gave a concert in the Recital Hall Thursday Jan. 18 at 3 p.m. Previously Lively was a student of Gail Delente, Professor of Piano at Webster College. For the past seven years Lively has been giving concerts throughout the U.S. and Europe. *Kim Margold*

CSA meeting cut short, tempers flare

by Kevin Murphy

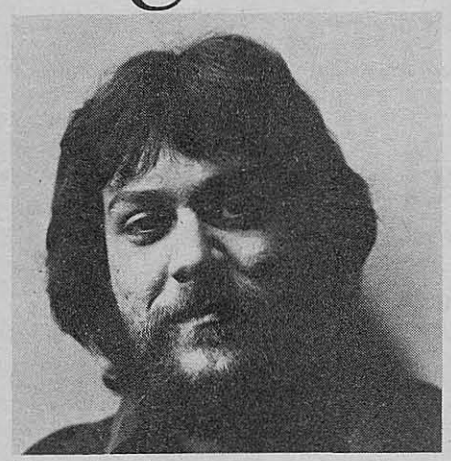
What started out as a discussion on the budget ended up in flaring tempers and hard feelings among several C.S.A. members.

The squabbling began early at the Jan. 23 meeting, with members dickering over technicalities such as opening the meeting and approving the previous week's minutes.

After Kevin Shea reported on a rather uneventful food service committee meeting, the floor was yielded to David Kinder to speak on the budget. At the previous meeting Kinder had agreed to write a letter to Dean Wentzel concerning C.S.A. funds. After speaking to Wentzel along with Chairperson Roxanne Robin prior to the meeting, Kinder had a change of heart concerning the letter.

"It would be inopportune for this body to write a letter. We don't know what we are doing and until we do I don't think we should act," said Kinder.

Kinder continued to say that the C.S.A. was not doing the most it could to serve student interests. "I don't think any of us are taking the time to serve the student body properly," he said.



"Our spines have turned to jelly,"

said Newland.

David Kinder meets with opposition.

It was at this point that the meeting became heated.

"We can sit here all afternoon talking about what we're not doing. I think we should write the letter," said Newland.

The question of the letter and its contents is confusing to this reporter as well as several C.S.A. members. The budget itself is presently in a state of uncomprehensiveness. Last semester's chairperson Tim O'Brien admits that he too is somewhat confused.

"I used to know what was going on with the budget but not anymore," said O'Brien.

"Our spines have turned to jelly," said Newland at the meeting. "If we want information we should have it. We shouldn't have to brown-nose our way into their offices," he said in reference to Kinder's and Robin's meeting with Wentzel.

"I resent that," Kinder was quick to respond.

"You can resent as many things as you want, either we take a stand or not. I think every single point to be written in that letter still stands," said Newland.

With David Kinder no longer feeling a letter to be proper, Gregor Newland volunteered to do the writing. Newland's acceptance of the task was followed by a cutting remark from Roxanne Robin.

"That will be a change," stated Robin.

"I don't have to take this, I'll have your letter Tuesday," said Newland, storming out of the room.

With the slamming of the door a momentary silence fell upon the assembly. C.S.A. members sporadically filed out of the room, waiting for no official adjournment.

Robin told the Journal following the meeting that she regretted her comment and that apologies to Newland were in order.

Before any letter is sent to Dean Wentzel it must first be approved by C.S.A. Dean Wentzel has agreed to meet with the C.S.A. at their Jan. 30 meeting in hopes of straightening out budgetary matters.

The print shop:

A case of overwork

by Kathy Kilpatrick

During the past several months there has been some debate as to whether the Print Shop on the Webster College campus is too over-loaded with work, and if so, then exactly what are the causes.

Arcelia Stewart in Business Services blames the Print Shop's busy schedule on too much work that floods the office at one time.

"The Print Shop is a very busy department partially because the work is never spread out. The print orders always seem to pile in on one particular day. Every department wants their orders to be finished first," said Stewart.

Stewart explained that secretaries bring rush orders into the shop because some teachers usually wait until the last minute to complete their projects. This type of problem could be labeled a chain of command conflict, said Stewart.

But too many of these rush orders, according to Stewart, clog-up and slow down the Print Shop.

"I've sent notices around telling the departments to plan ahead with their printing. People can't bring work in and expect it back that same day. There are some types of work that just take a couple of minutes to print.

"Other orders take a little longer. Besides, no machine will do Everything," said Stewart.

To solve the piled-up work orders, Stewart and the college purchased a new printer for the shop last July.

"We still have to get some of the bugs out, as you have to with any piece of equipment. But this machine is up-dated, faster, and will produce much more work than the old machine.

Also we'll receive sometime soon a new collator which will collate and organize more papers at one time. The college and I have been trying to budget this new equipment for quite some time," said Stewart.

The collator is a machine which separates freshly printed papers into their proper sequence. The collator puts the number one pages into their slot, and puts the number two pages into their slot, etc.

As for the new machines solving the print problem, Steward said, "We're running the machine constantly. It runs about seven and a half hours a day.

Printing Press: Another malfunction of the printing press causes problems for Earline.

"We're doing the best we can. We hope the equipment will stop the rush. Mainly we bought the equipment for the employees.

"We try to keep the employees in mind, and buy the best equipment we can afford, to make it as easy as possible for them. The college doesn't want to over work their employees," said Stewart.

Not everyone agrees that the college is doing everything it can to ease the work load in the print shop.

A last semester work-study student Cloyd Cody, in the print shop said that Earlene Burroughs, the shop's full-time employee, is too burdened with work.

"Earlene has to do just about everything in that shop by herself. Actually she's doing the work of two people. That print machine she runs is a real monster, and should have two people running it," said Cody.

"That printing machine is demanding,

"Time Of Your Life" directed by Marita Woodruff represents Webster College at the American Theatre Festival January 31.

Basketball around the corner, student participation encouraged

Holiday feasting and winter blizzards can slow down the heartiest athlete. To combat this laziness Jan Landzettel, from the Residence Office, is inviting everyone to join in the intramural program.

A volleyball tournament, currently in progress, has been supported by a number of departments and The Journal staff. The final standings will be announced when the tournament ends on Feb. 15.

The next intramural sport will be basketball. Teams are now being formed. Information may be obtained from department intramural representatives or the department's bulletin board.

Many departments do not have a representative yet. Landzettel said, "Encourage someone to take the job, it is necessary for good communications in each department." Suggestions for other sports that might be offered can be dropped in the Residence Office.

Intramurals are a way for faculty and students to mingle, get some exercise and have fun. Landzettel expressed her appreciation of all those who have participated and encouraged more people to join.

Editorials

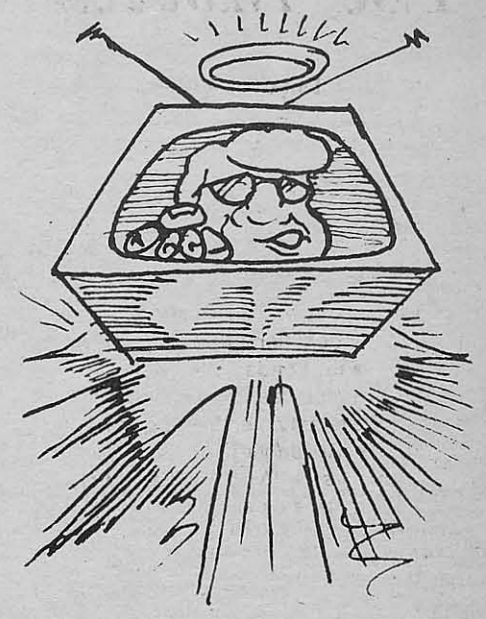
CSA, trouble in their own backyard

The Jan. 23rd meeting of C.S.A. made evident an immediate course of action which the committee should pursue. The pursuit should not concern the budget, the food service, or curriculum. The pursuit should concern the C.S.A. themselves and the problems existing within their structure.

Anyone attending the Jan. 23 meeting would have immediately noticed the unproductive atmosphere of the council. Personality conflicts, procedural ignorance, and lack of membership knowledge concerning key issues (the budget), combined to make an unimpressive group of student representatives.

Issues discussed turned into personal assaults, pitting C.S.A. member against C.S.A. member. Whoever wins the verbal battle there is sure to be one loser, the student body.

Before the C.S.A. can attack the problems faced by students, they should first resolve matters within their own ranks.



Three minutes of Howard who?

January 23

In an ironic tale of "instant celebrity meets students with instant questions while school gets instant PR exposure," the instantaneous expectations of a television generation are fulfilled.

Our story centers around Mr. Howard Jarvis, the tax-cut messiah from California whose mystical Proposition 13 has created a national fever of instant symptoms: support and sharp criticism, mixed with popularity and fear.

Mr. Jarvis was in St. Louis, and during his visit he participated vicariously in what was labeled a 'seminar, live from Webster College,' carried on Channel 4.

KMOX's *Nightside* reporter Herb Humphries managed the event.

Location is an inappropriate term to describe where the seminar took place. Set is an accurate term, for the event was held in the executive conference room in the Administration Building. Not to be confused with classrooms at Webster College this room has a very corporate image: grass cloth paper on the walls, original prints, and a magnificent walnut table the size of a dormitory room (no kidding).

The image presented to St. Louisans, brief as it was, is one of a private college seminar room, quite a contrast to what most students here experience in seminar situations.

Five students were chosen to pose questions to Jarvis. Five students and about 25 others in the room were lined up in a row and instructed to ask the question, pass the microphone down to the next one, sit back (so as not to block the cameras view of the next questioner) and await a cue for the next person to ask a question.

The Mr. Jarvis these students addressed was a large glass lens and a tiny black and white TV, for Jarvis was sitting in Newscenter 4's studio. The audio portion of the set was barely audible, and there was no guarantee that the seminar participants would be able to hear the reply.

The lights were on, the camera was ready, and the 5:00 p.m. news was about to begin.

For the opening headline, Steve Schiff was to announce the seminar, live from Webster College with the seminar 'in action.'

The action occurred when Toni Wallace was instructed to act as though making a point in a discussion. All eyes were focused on her as she rambled on ad lib for the benefit of the viewing audience. (A fine job, Toni)

Nine minutes later, Herb introduced the viewers to the seminar of political science students.

This was the shortest seminar I have ever attended. The questions averaged 10 seconds in length, and the replies were sometimes shorter than the questions, in this 3 minute seminar.

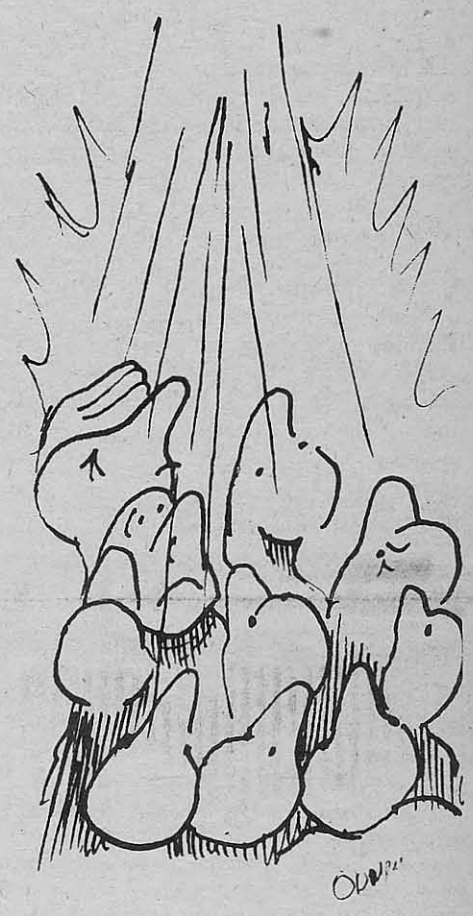
No time for response or replies from the participants, just wham, bam, camera scan to the next question.

As Herb left the students to go "back to their seminar," it was over. The instant celebrity students were stunned by the answers given by Jarvis and the speed at which the seminar progressed.

Five questions; a firing line that William F. Buckley could produce only with a truckload of amphetamines.

The camera may never blink while it is on, but you should see what's going on when its off.

by Mike Killoren



Public opinion: Callaway nuclear plant

The following article is the first installment of a series of eight articles presenting an opinion dealing with topical environmental issues.

by Gary Jones

Union Electric Company of St. Louis is in the early stages of constructing two nuclear powered electric generating plants in Callaway County, Missouri. Union Electric received a license to begin construction in the spring of 1976. According to Union Electric the two large plants are being built based upon their projection that we will need the electricity they'll produce in the 1980s.

The plants have escalated in cost from $1.05 billion to $2.6 billion with a strong chance that if ever completed the cost will be twice the original projected cost. Completion dates on Callaway I and II have already been postponed from 1981 to 1982 and from 1983 to 1987, respectively.

When one weighs the benefits and risk of nuclear power it sums that the utilities get the benefits and the consumer gets all the risk. Because nuclear plants cost more to build, they increase the utilities rate base. Which is based on capital investment.

There is potential for a spiral effect with increased costs producing decreased demand, producing further increased cost and further decreased demand.

A major economic problem with these plants as with others already in operation is the failure to perform beyond 55-60 percent of desired ratings according to a New York investment advisory paper put and by the brokerage firm, Jessup and Lamont Inc. Simply maintaining a nuclear plant could cost up to $10-$20 million per month. A nuclear plant, producing less than expected, will have a significant effect on electricity rates.

Safety problems of nuclear reactors center around release of part of the huge inventory of radioactive poisons contained in the reactor, by accident or through malice. A nuclear reactor must be constantly cooled. Even when shut down, the fission products continue to generate heat that could damage the reactor and precipitate a fuel meltdown if not cooled. A broken pipe, a leak, or a blocked coolant flow could be disastrous. Recognizing some of this danger, reactor designers have included an emergency core cooling system (ECCS). However, the ECCS has never been successfully tested on a full-scale model and there is no assurance it would work under actual emergency conditions. If cooling were to fail, a meltdown could occur within seconds. When this incredibly hot fuel comes into contact with water (either cooling water or ground water after melting into the earth) it could generate a powerful steam explosion sending a cloud of lethal radioactive products into the air.

A study done by the Atomic Energy Commission released in 1973 revealed that an accident of this nature would cause the death of at least 45,000 people, cause $17 billion in property damage and contaminate an area the size of Pennsylvania.

A fuel meltdown is only the most spectacular possibility for a nuclear accident. Other defects in equipment or human oversight could quietly and invisibly release radioactive waste products into the air and water, to be followed years later by increases in cancer and genetic defects among people who may never know they were exposed.

Another unanswered question is what are the life cycle costs of a nuclear power plant, including the cost for expanded enrichment facilities, enhanced, decommissioning the plant after 30 years and long term waste management. After producing electricity for approximately 30 years, reactors like those being built in Callaway will have to be sealed up and guarded for thousands of years as will their lethal waste products.

There is no question in anyone's mind that electricity is a needed utility. Since WW II our electric consumption has doubled about every 10 years and electricity now amounts to about 13 percent of our total energy use. It is clear that whatever energy route is taken the procedure will account for using a blend of technologies. If a blend strongly favoring renewable technologies is used, (as opposed to nuclear) and applied on a decentralized basis, (which nuclear can't be) there is a strong possibility that there will be both enough energy for the peoples needs and a social system conducive to the maintainance of American Democratic traditions. Nuclear power means more centralization, and because of the extreme hazards and destructive potential involved, more threats to the civil liberties of the people.

If you are interested in helping solve the problem of energy contact the St. Louisans for Safe Energy, Mar-E Robinett — 727-0600 or Steve Graham — 367-6925.

correction

The photo appearing on last week's Journal erroneously listed the student as a Webster High student. However, the student was Andy Berger, a graduate of College School, now at Salelite School. Sorry Andy.

The Journal is published by the students of Webster College in conjunction with the Journalism department. The Journal receives funding from the college administration, but operates independently under a publications board.

In order to provide a cross-section of ideas and views, letters to the editor are encouraged. All letters must be signed (names will be withheld upon request), and are subject to editing.

Inquiries should be addressed to: The Journal, Room 106 Loretto Hall; Webster College; 470 East Lockwood, Webster Groves, MO 63119.

Editor in chief ..... Michael Killoren
Managing editor ..... Kevin Murphy
Business manager ..... Steve Webb
Photo coordinator ..... Marcia Stoff
Kim Margold

Production Staff:
Nancy Nottonson, Ken Hoover, Greg Mancuso, Emogene Jackson, Kathy Kilpatrick, Dan Ploussard, Nancy Roenfeldt, Ali Zahrany.

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The Movies: reeling off highs and lows of '78

Dean Vivian

Ah, my favorite column of the year. . . .

This is where I in my severly limited wisdom, nonetheless get to give my opinion on the best and worst films of 1978.

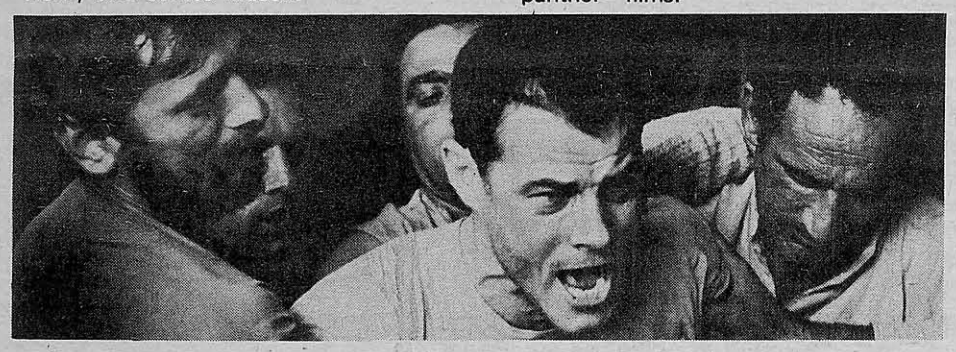
THE BEST

1. *Coming Home* — Hal Ashby's masterpiece about three people and the effect the Vietnam War had on them. A moving, tender, sometimes violent story starring Jane Fonda, Jon Voight, and Bruce Dern, and featuring a former Webster College faculty member and teacher of jine, Arthur Rosenberg.

2. *Interiors* — Woody Allen's first attempt at drama is a powerful winner. It explores into all the facets of a broken family, replete with flawless performances by the entire cast and a fascinating color concept by Allen. With Diane Keaton, E. G. Marshall, Geraldine Page and Marybell Hurt.

3. *Animal House* — National Lampoon's first film, a vulgar, cheap, campus humor film, that is acted and directed with more vitality than any film in years. There's not a single dead scene in this film about a fraternity that's the grossest on campus and proud of it. The reason for the success is that every crude joke has a wide base in reality, however cynical. Starring John Belushi and a host of talented unknowns.

4. *Heaven Can Wait* — Warren Beatty's valentine to the romantic comedies of the 40's. The plot involves a rookie heavenly escort who recalls a Ram quarterback too soon, and the exploits heaven has in returning him to Earth, proving that heaven isn't always perfect, though this film is. With Beatty, Julie Christie, Buck Henry and James Mason.



"Midnight Express."

5. *Who Is Killing the Great Chefs of Euope?* — A celluloid and cullinary gem about an attempt to do away with the finest chefs in the world. A visually stunning film, with superlative food, the central issue, rarely out of the camera's eye. With George Segal, Jacquelyn Bisset, and a show-stealing Robert Morley.

6. *Days of Heaven* — a stark look at pre-World War One life in the Texas panhandle. It is never reluctant to sacrifice story for rich images of the times, for which writer-director Terrence Malick should be commended. The musical soundtrack alone makes the film worthwhile, as does Nestor Almendros's cinematography. With Richard Gere, Brooke Adams, playwright Sam Shepard and Linda Manz.

7. *Midnight Express* — A strong — almost too strong — documentation of an American, Billy Hayes, who was caught trying to smuggle hashish out of Turkey. It cost him five torturous years but not his yearning for freedom. Starring Brad Davis, with Randy Quaid.

8. *High Anxiety* — Mel Brooks' best film since *The Producers,* may be even his best ever. It is at once a parody and a homage to Alfred Hitchcock films. Non film buffs aren't privvy to all the send-ups, but just about everybody recognizes the film's best sequence: a shot-for-shot recreation of the shower scene from *Psycho.* Starring Brooks, Harvey Korman, and Cloris Leachman.

9. *Magic* — A story of a ventriloquist and his dummy, with Anthony Hopkins as the split-personalitied voice-thrower whose wooden companion is the stronger force of the two. Burgess Meridith is his agent, a Swifty Lazar type, and Ann-Margret the woman Hopkins finally succubs to.

10. *The Buddy Holly Story* — Oh, I hear the protestations already . . . A small, underrated film which chronicles Holly's unseemly rise with the Crickets. It's main virtue is it's uncompromising honesty and simpleness. With Gary Busey in the title role.

Of the films I haven't seen that might have deserved to make the above list, three seem to come to mind: Ingmar Bergman's *Autumn Sonata,* Claudia Weill's *Girl Friends,* and *The Revenge of the Pink Panther,* which is said to be the best of all the "panther" films.

BEST PERFORMANCES

Actor — Jon Voight in *Coming Home* — He brilliantly underplays the role of an embittered Vietnam paraplegic trying to adjust to a society that doesn't want him. Honorable Mentions to Anthony Hopkins in *Magic* and Warren Beatty in *Heaven Can Wait.*

Actress — Jane Fonda in *Coming Home* — The best role and the best performance of her career, as the wife of a Vietnam officer and the lover of a Vietnam veteran. Judos to Margot Kidder as the perfect Lois Lane in *Superman.*

Director — (tie) — Terrence Malick for *Days of Heaven* and Warren Beatty for *Coming Home* and *Heaven Can Wait,* respectively.

The hard work of the wheat harvest begins in a scene from Paramount Pictures' "Days of Heaven."

Supporting Actor — Robert Morley in *Who's Killing the Great Chefs of Europe?* A perfect portrayal of Vandermeer, the gout-ridden grouchy gourmet. Burgess Meredith in *Magic* is a distant but honorable second.

Supporting Actress — Geraldine Page in *Interiors,* as the off-center matriarch of a disentegrating family. Mentions go to Linda Manz of *Days of Heaven* ND Maggie Smith for *California Suite.*

1. *The Cheap Detective* — A so-called comedy without a laugh to it. A bad attempt to follow the success of *Murder by Death,* which wasn't very good anyway. The screenplay was written by Neil Simon, who's year in film, with this and *California Suite,* fell far short of humorous. Cheap Detective wastes the talents of people like Peter Falk, John Houseman, Stockard Channing and Louise Fletcher among too many others.

2. *The Eyes of Laura Mars* — Jon Peter's insult to the moviegoers. A hollow, pretentious look at how even the chic can be haunted by ghastly psychic visions. Dimensionless, inane, and a visual eyesore. With Tommy Lee Jones and Faye Dunaway, who again proves that if she is strapped for a character, she does her stock Blanche DuBois.

3. *The End* — another psuedo-comedy, *The End* has only one joke throughout and even that's not funny. It's Burt Reynolds' first attempt at something other than 'good ole boy' filmmaking, a step he should reverse before it's too late. Kristy McNichol as his daughter steals the show, although here that's not too hard, and the charge is only petty larceny.

4. *Foul Play* — Colin Higgins' waste of Goldie Hawn and Chevy Chase, a crime of the worst magnitude. Set in San Francisco, so all is not for nil, this sorry excuse for a movie shows all the rotten aspects of car chases, police detective stories, and male-female relationships in film. The only good thing about *Foul Play* was the *Animal House* was showing as a sneak preview at the theatre that night.

5. *The Big Fix* — Richard Dreyfuss' film that proves even Best Actors (*The Goodbye Girl*) can star in klunkers. Dreyfuss does well, as does Susan Anspach, but the film as a whole never comes together, and the explanation of the film's mystery goes by so quickly, that it's still a mystery to me, as is why they made this film.

6. *Housecalls* — Another worthless attempt, but it wouldn't be on here except the victims are Walter Matthau and Glenda Jackson. Jackson fares the better of the two, as a smart-mouthed baker opposite Matthau's roving-eye doctor. The producers were trying to re-vamp the 1976 film *A Touch of Class,* but they forgot to add the class.

Also — A dishonorable mention to Robert Altman's *A Wedding,* a film which starts out brilliantly but falls apart three-quarters of the way through the film, a distressing pattern in recent Altman films.

I'm sure there are many other films which belong in this category, but since I don't write this column for a living, I get to pick the movies I see and don't see. Some of the lousy films I haven't seen, but from what I've heard about them, would have made the list, are: *Convoy, Wild Geese, Sgt. Pepper, Oliver's Story,* and *The Swarm.* I'm sure you've been caught in a few this year you'd like to add to this list.

Most Overrated Film of the Year — Paul Mazursky's *An Unmarried Woman* — A sloppy, inept attempt at feminism, this film relies on improvisational emotion instead of a narrative story. Many of the scenes, done without scripting, are pointless, unorchestrated stabs in the dark that miss so widely, all the other critics figured they must have missed something vital. But Mazursky copped-out. My view: The Emperor is in his underwear.

Overall, 1978 was not a prodigious year in my estimation. The blockbusters, most notably *Superman* and *Grease,* reflected a trend toward mindless entertainment rather than intelligent, important films with meaningful statements about our time. But then again maybe it's a new horizon. Why be a doomsdayist? Bring on the toga parties!

briefs

Scholarships available to Mexico, Ireland

Two partial scholarships to Mexico and Ireland for the summer of 1979 are being offered by the St. Louis Council of The Experiment in International Living. A $1,350 scholarship to Ireland and a $500 scholarship to Mexico will be awarded. The total cost of the program to Ireland is $1750, and to Mexico is $850. This total cost covers room, board, and round trip transportation from the east coast to Ireland, but not to Mexico.

Applications for the scholarships as well as any additional information may be obtained by writing to the Community Ambassador Scholarship committee, St. Louis Council of the Experiment in International Living, 6470 Forsyth Blvd., St. Louis, MO 63105.

The deadline for completion of the applications is Feb. 24.

Fontbonne to offer literature course

A non-credit course titled "Images of Women in Literature" will be conducted on eight consecutive Wednesday evenings, beginning Feb. 7 and ending March 28, from 9:30 to 11:30 p.m. at Fontbonne College.

The fee for this course, which will be taught by Sara Epstein, is $40 for the eight sessions. For further information, contact Sister Margaret Eugene Tucker, 862-3456, ext. 214.

Details of poetry review announced

The National Poetry Press has announced details of their College Poetry Review.

Any student attending either junior or senior college is eligible to submit his or her verse. There is no limitation as to form or theme. Shorter works are preferred because of space limitations, though.

Each poem must be typed or printed on a separate sheet, and must bear the name and home address of the student, the college address and the name of the student's English instructor.

Manuscripts should be sent to the following address by Feb. 15:

National Poetry Press
Box 218
Agoura, CA 91301

Jazz combos to present concert Feb. 1

The Webster College Jazz Combos, under the direction of Danny Read, will present a concert on Thursday, Feb. 1 at 7 p.m. in the Winifred Moore Auditorium.

The program features music by Duke Ellington, Dane Haerle, Ornette Coleman, David Baker, Jamey Aebersold, Melissa Manchester and Arnie Lawrence. Admission is free.

Leon Hicks:

'I am an engraver'

by Nancy Nottonson

Like all things, time is relative. It can pass slowly, it can pass quickly. When talking about art with Webster art professor, Leon Hicks, one hour passed as if it were only minutes.

Hicks's show "Programmed Visuals" will be opening at the Eden-Webster Library February 5 and will run until February 23. The work, consisting of 40 engravings, was discussed briefly in the last **Journal**. There are two reasons for writing some more about it. First, looking at art is so much more meaningful and enjoyable if the viewer has some understanding of the artist and his subject, and secondly with this exhibition we have an added imperative because Hicks says, "I want feedback, . . . I can't make my next step till I get it."

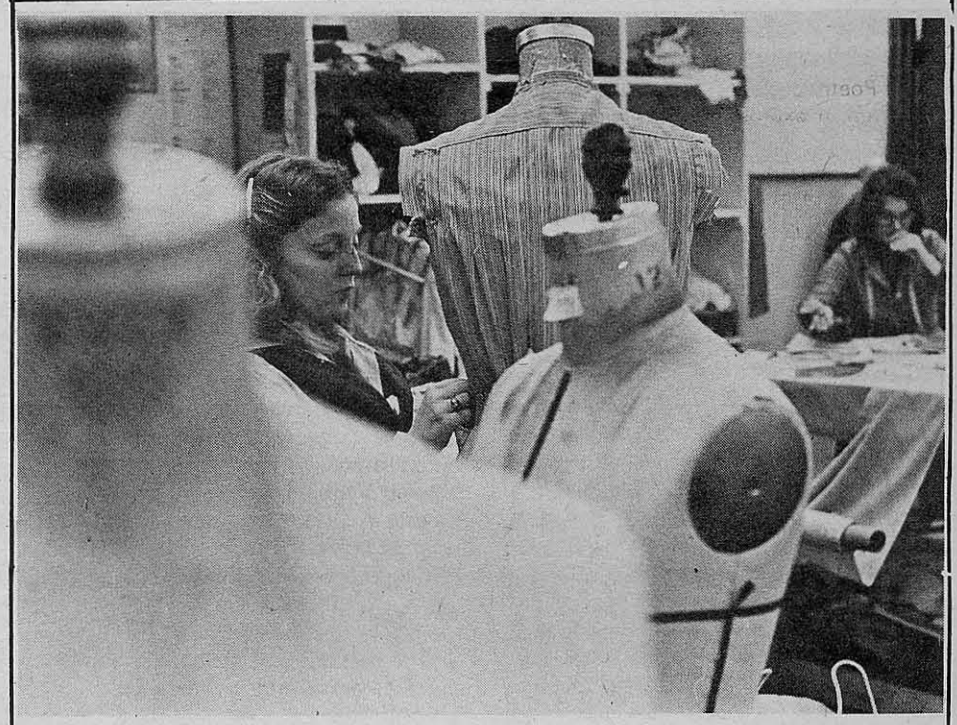
Hicks has been teaching printmaking, drawing, and modern and renaissance art history at Webster for five years. But more than a teacher Hicks is a modern artist, an engraver. "I am an engraver" is the definite and definitive statement that Hicks makes about himself.

During the fall semester Hicks was on sabbatical. He spent the time studying, exploring, working. He wanted to find a way to do more with his engraving, to expand his horizons. The upcoming exhibition is the culmination of five months intense effort. Now Hicks needs "spectator's feedback," our information will be the conclusion of a process.

It all began with the cerebral with the germ of an idea. "Computers were the underlying foundation" says Hicks who is interested in the "positive aspects of technology." He is interested in the "input" and the "output" and not necessarily the machine itself.

As Hicks began to read and study a direction began to emerge that is perhaps best represented by three words: cybernetics, serendipity and geometry. The mind and the computer, cerebral and scientific, program versus chance — these subjects fascinate the artist. When Hicks finally went to the studio he "attempted to forget all that. . . . Art is not science." And to solve the problems he faced in making his "Programmed Visuals" he turned to the history of art. There Art Nouveau and its concern with patterns and linear design plus his own work with African art and its orderly design, patterns and geometric shapes provided Hicks with some of the help he was seeking.

The "Engravings" are Hicks's "output." Primary to the art is Hicks saying, "I am an engraver," secondary is the geometry represented by frames, fields, shapes, and surfaces. According to Hicks the viewer must decide what's there. "It's in your eye" he says, because "art will always be visual" and the "subject is incidental."



"The Three Sisters" are costumed for the up-coming Loretto-Hilton Reperatory Theatre production from February 2 until March 4.

photo by Tom Gross

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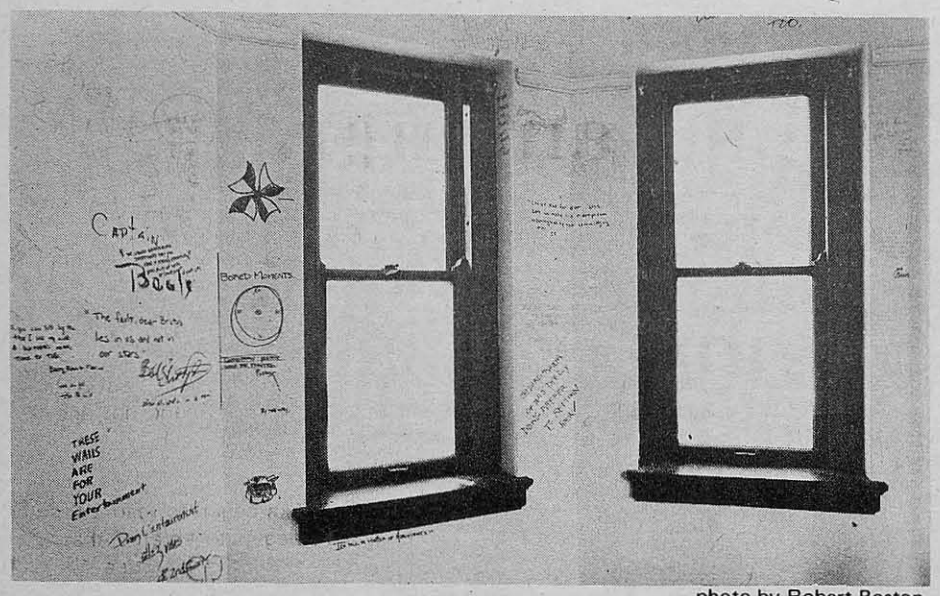


photo by Robert Boston

Maria, the writing's on the wall

by Emogene Jackson

A new course is being offered at Webster this spring in the Dorm Residency department. Registration for this course can be obtained by going to second floor Loretto turrets any time of the day.

There is no registration fee, no late charge, no maximum credit hour, and the class size is unlimited.

The course description ranges from creating famous quotes, becoming a master chef or a non-biased reporter, just telling it like it is.

The instructor, Phil Krenshaw, who resides at Webster has a Ph.D. in Graffiti, is a member of writers anonymous and author of **Graffiti: A Science of the Hand and Mind Put Down on Walls.**

The course is divided into numerous departments: art, poetry, short stories, songs, cookery, feature articles, and creating famous quotes.

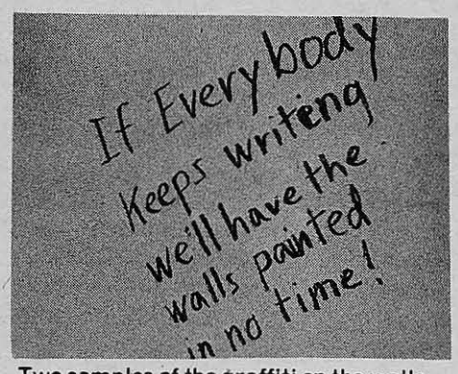
Poetry buffs can appreciate the freedom given in expressing ones hidden feelings through wall verse. Two poems of note clearly state the progress the poetry students are making.

Poem I:
If I were the Queen of Pleasure and you were the King of Pain.
We'd hunt down love together and pluck its flying feather and teach its feet a measure and find its month a rein.
If I were Queen of Pleasure and you were King of Pain.

Poem II:
I think, therefore; I am.
I wonder, therefore; I am confused.
I question, therefore; I'm not sure.
In short, I don't know.

In quotes students have created immortal sayings that will go down in Webster's wall history. Their quotes show some surprising fresh views in quoteology.
Famous quotes:

"Jan, when looking at this, think not of the source, but the cause."
"Anthropomorphizers unite."
"The air you breathe may be your own."
"All that does not exist, exists in its non-existence."



Two samples of the graffiti on the walls in the dorm.

photo by Robert Boston

From the art students, known celebrities are depicted on these dorm walls like Grocho Marx, The Shadow Knows, and Creature from the Black Lagoon.

A recipe that came from one aspiring student chef was:
Web. Stu.
Cook at: BFA degree
For years to years
Serves indefinitely.

Jeff Franks, a quoteology student, commented on his impression of graffiti, "If everybody keeps writing. We'll have the walls painted in no time."

Linda Ronstadt, commented on the class by saying, "For more entertainment wait till next week when we paint these walls over."

Since the administration has been pleased with the results of the course, graffiti will not be offered next year.

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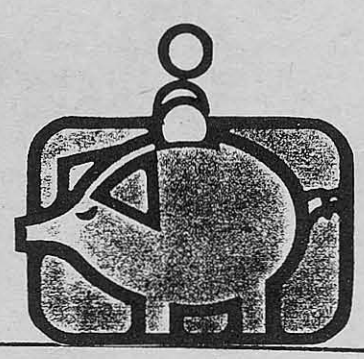

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briefs

Demarco to lecture in Moore Auditorium

Richard Demarco, artist, explorer, and author of "The Road to Mericle Seggie," will lecture in the Winifred Moore Auditorium on Tuesday, Feb. 13 at 12 p.m.

The lecture will trace European visual art from prehistory to the present and documents a 10,000-mile, 74-day summer journey which began in Edinburg in relation to the 1978 Edinburg International Festival.

Students and faculty are invited to attend this program which is sponsored by the Aestetic Education MAT program.

National career drama award offered

A national Career Award in Drama is being offered by the National Society of Arts and Letters. Students of drama between the ages of 17 and 22 are eligible to compete for the local prizes of $350 first prize and $150 second prize.

The local contest will be held on Sunday, Feb. 22 in the St. Louis University Theatre, 3733 West Pine Blvd. Following local competition, winners must be prepared to present their winning program at the National Society olf Arts and Letters Awards Dinner in June in Chicago. The national prize is $2500.

Anyone interested in entering the contest should call Mrs. Joy Fisher, 993-1307, for further details.

'Dracula' to play at American thru Feb. 10

The national production of Boradway's award-winning "Dracula" opened at St. Louis' American Theatre on Jan. 30 and will run through Feb. 10.

Performances are Tuesday through Saturday at 8 p.m., Sunday at 7 p.m. and matinees on Saturday and Sunday at 2:30 p.m.

Tickets are now on sale at any Famous-Barr store or the American Theatre box office. Tickets can be charged to VISA or Master Charge by calling 231-1234. For additional information call 231-1200.

Theatre project company plans workshops

The Theatre Project Company, the theatre in Union Station, has announced a full program of theatre activities for 1979. Among these activities are six workshops in theatre skills, mime, juggling, and auditioning which will be conducted on consecutive Saturday mornings beginning Feb. 10. The cost of each workshop series is $12.

For information about any of these activities, contact the Theatre Project Company, Union Station, 1820 Market St., St. Louis, MO; or by calling 621-1336.

Be Someone Special

YOU can be someone special by doing something unique for your friends and loved ones this coming Valentines Day. Have your Valentine cards and letters mailed by us from LOVELAND, Colorado. Your cards will be received with a special message from cupid printed on the outer envelope as well as LOVELAND postmark. Just send your cards, addressed and stamped, to us by Feb. 2nd and we will re-mail them from LOVELAND in time for Valentines Day. Mail us up to three cards for $2.00 and we'll take care of the rest. The cost is small! Do something special! Mail to: Communication Co., P.O. Box 7916, Colo. Spgs., Co. 80933.

Apartment seekers:

Shoppers guide makes hunt a little easier

You've narrowed it down to two choices: an all-electric, unfurnished apartment, complete with water paid, 10 miles from campus in South County for $110/month, or an unfurnished apartment in Maplewood, 2 miles from campus, with utilities paid except cooking gas for $125/month. Which one do you take for the best value?

Searching for an apartment in the St. Louis area can at times make one wish one had never left home. There are so many sectors, price ranges, kinds of housing and rip-offs around, the choices are as risky as they are numerous.

In looking for an apartment, there are several things to consider with which to form a base to look from. First, what area do you want to live in? The optimum situation would be to live here in Webster Groves, as close to school as possible to keep expenses down, but there are other considerations as well. If you have a job, you may prefer to be situated midway between there and school, particularly if it's a steady job. If you have **no** transportation, you would need an apartment close to bus lines and shopping areas. But if you **do** have a car, a little computation of value could help. Let's say your car averages 20 mpg, and you drive to school an average of 1 1/2 times a day. If you are looking at housing 5 miles from campus which rents for $120/month, and apartments 2 blocks away which rent for $125/month, (all other factors equal) the $125/month apartment would actually mean a $7-1$10 savings over the other in a month's time.

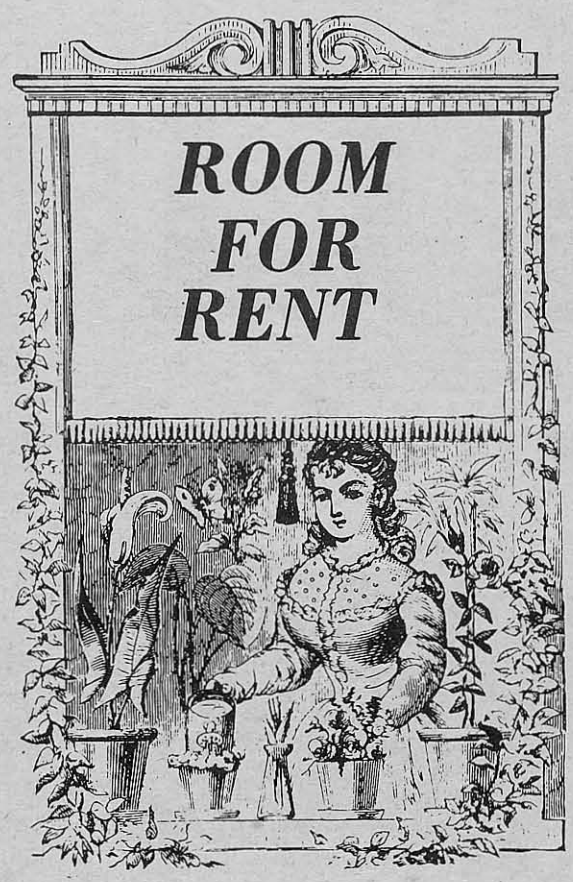
I said "all other factors equal" because there are many which need to be dealth with. Do you want the apartment furnished or unfurnished? The answer to this usually depends on the amount of furniture you own, but while some unfurnished apartments still have a stove and refrigerator in the unit, others do not, and the cash outlay to get these items can far exceed the savings of the rent.

Utilities are also an important factor. If they're not provided, you can expect to pay about $7-$10/mo electricity, $2/mo for a gas stove and an additional $7 or so, depending on the size of the place, for gas heat during the winter. If you choose an all-electric apartment or you have central air, the gas bills would dwindle but the electric bill would jump to about $17-$18/mo in the winter and $20/mo in summer.

Will you be living with a rommate? This canges things drastically. Besides the other person involved, there's also a new bracket. Two singles who were each paying $125 for a small place of their own can generally find very roomy, comfortable living quarters for $250. Warning: If you do move in with someone and sign a lease, make sure both your names are on it. If yours is the only one, your roomie can walk out and legally stick you with all the bills. Not that it happens very often, but it is always better to consider this beforehand.

Price range is another factor. Obviously if your budget is $100/week, you can't afford an apartment which rents for $250. A good rule is to allot between one and one-half of a week's income budget towards rent. But remember that **value** is the most important part; the sum of all the facets.

If you flip through the newspapers, looking for housing, you'll invariably come across the rental agencies, Capitol, Keyfinders, and Rental Assistors. Their ads are unbelievably tempting: a 2 bedroom apartment for $55, or a 6 room house for $145; both of these were listed in the **Post** on October 1st.



Buddy Vest, a sophomore in the Theatre Department, went to Rental Assistors during the summer. The set-up is this: an innocent victim, udually desperate for housing, comes into one of their offices. The attendant, or "Rental Counselor" as they call them, asks what he's looking for (an apartment), where he'd like it (in the Webster area) and what price range he could afford. Regardless of the answer, the counselor states that it's a "great price range," and that they "have lots of apartments in that range." Then they go on to say that they have "people working 80 hours a week trying to find you an apartment, something you could never do yourself." To continue, the victim must plunk down $30 or $35 and sign an agreement saying, in effect, that despite what happens from that moment on, they keep your money. Keyfinders "guarantees (a) move or refund" but the guarantee is not applicable if you are not happy with the service they render, it only is valid if you don't move within a year of signing the contract, and who, desperate to move, is going to remain in limbo for 12 months? The contract implies that the company will aid the abode-hunter until he or she finds an apartment, but on the leads Buddy got, he discovered that Rental Assistors didn't disclose all the informaion: on one reference, he found that the $100 house that was advertised was to be shared with a girl, and that the girl living there was looking for another female to move in. On another, the offer was for a **roomer**, not an apartment set-up at all. Other apartment vacancies had been filled for months, and several landlords were upset not only because these agencies didn't update their listings, but also because the agencies even sent them prospective renters initially: the landlords had never listed with them. It seems that Rental Assistors, like the others, had just lifted the landlords ads from the newspapers and used them for their personal files. When I confronted Rental Assistors with this allegation, they said "Oh, we would never do that, that's against the law." How right they are on that point.

The best bet is to get the West County Journal and use that as a guide.* It has a wider range of listings than the two city-wide newspapers, in a large range of divisions: areas, furnished/unfurnished, and types of housing, making it very clear and precise. Then use the figures for utilities and distance and figure out the apartments which would offer the best value. After that look at those and pick out the one(s) that suit you best. The rest is up to the landlord. One final note: if you put a deposit down on an apartment you like, make sure it is a refundable deposit, even if **you** change your mind. Some landlords want to keep the deposit to compensate for them telling other prospective rentors that the property is rented after you've given them your money.

As for the best value in the sample apartments, the Maplewood unit offers a savings of over $150 in a year, not to mention the extra time you'll get to sleep each morning since you live so close to school.

Dean Vivian

The West County Journal is published every Wednesday and can be picked up at 7020 Weil, across from Liberty Market.

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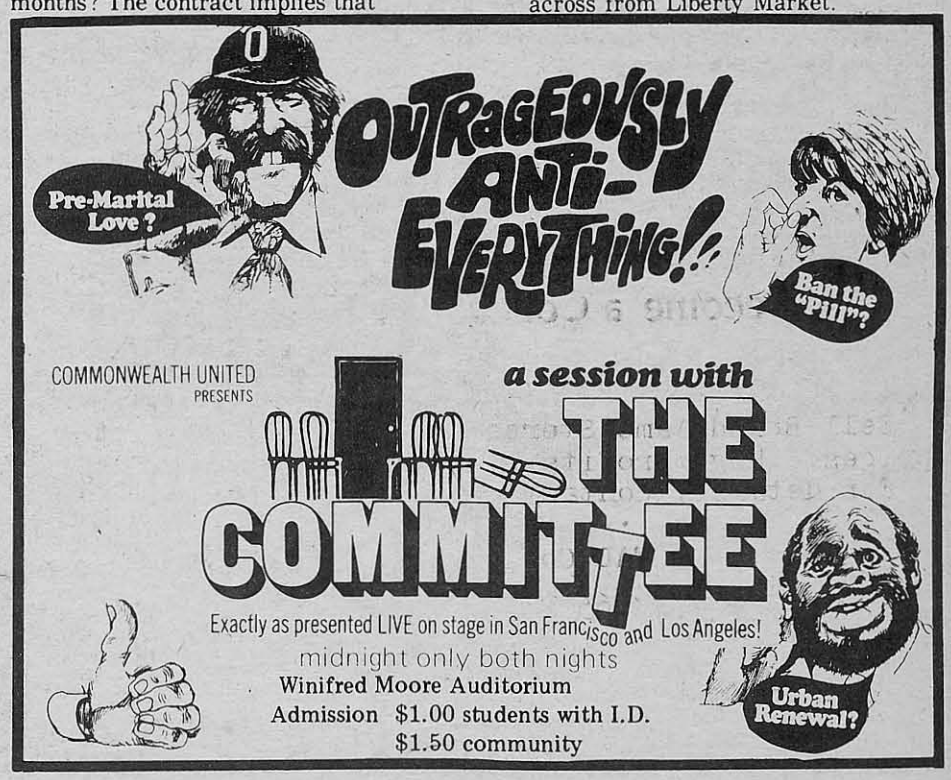

Guest artist gives unique 'informance'

by Kathy Kilpatrick

Jacques Israelievitch, guest artist violinist, gave an intimate recital to a large and receptive audience Sunday, Jan. 21, in the Winifred Moore Auditorium, which began at 4 p.m.

Gail Delente, professor of piano at Webster College, accompanied Israelievitch.

Rather than a recital, Israelievitch presented an "informance," which is a half spoken, half performed event. Before, and sometimes after each piece, Israelievitch shared his thoughts and feelings about the composers' lives and music.

"Being close with the audience is part of the concert for me," said Israelievitch afterwards. "Many times things go ignored and unnoticed by an audience unless you point them out."

He added that program notes can be inadequate, especially for those who arrive late to a concert, and do not have time to read them."

"When I speak to the audience, it breaks the ice, and then there's no barrier. Besides, that barrier isn't necessary. I try not to go into dull explanations, but find an amusing detail that has more meaning to someone," Israelievitch said.

During the recital, Israelievitch spent most of his rhetoric efforts describing Arnold Schoenberg's "Phantasy."

"I didn't program this piece to be fashionable, but because I love Schoenberg's music in general, . . . he composed some of the most romantic music ever written," said Israelievitch.

Schoenberg devised a new language in his music, according to Israelievitch, with his 12-tonal series. The series lets all of the notes of a scale have equal importance. "Phantasy" explores this series.

"Also in this piece, Schoenberg expressed just about every human emotion: tenderness, happiness, sadness, etc." said Israelievitch.

Israelievitch helped his audience to understand the dissonant piece, but not only by words. He played the piece through twice.

"It's important to relate to this piece rather than just sit through it, and wait for it to be over. Most musicians do not bother to learn this music because it is difficult. You will hardly ever hear this piece at a recital.

"I will play it again, and then you can say you have heard it twice in your life," jested Israelievitch.

First on the program was "Concerto in E minor" by Pietro Nardini. Israelievitch played the piece because Nardini's music is rarely performed.

"His music is really lovely, but he isn't as well known as Bach or Beethoven, or any of the other great masters," he said.

Israelievitch added that people should still listen to Nardini, even though he never quite made the "top-forty" popularity list of great masters.

"There is a whole wealth of worthwhile music, but it is never performed, like Nardini's. That is why I choose to perform some composers that are unknown," said Israelievitch.

Jean Francaix's "Sonatine" came third on the program. Israelievitch described the piece as light poetry containing much emotion and meaning.

Other pieces performed were Tchaikovsky's "Melodie," and "Canciones populares Espanolas," by Manuel de Falla.

As for his performance, Israelievitch delighted his audience with his enormous spectrum of talent throughout the recital.

Usually he performed with ease as his fingers moved effortlessly along the strings of his violin. Other times he pulsed vibrant and forceful sounds. Most of all, Israelievitch performed with sensitivity and mastery.

Delente, in her piano accompaniment showed her full proficiency and brilliance as an artist.

Both Israelievitch and Delente agreed that the recital series, the first of its kind, has been a success, a valuable experience; and has been a well received educational and cultural experiment for the college.

"There is no established recital series at Webster College that I know of," said Delente. "But they need to offer more series like this at Webster."

Delente added that solo recitals, particularly violin recitals, are unique in St. Louis.

The next concert of the series will be Thursday, March 8, at 8 p.m. in the Winifred Moore Auditorium.

Print shop continued from page 1

and you can't just walk away from it to go to the bathroom. It won't work by itself because you have to give it constant attention. But we students couldn't help Earlene out since we're not suppose to operate the machine," said Cody.

In the shop, the work-study students' jobs are to cut, fold, staple, and collate papers. Some work-studies answered the phone for Earline so she would not be inconvenienced from stopping and starting the print machine.

"But we work-studies can't always be there. We had to adjust our work hours to fit our school program. What the print shop really needs is another full time person to help speed up the printing process," said Cody.

Many times the work-study students cannot finish all of their work in one day, according to Cody. Then Earline has her work and the work-study students work to do, too.

"Besides that, Earline ends up many days having to do four or five things at the same time to get the print orders finished. She's doing the best job she can do," said Cody.

Another last semester student, Joe Manson, agrees with the other w.s. student that Earline is constantly busy.

"She's terribly busy. She has to answer the phone; go back start the machine; stop the machine; help people at the front desk; fix the machine; change the paper in the copymachine; change the carbon in the print machine. The list goes on and on.

"I've heard her say many times, 'I am only one person . . .' but I don't think anyone realizes this yet," said Manson.

Manson also observed that Earlene usually skipped her lunch several times each week.

"Two or three times a week I saw her eat her lunch on the go, or work through her lunch period. People come in and think nothing of interrupting her lunch and saying, 'I need this,' or 'Where is my work?' I don't understand why the college can't see that she needs full-time, professional help," said Manson.

Until the end of last summer, the Print Shop had two full-time employees. However, Erma Grabowski, the employee who previously ran the printing machine, retired. Grabowski and Burroughs kept on top of the print shop orders during the many years that they worked together, remembered Manson.

"Now the machine is supposed to be Erma's replacement. But I think Earline's right. No machine can replace a human being. But I don't think Earlene will complain. Besides, it probably wouldn't do any good," said Manson.

Burroughs made no comment to The Journal.

As for relieving Burroughs work-load this semester, Stewart said that Joyce Jackson is employed to help with billing and bookkeeping paperwork in the Print Shop. Jackson is also busy as a "pinch-hitter" in other departments such as working in the Mail Room to sort letters and to type plates; the Business Services to assist in various secretarial tasks; the Security Office to ticket cars; and to assist employees in Maintenance.

Miller accepts post as fund drive chairman

Mr. Lynn H. Miller has accepted the chairmanship of the National Executive Committee of Webster College's $20 million "Educating Link" campaign. He joins in leadership with Mrs. Morton D. May, who serves as general campaign chairman.

Formerly of St. Louis, Miller serves as executive vice president and advisory director of the Bank of the Southwest, located in Houston. He is a member of the Webster College board of directors and holds a B.A. from Yale University.

As chairman of the National Executive Committee, Miller will head a group of nationally known leaders of business, industry, government and the arts. The leaders will represent Webster College to corporations and foundations throughout the nation.

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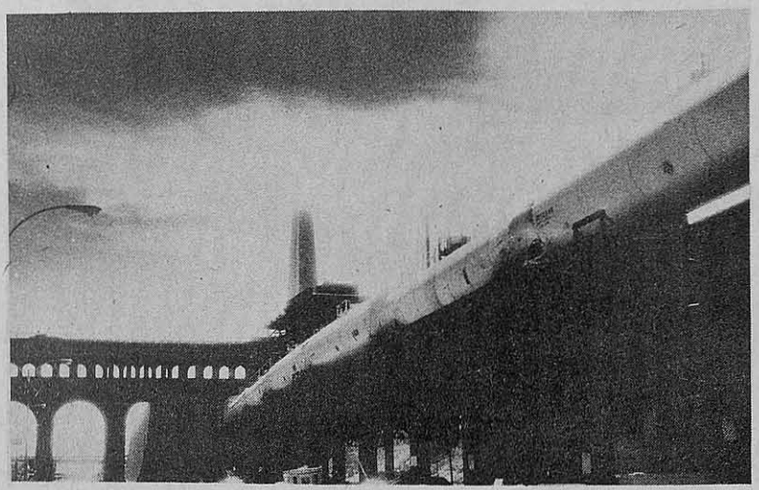
back page

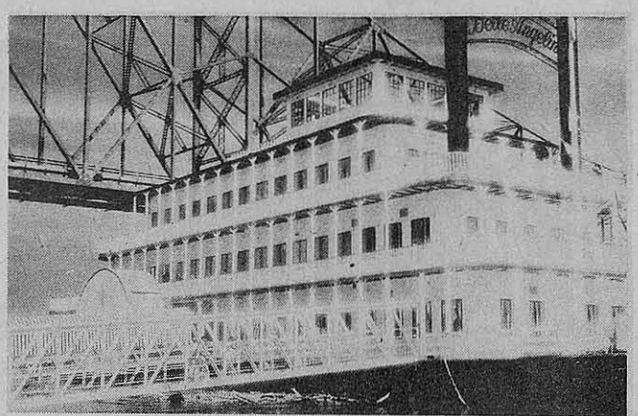
A secret world
in a box
A place to hide
an escape from fear

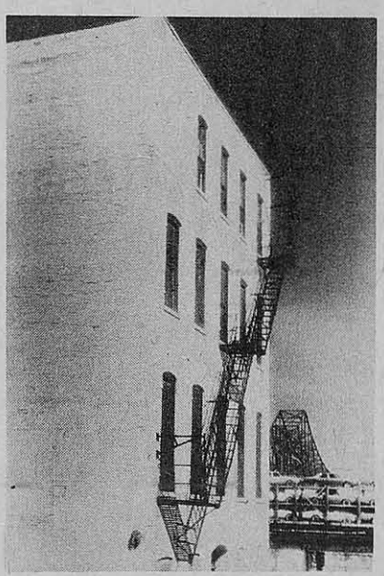
The window opens briefly
images push in
reality, clear and sharp
burning in the eye

It shuts
Relief with darkness
false safety returns
Till the shutter snaps again

by Kim Margold







"Study
in
infrared"

Photos by
Marcia Stoff

The back page will be a regular feature for the publication of creative photography, artwork, and poetry. To submit works, call either Kim Margold or Marcia Stoff. 968-0500 ext.284

THE JOURNAL

♥♥ FINAL ♥♥

Vol. 8, No. 12 Feb. 15, 1979 page 1

CSA draws fire over theatre aid

by Kevin Murphy

The C.S.A., in an attempt to financially aid needy theater students, opened the door to questions concerning the legitimacy of their actions as well as the truthfulness of Conservatory representatives.

At a Jan. 30 C.S.A. meeting, conservatory students Chris Lynch and Randy Kleffner presented before the board a financial dilemma faced by theater students. The two students reported that members of the Conservatory were required to attend the American College Theater Festival as part of the department program. The two requested monetary aid from the C.S.A., claiming that students had no prior knowledge of how much the event would cost.

"If we don't come up with the money we'll be put on probation," said Randy Kleffner.

Tickets for the event were to go on sale the following afternoon at a price of $12.00. Kleffner and Lynch said that many students were not in a position to come up with the money due to the short notice. The two representatives claimed they were unable to gain financial assistance from Conservatory Theatre head Peter Sargent.

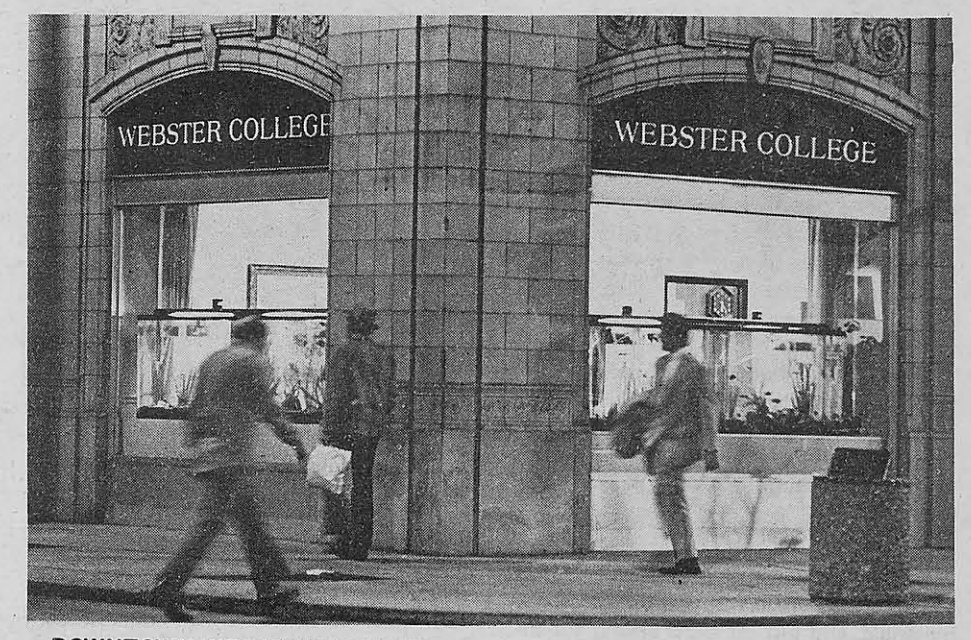
The C.S.A. called an emergency meeting the following morning and voted to allocate $450.00 to go toward ticket discounts. The figure represents a $5.00 savings to the first 90 students purchasing tickets. The C.S.A. emphasized that the discount should not include Conservatory students alone, but any student wishing to attend the festival. Posters announcing ticket discounts were to be displayed for the entire student population to view.

Following the meeting, parliamentary Groegor Newland, who was not at the emergency gathering, claimed that the C.S.A.'s allotment was unconstitutional.

"Emergency requests for student fund money must be introduced by a council member," said Newland, quoting from the C.S.A. constitution. Newland was also unhappy with the fact that the word emergency was omitted in the motion to allocate money, making, he said, the allocation unconstitutional under the heading of emergency request.

"You can't play the game without knowing the rules," said Newland con-

Continued on pg. 7



DOWNTOWN WEBSTER COLLEGE: In the heart of downtown St. Louis, Webster holds classes at 326 North Broadway for the MAI program. *photo by Marcia Stoff*

Webster downtown looks at future of MAI

by Carol Shaw

Before the last of downtown St. Louis' daytime workers have scurried off to their comforts in suburbia, and long before the nightlife in Laclede's Landing has gotten into full swing, there's "nightlife" to be found of a different kind in the Boatman Bank Building at 326 N. Broadway.

Webster's downtown campus is housed here, apparently thriving in its own right as students attend classes nightly, Monday through Thursday, for the primary purpose of obtaining a MAI (Masters of Art in individualized learning) degree.

According to William Duggan, dean of Webster's MAI program, "The success of Webster's downtown campus is due to the approach that was taken six years ago when Webster began its MAI program."

"During the late sixties and early seventies the religious studies program was in a slump, due to the changes that were happening with Webster's transition from a Catholic girls college to a secular college. At that time, we were finding it difficult to keep the top religious faculty members who objected to the secularization as well as to the fact that Webster was willing to hire non-Catholic faculty," Duggan said.

Duggan said that the MAI program was, in a sense, born out of the realization that there were too many obstacles for the religious studies program to continue as it had been. A change was warranted.

With the decision made to make a change, Duggan said that a committee agreed to phase out the religious studies program after graduating the class of spring '73. The replacement, it was agreed, would be humanities.

From that point, Duggan was placed in charge of developing the MAI program from a humanities perspective.

"We started with 67 students who were carryovers from the religious studies program. The MAI program essentially began by individualizing a workable program for these 67.

"There were several students who were dancers and wanted to use their dancing in a therapy situation but weren't sure how to go about combining the two.

"We designed an individual program consisting of the dancing with more emphasis on psychology," Duggan said.

Since no other college in the St. Louis area was individualizing their degree programs, Duggan said that word spread quickly, bringing with it, the expansion of the MAI program.

Missouri parole officers were the first to contact us, followed by the military and police force, wanting us to design pro-

continued on pg. 7

CREATIVE DANCE students prepare in the Dance studio for their upcoming concert. photo by Bob Loncaric

Bringing life to dance ideas

The dance department will present a dance workshop, a student production, featuring student compositions by five current dance majors. Featured student choreographers are Vivian Calderon, Tracey Goode, Jamale Graves, Roschel Nevels, and Sharon Robinson.

Presented in the Old Auditorium, the workshop will run from March 4 to 6 at 7:30 p.m. with no admission charge.

Choreographers Graves and Robinson were featured in both last semester's dance workshop and concert. Bringing their compositions for the first time to Webster College audiences are choreographers Calderon, Goode, and Nevels.

Besides new choreographers, the workshop will include several new dance students, says Gary Hubler, supervisor of the dance department.

"New dance majors will be involved that previously weren't involved in last semester's workshop or concert," Hubler said.

Hubler pointed out that the workshops are presented for "a double purpose."

"One reason we're having the workshops this year is for the performers. It's their chance to perform," Hubler said. "Performing is really stimulating. A dancer can rehearse hard and to the fullest, but it's never quite the same as being on stage."

Also, the workshops are to benefit the choreogaphers, says Hubler.

"Just as dancers never know what it's like until they're actually performing, a choreogapher never knows what their pieces are like until they're performed on stage. This is definitely good practice for our students studying choreogaphy.

"A choreographer's true perspective of their piece is hard to judge just by rehearsals. Sometimes the spacing and movement don't affect you like you thought they would. What looks good in rehearsals doesn't alwavs look good on stage, and vice versa," said Hubler.

Hubler also mentioned that many of the new dancers in the March workshop, who were not chosen for the November workshop, had improved since last semester.

"There is marked improvement in many of the new dancers. They have worked hard and have gained a lot in just a little time. Many of them have increased their ability of easily learning dance combinations," Hubler said.

As for the choreographers, Hubler predicts that each of the choreographers styles will not look anything like the styles in the last workshop or concert. More styles and more variety will be present in the March workshop.

Honors nominations due for '79 graduates

Two kinds of honors may be accorded graduating undergraduates at the time of graduation: college academic honors and departmental program honors. (Selection of graduates for Who's Who Among Students in American Universities and Colleges is made in the fall with certificates presented at the spring honors breakfast.)

Each year the Honors Board selects from those nominated members of the graduating class to receive college academic honors. Voting members of the Board are four faculty members chosen by the Faculty Executive Committee and the Dean of the Undergraduate College. The Registrar is a non-voting member.

Generally, graduation honors recognize overall academic excellence, not just excellence within a student's major or area of concentration. Materials reviewed by the Board in the selection process include an evaluation of the student's work within his/her area of concentration. This evaluation should reflect a consensus of the department program opinion and must be signed by full-time members of the student's department program. Also reviewed are the student's official transcript and recommendations by faculty members who gave the student grades of "credit" rather than letter grades.

To be eligible for consideration the student must have completed his/her degree in July 78, December 78 or be scheduled to complete it in May 79. A student will not be considered who has incompletes in courses prior to spring 79 which are required for graduation or who has more than four grades below "B" in the last three semesters of study (this excludes spring 79 also.)

Nominations may be made by department program faculty or by the students themselves. In the case of the latter, the student's name will be forwarded to the department program for its evaluation.

Deadline for nominations is March 1. Nominations are to be submitted in writing to Sister Lucy Ruth Rawe, Office of the Registrar. Individual departments programs award what is known as departmental honors. Criteria for selection is determined by the individual department program.

Students receiving college academic honors and those receiving departmental honors are recognized at the spring honors breakfast.

Student interest brings Latin revival

by Ken Hoover

Bob Corbett calls his new Latin I class an example of "student initiative."

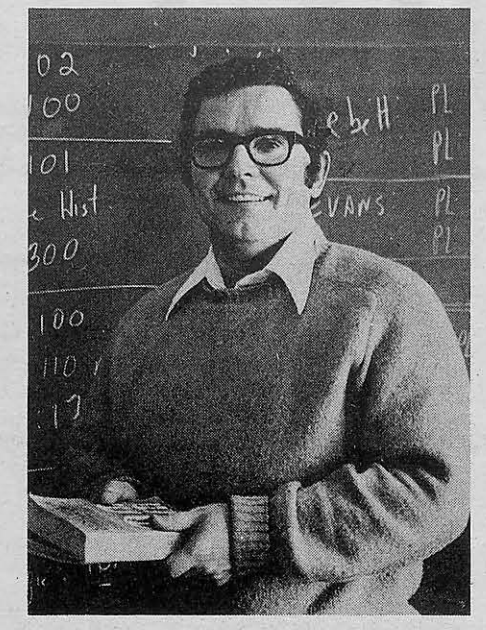
"Last year," he said, "Roxanne Robin approached me, having heard that I knew Latin, and wanted tutoring. I said no, because I felt it was too much to take on at the time."

Corbett said that Sister Deborah Pearson agreed to be her Latin tutor for fall 1978. Then, he said, some students overheard her talking about Latin in another class that he taught. Several people were interested.

So he went to the classics department at Washington University, borrowed some materials, and put up signs asking for interested students. Ten students responded, he said, and they all chose to study Latin in the classical, grammatical fashion. He got approval for Latin I from the Curriculum Committee, and fifteen students enrolled.

"It was interesting that the faculty had not realized there would be a call for such a classical, traditional curriculum," Corbett said. He said it was the students who showed an interest in learning Latin, the ancient language of scholars.

Corbett taught Latin at St. John's College in Minnesota and at CBC High School in St. Louis before coming to Webster to teach philosophy. He said it was "kind of fun" to teach something as concrete as a foreign language after teaching just philosophy for thirteen years.



Bob Corbett

While we talked, he played a tape of Gregorian chants, which were once used in Roman Catholic High Mass, which is said in Latin. Several of his students wandered in. They called his class "enjoyable" and "challenging." One said, "I'm having the most exciting time in my life."

A Latin II class has been approved for Fall 1979, Corbett said, and will be taught in a cycle every other year. "Present plans are to offer advanced reading courses for those who want to continue beyond," he said.

Faculty promotions announced

by Mike Killoren

President Gerdine has announced faculty promotions for 1979-80, as recommended by the committee for tenure, rank and sabbatical.

The committee, made up of six full time faculty, heard testimony on behalf of the faculty petitioning for promotions. Students, department chairpersons, and colleagues appeared before the committee with their testimony.

Evaluations were made during the fall semester by the TRS committee. At the end of the semester, the committee reviewed each faculty member and sent its evaluation to the administration.

Dr. Gerdine, Vice President Kelly and Dean of the undergraduate program Charles Madden then reviewed the committee's findings and made their own evaluation. Dr. Bouchard of the MAT program is involved when an MAT faculty is represented in the promotion. This group makes the final decision.

Only full-time faculty may apply for tenure, rank or developmental leave, Madden explained.

Tenure can be sought after a faculty member has been with Webster for at least six years. Tenure means that the faculty member is guaranteed continuous employment and cannot be fired, except in cases of what Madden called "moral turpitude, which is extremely rare."

When Webster changed from a Catholic girls college to a private, co-ed institution, the faculty executive committee and the board wrote into the handbook that at no point shall more than 1/3 of the faculty be tenured.

"The faculty development leave is the second option for tenure," according to Madden. A faculty member may request a development leave after completion of his third year under contract. When a faculty member opts for the FDL, he waives his option to apply for tenure.

A person with a MA degree begins at the college as an instructor. Usually, after a period of three years teaching experience, he may then apply for rank promotion to assistant professor.

The move to associate professor usually is preceded by the doctorate, a minimum of three years as an assistant professor, and/or a high level of professional or academic experience.

Promotion to full professor is typically granted to faculty holding the doctorate, with a minimum of four years experience as an associate professor. The title is conferred upon a faculty member with an outstanding reputation who has "made an extraordinary contribution to Webster College," as stated in the handbook.

Under most circumstances, rank is carried to other institutions. "Rank is tied to salary, but rank is also a level of accomplishment," Madden said.

In future issues, the Journal will report on FDL activity in the coming year.

for 1978-89:

Promoted to Full Professor:
Dr. Harry Cargas, Literature and Language

Promoted to Associate Professor:
Margret Gaskill, Foreign Languages
Dr. James Brasfield, History and Poli/Sci
Tom Lang, Art

Promoted to Assistant Professor:
Dr. Donna M. Campbell, Psychology
Kate LaFayette, Education
John Porter, Media Studies

Approved Faculty Development Leave for 1979-80:
Dr. Reta Madsen, Literature and Language
Dr. Harry Cargas, Literature and Language
Dr. Roseanne Franke, Psychology
Dr. James Brasfield, History and Poli/Sci
Dr. Seena Kohl, Anthropology/Sociology
Michael Beresford, Art
Dr. Marlene Birkman, MAT
Phil Sultz, Art
Carole Gaspar, Music
Bill Fuchs, Science

Approved Sabbatical Leave:
Consuelo Gallagher, Foreign Language

Recommended for Tenure:
Dr. Doris Beuttenmuller, Management

Sharon Hessler:

Feeling down made more 'pleasant'

by Julie Kendrick

A man walked into the Student health service office and stood at the desk. He looked at the smiling woman across from him. "Sharon," he said hoarsely, "take my temperature."

Her smile faded and she looked concerned. "Do you really feel sick?" she asked, as she hurried to the supply room. She returned with a thermometer and a question about his fluid intake.

"I've had **lots** of liquids," he said.

"It's all that booze you've been drinking," she laughed. "Keep that under your tongue," she added as she gave him the thermometer. "Most people just cram it in their mouth."

Sharon Hessler seems to have a talent for blending humor and warmth with good health care. "It's not that I like being around sick people all the time," she said, "but I know how it feels to be sick. So I try to make it as pleasant as possible here. One thing I do is try to remember everyone's first name, but that isn't always easy."

Hessler's duties include more than being pleasant and remembering names. She and nurse Malinda Alexander are the only full time office workers. As the secretary receptionist, Hessler makes appointments, takes temperatures, works with insurance claims, keeps track of medical charts and takes patients to examining rooms.

Sometimes her duties require more than just typing and filing. "Malinda and I can be Moms away from home for a sick or lonely student," she said. "We don't have chicken soup, but we're almost as good."

Often a new student arrives in the Student health service office with a vague set of symptoms that turn out to be homesickness. She said, "We need to take the time to talk to them, and that's why we strive for a relaxed, comfortable place. It's one big party all the time!"

Although she has occasionally seen students with cuts, scrapes and "lots of blood," she has never been squeamish. "I suppose if someone came in with their arm falling off I'd say 'Oh, Lord,' but up to now I haven't had any problems."

Hessler has worked at Webster College for five years. "I was in the admissions office for two years, where I was in charge of undergraduate admissions. The disadvantage was that I had no personal contact with students. They were all pieces of paper to me," she said.

She quit that job to have a baby. She stayed home two years with her son, Kenny, now four. But she found she was "going bananas" as a housewife, so she started with Student health services three years ago.

Perhaps Hessler's biggest concern is that not enough students are aware of all the services besides doctor's care the office provides.

"We had a smoking clinic last year. Malinda quit smoking," Hessler said.

"Don't quote her on that," Alexander shouted as she rummaged through a file cabinet. "I only quit for a month and everyone knows I've started smoking again."

Hessler laughed as she puffed on her cigarette. "That's because I kept blowing smoke in her face.

"We have a diet club, too," she continued. "Malinda runs that for people who want to lose or (can you believe it?) **gain** weight! That's depressing.

"And we offer topical flouride treatments for teeth, blood pressure screening, eye testing and TB skin tests. So besides having fun, we do a lot of work, too.

"I just wish more students knew we were here to help. We could be utilized more." She paused. "I just hope that after this article is published there aren't 500 people outside my door. I guess that would just make a bigger party," she said.

Sharon Hessler's aim to develop a "party atmosphere" backfired on her last year. She turned 30 in February and a group of students held a "Big Three-O" party for her.

"They decorated my office," she said. Then she stopped smiling. "And they put a bedpan on my chair."

STUDENT HEALTH SERVICES director Malinda Alexander R.N. (L) talks with student Mary Seidel about the services offered to Webster students.

photo by Gerry Pisk

Financial Aid

On Tuesday, Feb. 20 from 2 to 4 p.m., the Financial aid office will hold a seminar for students applying for aid for 1979-80. The seminar will be held in room 217 of the Plymouth building.

The purpose of the seminar is to provide students with information and assistance in completing their applications for financial aid. It will be an open seminar so that students are free to drop in, have their questions answered, and to leave or stay as long as they wish to stay. The goal of the seminar is to alleviate as many problems as possible with the applications and application process.

Students explore power of the media

by Nancy Roenfeldt

One of the major criticisms of today's educational system is that students have become mere sponges soaking up information which has no meaning for them. It is in answer to this criticism that the Issues in Contemporary Society: The Power of the Media class has been structured.

The course has been designed so that each member of the class, through his or her individual research of the effects of the media on society and through the sharing of the findings with other class members, may derive a more complete view of the media and its effects on society than, perhaps, could be derived from a lecture alone.

"It's the whole idea of going out and finding out something as opposed to being spoon-fed information," said Sue Ruane, one of three Webster seniors teaching the class.

Ruane along with Tommye Morishita and Pat Knoerle, under the direction and guidance of the anthropology/sociology department and its chairman Bill Berry, have focused their attention on the media in relation to the definition of community, the depiction of minorities, and the influence on the images of sex roles.

"We are interested in the ramifications of the media portrayal of sex roles, minorities and communities," explained Knoerle.

The ideal goal of the class, according to Ruane, is to "involve everyone in the process whereby people are able to look at the media critically and evaluate it in a way I assume they don't now."

The format of the course allows that each of the three women teach a four-week segment of the 16-week class. During their short segments of teaching, the three seniors will be drawing upon their individual research projects previously completed for their Method of Research in Anthropology-Sociology class. The idea of the media, though, was not the main concern of these original projects.

POWER OF THE MEDIA: Three Webster seniors, Sue Ruane, Pat Knoerle and Tommye Morishita teach a class in the Anthro Soc department.

photo by Emogene Jackson

"We had not looked at media from a sociological perspective," Knoerle explained. She added, however, that the idea of the media brought all of their projects together with a common bond.

The first of the three sections, being taught by Pat Knoerle, has as its focus the concept of community and how its definition is influenced through the media.

Knoerle bases discussions during this section of the class on her research, internships and work experience" as they defined and influenced her idea of community.

During her study of the concept of community, Knoerle studied the allocation of community development funds within the St. Louis area with a special emphasis on north and southside groups.

"How the media portrays areas," she explained, "effects funding and effects where we live."

The second segment of the class, to be taught by Tommye Morishita, has been designed to examine the image of minorities as it is reflected through various medium with a special emphasis placed on the images portrayed by means of television.

During her research, Morishita looked at television as a socialization agent. Much of her research, she said, involved black situation comedies and the way in which they depict black people.

"I'm just interested in the way blacks are presented on any level," Morishita explained.

Through Morishita's teaching of her segment of the class, she hopes "to show the black experience and show a more realistic perspective of the black image."

"I'm using the media," she continued, "for people to look at themselves and critically analyze their learned stereotypes."

The third section of the class, to be taught by Sue Ruane, will discuss the relationship between the media's depictions of sex roles and the development of actual sex role identities.

"My section on sex roles in the media stems from my own personal interests in women's issues," Ruane explained, "What is important to me in my section is to consider that, supposedly, you hear loosely that sex roles are changing. I want to identify what sex roles are, to see, how people respond to stereotypes and to see how sex roles are changing.

"For me, teaching a class is going to require me to pull together ideas and theories I've gathered over the past three years."

Through their teaching of the Power of the Media class, the three women are completing their senior overview, which is a requirement of all anthropology sociology majors.

Raune explained that the set-up of this particular class is a "new approach to learning here at Webster."

She emphasized, though, that in the class, learning would be a "group process."

"Not only the students benefit from student-teachers, but also the students teaching it learn something," said Knoerle.

Admissions' Jerry Davis seeks recruits

by Nancy Nottonson

In a far-off corner of the maze that makes up Student Services is the office of Jerry Davis. Since June 1, 1978, Dr. Davis has been Webster's director of admissions and financial aid. It is Davis and his staff of four who carries out the admissions policies set by the board of trustees. The kind of school that Webster is ultimately determined by the dictims of this board.

The admissions decisions are made in Davis' office for undergraduates while decisions for graduate school acceptance is made by individual departments and processed by the admissions office.

Davis sees his work as breaking into three major areas of concentration. First, and most essential, is recruitment. Then financial aid, and finally admissions.

Recruitment is necessary to maintain a stable student population. There were 965 undergraduates at Webster this fall. According to the administration the school could comfortably encompass at least 10 percent more students than are currently enrolled.

Top priority is given to recruitment. About the top 60 percent of a high school's graduating class would be eligible to attend Webster. Besides high school students many others are good candidates for admission. Almost one half of our current school population is made up of transfer students. About one half of these come from community colleges. There is also an influx of what is called the "non-traditional" student. These are older people who for various reasons never attended or graduated from college.

Recruiting is carried out and planned for all year. But the most productive times for the actual recruitment drives are fall and spring — with fall being the busiest season.

Many methods are employed in the effort to interest and encourage potential students in our school. Visits are made by the admissions staff to selected high schools and community colleges. Four times a year Webster has "Evenings on Campus." High school teachers are invited to these events so that they might become familiary with Webster's programs. Secondary school teachers and guidance counsellors play a major role in recruitment and so exposure is essential.

Webster alsol takes advantage of a significant service offered by the College Entrance Examination Board. The service called Student Search Service matches information provided by students taking SAT's with information provided by schools and then furnishes those schools with the names and addresses of good matches. Just think of a computerized dating service and you'll have the right idea.

Through the Student Search Service Webster gets the names of 40,000 potential applicants a year. These people will receive attractive and informational material about Webster. If they express further interest they will receive a letter and a telephone call from a counsellor. In another innovative effort the school has recently begun using Webster students to help with recruitment activities. Davis says that 60 percent of the people who apply here will enroll. He also sees an expansion of recruitment activities in the future.

Because admissions and financial aid usually share inseparable roles in a successful admissions program Davis devotes more than "half his time to financial aid activities." The need for financial aid is great and its importance to the school and its students is stressed. Eight out of ten freshmen in 1978 had financial aid because of need says Davis. Once accepted every effort is made to make it feasible for a student to enroll.

Davis is aggressive and confident when it comes to discussing financial aid and that portends well for Webster. There will "probably be 10 to 15 percent more aid dollars in 1979 and that's a conservative estimate," according to Davis. He goes on to say that he "sees more aid being available in the future." He adds that this is true "because students need it and I know how to apply for it. The Journal wishes him luck with that.

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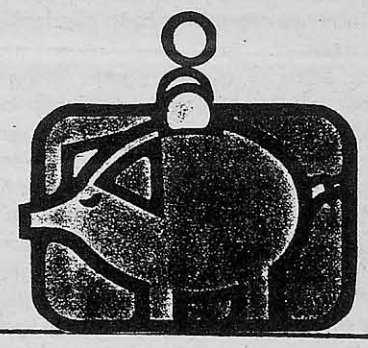

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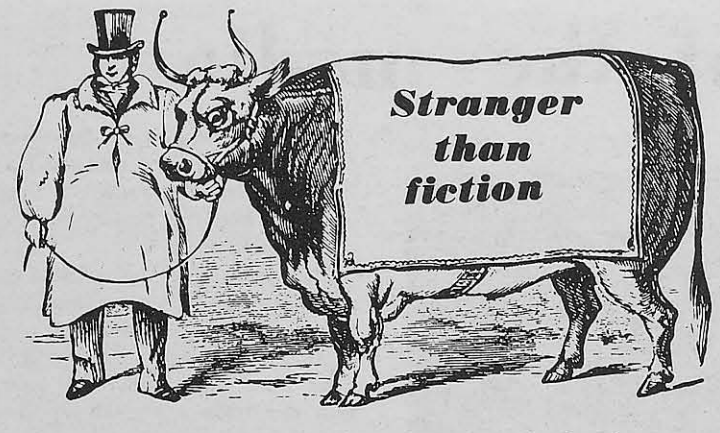

by Peter Rexford

Although I've never professed to be a writer for the masses (a fact to which Harry Cargas and Nancy Shapiro will attest) I do have a small following of fourth and fifth graders who have admired my sonnets on occasion.

The title of the column is not reflective of myself, but more precisely the general atmosphere of this small but homey hamlet of a college we call Webster. Perhaps we haven't had the gayety or night life of Kent State, but time will certainly corroborate that we hold our own in "excitement."

All we have to do is notice from where we have come in terms of entertainment. From church services to movies in a converted chapel . . . Midnight masses to The Grateful Dead is certainly a step in some direction. The films we show have some promise, and at times even offer some satisfaction as an alternative to all night poetry marathons which consistantly grace our hallways. We should, however, scrutinize much more carefully the quality of the short subjects which precede the sporatic flicks. How often can one be subjected to *The History of Calendars and Gift Wrap* before they resort back to poetry bonanzas.

The theatre department, which is in theory, the monatary mainstay of this ivy institution has apparently been overlooked on occasion.

Here again, I quietly agree. Being a member of the theatre department last year I had the opportunity to observe, and on rare occasion, participate in the fiesta activities of this group of artists. I even felt that I held quite a bit of promise as a budding Chuck Heston or Jimbo Stewart. My dreams were shattered though when I was told that it was "Shakespeare or die." I have since made that my motto and spray painted it on the side of my parent's Oldsmobile.

I have now turned, for the interim, to the megalomaniacal media department where I have the opportunity in both the electornic and print mediums to force my opinions on anyone and everyone. An example of this was recently noted when the front page of this paper was graced with my picture. (Mike . . . you'll get the rest of the $200 for that after the welfare check clears.) For anyone who didn't get a copy of that issue, I have about 800 left in my car and will sell them for a buck apiece.

I am also open to any letters concerning problems that you may have, or will encounter, here at Webster and in the future will be including them in this column with my piece of advice for anyone who wishes to submit.

Questions concerning more general topics of Webster life will also be included so that we all may have a better understanding of what's going on around us.

For instance, why has the theatre department consistantly refused to accept my idea of presenting "The Towering Inferno" adapted for stage in the studio theatre? Is it that Neil Simon or George Bernard Shaw is more of a christian than Irwin Allen? Is he on their black list? Have we all reverted back to our own dimension of McCarthyism? Certainly relevent topics if ever one has been presented.

Lastly, I think it is important to include something that will make us all more aware of our great history and sometimes bizarre heritage that we share here. Example: On April 22, 1966, all of the electricity on the second floor of Loretta Hall shut off at 8:44 p.m. Oddly enough, all of the electric clocks on that same floor, **stopped at that same time!!**

Just one of the many events, that makes life at Webster College . . . **Stranger Than Fiction.**

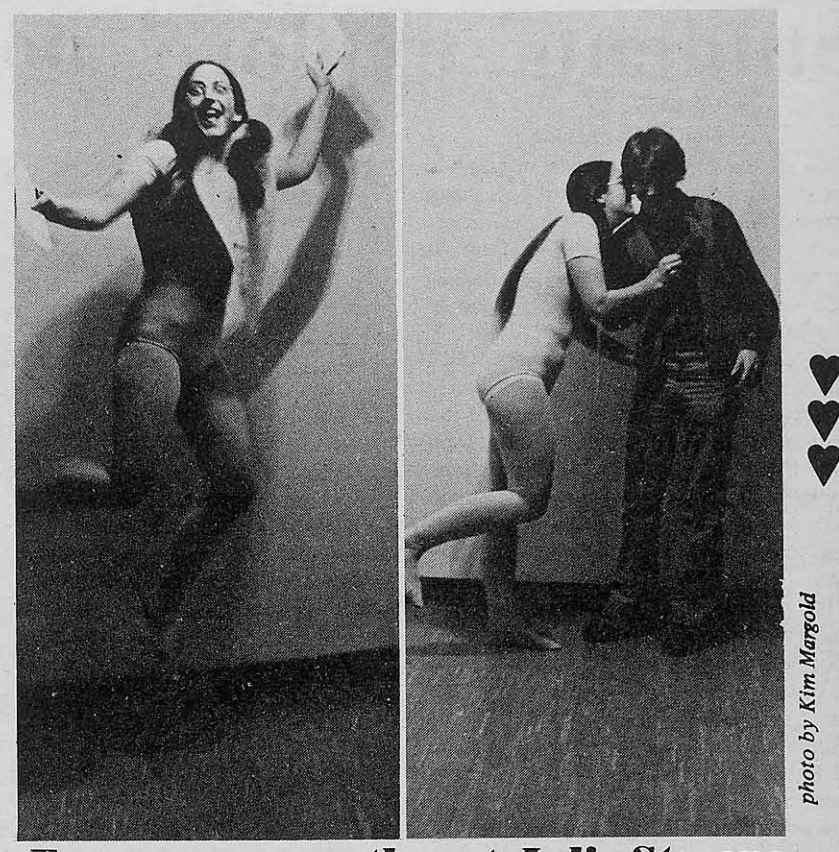

photo by Kim Margold

Everyones sweetheart Julie Stevens catches Journal editor off guard

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In order to provide a cross-section of ideas and views, letters to the editor are encouraged. All letters must be signed (names will be withheld upon request), and are subject to editing.

Inquiries should be addressed to: The Journal, Room 106 Loretto Hall; Webster College; 470 East Lockwood, Webster Groves, MO 63119.

Editor in chief .....Michael Killoren
Managing editor .....Kevin Murphy
Business manager .....Steve Webb
Photo coordinator .....Marcia Stoff
Kim Margold

Production Staff:
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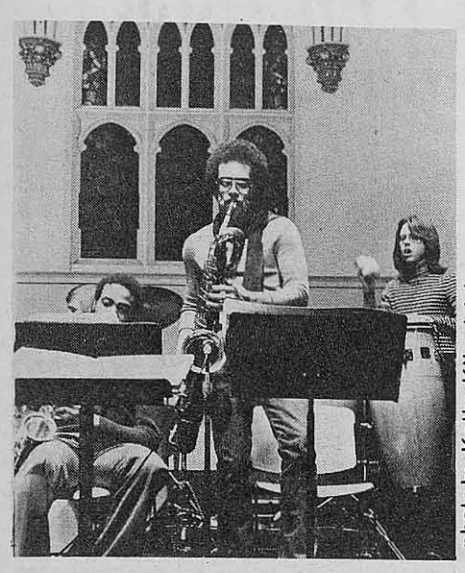

photo by Kathy Kilpatrick

JAZZ COMBO, free form and blue, serve it hot to their audience in the Winifred Moore Auditorium.

film *Monkey see, monkey looser*

by Dean Vivian

What can you say about a film whose star is a monkey?

The movie is *"Every Which Way But Loose,"* and the star is Clyde, an orangutan who is closer to an intelligent form of life than anyone else on screen. The "name" in the film is Clint Eastwood, who plays a character named Philo.

Philo has this thing about a country singer named Lynn Halsey-Taylor and goes to extremes to track her down when she disappears, outsmarting (and I use that word lightly) cops and a motorcycle gang that are after him.

If the plot sounds like a Burt Reynolds film to you, score yourself ten points. Eastwood tries desperately to be a "good ole boy" throughout the film, but fails due to his personality, diametrically opposed to Reynolds.

There are some good things about the film. Besides Clyde, Ruth Gordon as Philo's tart-mouthed mother is excellent. Geoffrey Lewis as Orville, Philo's brother, is also very good, and Beverly D'Angelo is literally a breath of fresh air as Orville's intelligent girlfriend.

Also, the fight scenes are very well done. Philo, it seems, is a bare-knuckle fighter who spars for money. Eastwood's punches end up sounding like old-time movie jabs that we laugh at nowadays, and the same result occurs when these punches. Luckily, though, that's clearly the director's intent.

Sondra Locke, most recently of Eastwood's *The Gauntlet,* plays Lynn Halsey-Taylor. The role demands very little from her, and she obliges by giving very little to her performance. The minor characters are equally bad, although the reason for that is probably the script. If Pilo, who is admittedly slow, is to triumph over all the others, everyone else therefore must be REALLY dumb.

Unfortunately the level of intelligence drops far below the border of inanity. The film is very uneven, with some quality scenes of humor, but too many cheap, stupid slapstick scenes. Still, it is entertaining, and that's a point I cannot take lightly.

At times I was insulted by the blatant stupidity, but I enjoyed the evening, which may be the only real aim of the movie.

Overall, *Every Which Way But Loose* is too loose. Director James Fargo just couldn't bring this film all together. Now showing at the Esquire, this film is enjoyable, but the enjoyment is just about as short as this review.

music

Jazz combo cooks it up in style for WC

by Kathy Kilpatrick

The Jazz Combo's concert had all the ingredients Thursday, Feb. 1, and certainly cooked up a good concert for an appreciative audience.

Danny L. Read, directed the Jazz Combo's concert in the Winifred Moore Auditorium beginning at 7 p.m.

One of the most important ingredients that helped make the concert good was Read's choice of fine jazz music.

Pieces were selected from the works of composers such as Jamey Aebersold, David Baker, Ornette Coleman, Duke Ellington, Dan Haerle, and Melissa Manchester.

Most of the pieces on the program, said Read in an earlier interview, were either blues, which is a harmonic structure of the 12-bar blues; standard tunes, that derive from popular 1930 tunes; free form, which is absent of chord progressions; or jazz rock pieces.

The concert was divided into two sections, the Monday combo (which practices Mondays, Wednesdays and Fridays) and the Tuesday combo (which practices Tuesdays and Thursdays).

Another valuable ingredient included in the concert was the abundance of talent in each of the combos.

In fact, some of the pieces let many of the students show their abilities, which stretched out many pieces playing time. But listening to the talent performed in the extra long songs was well worth it.

However, the combos do not only play for the college; the combos give four types of concerts, Read said earlier.

Besides giving two concerts for the college each semester, the combos perform free for various area high schools. These concerts are to publicize Webster, and the music department's new jazz program to prospective students, Read says.

Next, the combos perform for donations. If an organization wants to give a donation to the music department, says Read, the combos will perform for a minimum of about $100.

"Also we perform to enhance the prestige and the reputation of Webster College. These concerts are given to places like retirement homes, and are free," Read said.

Possibly this semester, the jazz program will add a few more small combos. Next fall, an 18-piece big band group will definitely be organized.

As for students within the present combos, Read says they are "very eager to learn."

"A lot of students have been practicing by themselves or on their own in small groups. They practice at least for a couple of hours because they want to practice. This is going way beyond the call of duty. "Most of our jazz students are really interested in learning how to properly perform jazz and rock music," Read said.

Members of the Tuesday Jazz Combo are: Michael Fitzgerald, alto sax; Reginald Dellard, tenor sax; Stanley Coleman, baritone sax; Jon Yates, trumpet; John Mitchell, piano; Geof Benson and Robert Kaufman, guitar; Derryl Turnbo, bass; Carl Albrecht and Bill Parker, drums and percussion.

Monday Jazz Combo members are: Conrad Thomas, alto sax; Gabriel Golliday, tenor sax; Paul Hecht, trumpet; Bob Grone, trombone; David Smith, piano; Frank Heyer, guitar; Derryl Turnbok, bass; Andrew Sieff and John Wixhnuff, drums and percussion.

For those who missed the concert, be sure not to miss the combo's next concert April 5 at 7 p.m. in the Winifred Moore Auditorium.

dance *Cossan brings taste of Africa to St. Louis*

by Kathy Kilpatrick

Director Mor Thiam of the Cosaan Dance Company said the purpose of his dance company is to give audiences a taste of Africa.

"I want to give audiences like St. Louis the experience of Africa. I want them to learn about the heritage of Africa," said Thiam.

The company performed in the Loretto-Hilton Theatre Thursday, Jan. 22 at 8:30 p.m.

Beginning seven months ago, the young company is striving to establish it's roots in the St. Louis community. Currently the company practices at CASA.

However, the company is struggling because of a lack of financial support.

"We hopefully will acquire more funds soon. We're looking for any organization or group to support us. But these days, it's hard to find supporters and donors for dance companies," said Thiam.

Thiam's previous company, "Drums of Fire," which featured dance and Afro-American music flourished for seven years. Now "Drums of Fire" has dissolved into the Cosaan Company.

"We took several trips with the old company, like to Asia etc. But I wanted to start a company to tour the U.S. to entertain but mostly educate people about Africa. That's how Cosaan was born," said Thiam.

The cast consists of ten dancers and nine drummers. Most of the cast is originally from Africa, and some were members of "Drums of Fire."

During the performance, Cosaan pumped out so much adrenalin and energy, the company resembled a high-performance car speeding around the track at the Indianapolis 500 race. The energy and pace never slowed down.

Divided into short segments, the program consisted of many traditional Africa rituals and songs. Two in particular which were enjoyable were "Ayda (Voodoo Song)" and "Dung Dung Ba (Arm wrestling contest)."

The Voodoo dance used an authentic looking witch-doctor to release the afflected villiage girl, Ayda, from her spell. Using one of the audience's entrances, the witch-doctor scared many audience members in his surprise appearance.

"Dung Dung Ba" probably the most vibrant piece used four male dancers and the company's female cast to show stamina and skill. The men especially gave an exhilarating performance.

The talent and ability of the drummers was nothing less than amazing. One could wonder how they kept the pace up; kept the rhythm flowing; and kept the smiles on their faces.

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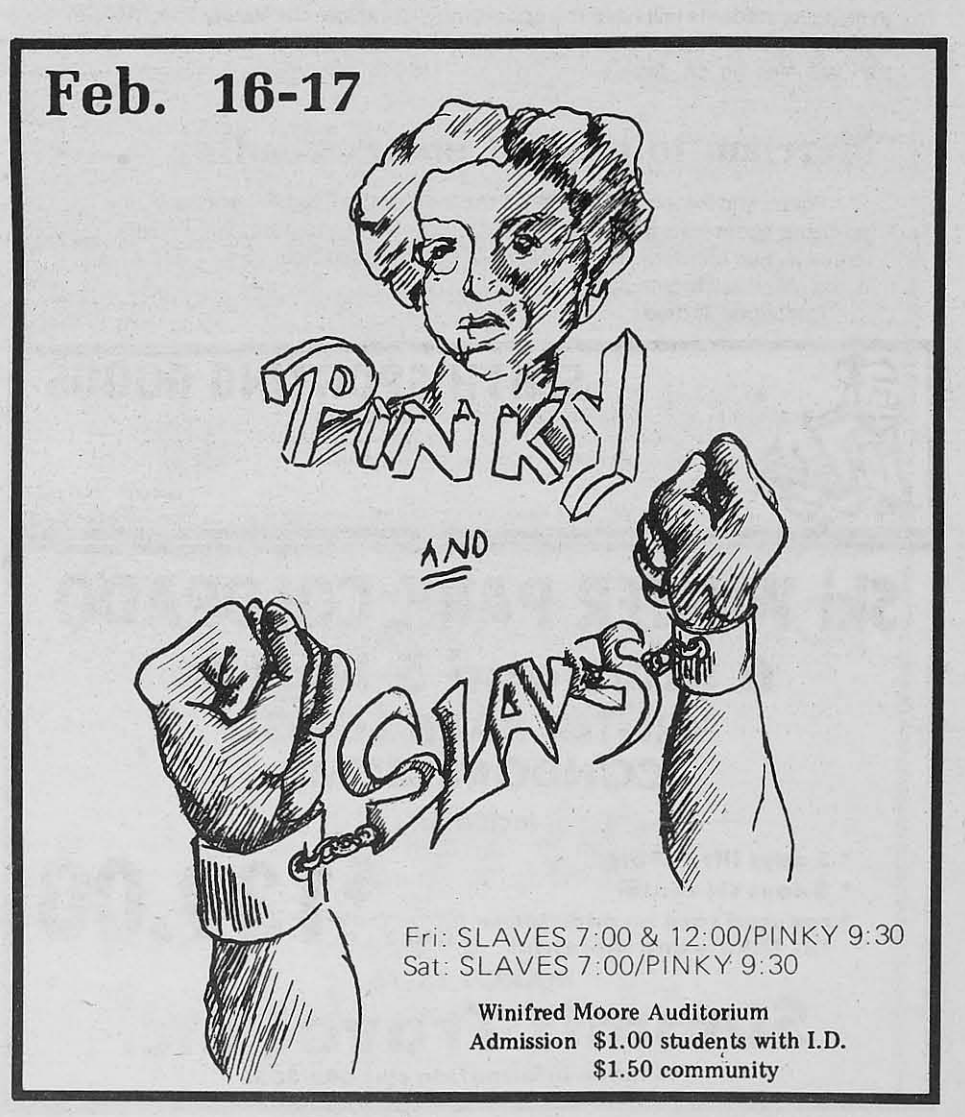
Costumes by Thiam's wife were colorful, and looked semi-authentic. However, the costumes were interesting in their variety of use of shells, feathers, beads, jewelery and other materials.

Most of the props were suitable with the exception of the black and the orange and white umbrellas. The umbrellas seemed out of place, and looked like the company was expecting rain from the ceiling of Loretto-Hilton Theatre.

As for the company's potential, the members and their director and are filled with enthusiasm and positive spirits.

The Cosaan Company still has a few bugs in it's system which is probably due to it's newness as a company. Even though the company still has far to go, after it's professional capability is recognized. Cossan will go far.



Better withdraw before it's too late

The last day to withdraw from all first term, eight-week undergraduate classes for the spring semester is Friday, Feb. 16.

This weekend on the big screen

The film society will be presenting "Pinky" and "Slaves" on Feb. 16 and 17 in the Winifred Moore Auditorium. The films will be shown at 7 and 9:30 p.m. on both nights and at midnight on Friday only.

Admission is $1 for all Webster College students, faculty and staff members. The general public may be admitted for $1.50.

Workshop production of 'Chamber Music'

The Conservatory of Theatre Arts at Webster College will present a workshop production of Arthur Kopit's "Chamber Music" on Feb. 18, 19 and 20. "Chamber Music," directed by Michael Pitek, will be presented at 7:30 p.m. in the Winifred Moore Auditorium.

Admission is free.

Sculpture exhibit at Loretto-Hilton gallery

"Ceremonial Structures," an exhibition of sculpture works by artist/designer Michael Jantzen, will be on display in the gallery of the Loretto-Hilton Theatre through March 4. Also included in the exhibit are photographs of solar homes and other structures designed by Jantzen.

Admission to the exhibit is free. The exhibit will be open from 9 a.m. to 6 p.m. on weekdays and from 1 to 5 p.m. on weekends and during evening theatre performances.

Outdoor Club plans Ozark weekend

The first outing of the outdoor club will be a weekend trip, Feb. 24 and 25. The winter camping experience will involve backpacking and trail-building.

This will be the first of a series of Ozark trails excursions and is a community service project in cooperation with the Missouri Department of Conservation.

Regular meetings of the outdoor club will be held at 4 p.m. on Wednesdays in room 21 of Loretto Hall.

St. Louis Women's Choir holding auditions

The St. Louis Women's Choir needs singers and instrumentalist for their upcoming performance of the oratorio "Return of the Great Mother." Women who are interested should call Cary Colman at 752-9409 or 725-8082 as soon as possible.

Art museum to hold college night

The second annual "College Night at the Art Museum" will be held this evening from 7-10 p.m. at the St. Louis Art Museum.

Admission is free to all students and faculty presenting their college ID. Free soft drinks and wine will be served.

A student membership discount is available, and posters will be given away as part of the festivities. "Jasmine," a duo from Webster will musically spice the evening as students will have the opportunity to explore the Vanity Fair, William deKooning and George Caleb Bingham exhibits. The museum's regular collection will also be on display.

Merriam to present poetry reading

Poetry and People: A Reading in the Year of the Child," a poetry reading being sponsored by the Webster College MAT program, will be presented by Eve Merriam. The reading will be presented Feb. 22 at 7:30 p.m. in the Winifred Moore Auditorium.

Admission is free.

Councilwoman Van Uum speaks to journalists

by Dan Ploussard

In a recent visit to Webster College, 3rd district St. Louis County Councilwoman Betty Van Uum, cited philosophical differences as reasons for not being elected to head the St. Louis County Council.

Speaking to a combined group of journalism and political science students and faculty, Van Uum said in addition to being the "most different" member of the council, (the only woman) she is the youngest, (by 15 years) and "probably the most liberal."

"Often the other three democrats on the council do not share my philosophical perspective, and they probably thought they would feel more comfortable with one of the others in the position as spokesman for the council," she said.

Asked if there was any bitterness between her and her fellow democratic council members Van Uum said: "There is, of course, personal disappointment in not being elected, but as far as vindictiveness or bitterness in the decision making process, I think one has to guard against that."
guard against that."

Van Uum says that she believes another reason for not being elected to head the council was to make her less visible, but added: "I'm still going to do what I'm going to do and say the things I want to say."

Van Uum says that no matter how promising a woman is in the political system, people still express little belief in them and fail to take them seriously.

Concerning the outlook for the Equal Rights Amendment in the country and especially in Missouri, Van Uum was pessitimistic.

"The ERA is in trouble and women are generally in trouble," she said.

She did express some hope due to recent vacancies in federal judgships, and in state senate seats recently vacated, and hopes that some women will fill these seats.

Asked if she would be interested in filling one of the state senate seats Van Uum said: "I don't see the state senate as a step up. I have a larger constituency serving on the county council. I am also one of seven on the council, where I would be only one of 38 in the state senate."
of 38 in the state senate."

Van Uum began her public career in the late 1960s when she was active in the civil rights movement.

At the same time she became interested in the women's movement.

"I turned my attention to the then emerging women's movement because it had a lot of the same inequalities that the civil rights movement had," she said.

"The reason we (women) did not get a fair shake was simply because the men were making the laws," she added.

Van Uum thus helped to form the Women's Political Caucus, a bi-partisian committee of women which would address itself to the inequalities of women in all walks of life. It's main objective was to aid in electing women to political positions where women would have spokesmen in the political process.

In 1974 Van Uum was elected to her first term on the county council, and filled a vacancy never before held by a democrat. She recently began her second term on the council.

She says issues presently being debated in county government range from the problems between the city and county over the use of Bi-State busses to the problems of land development in the county.

Keeping us in good health

by Pat Hare

Webster College's Student Health Services provides full time students with medical assistance 24 hours a day.

Student Health Service office is located on the first floor, east wing of Loretto Hall and open throughout the regular academic year, Monday thru Friday from 8:30 a.m., to 4 p.m.

"Student Health Services renders professional help by internist George Pelican, gynecologist William Pearson, dentist Robert Jarret, psychiatrist Elizabeth Mann, and full time receptionist Sharon Hessler," and Malinda Alexander, a registered nurse.

"Other services include allergy injections, health education, off campus laboratory and x-ray procedures.

Medication is in a limited supply, most medicines prescribed by the attending physician must be obtained at the student's expense," said Alexander.

"We are here to assist in academic times," said Alexander.

"Excuses from class will be given if necessary in case of illness or injury provided the student has been seen in the Student Health Service office at the onset of the illness," said Alexander.

Students are not covered for preventive medicines or vaccines, pregnancy, childbirth or miscarriage, replacing eyeglasses and prescriptions. Expenses incurred as a result of a motor vehicle accident covered by other insurance, or expenses incurred as a result of drug abuse are also not covered.

Resident students requiring emergency care in cases of accident or illness are asked to contact their staff member. The resident staff member will make contact with the staff nurse or physicians who are on 24-hour call.

Day students can look on the reverse side of their white authorization card for the numbers to call for consultation regarding emergency procedures.

To have medical information released, a student should stop by the Student Health Services office to sign release form.

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Downtown continued from page 1

grams that could accommodate a group 'individually.' "

Since St. Louis is a large support center for the military, their contact was an inquiry about the possibilities for an administrative program," Duggan said.

In order to accommodate each of these organizations, Webster took its MAI program to the people. Today, six years, after its beginning, the MAI program has an enrollment of 2,500 students. The majority of off-campus sites are on military installations scattered all over the country, with one site in Iceland.

Designed around areas of concentration such as, management, human relations, business administration and parole officer training, Duggan said that the management program, which has a high enrollment, isn't at all comparable to the theoretical programs found at other colleges.

"Our management program includes a humanistic approach. "Our emphasis is how do you get people to do the most with the least hassle," Duggan said.

According to Duggan, the future of MAI depends on Webster's branching out more into the civilian community.

Duggan said the adoption of the new "GI Bill," in January, 1977, now referred to as the VEAP Program (Veteran's Education Assistance Program) has not met with the same success as its predecessor.

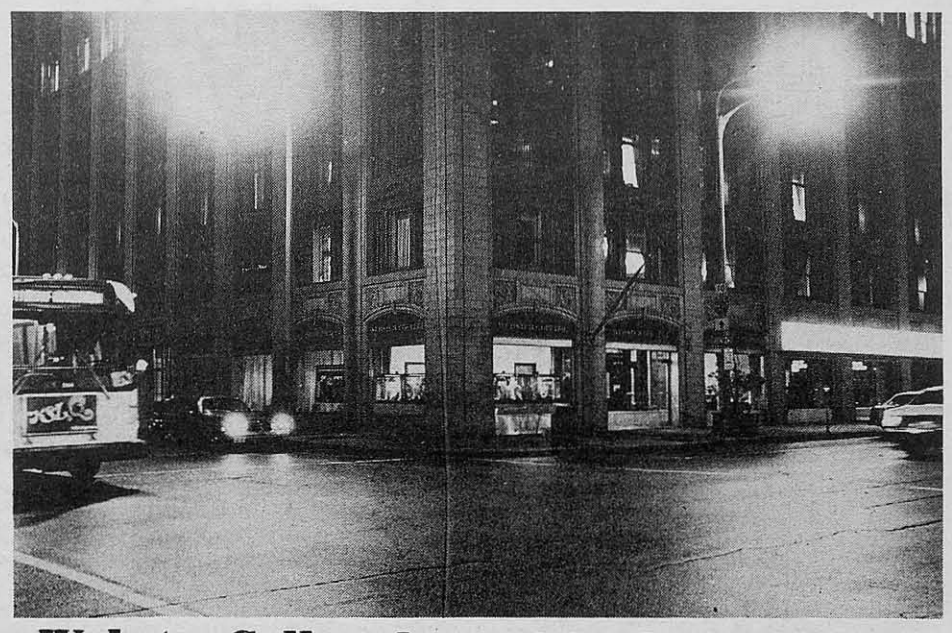
According to Annie Winfrey, advertising and sales promotion chief, US Army's St. Louis District recruiting command, unlike the former GI Bill which guaranteed educational assistance in exchange for time spent in the military, VEAP operates on the basis of the government contributing $2 to every $1 military personnel contribute.

"In my opinion, VEAP has not been successful because it's difficult to contribute to something that's too far off in the future," Duggan said.

"Most people want to spend their money now," he said.

In anticipation of a drop in military enrollment, Duggan said that the MAI will be reaching more into the civilian communities.

"We hope to open a site in downtown Kansas City this summer," Duggan said.



Webster College located in the heart of downtown

It would seem that the bottom line to all this is how have St. Louis employers responded to the MAI program.

"The first couple of years, acceptance was mixed, but with the adjustment stage behind us, the program is now widely accepted by most employers," Duggan said.

Upgrade of cafeteria tarnished by faulty utensils

by Dan Ploussard

With the implementation of new procedures and ideas at institutions such as Webster College there always seems to be problems which arise, and the cafeteria here is no exception.

Of thirty-six dozen sets of silverware purchased for use in the cafeteria, approximately fourteen dozen are being replaced because of tarnishing.

According to Louise Nichols, department head of Food Services, the defective silverware, purchased from the Mound City China Co. of St. Louis is presently being replaced at no charge to Webster College.

"It's just a problem of receiving a bad shipment, and I expect no problem from the company in replacing them," she said.

Nichols expects the new silverware to arrive in about two weeks.

Asked if the tarnishing was any threat to the health of the students Nichols replied, "As far as any sanitation problem there is none. The only tarnishing which has occurred has been on the handles, and these utensils are being sent back. It's the appearance more than anything else which we were worried about."

Nichols also does not see any problem in running short of utensils, as she said she had five dozen extra sets of utensils in stock which she has put into use until the replacement shipment arrives.

CSA continued from page 1

cerning C.S.A.'s action.

Not only did Newland feel the C.S.A. acted incorrectly, but he said the theater representatives engaged in "half truths."

"They didn't lie, but they only told part of the story. In December the entire Conservatory knew they were required to be there (The American College Theater Festival)," said Newland.

Peter Sargent supported Newland's statement, saying that the festival was announced Dec. 19, and that a cost estimate was given between $10.00 and $15.00. Sargent said that no written notice was given until the weekend before the event.

"Why would we approach the C.S.A. and try to cheat them?" asked Chris Lynch.

Lynch had heard of the accusations made by Newland and said he was "bitter" over his statements. Lynch said they approached the C.S.A. with a student problem, "What did we have to lose by asking, if what we requested was unconstitutional then we should have been thrown out of the meeting," said Lynch.

"We did not know what the price of tickets would be," said Kleffner, "most festivals I've attended have run between five and six dollars."

Newland claims that no notices were posted Wednesday morning; Lynch and Kleffner claim at least ten posters were made and put up in obvious locations.

Lynch was not pleased with Newland's handling of the situation, saying that Newland could not effectively understand the circumstances when in fact he missed both the Jan. 30 meeting and the emergency meeting of Jan. 31.

"I don't want this to turn into a war, I think the whole thing is silly," said Lynch.

C.S.A.'s action in allocating $450.00 for discounting tickets became an immediate topic for discussion at the Feb. 6 S.C.A. meeting. Some 25 to 30 students were on hand to voice their opinions concerning the matter.

"This committee helped pay for a class requirement," announced Newland to the assembly.

Roxanne Robin pointed out that tickets were available to the entire student body.

"As a media student there was no way I could get my hands on those tickets by noon, I had classes until three o'clock," said Glenn Newland in opposition to the C.S.A. allotment.

The majority of opinion seemed to agree that the C.S.A. had indeed made an error in allocating money toward ticket discounts. The issue to be dealt with concerned alternatives available. Although money was agreed to be allotted, at the time of the meeting no funds had actually left the hands of C.S.A.

"I would like this committee to accept responsibility for their action and pay in full," said one theater student.

The entire assembly relocated in the cafeteria to view and participate in the regularly scheduled C.S.A. meeting.

"I think the Theater Dept. is responsible, they knew about the required festival, even though they might not have known the amount," commented a student.

Newland disagreed with those who claimed ignorance concerning the festival fee.

"You were told you would incur a 10 to 15 dollar cost analogous to a textbook fee, how much closer can $12.00 be estimated than between $10.00 and $15.00," said Newland.

"Did you use deceitful means to obtain money?" asked council member Keith Mason.

"No, I did not," responded Randy Kleffner, "as students with a problem we came for help."

Gregor Newland and Keith Mason were voted to represent the C.S.A. and meet with Dean Wentzel and Peter Sargent concerning the issue.

In a motion that was never voted upon, Newland moved that the C.S.A. come up with 50 percent of the money and that the rest be derived from theater grants and student services.

The discussion moved to Maria Lounge where students continued to offer input concerning the issue.

With the total time of discussion going on three hours, Jackie Purcell moved that the C.S.A. openly admit that they made a mistake, and pay the bill in full. Newland brought the motion to a vote, in hopes that it would be rejected.

The motion passed with the only "no" votes coming from David Kinder and Gregor Newland.

"I don't believe we just agreed to pay in full $450.00 for a class requirement, we don't have to absorb the whole cost, again our spines have turned to some food substance," said Newland.

"If you were at the meeting we wouldn't have to be going through this," countered Sandra Cheers.

Theater students voiced happiness over the councils decision, while other students were obviously dismayed over the outcome. A petition was constructed immediately which called for an appeal of the decision, the appeal will be presented at the next C.S.A. meeting.

A motion to suspend business in order to talk about the current state of the outdoor club was passed.

"I have nothing to talk about concerning the outdoor club," said Newland, walking out of the meeting.

Newland returned a few minutes later to say that a discussion on the outdoor club was unconstitutional since the regular order of business had been suspended earlier in the meeting, so as to give full attention to the theater ticket matter. Newland also announced that he would not meet with Wentzel and Sargent unless the opinion of the C.S.A. "radically changed" concerning the issue.

Prospective students view Webster campus

by Pat Hare

Webster College held it's evening on campus, Tuesday Feb. 6, for the purpose of giving prospective students information about Webster College.

Guests gathered in Loretto Hall and signed in before being taken on a tour of Webster's campus.

Admissions aids and work study students assisted the Admissions office in giving tours.

Guests were able to see the Loretto Hilton, library, Administration building, Music building, Plymoth and other areas to get an idea of the campus.

"I never realized how big Webster's campus is," said Don Jansen, a senior at Soldan high school.

"I was especially interested in the Loretto Hilton because I'm interested in becoming a theatre major," said Lisa Townsend a junior at Normandy High School.

The tour ended at about 6 p.m., and dinner was served to prospective students and their guests.

Live entertainment was provided by a few students in Webster's Music Department along with dinner.

"i enjoyed the dinner and music," said Joyce Denton, a guest from St. Louis.

After the dinner specific tables were set up for each department.

Guests mingled freely from table to table and some stayed at the table of their interest.

Brochures, Viewbooks, and other information were made available to prospective students and guests.

"The literature that I have should be useful in helping me and the personal attention I received from the faculty and administration was certainly appreciated," said Juanita White age twenty, of St. Louis.

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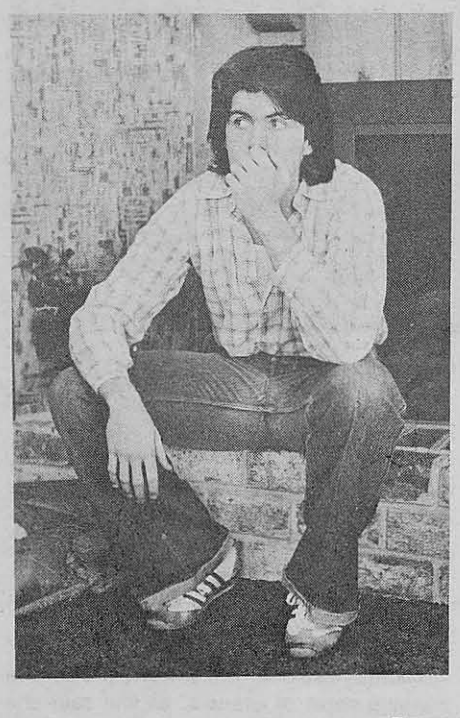
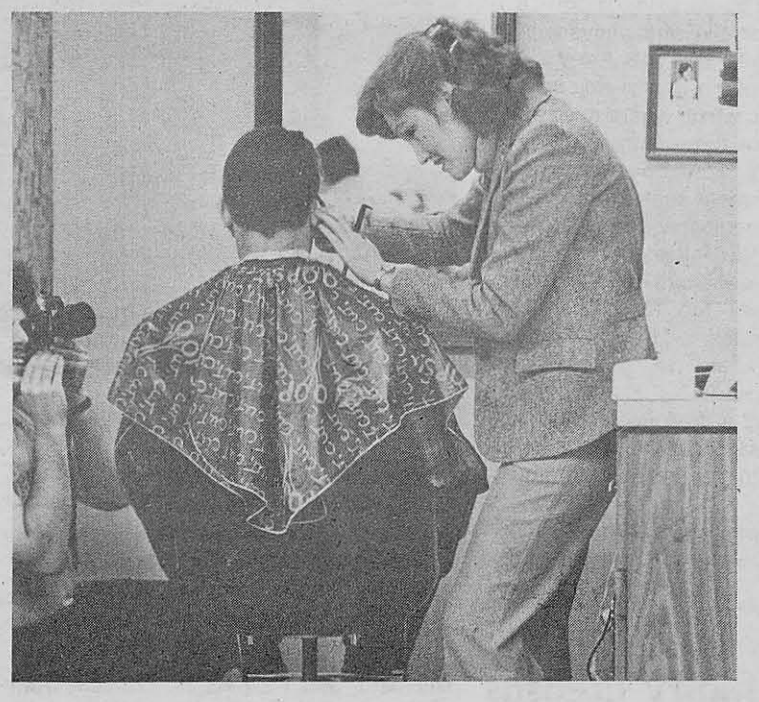
back page

A few young men around campus may seem to be starting a hairstyle revival. The crew cuts they are sporting were not a folly of their own choices, however. The cuts were performed on the actors and director in the play "Streamers."





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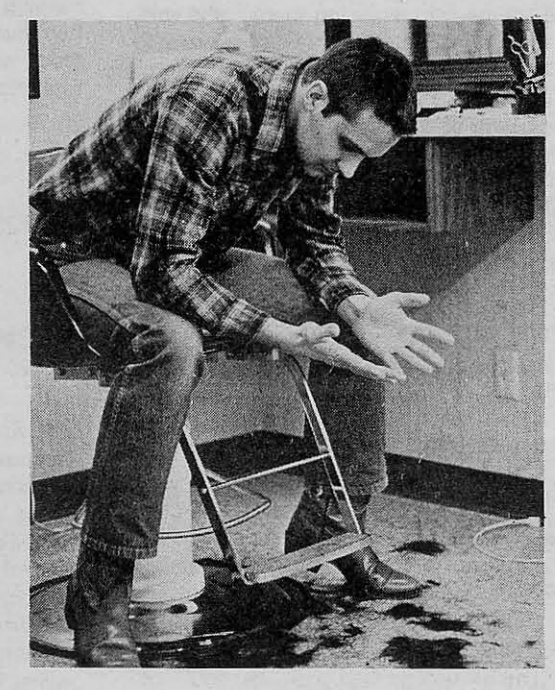

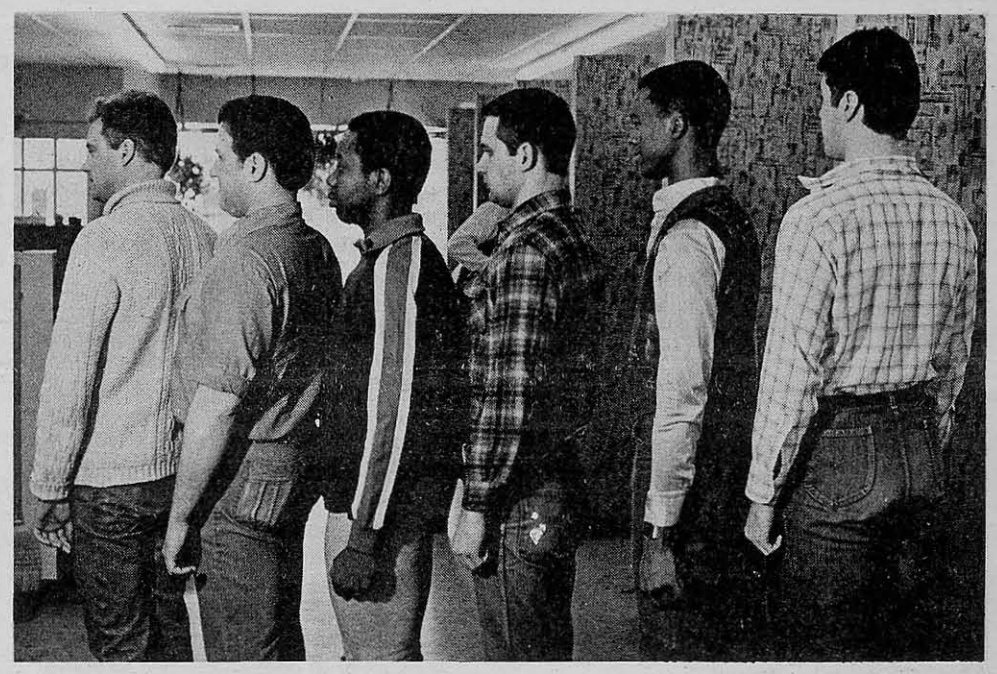

R.O.T.C. at Webster College? Relax, it's 'Streamers'

by Marcia Wright Stoff

"It doesn't half-ass around, it comes right out and says it."

That's how George Spaulding describes the message of the play, "Streamers," which will open February 21 at Loretto-Hilton Studio Theatre. The statement might also reflect his philosophy on directing that play.

"They all feel I'm their drill sergeant."

The actors in "Streamers" may consider Spaulding their drill sergeant because he ordered them to get crew cuts at the beginning of rehearsals.

The play is set in 1965 during the Vietnam War and deals with the relationships between men in an army paratroopers barracks. With a military setting, Spaulding felt it was necessary that the actors get their hair cut so they would, "think they were in the army and not in college." The "buzzed" actors are not alone, though, because Spaulding had his hair crew cut at the same time.

"I couldn't very well lead them through this rehearsal process with a full, thick moustache and long hair," Spaulding reasoned. "They wouldn't be as interested in what I had to say as they would to someone who is committed (to "Streamers") enough to change his own life just as they were forced to change theirs."

Leading a group of actors and actresses through the rehearsals of "Streamers" could be very important. "Streamers" is an intense play. The term "streamer" refers to a parachute that doesn't open in a jump and to the person who dies in the fall.

Spaulding explained the theme of "Streamers." "My feeling is that the play takes place, symbolically, between the time you jump out of the airplane and the time you hit the ground. It represents all the things you go through as you are falling."

It is not a play for the "whole family." At times, Spaulding says, it is violent, deals with sensitive issues, and, as Spaulding put it, "It takes place in an army barracks and the language is appropriate to an army barracks."

Just thinking about "Streamers" could be difficult, but Spaulding seems to find directing it a worthwhile challenge. His primary reason for visiting Webster College this semester is to direct the play, with which he had had previous experience. He was production coordinator at Arena Stage, located in Washington, D.C., when "Streamers" was produced there.

Arena Stage was the first theatre outside of New York City to be awarded a Tony. The theatre received the Tony not for a specific production, but for a long history of consistently outstanding productions. "Streamers" was one of those productions.

Spaulding is not a newcomer to Webster College, either. From 1973 through 1976, he was General Manager of Loretto-Hilton Repertory Company.

George Spaulding

In addition to his directing activity this semester, Spaulding will assume a teaching role. He will be talking to junior and senior acting students about audition techniques with a "real world approach." He wants to give them a feeling of, "what it's like out there." According to Spaulding, although there is no shortage of people wanting to give the theatre a try, there *is* a shortage of *talented* actors and actresses.

"Streamers," by David Rabe, will run February 21, 22, 23, 24, 25 and Feb. 28, March 1, 2, 3, 4 in the Studio Theatre of the Loretto Hilton Center, beginning at 7:30 p.m. For ticket information call: 968-0500, ext. 317.

Chicoineau honored

by Nancy Roenfeldt

When Jacques Chicoineau was knighted in a ceremony on Feb. 11, there was no flourish of trumpets and no noble dubbed him with a sword.

Instead, Chicoineau, professor of foreign language at Webster College, was bestowed the honor of Knighthood in the National Order of Merit after several speeches and the presentation of a medal to him by Georges Fieschi, midwestern General Counsul of France. The effect of the ceremony however was hardly less than that of a dubbing as evidenced by Chicoineau's admission of being "overwhelmed by the honor."

The award, according to Chicoineau is a "decoration given to those who work for the cause of France" and was created by Gen. Charles De Gaulle in 1962 as the civilian counterpart of the military Legion of Honor.

Fieschi, who officiated at the ceremony explained that he was there "to give recognition to someone who's done so much for the French in St. Louis and the French in the United States."

According to Fieschi, the list of Chicoineau's accomplishments to the honor of France is an extensive one. "To list each instance," he said, "would be a long endeavor."

Perhaps the prime factor in Chicoineau's decoration was for his contribution to the 50th anniversary celebration of Charles Lindbergh's trans-Atlantic flight.

Chicoineau arranged for Maurice Bellonte, who flew from Paris to the United States three years after Lindbergh's flight, to participate in the anniversary celebration.

Chicoineau also presided over the installation of a plaque honoring the French flyers Coli and Nungesser, who died in an attempt to cross the Atlantic shortly before Lindbergh's flight. The plaque is near a

continued on pg. 4

SIR JACQUES CHICOINEAU receives flowers from his wife at the ceremony bestowing him knighthood.

photo by Ed Parson

THE JOURNAL

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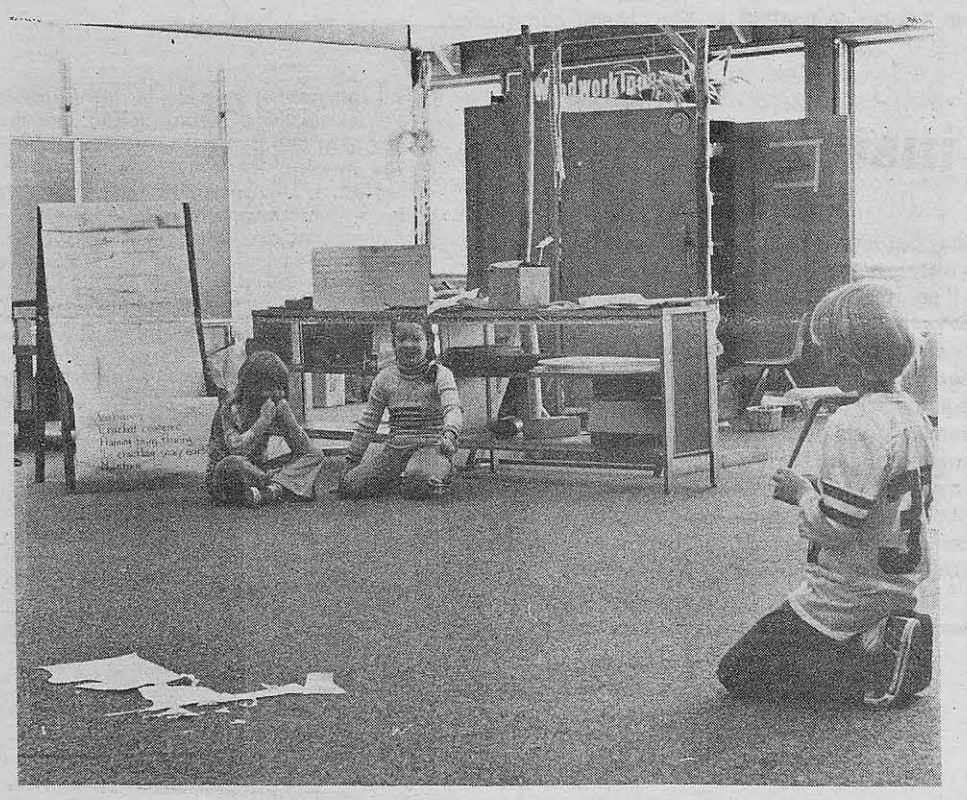
Advising days

Feb. 26–28



The future of the College School is still uncertain as it's leaders search for a new location.

photo by Tom Gross

Wilson optomistic as to future role of College School

by Steve Webb

In spite of the fact Webster College's decision to close the College School sparked much controversy, Peter Wilson, director of the College School, looks towards the future with high hopes.

The College's Board of Trustees voted back in March 1978 to close the 15-year-old school at the end of the 1978-79 academic year.

Wilson's most consequential difficulty is in finding a new location. "We want to stay in the Webster Groves area," said Wilson, "however, we have looked at various sites in University City and Ladue."

The most promising location is the Lockwood Elementary School located at the intersection of Laclede Station Road and Big Bend in Webster Groves.

"Our first bid was turned down, but they're presently considering our second," Wilson said.

Wilson is optimistic about the future of the College School and the role it will play with CEMREL.

CEMREL, Inc., is the St. Louis-based educational laboratory, it was chartered in the state of Missouri in November 1965 as a private, not-for-profit corporation.

The laboratory was established to improve the quality of education for the nation's children according to their needs and to bridge the gap between sound educational research and its actual practice in the schools.

"Our interactions with CEMREL are an exciting stimulus," said Wilson.

Through CEMREL the College School was able to obtain $25,000 in grants from the government. This will help pay for some salaries, rent, equipment and other overhead costs.

Previously, the College School was financially operated by Webster College, paying faculty salaries as well as maintenance. A $1,350 tuition helped reduce some costs but not much. About one-quarter of the 90 students enrolled this year are on scholarships, which are furnished by Webster College. The scholarships cover up to 50 percent of all tuition. Wilson estimates that Webster College lost about $100,000 on the College School each year.

But now Wilson is planning for the future. "I am very excited by some of the possibilities," said Wilson, "I feel now with the separation we can become a more vital institution."

"We have set up our own board of directors, the Board has met on a regular basis and worked out a proposal for various fund raisers," said Wilson. The Board needs to raise about $100,000 before they settle somewhere else.

"We had little notice," commented Wilson, "I'm surprised the closing came as quickly as it did."

The decision to close undoubtedly crip-

Continued on pg. 2

Students discover teaching

by Kim Margold

"It can be like talking to yourself for an hour," claimed Toni Wallace. She found out how the lonely side of a teacher's desk feels as a substitute teacher at Nerinx Hall High School.

Along with a few other departments, Political Science is providing a chance for Webster students with no interest in teaching to have the experience as part of their education. Since 1976 Dr. Niel George and Sister Mary Mangan have been advising advanced students to be the primary instructor for a course at Nerinx.

"This is another facet of a liberal arts education," stated Dr. George. "We subscribe to the teaching that the best way to learn something is to teach it."

Nerinx Hall was a logical choice to develop this program because of its proximity to Webster College. The plan has been well received by both administrations. Webster students may substitute teach for a few days or with a semester to prepare, offer an elective course the following semester.

One of the first people to take advantage of this program, Paula Giano Symes, now teaches Religion at Nerinx. She graduated from Webster in 1976 as a Religion major.

Niel DeVasto, a Pol. Sci. major, spent a week at Nerinx teaching two geography classes and one United States Government class. He commented, "You have to be prepared, it's a whole new ball game."

The class sizes ranged between 10 and 30 students. DeVasto tried various methods to make the classes interesting and meaningful. A film from the Pol. Sci. department proved an aid in the Government class.

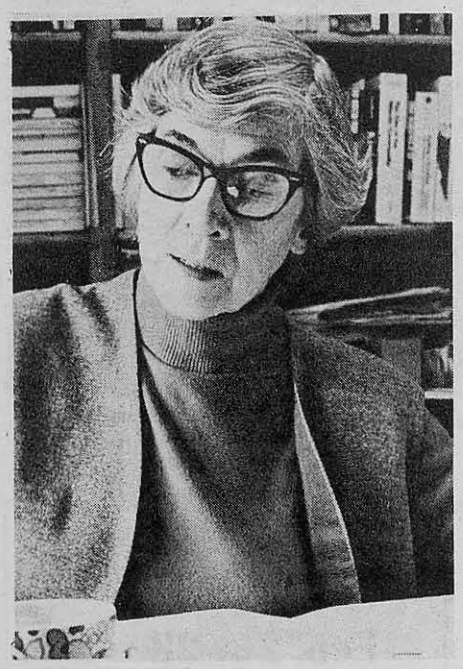
Reacting to the job, DeVasto called it a "great experience." "I wasn't planning to be a teacher, but it reaffirmed my feelings of teaching as something I could fall back on." He is now applying in the Parkway School District for a possible summer teaching position.

When asked how this experience had affected his view of teachers, DeVasto agreed with Toni Wallace. She said, "I really started to appreciate a lot more the things they go through."

editorial

faculty viewpoint...

The role of student government



Sister Mary Mangan, Professor of History & Political Science. She will be turning over the position of Chairperson of the Faculty to Bob Corbett June, 1979

When I came to Webster College (I won't say how long ago) I was asked by the President of the Student Government to give the keynote address at the Students' Leadership Conference scheduled to take place within a few days. The topic assigned was, "The role of Student Government in Higher Education." Even though I demurred saying that my speaking abilities — or lack of them — was unknown to the group, the President overrode the objection saying that she was willing to risk it. So I then set about preparing my speech. Well I remember that I toyed with the idea of taking the position that Student Government does **not** have a role in higher education. But since I could think of no convincing arguments with which to tantalize the leaders, I abandoned that idea and seriously tried to indicate how Student Government is related to higher education. The more I pondered the connection the more convinced I became that a real relationship exists between the two.

That was some years ago. Is this still true today? I believe that it is, and I would like to indicate how that is so at Webster. The Council on Student Affairs (CSA) at Webster is described in the **Policy Handbook** as "a student governing organization composed of 15 members, elected by the undergraduate student body, to serve as a channel for the expression of the diverse interests of Webster College students." Over the past five years, as I have served as Chairperson of the Faculty Executive Committee, the counterpart of the CSA (except that we number 7), I have experienced a number of cooperative efforts with the CSA when their representatives met with the FEC to consider some common concerns. A recent example was the return of the "exam week," an idea brought to the FEC by CSA and worked out by both bodies. Another relatively recent cooperative endeavor was the adoption of common course evaluation forms. Aside from these two examples, students for some time have been invited to testify when faculty members are seeking promotion and or leave for further study. We welcome these joint projects and invite the newly elected members of the CSA to continue to "serve as a channel for the expression of the diverse interests of Webster College students."

The **Policy Handbook** further states that the Student Constituent Assembly (CSA), comparable to the Faculty Constituent Assembly (FCA) is "committed to effective participation by students in the decision making bodies and processes of the College." This was indeed so when the **Policy Handbook** was first written. In May of 1967 some twelve students along with faculty members and administrators worked for a full week (during vacation) drawing up what became known as our **Policy Handbook.** It was significant to me at the time that the handbook was named **Policy H**andbook not Faculty Handbook. Student Government did and does have a role in higher education.

Any political scientist would classify the Curriculum Committee on our campus as one of the most prestigious committees. All new programs and or courses must be approved by this body. The voting members of the committee consist of four faculty members and four students. Students have equal standing and voting power with the faculty members. Here, certainly, student government has a distinctive role in higher education. And I could go on . . .

As I leave the office of Chairperson of the Faculty in June, I would strongly encourage more student interest in the channels of communication that are open to them. We have, in my judgment, a viable structure. Let us all make greater use of it so that the role of the CSA in higher education is indeed a meaningful one for the entire college community. **Sister Mary Mangan**

Women feel budget request justified

On Tuesday, February 13, three members of the Women's Resource Center attended the CSA meeting in order to present a new budget for this spring. They had itemized our budget and had copies made for each of the fifteen members of the CSA. They entered the meeting under the impression that student government represented both the student body and student organizations and they were quite willing to explain in further detail our needs for an increased budget. However, they were immediately put on the defense by one member of the CSA who dominated the meeting and who consistently mocked our proposal. He later insulted us outright by claiming we were "sexist" which interestingly enough was supported by another member of the CSA who said "Right on brother." These persons knew nothing of our organization as they had never taken the time to come to any of our seminars, planning meetings, or even drop by the Resource Center.

Our question is this — is this how the CSA responds to all student organizations? If so, is the CSA really representing students or instead does the CSA provide a place where individual people can practice their "political" techniques? It seems to us that time and energy is being wasted on such games and much more could be accomplished if people acted in a mature and responsible way.

As one of our primary goals has always been self-respect for all people, it would seem appropriate that an apology to the Women's Resource Center be made and also measures taken so that episodes such as the one mentioned will not occur in the future for our organization, for any other student organizations, or for any students wishing to attend CSA meetings to voice their opinion.

Womens Resource Center

School continued from page 1

ples the child-study program, which was a strong undergraduate area of concentration. "We felt that we were a large part of the child-study program," Wilson said.

According to Wilson the College School hopes to continue to use Webster College students as teachers. "We were an enormous service to the undergraduate program," said Wilson.

The board of trustees are also looking into the possibility of using students from surrounding area colleges in their teaching program.

In addition to their regular program Wilson plans to enlarge the school over the next few years.

"Next year we plan to enroll pre-schoolers and 7th graders for the first time, and hope to add an 8th grade the following academic year."

The Journal is published by the students of Webster College in conjunction with the Journalism department. The Journal receives funding from the college administration, but operates independently under a publications board.

In order to provide a cross-section of ideas and views, letters to the editor are encouraged. All letters must be signed (names will be withheld upon request), and are subject to editing.

Inquiries should be addressed to: The Journal, Room 106 Loretto Hall; Webster College; 470 East Lockwood, Webster Groves, MO 63119.

Editor in chief .....Michael Killoren
Managing editor .....Kevin Murphy
Business manager .....Steve Webb
Photo coordinator .....Marcia Stoff
Kim Margold

Production Staff:
Nancy Nottonson, Ken Hoover, Greg Mancuso, Emogene Jackson, Kathy Kilpatrick, Dan Ploussard, Nancy Roenfeldt, Ali Zahrany.

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NAVY OFFICER. IT'S NOT JUST A JOB, IT'S AN ADVENTURE.

Evelyn Norfleet sings choir, no low down mail room blues

by Dan Stevens

With a twinkle in her eye Mrs. Evelyn Norfleet reminisces fondly on 25 years singing with the "Sweet Adelines," a female barbershop quartet which performs benefits and charity shows throughout the area.

During her long career with the group, she recalls experiencing many of the trials and tribulations of a professional singer. Often the group would have to change into their gay nineties or Al Jolson era outfits in boiler rooms, furnace rooms or other makeshift accommodations.

Though the Adelines are technically an amateur group, the demands made upon the members would equal or surpass those of professional performers. "It can be frustrating when something you are doing for enjoyment becomes a second job," Norfleet said.

However, it seems that hard work is nothing new for this grandmother of three. Graduating from Webster College in the depression ridden mid-thirties Norfleet was something of a women's libber long before the term was coined. She elected to remain here in St. Louis living with girlfriends and searching for work in economy so tight that her graduating class couldn't afford the luxury of a yearbook. "Out of the 60 girls I began school with, only 16 were able to remain in college to graduate," Norfleet said.

"I must have applied at four or five hundred places only to find that the job market had little demand for a girl with a liberal education. I remember waiting in line for a half a day to apply for a civil service secretarial position. "Only later did I find out that the job required one to relocate in Panama. I was so desperate for work that I think if they had accepted me I would have gone!" Norfleet said.

She eventually found a position with the now defunct Stok-A-Fire Co. of 2600 Papin St. in St. Louis. During the following years she held several different positions. She also married and settled in Webster Groves.

Seventeen years ago she returned to Webster College and helped to revamp the mail department to meet the demands of the growing school.

"They used to bring in a sack or two of mail and the librarian would sort it out during her spare moments each morning. Now the alumni mail alone is a major task. I set up the basics for our present system at home during the evenings," said Norfleet.

The addressograph plates which Mrs. Norfleet helped to make and classify now fill up filing cabinets four feet by 20 and three feet deep. Those plates combined with the names and addresses that are now computerized total over 25,000.

Mrs. Norfleet's contributions to Webster College go further than her work in the mail room. She enjoys and supports the school's fine arts program. Her singing talents were a part of the Choral Union for many years. In fact, she gave a major recital and received her vocal certification here although her degree was in english.

What would she like to see change or develop here at Webster? "I hope we can reactivate the Choral Union while I am young enough to participate," Mrs. Norfleet says.

Until then she can be heard singing in the choir at Holy Redeemer Church where she is a member.

Evelyn Norfleet, director of the mail room. photo by

Journal speaks with lecturer, now teacher, Rabbi Stiffman

by Julie Kendrick

"There is no split in the Jewish community about feeling that Israel has to survive. But for the first time, St. Louis Jewish leaders are disagreeing with Israeli policy," said Rabbi Jeffrey Stiffman, who is teaching a course at Webster called "Jews in America — The Search for Roots."

Stiffman said that the criticism of Israeli policy reached its height before the Camp David Summit, but has lessened now.

"I criticized Begin, too. I preached about it," Stiffman said. "I felt he wasn't giving enough in negotiations. But now I feel both Sadat and Carter need to give more, and I think my attitude is reflected in the Jewish community."

Stiffman, 39, is senior rabbi at Temple Shaare Emeth, 11645 Ladue Road. He has served as resident lecturer at Webster and at Eden Theological Seminary.

These courses are funded by the Jewish Chatauqua Society in St. Louis, whose aim is to "spread knowledge of Judaism among college students," Stiffman said.

"The American Jewish community is the largest in the world," he said.

"It is the most dynamic and strong, and it's an exciting community to serve. A lot of people a few generations ago wanted to hide their religion, but now I feel more people are taking real pride in being Jewish."

Stiffman, who has served on the midwest regional executive board of the Anti-Defamation League, feels "there is still a fringe element of anti-semitism in this country. But usually it is covered up in anti-Zionist propaganda. No one wants to be anti-semitic anymore, so they're anti-Israel instead."

Responding to Billy Carter's recent remarks about an anti-Arab lobby in this country, Stiffman said, "He is an ignoramous who is listened to only because he is the President's brother. It is inexcusable that the President has not disassociated himself from his brother."

Stiffman said this in a recent letter to the President, but has received no reply yet.

Stiffman is also concerned about the politically troubled situation in Iran. "It could affect Israel terribly economically — especially in exports and in oil," he said.

He added that there is a community of 80,000 Jews in Iran. Ayatollah Khomeini, the religious leader who is seeking to take over Iran's government, has issued some anti-semitic statements. Stiffman fears that the Jews may face exile or persecution if Khomeini gains power.

Despite his political worries, Stiffman enjoys teaching at Webster.

"Often half the class is made up of older students. That makes for an interesting mix and for good discussions."

Although he does not know if he will return to Webster in a guest lecturer position, Stiffman says that if he could teach another course it would be on current Jewish thought.

"I would like to trace newer works, to develop inter-faith relationships and to explore how one can believe in God in the 20th century."

Black history events:

Feb. 22 fashion show Plymouth 8—10 pm

23 Soul food dinner cafeteria 8 pm

24 Live from the Milky Way Red carpet, noon

25 Children of performing arts ply. 7—8:30 pm

27 Black dance ply. gym 8:00 pm

28 Dance 7:00 old aud.

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BOTH NIGHTS

'Knight' continued from page 1

replica of Lindbergh's "Spirit of St. Louis" at Lambert Airport.

Chicoineau's work in the St. Louis Sister City program also played a role in the selection of Chicoineau to receive an award given to him by President Valery Giscard d'Estaing of France.

Chicoineau explained that he has become involved with such programs because of his extreme feelings of love for France.

"I have two countries — France, where I was born, and the United States, where I live," he said.

"Our love for our place of birth is stronger when we leave it. I feel such love for France since moving to St. Louis," he continued.

Chicoineau, a native of Mantes-la-Jolie Yvelines, France, moved to St. Louis in 1959.

He has taught at Webster College since 1960 and has been a member of various professional and civic organizations. Among these organizations are the national French Honor Society Pi Delta Phi, the American Assocaition of Teachers of French, the American Association of University Professors, Foreign Language Association of Missouri, the American Council of the Teaching of Foreign Languages, Alliance Francaise, Societe Francaise de St. Louis, Puppeteers of America, the Puppet Guild of St. Louis, and he is a member of the Board of Directors of the International Institute of Greater St. Louis.

In addition to being named a Knight in the National Order of Merit, Chicoineau has also received other awards.

He received the Palmes Academeques award from France for services rendered in the line of French teaching.

The only award he has received from the American people however was the designation of the honorary marshal of Dodge City in 1970.

"Being a knight, I deserve a horse, and as a marshall I deserve a cord (whip)," Chicoineau said. "I guess I'm almost a cowboy."

"This is a big year for me," said France's answer to Matt Dillon. "I will be 60 years old, my 20-year anniversary in the United States and this decoration."

Papermaking exhibited

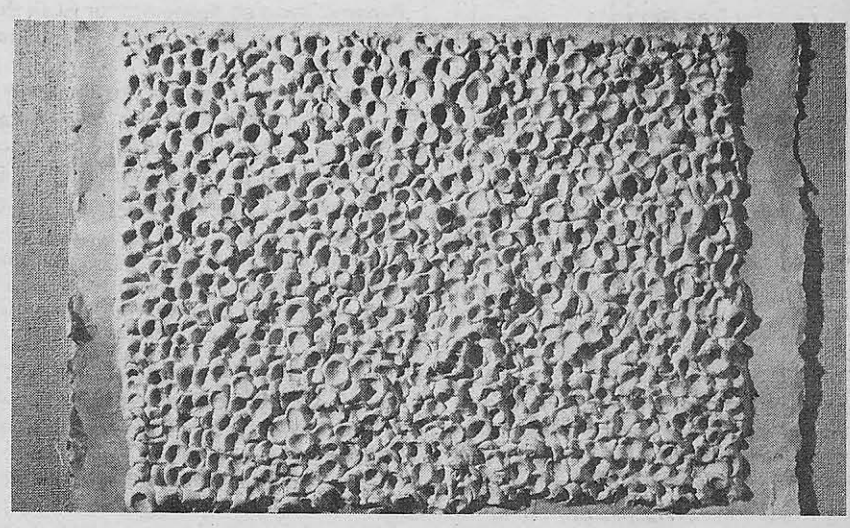

photo by Robert Boston

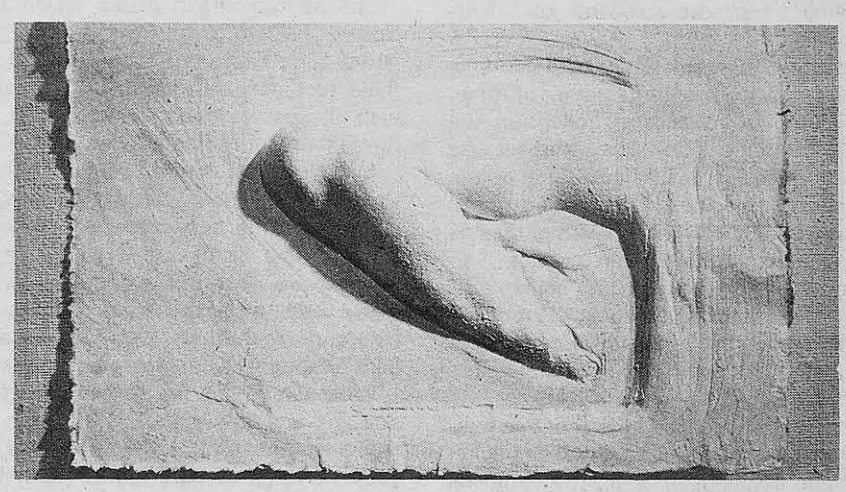

photo by Robert Boston

PAPERMAKING: Student works in Tom Lang's papermaking workshop will be on display until Friday in the Concourse Gallery.

Costuming significant as art form

by Nancy Nottonson

A thing of beauty is a joy forever: Its loveliness increases; it will never pass into nothingness; but still will keep a bower quiet for us, and a sleep full of sweet dreams, and health, and quiet breathing.
. . . yet, in spite of all, some shape
of beauty moves away the pall from
our dark spirits.
from "Endymion" by John Keats

Vanity Fair, a panoply of costume, lends itself well to poetry and dreams. It conjures up images of the mystical and mythical. Far away lands, times near and times past come together in a show that seems fantastical but represents reality.

On Tuesdays, both day and evening, the show is open to the public free of charge. It's at the St. Louis Art Museum, on loan for the first time, from the Metropolitan Museum's Costume Institute.

Diana Vreeland, special consultant to the costume institute, designed the show, which represents clothing, accessories and ornaments of both men and women. It covers four centuries and five continents.

Vanity Fair offers proof that costume is a significant art form and important too for understanding peoples and their creativity. Vreeland says, "Vanity Fair means society, with its foibles, its weaknesses, its splendour, . . ."

And splendid it is.

Seeing Vanity Fair is a sensual experience. It's like being in a theatre where the audience moves in semi-darkness from stage to stage. Music plays. The gray gloom of a St. Louis winter retreats.

Each set is unique and has its own backdrop. Some spaces almost overwhelm with color and glimmer. Beads, sequins, silver, gold, satin, silk, dazzle and delight the eye. It's a feast.

Fabrics and colors are combined in astounding feats of imagination. The richness of our human potential seems to shine out from each costume.

They celebrate beauty, life and people. The show, and it is truly a show, gives one a fresh perspective and a new respect for that often maligned thing called fashion.

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Judge Young captivates audience with folk tales

by Nancy Nottonson

Judge Nathan Young was scheduled to speak at 11:30 a.m. on Feb. 20 in the Winifred Moore Auditorium but when the time came for him to speak no one was there. He had been invited by the Minority Resource Office to lecture as a part of Black History Month. Young, a retired St. Louis judge, is not only a man distinguished in many fields but he is also an informative and entertaining speaker.

It was a fortunate few dozen who finally gathered to hear Judge Young when his talk got underway at about noon.

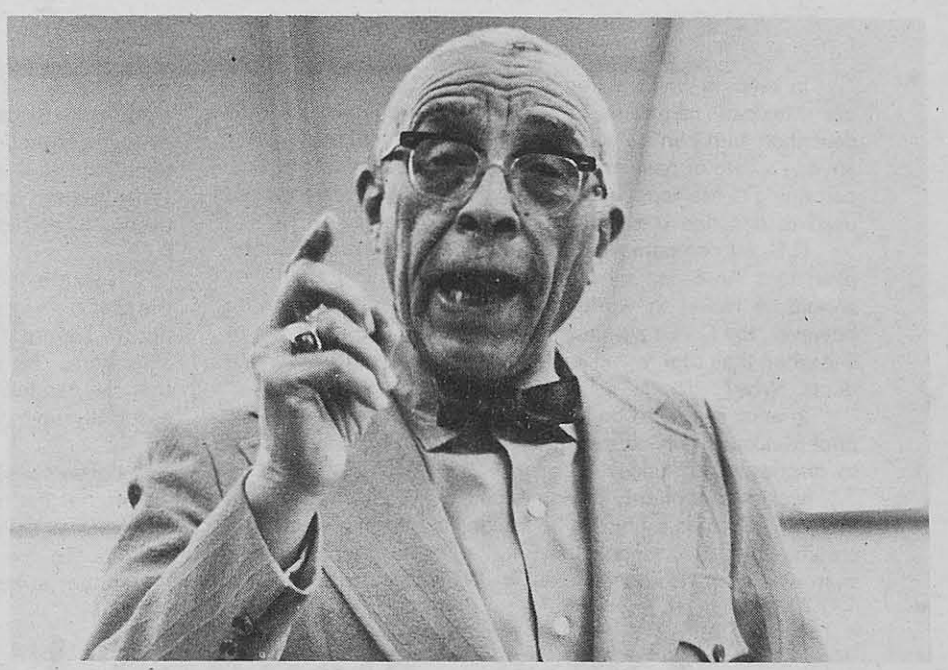
Shirley LeFlore, assistant dean of students, introduced Young. LeFlore referred to him as a man of our time but also as a man of times past and times future.

Young graduated from Florida A & M and Yale Law School. He came to St. Louis 54 years ago and lives in north St. Louis. Young, a black historian, is one of the few remaining black Harlem Renaissance members and he is currently involved in the rediscovery of Scott Joplin's lost opera. For the past 60 years he has been studying the history of black American including that of St. Louis. Young is also a painter and some of his work was on display in the Maria Lounge during the reception that followed his talk.

The four legends of St. Louis folk music was the major focus of Young's lecture. It became immediately apparent that besides a vast store of information the spirtely enthusiastic Young had something more — he was a captivating storyteller. And like most good and dedicated storytellers he had a moral to teach.

Young began by invoking images of magic and alchemy and voodoo. He said, "I hope to make your minds tingle a bit. . . . Folk ways and folk music were spawned and developed here in St. Louis and no other city except New Orleans can match it." He said that St. Louis and New Orleans had many "free persons of color" unlike New York, Chicago, Boston, and Philadelphia. Free black people in the

Continued on page 5



Black Historian, Judge Nathan Young, speaks to students in Maria Lounge.
photo by Earl Brown

THE JOURNAL

Vol. 8, No. 14 — Webster College, Webster Groves. Mo. — March 1, 1979

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Campus magic:

Tableware disappears

by Dan Ploussard

Not since Houdini has there been a disappearing act to match the one which has occurred in the cafeteria during the past four weeks.

According to Louise Nichols, department head of food services, 457 pieces of china and glassware, and more than 65 dozen pieces of silverware have been taken from the cafeteria and not returned.

These figures were announced following an inventory taken by Nichols and food service personnel.

"We knew that we would have some losses but nothing like this," she said.

"After we took the first count of silverware I even went back and did a recount thinking maybe someone had made a mistake, but the figures were the same," she said.

The 65 dozen pieces of silverware missing, represent a loss to the college of $204.26. The cost of the china is still being figured, but the loss in total dollars is substantial, according to Nichols.

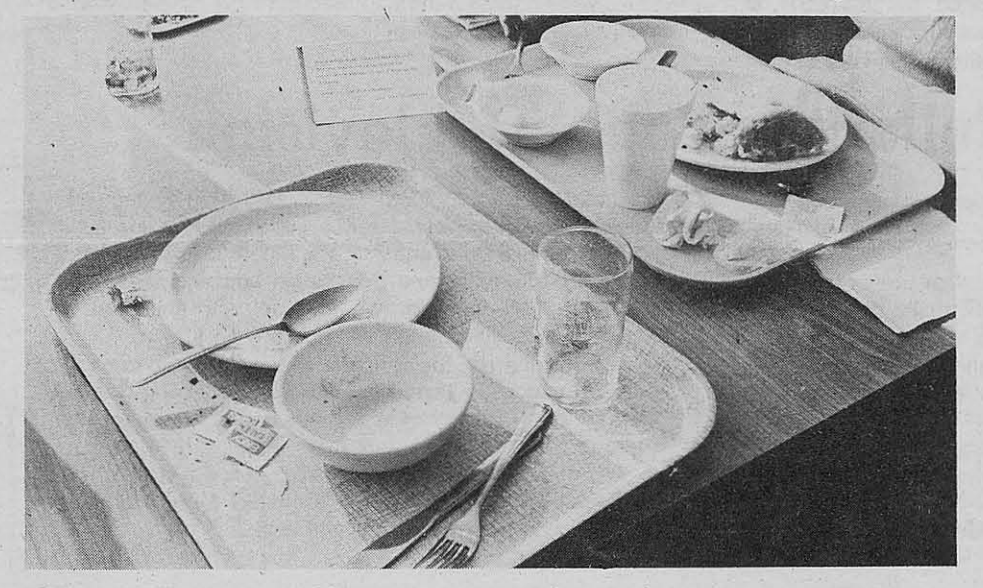
The possibility of setting food carts in hallways to enable students to return dishes and silverware was suggested but Nichols said this could not be done.

"We couldn't do that because of sanitation regulations," she said.

"Besides, we'd probably end up losing the carts," she added.

In a letter addressed to the college community, Malinda Alexander, chairman of the food service committee termed the loss of the china and silverware as "alarming" and suggests that all dishes and silverware in offices and rooms throughout the college be returned to the cafeteria immediately.

She says she hopes that students and faculty who see people leaving the cafeteria with china will send them back to the cafeteria to get paper plates and cups which are still available for carry-outs.



China and silverware still in the possession of the food service. A vanishing breed?

INVENTORY FEBRUARY 12, 1979

ITEM	NUMBER PURCHASED	NUMBER ON HAND	LOST
Dinner Plates	408	298	110
Glasses	432	310	122
Fruit Bowls	792	567	225
Cups	432	413	20
Saucers	432	432	0
Knives	432	215	217
Forks	864	578	286
Teaspoons	864	567	297

The cost to replace silverware alone will be more than $200.00.

BSA agree to submit budget

by Michael Killoren

The Black Student Association (BSA) agreed to submit a copy of their revised spring semester budget after the spring break.

The announcement was made last Thursday during an emergency meeting called by CSA to deal with a "misunderstanding" of the original request at the Feb. 20 meeting of the CSA.

Approximately 25 spectators were in attendance at the meeting representing personal interests and the BSA.

The controversy arose at the Feb. 20 meeting when Gregor Newland motioned that the CSA request a revised budget from the BSA.

Last semester, BSA approached the CSA and requested a transfer of $600 from their spring '79 budget to cover outstanding debts. When the motion was approved, the CSA told the BSA that they must resubmit their budget for the spring.

Continued on page 5

Center given $625 increase, deadline for budgets set

A motion ratified by CSA to request the budget of the Black Student Association, or face the possibility of having their funds frozen touched off a chain reaction last week.

During the CSA meeting February 20, Gregor Newland requested that the BSA present a financial statement to CSA immediately.

The following afternoon BSA held an emergency meeting and some references to CSA members were made.

In addition, a request for all organizations to submit next years budget by March 27 was ratified.

The following are committees and organizations that were affected by the CSA meeting.

Women's Resource Center

The Women's Resource Center submitted in accordance with their $811 budget request, signed petitions from supporting Webster College students.

After much debate and a secret ballot, the CSA approved a $625 increase by a 9 to 2 vote.

"We're basically happy with the new budget," said Renee Cartier, who served as spokeswoman for the Center.

The WRC is currently making preparations to sponsor and International Women's Day, on March 8. In addition to movies and an evening concert the WRC have invited Ms. Betty Van Uum to address the student body.

Outdoor Club

Chairman Steve O'Neill, requested $216 for needed camping equipment. Members of the Outdoor Club traveled to the Ozarks last weekend, for a trail building program, sponsored by the Missouri Conservation Committee.

Speaker Committee

CSA representative to the Speaker Committee, David Kinder, announced the possibility of hiring Russ Burgess a hypnotist and ESP expert to perform at Webster College.

editorial

A taste of capitalism

In keeping with the traditional role of U.S. policy toward our Mexican neighbors, the White House has recently described Mexican oil prices as being "unreasonable." For anyone aware of past and present political policy of the U.S. pertaining to Mexico, "unreasonable" might be the very word used to describe the White House response.

U.S. oil companies and the Carter administration complain that American oil prices are too low, and that they should be raised to world market levels. For some reason however, the Carter administration feels that Mexico is out of line when they seek world level prices for their petroleum products. Why?

In what seems to be a "look what we've done for those poor Mexicans" philosophy, the U.S. feels it is justly entitled to discounted oil prices.

Mexico's economy is dominated by U.S. corporations. Private U.S. Banks hold $11.5 billion in Mexican loans and credits. The U.S. is responsible for 72 percent of all foreign investment in Mexico. While one would be quick to argue that our intervention bolsters Mexican economy, one should also ask if this is our true motivation for being there? The undisputed truth is that if America was not profiting from the Mexicans, the Americans wouldn't be in Mexico. Mexicans have been exploited and manipulated by the U.S. for 150 years. (Who started the Mexican War? With half of it's territory eventually seized, it is certainly obvious who was to gain by it.)

Now Mexico and Lopez Portillo sit in the drivers seat. For the first time in the country's history Mexicans are in a position to dictate their wants to their overshadowing northern neighbors. The Carter administration would have us believe that the capitalistic actions of Mexico have no justification, especially when thrown back into the face of capitalist America.

Carter's visit to Mexico made obvious to Americans that we are not the northern heroes that we might have thought ourselves as being. With the sudden awareness of oil resources, Mexico does not want to become what Iran had become — another strategic base for the United States.

Issues clouded by attacks

Any student organization on this campus, by nature of it's public access, is subject to criticism and review by the student government. Ideally, this is a very healthy situation of checks and balances.

When personal attacks are made during the course of discussion, not only are the issues at hand clouded, but the entire communications process is broken down.

There is no need for any kind of a gap to exist between the Council of Student Affairs (CSA) and any student organization. When officers are elected by the CSA to perform specific duties, the rest of the council should follow through with the constitutional guidelines to make certain that every officer is doing his or her job. If an officer is not fulfilling his or her obligation to the CSA (the students of Webster College), the council should act to seek a replacement

Even though we all know each other here at Webster because of the size of the college, business is business and must be handled accordingly.

There is no room in the discussion of business for personal interjections of offensive monologue. The events of the past week between the CSA and the BSA have illustrated the futility of this kind of action.

No tax dollars for public television

One of the dangers involved in government support of the arts is the integration of a beaurocratic structure to deal with the distribution of funds.

This puts a very substantial amount of power in the hands of relatively few people who eventually decide on what we, the public will see, hear, touch or experience.

A weeks worth of observation on the local PBS outlet in St. Louis (KETC channel 9) reveals a lot of money goes to buy up BBC programs with the help of Mobil oil.

An article in the recent Atlantic magazine asks where the public affairs programming is, and indeed, where is the creative talent?

It seems as though public television, like the rest of the industry is in a "tried and true" rut that stagnates innovation.

When we stop to consider the theoretical freedoms of public broadcasting, and then begin applying that great abstraction of potential, we end up with the kind of organism public television *should be.*

Unfortunately, the structure of the Corporation of the Public Broadcasting and the Public Broadcasting Service (carrier) offer little chance for innovation (save for the **Visions** series that ran two years ago).

As the Carnegie report points out, it is the structure of public television that needs to be altered. Until that time, tax dollar support should be withheld.

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In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted for publication must be signed (names withheld on request), and are subject to editing.

Deadline for submission of material is 3 p.m. Thursday.

The publications board meets on the first and third Fridays of the month at 11:00 a.m. in the Loretto Conference Room. The board meetings are open to the college community, and the editors are in attendance.

Inquiries should be addressed to: **The Journal**, Room 106 Loretto Hall, Webster College, 470 East Lockwood, Webster Groves, MO 63119. Telephone (314) 968-0500 ext. 284.

Editor-in-chief . . . . . Michael Killoren
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Public opinion: CPSC doing very little for our protection

by Gary Jones

The Consumer Product Safety Commission (CPSC) started its operation as an arm of the U.S. Congress in 1973. At that time it was hailed by the American Consumer movement as a vital instrument in their struggle to create a healthier and safer household environment. Creation of the CPSC, was a direct result of the Consumer Product Safety Act of 1972, the new agency was to be open and accessible to the public, insulated from outside political interference and maintain authority over a broad range of products.

It appears that the open door policy hasn't stimulated the individual consumer groups to the point of demanding positive response from their proposed changes of consumer goods. To date only one standard, (for power mowers) has been developed by a consumer groups (Consumer Union) and one other (for miniature Christmas tree lights) by a joint industry-consumer group.

The CPSC's "offeror" process requires the commission to accept the offer of one or more qualified persons or groups to develop a needed safety standard. The intent of this process was for both industry and consumer groups to become directly involved in the commission rulemaking functions. For the most part, industry has been the only other group at the table when policy is posted. I assume there are many intricate reasons behind the lack of input private consumer groups have led up until now.

I know of three major reasons why this is: The lack of technical expertise and sufficient funding when it comes to drafting comprehensive safety standards, I.E. Consumers Union found it's four year involvement with the power mower a consumer representative again. The third reason is the little or no time given to the consumer issures by the choosen representatives of the people.

Which brings me to the question of whether or not the CPSC is completely free of political interference. When it takes a group of people 4-5 years to have a guard put on a lawnmower. This means to me that there are monies being spent so that interested parties don't have to make these changes. Therefore, Congress itself is a potential source of political pressure on the agency, whenever said industries lobby to have bans or standards modified or set aside. Let us not forget the power of the executive branch to assert its authority over administrative agencies and to the inadequacy of the provisions within the act (72) to counter that authority.

The CPSC may have authority over a broad range of products but does it use this authority to its fullest? In the past 2½ years the commission processed 350 notifications from manufactures, resulting in the correction (largely through informal negotiations) of four million defective consumer products. Research has led me to believe that the majority of these products are the ones that put your childs eye out, ignite fires in the home, or break down on the high-way before they are solicited as notifications by the manufacture to the CPSC, i.e. Ford, Pinto.

In the 8 years of operation the Commission hasenacted only eleven safety standards and bans. Most of these have been overturned by the federal courts for reasons acutely unrelated to the safety or unsafety of the products, i.e. a ban on aerosol products containing vinyle chloride was overturned because the CPSC failed to prepare an environmental impact statement covering the ban. The ban on FRIS in children's sleepwear was overturned because the CPSC failed to allow adequate industry input into the decision making process. Thus the commission has repeatedly opted for less controversial labeling requirements.

The following are the alledged goals of the CPSC: Protecting the public against unreasonable risk of injury associated with consumer products; Assisting consumers to evaluate the comparative safety of consumer products; develop uniforom safety standards for consumer products and minimizing conflicting state and local regulations and promoting research and investigations into the causes and prevention of product related deaths, illnesses and injuries. Representative, John E. Moss, a leading advocate of the commission in 1972, recently called the agency "one of his biggest disappointments" and characterized its performance in these areas as a "miserable record."

A house oversight committee report filed in 1976 concluded that after three years the commission had not utilized its regulatory powers, had been slow to develop safety standards, and had yet to demonstrate its capacity to plan, to prescribe administrative rules and guidelines to set clear proporities. Simi lar hearings held in '77-'78 upheld these conclusions.

We as consumers must look into the poblems of the agency set up to protect us from harmful products. It seems obvious that the agency never really got off to a good start therefore spun itself into an ever expanding hole. You must patch-up this hole even if it means baring the old and building anew. After all the use of most products equals life as we know it.

faculty viewpoint... *Iceland, 'literary tradition'*

Editors note: ***Dr. Cargas is chairperson of the Literature and Language department, author of 14 books, contributing editor to The Webster Review and Catholic Library World, and has published more than 1,000 articles in over 116 periodicals. He was recently promoted to full professor, and will take a developmental leave next year.***

Recently, a Webster College faculty member who had returned from Iceland shared his impression of that country with readers of *The Journal.* Since my own impression of the people and culture of that nation are so very different from Jim Schucart's, I would like to present another view.

by Harry James Cargas

A recent trip to Iceland left me proud to be a human being. On this rock a civilization has flourished for eleven centuries and it has done so with style. The human beings who inhabit the cold land not only subsist, they have one of the world's proud cultures. Contemporary music and a national theatre thrive but nothing triumphs like the printed word in Iceland. Over 400 books *by Icelanders* are published annually in this nation of 200,000 people. (Comparatively, by population, the United States produces about one-tenth of that!)

In Reykjavik, the nation's capital where about half of Iceland's people live, five daily newspapers are supported. The advent of television has had this effect: when documentaries are shown, the demand for books on the subjects seen is very high.

Iceland's literary tradition is a long one. Capped with a still living Nobel Prize winner (Halldor Laxness, 1955), Icelandic letters go back ten centuries. It is in Iceland that all of the ancient Norse verse has been preserved (except the Runic poem inscriptions) and it was in the same country that many great sagas were written. Happily, new editions of these sagas are being made increasingly available to readers of English, particularly through the University of Nebraska Press and Penguin books. This is remarkable literature.

The sagas are heroic epics whose main theme is human destiny. They focus on individuals, not on social or political affairs. This is truly a literature on individualism. Icelandic literature is, by the way, never upper class, always popular in appeal. (Since its founding, Iceland has preserved a pure language with *no* dialects). As Gylfic Gislason has noted, ". . . culture has never been dependent on the size of the population or of the state. Culture is linked to the individual."

Three Penguin volumes are in paperback. The romantic *Laxdaela Saga* contains chivalric ideals, religious lore, a love triangle and much by way of magnificent description. *Egil's Saga* is about an exciting figure, Egil Skalaggimsson, and is one of the five major such works which deal with a native Icelandic character. Perhaps more characteristic is *King Harald's Saga.* This is about Norway's ruler who became known as Harald the Ruthless — and he earned his name. For twenty years Harald ruled by arms and terrorized neighbors. His ego was such that he claimed the throne of England and, in 1066, lost his life trying to support that claim. (His forces were defeated by Harald of England who, 19 years later, was slain by William of Normandy.)

King Harald's Saga contains the typical elements of saga literature. There is the neutral narrator who makes no moral judgments; he depicts the characters through their acts and through the judgment of other characters; there is the rather hard boiled narrative (which has reminded some of Hemingway's style); there are important dreams; there is the code of blood vengeance; and most of all, the concept of honor: even the foremost men could not influence fate but one's duty was to control one's own attitude toward that destiny — much like the sisyiphusean personages rendered by Albert Camus. In the sagas, reputation, even when posthumous, was very important so what others thought of him was crucial to the hero. He rarely defied public opinion. We are informed by Peter Hallberg (in *The Icelandic Saga*) that "The ancient Icelandic language contains a wealth of expressions not only for the concept of honor but also for the disgrace and slander of various kinds." At any rate, all is found in *King Harald's Saga.*

Much of the same is true for the recent volumes from Nebraska. The picaresque structure of *Erex Saga* (in an edition which also contains *Ivens Saga*) may irritate modern readers but it is a good adventure story of the Gawain type with enough love and heroics to please the romantic of heart. And there are lovely lines! For example, when Erex pledges his true love, he says "Lovely maiden, I give you this kiss not because of any guile or evil intentions on my part, but rather in a spirit of sacred love and with a pure heart. The kill is your due, and is to be above suspicion throughout our lives."

There is beauty in much of *Eyrbyggja Saga,* too. Written in the mid-thirteenth century, this work is of Snorri, his rise to power, his adventures and his death. Here again, certain typical elements of the saga appear: genealogies to show authenticity, blood brotherhood and many of the elements mentioned previously. And there are

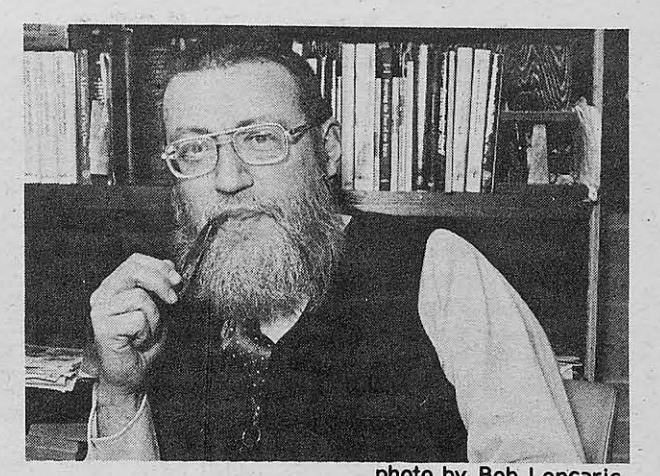

photo by Bob Loncaric

delicate passages, too. Remember Dante's *Inferno* when the Italian master wished to subtly indicate that Paulo the teacher and Francesca his student sinned carnally? The woman says that she was kissed by her tutor and "We read no more that day." Compare the ending of Chapter II in this saga: "Thora managed the household after (her husbands death) and a man named Hallrard came to share the management with her. They had a son who was called Mar."

Again, the emphasis in the sagas is on individual heroism. This theme of personal courage is fitting in a nation where nature seems to want no one to survive. (My first impression in Iceland was that as we motored from the airport to the capital city, even the well endowed sheep looked cold.) Yet the literature reflects the fortitude and often the dignity of those coming to grips with their personal destinies.

This is true of the person today, as well. Nobel Laureate Laxness' greatest work is appropriately titled *Independent People* and chronicles the life of man who prefers to experience his own fate as a solitary peasant in a

Not that Icelanders today seek isolation. They are interacting on an increasing level with others and are connected with the rest of the world by a major air line route. (Yet there are no railways in the country itself.) Laxness himself suffers from this, having told me of constant interruptions by visitors from all over the world. Once, some gauche callers particularly disturbed him and one woman rather sarcastically remarked that the trees in his garden were very small. The Laxness reply: "Madam, when you next return, I hope they will be very tall."

Iceland is a nation with a tremendous literary tradition. It is not surprising that Julia McGrew has found material to write an article titled "Faulkner and the Icelanders." Nor is it surprising to think of these noble people when one considers the key word in Faulkner's Nobel Prize acceptance speech when he insisted that humanity would *endure.* Icelanders prove it. And their literature is enduring too.

Students view solar eclipse

Shakespeare to be featured

On Monday, March 5, the literature and language department of Webster College will be presenting the first of 5 scenes from Skahespeare in the Old Auditorium at 12 o'clock noon. The first scene from the third act of Hamlet will be presented in affiliation with the class Reta Madsen is teaching this semester. The production is directed by Keith Duddington Styk and features John LeClaire as Claudius, Carol Kuykendall as Polonius, Melinda MacCreary as Ophelia and Kevin Brooking in the title role of Hamlet. Scenes from Othello, King Lear, Macbeth and Antony and Cleopatra will follow after spring break.

Othello on Friday, March 23.

King Lear on Wednesday, March 28

MacBeth of Wednesday, April 11.

Antony and Cleopatra on Wednesday, April 25.

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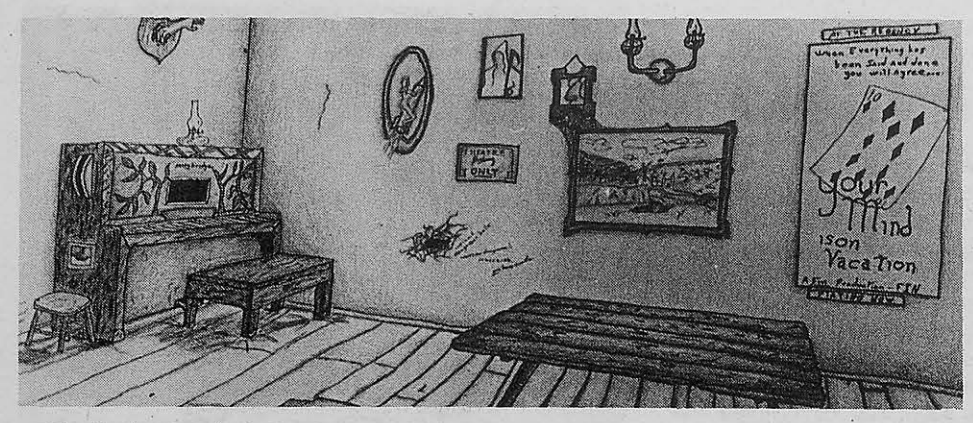

The Booly Breeder's Bar, one of the sets for George Fisher's animated film, "Booly Cry."
photo by George Fisher

Fisher bool-ish on America, produces animated film

by Ken Hoover

"Boolies are freshwater, semi-aquatic mammals, closely related to the weasel. Physically the booly resembles a wildebeast except that it has an arm and a hand for a phallus, and eyes that burn like wildfire."

So says Media student George Fisher, who is producing the film **Booly Cry**. Fisher, in his own words, "commercialized and exploited" an idea that began with a Media Center joke ("they latched onto it quicker than Phil Krenshaw latched onto Uncle Meat) and is turning it into a 9½ minute color animated film.

"It's a straight documentary . . . in the 60 minutes style, of a strike in the ficticious country of Endendora," Fisher said. The Booly breeders go on strike because they're not getting enough "barter" for their animals. They don't deal in cash, their barter is trains of thought and intellectual ideas.

"For example, a detailed explanation of a passage by Chaucer would be worth a prime adult booly, whereas in the past six months, the economic situation has brought the price down so low — that entire herds are going for some Harold Robbins."

The film's producer draws no real-life parallels, except for the caricature of Morley Safer and the 60 minutes formats. In real life the 9½ minutes of animation are stretched out into months. Pre-production time-planning and writing has taken eleven months, Fisher said.

He is currently in production, which is putting it all together and photographing it, one frame at a time. Each frame must be shot individually. For a 9½ minute film shot at 24 frames per second, that comes to 136,800 frames.

Each figure must be moved between frames. Moving parts such as limbs and eyes are mounted on clear plastic. To have Morley Safer say the word 'booly', about ten frames have to be shot, with his jaw in a different position each time.

Fisher admits it takes a long time. "So far I've got two minutes of it done," he said. That took him 20 hours. After camera work comes post-production: editing the film and adding the soundtrack. Fisher hopes to finish "Booly Cry" by May.

George Fisher is not alone in this venture. Glenn Newland, Tom Sears, and the mysterious El Lobo del Diablo helped write the script; and Joy Marcus, Glenn Newland, and Ian Fowler helped draw the characters and backgrounds.

By the way, the booly cry is a sound. But, says its creator, "It is a unique sound. It cannot be reproduced phonetically."

College enrollment declining

by Nancy Nottonson

Sister Lucy Ruth Rawe, registrar and director of institutional research, says that she is primarily a supplier of information. She keeps track of enrollment at our school.

Without going into many specific figures it may be fairly stated that enrollment at Webster College has been declining. For example in spring 1978 there was a total undergraduate enrollment of 989, by spring 1979 that total had dropped to 864.

The continuing downward trend in enrollment seems to be cause for some concern among the administration and faculty who, along with the trustees, are ultimately responsible for dealing with this problem.

Since the population of school aged Americans has been declining, all schools face problems similar to those of Webster. Also it should be remembered that the generally depressed economy in the U.S. does not help in encouraging students to continue seeking advanced education.

Sr. Lucy points out that it is not her job to solve the problems created by diminishing numbers of students. But she does carefully chart and keep records of the many statistics which are essential to intelligent decision making in the long process of planning for Webster's future as a strong institution.

Iranians discuss problems

by Ali Zahrany

For the last six months, the United States and other powerful countries around the world have had their hands on their hearts, and their eyes upon the series of events and situations in Iran.

At Webster College, two students were also putting their hands on their hearts, and praying for the safety of their families in Iran.

Mohmaud Arjomand and Ahmad Harandi, two Webster students, who have a problem in paying tuition.

Arjomand has not heard from his family for the past four months. Consequently, he got a job in order to pay his tuition and buy food.

Ahmad Harandi heard from his family two weeks ago by phone. They seemed to be doing fine, but they couldn't send him money or letters because there are no planes entering or leaving Iran except for the evacuation of Americans.

For the past two months Iran experienced three types of governments. In response to this situation, Mohmaud didn't express any desire to talk about it. He mentioned that it is a political issue, and he didn't want to talk about those problems except for saying that he hated to see people being killed, and that he hoped that someday he would see all the world united and be one country, so they could save bloodshed of innocent human beings.

Ahmad Harandi's response to the same situation was that the Shah and his administration were corrupt. The C.I.A. restored his power after he was banned from Iran in 1953. Since then, Iran was getting what the United States wanted to sell: arms. This was contrary to the wishes of the people of Iran. The Shah permitted the United States into the country in order to stay in power. As a result of this, fifty thousand Americans were securing jobs from the Iranian people. The Shah's actions were helping the United States Government to reduce inflation by giving jobs to Americans in Iran, according to Harandi.

Harandi feels that Khomeini, the new head of state in Iran, is honest and is going to help the country to improve its culture and industrialize. Harandi feels that the oil that was cut from the United States will start to flow again.

He doesn't feel that the military advisors will come back to Iran. Harandi thinks that the incident in Beverly Hills to the Shah and his family's house was due to the hate the Iranians have for the Shah and his family. (Protesters burned his house.)

In response to the question of what new type of government he thinks Iran will have, Harandi feels that it will be Communist in two to three years, but not at present. Harandi wants to point out that what is seen or heard over the media in America, is that the Shah wanted to Westernize the country. "That was a big lie," say Harandi. The real reason was that there was corruption in Iran from the Shah's Administration. This is why the Revolution took place, according to Harandi.

America forgot how it is to be without freedom, because they've lived with it for so long. "You can't take away a nation's freedom and say that you're trying to westernize them," says Harandi. He feels that freedom is the first need that human beings must have in deciding what culture and type of government he wants to rule his country.

'Artist as Explorer'

Scotsman lectures at college

Richard Demarco, Scottish author, painter, explorer, lectured Tuesday, Feb. 13 at Webster College on the subject of the "Artist as Explorer."

The lecture and accompanying slide show summarized a 10,000 mile, 74 day summer journey by Demarco and 202 other people who joined him in ever changing daily groups of 15 to 20.

The journey, held in conjunction with the 1978 Edinburgh International Festival, gave the artist a chance to step outside of his studio and explore, to see first hand the common bond that exists between contemporary art and prehistoric visual expression.

Demarco emphasized at the beginning of his lecture the concept of "nests." He said a nest could be anything or anywhere that provides a sense of security, "a college, a studio, a hotel room, a bank building, a motor car."

After making his point about nests he said this age we live in is an "age of splitting — the splitting of male from female, art from science, intuition from reason, traveler from tourist."

He then tied the two points together. He said the tourist, psychologically, never leaves the nest; The traveler on the other hand, "is an adventurer, a risk-taker."

Demarco, after defining concepts and establishing points of reference, took the audience on his 74 day journey via the slide show. He started at Edinburgh, Scotland, where Demarco has an art gallery. He showed a slide of a dwelling or temple thousands of years old, built of stones. To emphasize his concept of the way modern man splits things into categories he asked if the building was not also a sculpture — a merger of art and engineering?

While showing his various slides of Scotland, Demarco went into the beginnings of the Arthurian legends and talked of the archeological reminders of Celtic culture and Celtic deities found throughout Europe.

Two of these deities Demarco referred to again and again. One was Sheila-Na-Gig, an earth-goddess; the other was Lughus, the Celtic god of light, of the sun, and regarded as the inventor of the arts. They are analogous to the Near Eastern gods of Baal and Ashtarte, although Demarco asserts that Lughus and Sheila-Na-Gig pre-date the Near Eastern gods.

Another idea Demarco stressed was the surprising sameness of ancient art and contemporary art. The ancients made sculptures and drawings hundreds of yards in size; modern artists do the same, spreading their geometric works of art over hundreds of yards and even miles.

Jan Greenberg, head of the aesthetic education MAT program that sponsored the Demarco lecture, said he was a "mystic, a visionary."

"It's time for the students and faculty to be exposed to new ideas, to be inspired," she said.

Many of Demarco's "new ideas" were clearly old ones in a new context or perspective. He was interesting and was certainly inspiring to some in his role as mystic and visionary.

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Faculty development leave:

Franke of psych dept. to take leave

by Patricia Hare

Dr. Roseanne Franke, chairman of the Psychology Department at Webster College, plans to go on a faculty development leave next fall.

She has been a faculty member at Webster since the fall of 1974.

Franke has a bachelor's degree in special education, a master's in school psychology and a doctorate in special education.

"I would like to do research on assessing children with learning disabilities. I hope to put this in some form of publication," said Franke.

"I would like to determine what their learning disabilities are and help teachers plan a program using that assessment," she said. "I will stay in my home community in Edwardsville, Ill., and see if my assessment helps at the end of the year.

"I would also like to develop a model of in-service training to use with regular teachers, helping them to deal with and handle the handicaped student," Franke said.

"I will do a survey to find out what teachers feel they are lacking and what I feel they're lacking. I will do a series of actual workshops with teachers, having them talk about their problems with real children," she continued.

"Mainstreaming children with learning disabilities has been a hot topic," said Franke.

Federal Law now requires that children with learning disabilities be mainstreamed if it is felt that they can function and benefit in a regular classroom situation.

"Teachers need a lot of supportive people to help when and if they get a handicapped student or a student with a learning disability," said Franke.

"It is important to identify special children early and get them in programs geared towards them," said Franke.

Franke feels her program will give the teachers skills in dealing with special children.

She doesn't know how long her leave will actually be, but she said, "I will ask for a year."

BSA cont. from pg. 1

According to Gregor Newland, the revised budget was never received.

Accusations against Newland were issued by Keith Mason who used the term 'racist' in reference to the budget request.

"We are not singling out the BSA," Newland said. "We ask this of every organization."

The CSA had no records of the BSA budget, nor did student services. Toni Wallace pointed out that the matter should have been handled by the CSA comptroller and budget coordinator with the cooperation of the BSA financial officer.

Mason felt that "the problem is disrespect by a member of the CSA," (in reference to Newland.)

Chairperson Roxeanne Robin managed to keep order in the meeting, though tempers did flare occasionally as members of the audience and CSA members engaged in personal disputes.

Rochelle Nevels implored those in attendance to "keep the matter at hand, and keep the personal (comments) out of the way."

"If we can get to the problems at hand, and try to figure out who's going to do what, then maybe we can get this thing solved so this won't have to keep going on all semester." Nevils suggested that members of both organizations scream at each other outside of the meeting.

The CSA agreed to accept the revised BSA budget after the spring break, when next years budget will also be submitted.

Nathan Young continued from page 1

Louisiana Territory area gave hope and leadership to those enslaved.

The four legends of folklore created in St. Louis are 215 years old. According to Young the number one of these folk music legends will be the number one legend in the United States by the year 2000. It is the "bad man Stackerlee Legend." Stackerlee was born in St. Louis on lower Market Street. Young, somewhat tongue-in-cheek, said that Stackerlee was the "first Bad, Bad black man of distinction." Young ranks him with some of the best: Billy the Kid, Wild Bill Hickok, Sam Bass, and Jesse James. Young goes on to succinctly and significantly ask, "Why not give credit to a bad, bad black man? . . . Stackerlee worked hard for his second degree right here in St. Louis; he became the black Faust of America in 1895 and that was some big deal. . . . Stackerlee earned his Ph.D. in American legend at Laclede and Grand Ave. one cold night. . . . That night he took on the mantle of Faust."

Before continuing with the intriguing tale of how Stackerlee sold his soul to the devil in return for the infamous red stetson hat that was assured to bring him good luck Young digressed to tell us some historical facts that help us better understand folk music development.

Young told us about the many Germans who, forced to flee Germany in 1838, came to settle here in St. Louis and that these people "had a love of doing hard things the right way." They had "super self-discipline" said Young. This new

group "impressed the black people of St. Louis with their music and love of freedom. . . . In 1860 they were for Abe Lincoln." In those days there was a "love feast" said Young between black St. Louisans and the German settlers. Ragtime is German discipline in one hand and African tribal rhythm in the other, and they were put together here in St. Louis.

Young went on to claim that when Verdi's Faust came to St. Louis Stackerlee was one of the first to be interested in it. And so as the legend spun on we learned that Stackerlee killed Billy Lyon for trying to steal the oxblood hat in the Bucket of Blood Saloon. It was, said Young, "cold blood murder in the first degree. . . . Stackerlee was sentenced to 70 years in the state penn in Jefferson City."

Young went on to conclude the story and to make a poignant assessment of events. Stackerlee was not put to death and the devil's desire for Stackerlee's soul was thwarted. What the devil didn't know was that "In this country a black will never get the death sentence for killing another black man. There is a double standard of justice in the United States."

The number two legend recounted by Young was the Harry Duncan story. Duncan, a young and popular black musician, was imprisoned for killing a white policeman. For three years he protested his sentence through music by giving concerts from his death cell. He was the only person ever hung in Clayton, Missouri.

The third music legend described was the well-known Frankie and Johnnie story, and the final fable recounted was that of the famous St. Louis Woman. Young made each myth come vibrantly alive.

Shirley LeFlore thanked Judge Young for coming to Webster and chided the faculty for not encouraging greater interest and participation in worthwhile intellectual events. She said that speakers such as Judge Young have much to offer the college community and every advantage should be taken of valuable opportunities when they arise.

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BRIEFS

Graduating petitions due March 1

Undergraduate and MAT petitions for May graduates and nominations for undergraduate academic honors are due ik the registrar's office by March 1.

Downtowners sponsoring series of adult programs

Webster College Downtowners is sponsoring a new series of programs for senior adults at the downtown center, 326 N. Broadway.

Mary Lexa will present two programs of mime: "Comic Mime" on March 2, and "Serious Mime" on March 9. The programs run from 1:30 p.m. to 3:30 p.m. and are free to senior adults.

Tickets for Streamers now on sale

The Conservatory of Theatre Arts opened its production of "Steamers" on Feb. 28 and will hold performances through March 4 and again from March 7 through 11. Performances will begin at 7:30 p.m. in the studio theatre of the Loretto-Hilton Center.

Tickets for "Streamers" are $3 for general public and $2 for students. For reservations phone 968-2235.

'Frankenstein,' final Mainstage production

The Loretto-Hilton's final Mainstage production for the 1978-79 season is the world premiere of "Frankenstein," opening March 9. The play was adapted by Victor Gialanella, Production Manager for the Loretto-Hilton, from Mary Shelley's novel. The new script will retain the original Victorian style with Gothic thrills enhanced by modern technology. For ticket information, call 968-4925.

Mizzou, Illini artists exhibit jewelry

"Collectables in Metal" is the theme selected by the eight artists from Missouri and Illinois whose work will be exhibited at the Craft Alliance Gallery, March 4-29.

Included in the 70 pieces exhibited will be holloware, such as spoons and candleholders. Wearable jewelry will range from belt buckles to bracelets. Gallery hours are 10 a.m. to 4 p.m. M., Monday through Saturday. Admission is free.

Theatre Guild to present intense drama

The Theatre Guild of Webster Groves will present Arthur Millers, "A View From The Bridge," March 9-11 and March 16-18. Curtain times are 8:30 p.m. on Fridays and Saturdays, and 8 p.m. on Sundays. "A View From The Bridge" is a tense drama which centers around a hard working Italian-American longshoreman.

Auditions for the Theater Guild's final production of the season, "The Fantastics" will be held March 14 and 15 at 8 p.m. at the Theater Guild of Webster Groves, 517 Theater Lane.

Mime workshop open to Webster students

Mime Light, a mime workshop, is held from 5 p.m. to 7 p.m. on Sundays in the Plymouth gym.

Mime Light is free and open to all Webster students.

Opportunity for seniors to teach in France

Graduating seniors have an opportunity to become exchange assistants in France. Graduates will teach English to high school students, some knowledge of French is desirable. The deadline for application is March 8, for information see Peggy Gaskill, room 340 of the administration building.

STRANGER THAN FICTION

by Peter Rexford

I usually consider myself as an easy going, non-involved, happy-go-lucky kind of an organism but I'm afraid there has been a recent happening at our college that has changed me into a rifle toting revolutionary.

It all began quite innocently last week when I happened to pick up a copy of **The Journal** and read an article by one Dan Ploussard.

It seems that the cafeteria has been having problems with tarnishing of the silverware. Again, a seemingly innocent occurrence but what Dan has failed to fully realize is that he has uncovered one of the most underhanded plots in a college since Harvard returned my application to me unopened.

Out of 36 dozen sets of silverware that Webster had, fourteen dozen are being returned and replaced by the manufacturer "at no cost." I'd like to know who the hell say's that there will be "no cost." Let's look at this situation just a little closer.

A few weeks ago a total stranger named Teng (pronounced dung) comes to America from China to survey the situation in the amber waves of grain. He stays for a few days, makes a few incoherrent speeches and leaves. All over right? Wrong!!

By some unknown means he has obviously sent one of his henchmen and infiltrated the crack security, of Webster College and ruined our silverware. And where does it get sent to be replaced? The Mound City **China** Company.

Cafeteria food director Louise Nichols expects the new shipment to arrive in about two weeks. (Strangely enough just about the same length of time Teng stayed here on his infiltration visit.) If Louise Nichols really expects to get a bunch of silverware in two weeks, then someone has slipped her a Saki fin. The only thing Websters going to have in a few weeks is a few thousand gross of chopsticks and you can bet it won't stop there.

In a year or so the admissions office will be sending out chopsticks with Webster College printed on the side to all applicants. We will all be wearing ties to school that light up the words, "better red than dead" on them and the Ecological Science department will be forced to devise a superior strain of rice in the catacombs under the school.

Eventually they will change the name of the school to The Wong Soo Building of Learning and The Lorretto-Hilton will be called The Chairman Luc Dung Acting Place.

We'll all be walking down the halls in a daze reciting out of little red books while unsuspecting Freshmen are forced to become coolies to the faculty.

The year 1984 is upon us folks and I think we damn well better stop placing the rickshaw before the student and take a good look at what's going on around us. There isn't going to be anymore inter-departmental vollyball or football games. Just 24 hour Pingpong Marathons. (If the word Pingpong is American, I'll eat this paper.)

I've had my say and you can do what you want, but if this column is a little late next week, it's because I'll be writing it from the freedom-filled, sandy beaches of our neighbor Taiwan as I stand an alert vigilance from the Yellow Dragon and the Red Scourge.

Incidently: On October 2, 1935, two members of the Webster College faculty, Sister Kim Yung and Sister Toi Wa simultaneously walked through glass doors in the Administration building sustaining only slight cuts. When the janitor, Hoo Flung Dung Fa, went to clean it up he found that the blood was **RED**. But this was never reported. Just another of the incredible events that make life at Webster College. . . . **Stranger Than Fiction.**

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Dance: *Workshop offers unique dance compositions*

by Kathy Kilpatrick

Three new women choreographers each with a style of their own are composing dances for the dance workshop.

The workshop will be presented March 4 to 6 in the Old Auditorium at 7:30 p.m.

"These three new choreographers are creating dances that will not look anything like each other," Gary Hubler, supervisor for the dance department, said.

"The new choreographers: Vivian Calderon, Tracey Goode, and Rochelle Nevels are each developing individual styles which will be new and unlike the dances presented in last semester's workshop," Hubler said.

Enrolled in this semester's choreography course, Calderon, Goode and Nevels are required to create a composition.

"But they are not required to present the work to an audience. However once some dance students discover they have choreographing abilities, they're excited about having and watching their work performed."

"It seems this year we have more students than ever before who want to develop and strengthen their abilities," Hubler said.

One of the inspired choreography students is Calderon. Although Calderon is just a freshman, she does not represent the average garden variety dance major.

Calderon began dancing at the late age of 16. She literally squeezed what it takes many dance students to learn in ten years into two short years.

"I suprised a lot of people when I tell them I've been dancing for two years," Calderon said.

First, Calderon was an ice-skater. She started skating lessons at age 15. Later as her attentions began focusing towards dance, she remembered not being able to afford the expense of both dancing and ice-skating lessons.

"So I chose dance, and I studied very, very, very hard for the next two years. I feel I have accomplished so much in those two years. I have pushed myself so hard to catch up with the other dance students my age.

"I feel if you think you have the talent inside you to do something you want, well then the years don't really count. You can do what you want — if you want it bad enough," Calderon said.

Those who have watched Calderon dance, agree that her philosophy definitely works for her. Again, her perserverance is reappearing in her latest efforts as a choreographer.

Calderon began choreographing in high school, and produced a dance in 36mm film called "Lily of the Valleys."

"But for this dance, I don't want it to just be a school project. I want to put part of myself into the dance."

Calderon wants to have some of her emotions as the main element in the dances' design.

"But I also want the piece to be simple. I want the audience to be able to relate to what I'm trying to say.

"I don't want the audience to dissect the piece saying, 'Oh, that was a good plea.' I want the movement simple, so the audience can focus on the dances message," Calderon said.

Contrary to Calderon's piece, Goode says her piece has no message and is not related to anything in particular.

"But it's a modern dance piece, which is different than other things I've choreographed. I've choreographed a lot of jazz, tap, and musical theatre pieces; they come second nature to me.

"But this piece is a different approach to dance for me. Sometimes it's scary, but I'm enjoying it because it's challenging," Goode said.

Choreography is a way to fulfill her creative need, says Goode.

"Also I'm learning so much about myself and my dancing. I don't want to be a choreographer — at least not yet. Really I'm a performer at heart. But the choreographing knowledge won't hurt me," Goode said.

Goode says she has "always loved all types of dance." However, she did not always seriously consider dance as a profession, until she began Webster College.

Like Calderon, Goode started to consider dance seriously at a late age.

"I took lessons when I was young, but I quit during high school. That is such a horrible time to quit because a dancer's body is developing all the flexibility it will ever get.

"When I really started dancing again I had lost a lot of time. I knew if I wanted to be a dancer, I'd have to give it one hell of a try," Goode said.

Goode attributes many of her accomplishments to Webster College and Gary Hubler. Webster creates a "good working situation" says Goode, because of the "small classes and the personalized attention."

"Gary is especially good for me. He has taught me everything: jazz, ballet, tap, point. My whole training is Gary Hubler.

"I kept pushing on because of him. At times I thought, 'Who am I kidding? I'm no dancer.' But I kept reassuring myself that if Gary thinks I can do it, then I will do it," said Goode.

The last choreographer, Nevels had her interest sparked in dance by a Webster faculty member.

"Ann Vachon (former faculty member) inspired me to dance. She danced with Jose Limon for many, many years," Nevels said.

Varying from Calderon and Goode, Nevels is not a dance major.

"Right now I'm actually an anthro sociology major," said Nevels. For the past three years I've been torn between the two. This year in my senior overview I'm trying to make some sense out of my two interests.

"Hopefully the two will somehow combine together. I know my interest in dance is mostly cultural," Nevels said.

After graduating, Nevels is uncertain as to what type of employment she will seek. One possibility she mentioned was to join the Peace Corps to go "experience" Africa.

"I would like to better understand Africa. But I'm keeping other options open for the future, too. What ever type of job I have, it will have to be something satisfying," Nevels said.

Nevel describes her piece for the workshop as a "dance to a poem." Shirley LeFlore's "Poem For the Black Women" is the poem to which the dance is based. (The poem was printed in last month's issue of the Women's Resource Bulletin.)

"However it is a difficult task trying to reconstruct what I heard and saw when I first read the poem. But that's what I'm trying to do," Nevels said.

Hopefully Calderon, Goode and Nevel choreographing obstacles will be very few in number.

Film review: *Warriors fight losing battle on screen*

by Dean Vivian

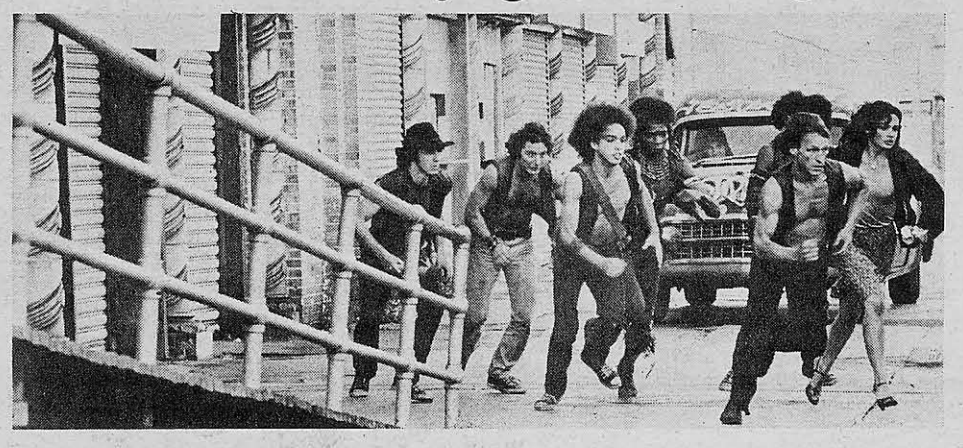
Every now and then I'll view a movie, and throughout the picture I'll be asking myself one burning question: Why was this film made? *The Warriors* had me asking that continuously, as well as: What was in the producers' mind when they did this?

If there is one word that sums up *The Warriors* it is this: insipid. There are so many laughable incongruities, the film almost turns into an inadvertant comedy. The original idea might have been all right, but the execution makes one wonder about the ineptitude of the persons responsible.

Actually, there are two stories: the first is a plan by the New York street gangs, who outnumber New York's finest by 5-to-1, to take over and control the city. During a meeting in the North Bronx to lay down the embryonic plans, the leader of the movement, Cyrus, is shot, which leads us to story number two: the gang that's framed as responsible is the Coney Island Warriors, some 25 miles away from home. The first premise is the more interesting; unfortunately, the second story takes up 95 percent of the film.

The Warriors' oddessey back to Coney, meant to have metaphoric implications, becomes merely an episodic chase film. And the gangs they must meet up with — and best — range in what seems to be the entire spectrum: The slow-witted gang, The Orphans; The Baseball Furies, a kind of "Kiss meets the Yankees"; an all-girl gang, The Lizzies; an Afro-American gang, The Riffs (a blatant rip-off of West Side Story), and a gang that looks like the runners-up in a hare krishna look-alike contest. It seems the producers wanted to leave no group of people uninsulted.

Even more than this, the Warriors must win each confrontation, including when they are severely outnumbered, at times



The Coney Island Warrior street gang run for their lives after a gang conclave erupts with violence in Paramount Pictures' "The Warriors."

two or three to one. Oddly enough, they are never required to face more than one rival gang member at a time, a lie the filmmakers are responsible for totally. It *is* possible to believe that a gang can emerge victorious despite having a numerical disadvantage, but we in the audience must see them dealing with being outnumbered. Here we don't.

The producers' aim is to have the Warriors suddenly appear as sympathetic victims, accused of a crime they did not commit, when in fact they are social misfits being drowned in a pool of their own making. However, faced with who to root for, audience members immediately empathize with the Warriors, although it's a bit like deciding if you'd rather have your throat slit by someone who's kindly or someone who's ruthless.

So much of this film is totally sophomoric, the street gangs maybe more so than anything else: Each group has its own matching outfits, so they end up looking like refugees from the Supremes' dressing room. Also, we are supposed to believe that Cyrus is going to be the inspirational leader of the gangs, whereas actually his charisma lies somewhere between a blister and a flat tire, and his speech to the multitudes is simply a classic example of bad acting. After he get's murdered, pandemonium breaks out. When the camera cuts back to get an overview, I started laughing. Everyone was running at full speed — it was a choreographed madhouse; no one was bumping into each other, no one was pushing or shoving, in fact, it looked like it was a highway with lane markers (or worse yet, and probably true, like it had been rehearsed fifty times). So actually there was no frenetic quality about the fleeing, just a rotten sequence of orchestrated chaos.

The Warriors escape to a graveyard where they're all equally soaked with sweat — and when was the last time you saw eight guys who sweated exactly the same way? Anyway, they surge on, after doing their obligatory destruction of several gravestones, escaping with the help of the subway trains that always arrive and depart on time (which I know for a *fact* doesn't happen), and the stupidity of the screenwriters; I mean, where else but a movie can you be shot at on seven different occasions at point-blank range and still come away unscathed?

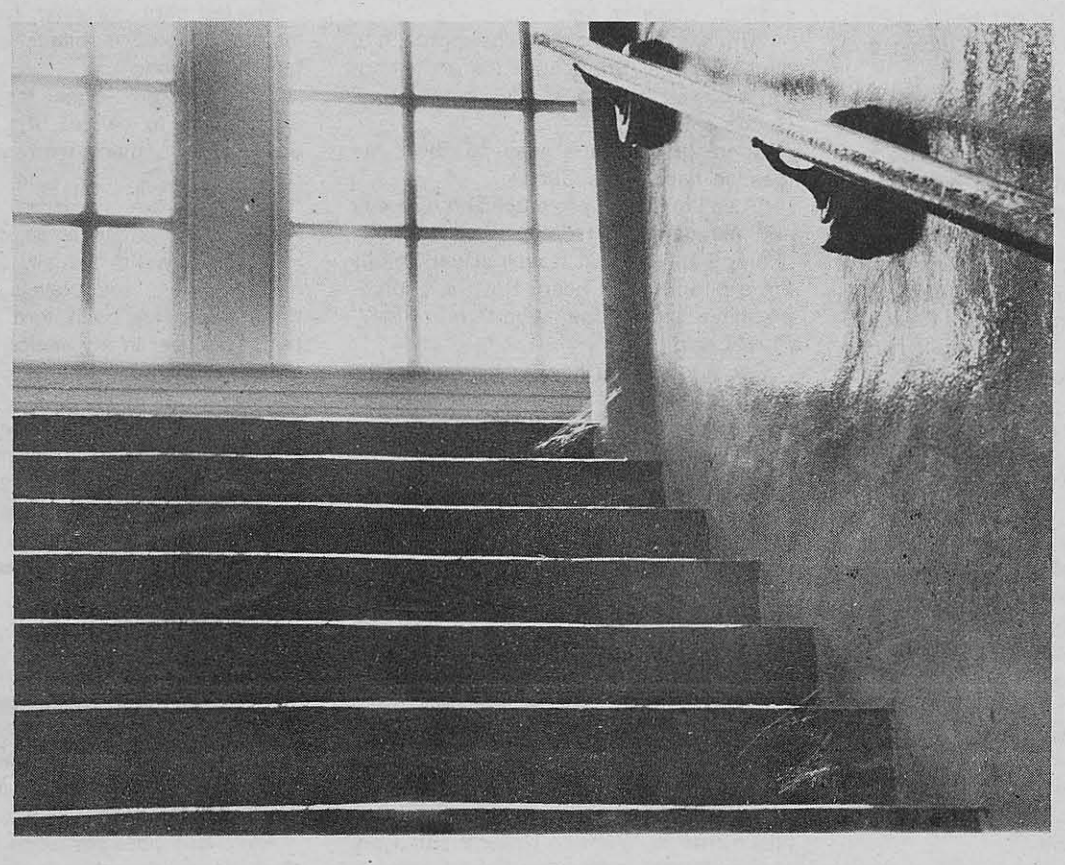
Of course, so as not to tip the fact that the Warriors *will* survive each attack, one Warrior member always says "We've had it now — we're never gonna get outa this one" before each confrontation. After contending with several gangs, they come against the cops, who attack them from all sides but still can't stop them. Remember, the Warriors are unarmed: How gullible do the filmmakers think the audience is?

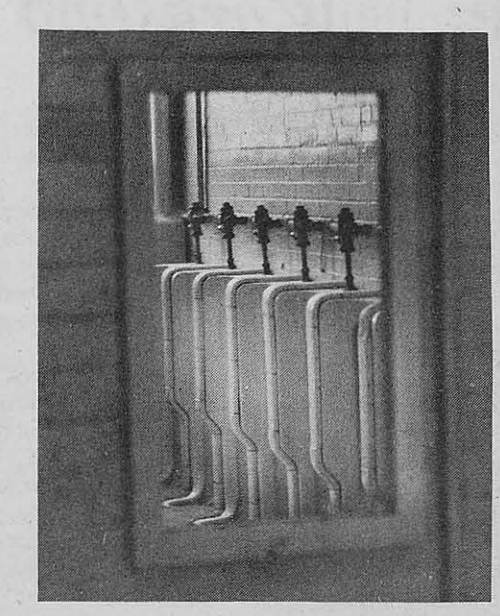
After eluding the police on foot (from which *none* of the Warriors sweat), they walk through Central Park when one gang member, Ajax, decides to break off and mingle with the solitary lady sitting on one of the benches. It's obviously a trap — everything in this film is — but the scene does offer the only good moment of the film. When the lady turns out to be a cop and cuffs Ajax to the bench, his reaction is pure, honest . . . and frightening.

The acting is not that terrible among the members of the Warriors' gang. Michael Beck, Deborah Van Valkenburgh, and James Remar do better than the rest; basically that means they aquit themselves. Everyone else gives performances befitting the script, i.e. dreadful. But the real culprits are the ones behind the camera: Director Walter Hill, Executive Producer Frank Marshall, Producer Lawrence Gordon and writers Hill and David Shaber. It seems they've done nothing toward making a decent movie. The viewer is always aware it's a film, and a bad one at that. Well, at least now I know why they stay behind the camera. I'd be ashamed to show my face, too.

As the Warriors finally make it back to Coney Island, the war chief, Swan, gives a discarded corsage to his new girl, Mercy, saying "I just hate to see anything go to waste." Well . . . so do I, Swan, so do I. Which is why I hated to see *The Warriors.*

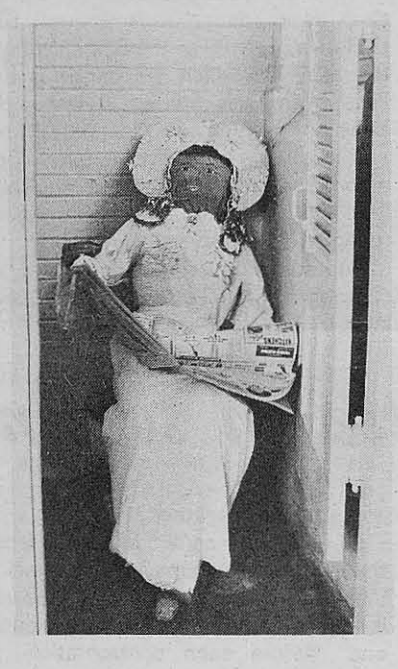
back page



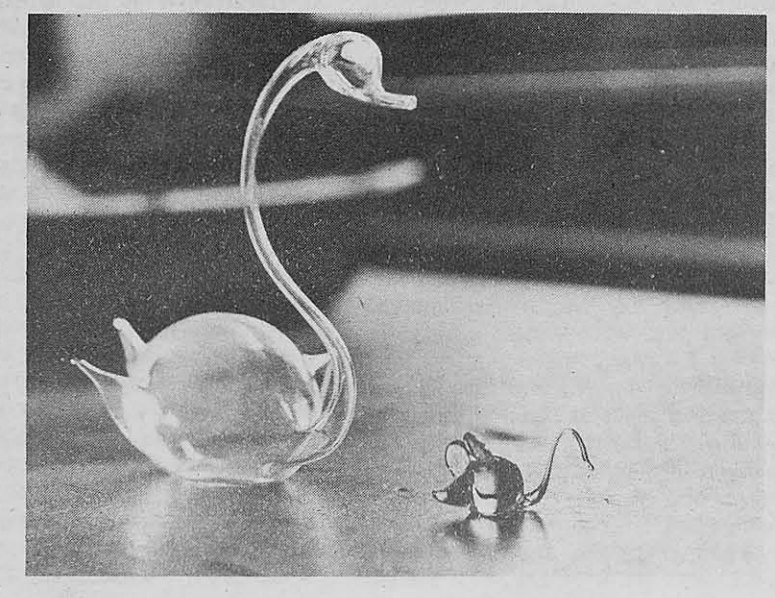


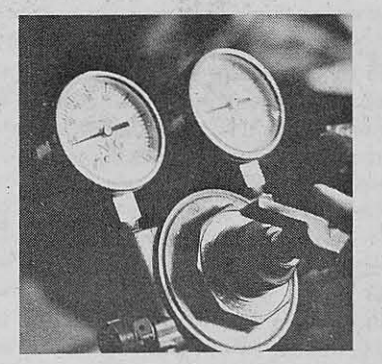
The empty rooms echo only silence. Stairs, worn from years of service, creak under the sunlight. The former Goodall Elementary School takes on the eerie quality of a deserted building.

photos by Gerry Pisk



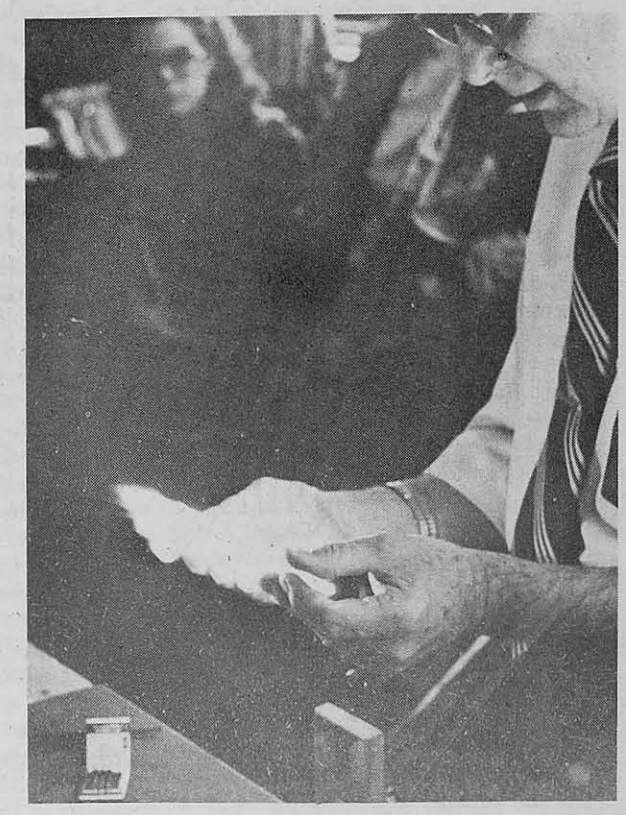
glassblowing





The Science department offers the chance to learn the ancient art of glassblowing and working. The instructor is Mr. Huth, a glassblower from Washington University.

photos by Ed Parson



Webster tuition to increase $100 per semester

by Dan Ploussard

Webster College Students will be paying more for their college education beginning in June.

In a letter to the college community, dated February 26, 1979, College President Leigh Gerdine and Vice President Joseph P. Kelly stated:

"The board of directors of Webster College has approved an increase in the tuition rate effective June 1, 1979."

Undergraduate tuition for full-time students carrying 12-18 units of credit will be $1,525 per semester or $3,050 per academic school year. These figures show an increase of $100 per semester and $200 increase per academic year.

Part-time undergraduate students will be charged at the rate of $95 per credit unit.

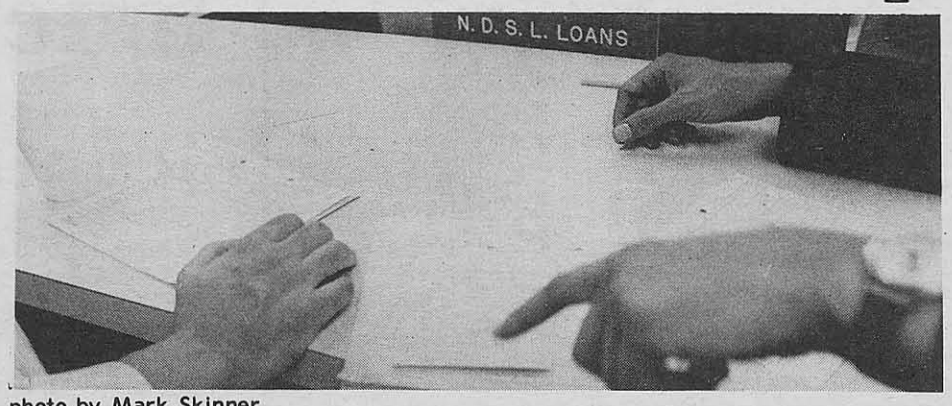


photo by Mark Skinner

All students who carry over 18 units of credits will be charged $95 for each additional unit over 18.

Graduate tuition rates will also be $95 per credit unit.

With the new increase, the tuition rate has increased $450 since the 1977-78 school year.

Kelly said that all the deans in the college administration tried their best not to increase tuition but said there was no way this could be accomplished.

"We've been beaten by two things. The general cost of everything we use has increased. Secondly, we're giving a 5 percent salary increase to all full-time faculty and staff in the administration," he said.

Kelly said $25,000 of the tuition increase will go as an increase in financial aid.

He said student services would not be cut back.

"We don't think we've cut away any "muscle" to any of the services now offered. It's the small amounts of "fat" that we want to cut," Kelly said.

Kelly said no full-time faculty are being let go and adjunct faculty will still be hired "as needed."

THE JOURNAL

WEBSTER COLLEGE, WEBSTER GROVES, MO 63119

INTERNATIONAL WOMENS DAY activities posted in WRC

Enrollment decline:

Small colleges hit hardest, says Wentzel

by Dan Ploussard

Webster is not alone among Missouri independent four-year colleges who have found a decrease in their enrollment figures in the past year.

Dean of Students, Philip Wentzel says a decrease in enrollment at a college such as Webster is to be taken much more serious than at an institution such as Washington University of St. Louis University.

"Places being hit the hardest are small places," Wentzel said.

Dean of students Phillip Wentzell. photo by Gerry Pisk

The total headcount enrollment at Webster College at the beginning of the 1977 fall semester was 1,869. In the 1978 fall semester this number had decreased to 1,763. These figures reflect the numbers of undergraduates, graduate students, and students enrolled in MAT and MAI programs on campus.

"What it means is that you have 100 less people in the various classes. You still have the same number of classes and the same number of faculty," Wentzel said.

"Thus far we have not projected any firing of any faculty as you have heard from St. Louis University or the Junior College District," he said.

Wentzel also said if the present trend continues, student services and programs would be in trouble.

"If we continue to lose students, and lose them at the same rate, things will have to be cut. We simply will not have the money to be able to afford to do them.

Wentzel emphasized the fact that Webster College is basically a tuition operating institution, with no large endowment fund to supplement the College budget.

"We are trying at this time to get some gift money. We've got a fund campaign underway, trying to earmark some money for endowment for faculty development, for building renovation and those kinds of things," he said.

Wentzel said there has been increased effort in recruiting new students, as the budget committee has set a goal for them to be reached by the opening of the next academic year.

"The admissions office is confident that with an all-out effort they will be able to meet this goal," Wentzel said.

Continued on pg. 2

HEADCOUNT ENROLLMENT

	FALL 1977	FALL 1978	Percent Change
Lindenwood	1,654	1,524	-7.9
Drury	1,841	1,802	-2.1
Avila	1,961	1,853	-5.5
Rockhurst	3,466	3,437	-0.8
Stephens	1,767	1,520	-14
Webster	1,869	1,763	-7.1
William Jewell	1,730	1,674	-3.2

Independent four-year colleges in Missouri with headcount enrollment of more than 1,500.

Expansion seen for media studies

by Kim Margold

Despite the current trend toward falling enrollments, the Media Studies program will be expanding for the fall 79 semester.

Enrollment for the program is continuing to rise as it has since it's creation in 1974. Currently there are 60 Media majors registered, which is close to capacity.

But due to a general drop in the college's enrollment, Media will feel the bite also. Tom Oates, director of the program, explained the situation. "The money the Media Center gets goes by the whole enrollment. It (the drop) will effect the dollar amount we get in the budget, probably."

The Media Center is the resource office for audio-visual equipment for the whole college. The Media Studies program leans heavily on the Center for supplies.

Regarding possible faculty cuts, Oates replied, "We're not being asked to cut staff." To supplement money cuts, David Kinder, a Media major, will direct a film festival for the program over the summer.

To assure students in filmmaking courses of an exact budget with which to work, lab fees will be raised to $150 per course, up from $25. This money will be used by the class for their projects. "The students wanted to have that form of budget," stated Oates.

Two courses will be added to the program for the fall semester. A Media course entitled Introduction to Photography will give students a background in techniques and control. A new Journalism course will be the History and Principles of American Journalism.

"I don't think the financial crunch is a problem but a trend," Oates concluded. "I think things in general are going pretty well."

Wanted : news executives

Salaried positions for THE JOURNAL are open to qualified students for the fall 1979 semester.

The positions open are: Editor in Chief, Managing Editor and Business Manager.

In addition to these positions, a student position on the publications board (publishers of THE JOURNAL) is open.

Those interested in editorial positions should pick up an information packet from either the JOURNAL office, from the secretary of the Literature and Language department or the Media Center. Enclosed in the packet is a copy of the by-laws of the Publications Board, and a document outlining the responsibilities of Editor in chief, Managing editor and Business manager.

Prospective applicants should review this material and prepare a resumé of experience and intent. Those who apply will be interviewed by the Publications Board at it's April 6 meeting.

Prospective applicants are advised to contact Sr. Deborah Pearson in the Literature and Language department by April 5 in order to be scheduled for a 10 minute interview.

Journalism students interested in a position with the Publications board should likewise contact Sr. Deborah.

Members of the Publication Board will review editorial position applicants. These members are: Shirley LeFlore (administrative), Sr. Deborah Pearson, (faculty), John Porter (faculty) Don Corrigan (journalism, non-voting) David Kinder (student) and Keith Dudding (student). Nancy Nottonson (student) is concluding her two year term with the board.

Theatre Arts is growing

While many departments at Webster are experiencing a decline in enrollment, the theatre arts department is enjoying an increase. Peter Sargent, chairman of the department, is understandably optimistic.

Sargent stated that, although the increase was not as great as it was four years ago, at that time the department did not require an audition for admission. In comparison with last year's figures enrollment growth is substantial.

Plans for class additions as a result of the increase are indefinite at this time. Sargent predicted that an enlargement in the dance program would be necessary first.

Speaking about faculty additions, Sargent was again optimistic, "Once we double (enrollment), we will stretch our faculty resources.

STRANGER THAN FICTION

by Peter Rexford

It has recently come to my attention that the American people, as a whole, have a serious problem that needs some good hard looking into. It appears that great numbers of us have an unexplained fixation with our scenic beaches and portable appliances.

For years, any of us who have vacationed at any of hundreds of available beaches, have had to put up with the thousands of others who feel that they have to bring a radio to the beach or they will die. I haven't had any real problem in dealing with that.

There are also a select few who deem it necessary to cart along the battery powered television so as not to miss any of the incredible photography on the Danny Thomas Open or Gilligans Island. Heck, I suppose I can move down a few dunes and tolerate them too. But lately we have gone beyond the realistic and have delved into the blatant bizarre.

A commercial, currently running on two of St. Louis' most professional channels (30 & 11), tells us of a battery operated sewing machine with god-like features that is totally portable. A few of the locations cited for use of this machine are the living room, den, baby's room and finally the beach. Would someone be so kind as to explain to me how we get from the baby's room to the beach in a single breath.

Again, I can put up with the radios, and even the elite steel workers from Arnold and Festus with the televisions, but when we start hemming skirts and mending seams while I bask in the sun, that's when this muchacho throws his sombrero into the ring, Amigos. Ole.

On that same commercial they mention the ease in which one is able to mend curtains while they are still on the window. Does this mean that now people will be driving mobile homes onto the beaches just to mend their drapes? A very real possibility!

Sure it starts out very innocently, but it is those same people that feel "roughing it" is heading out to Babler State Park and hanging strings of light-up Budweiser cans between the trees.

As trite as this may seem to some, I am petitioning the C.S.A. for a rather massive grant to investigate this dilemma. With this in consideration, I am publicly asking those theatre students who had planned to request money from the C.S.A. so that they could go see the American Theatre's production of Chico and the Gun (final episode of Chico and the Man) to wait for another week. Nuff said bout that.

Around Town T.V. Note: Roman Polanski is the scheduled host for Mouseketeer Round-up Day this Thursday.

Whoops! Cooking Correction: A few weeks ago in this column when I gave out my recipe for Choco-Oatmeal Cookies, the 4 cups of salt should have read 2 teaspoons sugar.

In response to my offer, to try and help with any problems via letter, I have received hoards of mail with many requests and unfortunately don't have room for all, but will try to answer all that seem overly pressing.

LETTERS:

Dear Pete,

I am new at Webster and I have found many things here that I didn't have at my other larger university. Like peeling paint in my room and an overpowering urge to become gay. Letters from mom help in that area, but that's not my problem. Night and Day my roommate plays the song 96 Tears by Question Mark and the Mysterians over and over and over on conga drums. I can't learn my lines. Any suggestions? Also, is it possible to get pregnant from the Maria Lounge chairs? Sign me . . .

Hung-up

Dear Hung,

Lots of soap and water and a dash of milk will help get you through those trying "teen years" like a breeze. Write again when you've chosen a name. I care.

Finally. On March 5, 1972, Webster student Maria Goldensteinblatzberggreenbaum was killed when her dorm ceiling caved in. Two years later her father, Mr. Goldensteinblatzberggreenbaum, received a call at his home in New Jersey from a woman wanting to speak with someone by the name of Raoul. Since that time, that woman has never called again. Just one of the many events that make life at Webster College . . . Stranger Than Fiction.

briefs

Feld Ballet at Kiel Opera House

The Feld Ballet, in its St. Louis debute, will perform two different programs of classical ballet on March 16 and 17 at 8:30 p.m. in Kiel Opera House.

The performances will span the choreographic career of Eliot Feld from his first ballet, "Harbinger," to his most recent work, "Half Time."

Tickets are $3, $5, $8 and $10 and are available by contacting the Dance Concert Society box office, c/o 8338 Big Bend, St. Louis, Mo. 63119 or by calling 968-3770. The box office is open from 10:30 a.m. to 5 p.m. Monday through Friday and 10:30 a.m. to 2:30 p.m. on Saturdays. Tickets also are available at Ticketmaster locations in all Famous-Barr stores. Special group and senior citizen rates are available.

Israelievitch to present recital

Jacques Israelievitch, concertmaster of the St. Louis Symphony Orchestra, will present a recital on March 8 at 8 p.m. in the Winifred Moore Auditorium.

The program of music by violinists-composers also features pianist Gail Delente, professor of music at Webster.

Admission is free.

Scholarship, financial aid location

A new service designed to assist students in need of financial aid to continue school or plan for graduate school has been announced by the Scholarship Bank. The service will give each student a print-out of the scholarships, loans, grants and work-study sources available to him or her in the student's specific field of studies.

The data bank guarantees that each student will receive at least $100 in aid, or the service fee of $25 will be refunded. Students who are unable to pay this $25 fee may receive a "basic" print-out of at least 15 scholarship sources for $15. The $25 fee will give students up to 50 sources of possible aid.

To apply, write to Scholarship Bank, 10100 Santa Monica No. 750, Los Angeles, California 90067. Enclose a stamped, self-addressed envelope and the required fee. Applications should be made as soon as possible.

Yale professor to speak on law

Washington University's school of law is sponsoring a lecture by Ralph K. Winter Jr., professor of law at Yale, on March 14. His lecture, "Reaching the Private Sphere: Schools, Clubs, Monopolies," will begin at 11 a.m. in Graham Chapel.

There will be a "Quest for Equality" panel discussion sponsored by the school of law, as well, at 2 p.m. in the Mudd Hall Courtroom.

Wentzel, from page 1

Wentzel said reasons for decreasing enrollments at institutions such as Webster College are that there are fewer people graduating from high schools. State Universities have also begun recruiting not in the "traditional sense" but they are contacting students to let them know these universities are available, and give them information about the institution.

Wentzel also said the state universities are feeling the economic "pinch" just as private institutions.

"Obviously in the public sector with the relatively low-cost of tuition, a lot of people are going to consider the state university system, where they would not have considered it in the past for the simple reason of economics," he said.

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The Journal is published by the students of Webster College in conjunction with the Journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted for publication must be signed (names withheld on request), and are subject to editing.

Deadline for submission of material is 3 p.m. Thursday.

The publications board meets on the first and third Fridays of the month at 11:00 a.m. in the Loretto Conference Room. The board meetings are open to the college community, and the editors are in attendance.

Inquiries should be addressed to: **The Journal,** Room 106 Loretto Hall, Webster College, 470 East Lockwood, Webster Groves, MO 63119. Telephone (314) 968-0500 ext. 284.

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The Journal will not publish until March 22 because of spring break. Enjoy the holiday!

TEN YEARS AGO

Jacqueline Grennan, President of Webster College since 1965, announced on March 3, 1969 her intention to resign as president. Grennan, a former Sister of Loretto who renounced her vows two years earlier, announced along with her resignation that she intended to marry Paul J. Wesler, a New York business executive.

Grennan joined the college in 1959, and served under Sister Francetta Barberis, who retired as president in 1965 to join the Job Corps in Washington, D. C. Grennan left Webster College in the summer of 1969.

Papermaking a world art

By Joseph Taylor

RAGS make paper,
PAPER makes money,
MONEY makes banks,
BANKS make loans,
LOANS make beggars,
BEGGARS make RAGS.
anonymous. c. 18th cent.

This quote can be found on a paper collage in the doorway to the papermaking studio at Wester College. In a satiric way it hints not only at the role paper has in our society, but also what paper is made of.

Tom Lang, instructor of the papermaking class at Webster, recently stressed the importance of paper.

"Paper is more important than television," he said. Lang said if you asked a banker how paper was made he probably couldn't tell you even though he spends his entire day around paper and depends on it more than any other single thing.

The word paper is derived from the name of the reedy papyrus plant which grows along the banks of the Nile. In ancient Egypt the plants were placed side by side and at right angles and pressed into sheets that could be written on.

The modern papermaking process is much different. It was discovered around the 1st century A.D. by a Chinese man who saw lint in the water after washing clothes. He gathered the lint and tried to put it back together to remake the cloth. The result was paper.

Moslems later forced the secret of papermaking from the Chinese. Papermaking reached Europe during the golden age of the Islamic culture.

Paper was made mainly out of cotten and linen rags until the early 1800's. Then wood pulp became a main ingredient in the papermaking process.

Prior to the invention of the papermaking machines, paper was made one sheet at a time. The basic process used cellulose fibers from wood pulp or rags. In water these fibers were broken down as much as possible until the ends became split and frayed.

The frayed ends insured the fibers meshes and intertwined forming a strong bond. The water-soaked fibers were then put into a mold with a screened bottom to allow the water to be squeezed out leaving only the fibers which were pressed and dried into a sheet.

This basic process is how the papermaking is done at Webster although a sheet may or may not be the final product produced by the students here.

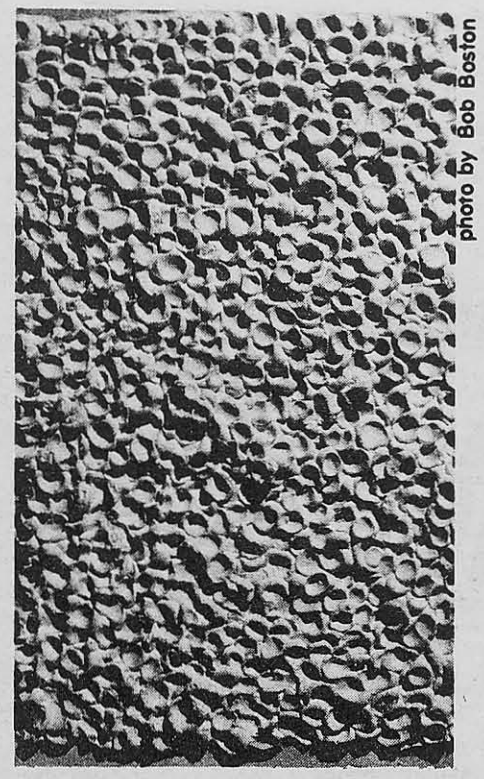

photo by Bob Boston

AN EXAMPLE of the paper made by Webster students.

The recent exhibit at the Concourse Gallery of the work by last semester's papermaking class revealed the versatility of hand-made paper. Some of the items exhibited were sheets of paper embossed with words, a paper sculpture with a deeply textured surface, and another one that apparently had been molded around someones elbow emphasized form. One paper sculpture looked liked two colored wash cloths glued to a sheet of hand-made paper but even the "wash cloths" had been fashioned from paper.

Although there needs to be a certain degree of skill or craftsmanship (or is that craftspersonship?) to make paper that is not the main emphasis.

Lang said that the main thing is not the making of the paper but to "figure out what to do with it."

He said the paper maker needs to "explore it, stretch it to the extreme, use it for its own value, to recognize that it is an artistic material."

Patty Linderer, a papermaking student, said "The characteristics of the paper make it just pliable enough to be used in more ways than just flat sheets."

With that in mind anyone thinking of signing up for a future course in papermaking will realize the paper that's made is not an end but a beginning.

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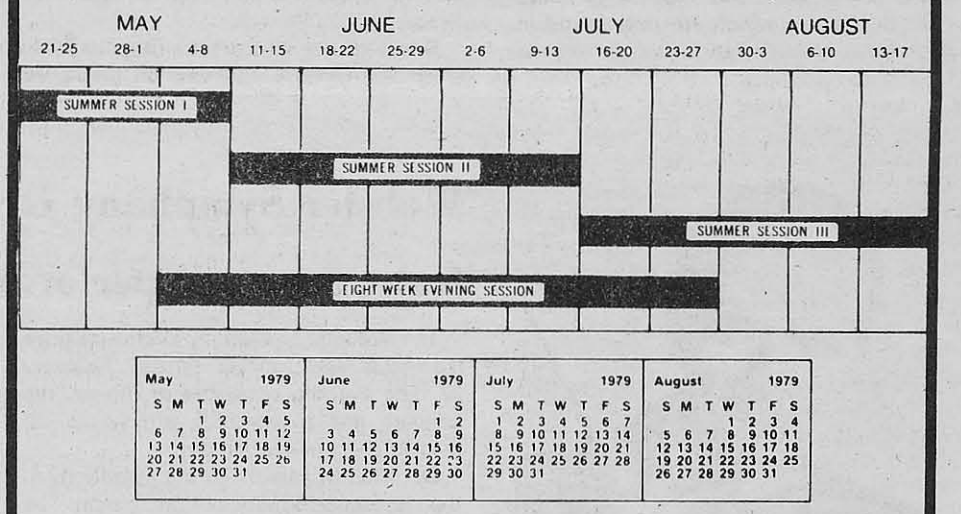

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Microtonal music :

'Another color on musical palette'

"It's like another color on the musical palette," says Webster College student Andrew Sieff.

"I think it's great. I believe 31 tone is music of the future. I hope to incorporate it into my own compositions," says John Mitchell, jazz-rock pianist with several groups in the area and also a Webster College student.

These and other musicians at Webster College are exploring new horizons through their studies of microtonal music. Microtonal music possesses pitches not found on the standard piano or other fixed pitch instruments.

"Traditional" music contains 12 pitches per octave. Microtonal systems can contain anywhere from 13 to infinity. Dr. Ken Stallings, microtonal instructor at Webster says that for practical purposes 17, 19, 22, 31, 41, and 53 tone systems are those being considered most seriously by musicians and composers. "In my opinion each of these systems has something to recommend it. It all depends on the musical affect the composer or artist desires."

Microtonal music is not really new. Before the current 12 tone even tempered scale evolved in the mid 18th century many systems had been used. Some of these contained notes which are now found in microtonal systems but no longer exist in traditional music.

MICROTONAL MUSIC being played by Bob Chamberlain. The Archephone organ is the only one of its kind in the U.S.
photo by Bob Loncaric

In the 20th century many jazz and blues singers have developed styles which contain notes in between those on the piano keyboard. "They do what is known as 'singing in the creacks,' " says Dr. Stallings.

The current movement in microtonal music is strongly rooted in Holland where a new instrument called an Archephone has been developed. Its 31 tone scale is the subject of current study at Webster College. "As soon as you begin to explore the theory and harmonic relationships it can get very technical," says Dr. Stallings.

Graduate student Susan Preis is Webster's resident expert on the Archephone and possibly the only person who performs publicly on the instrument. "The first time I heard it, it sounded out of tune, but I soon got used to that. After working with it for awhile I began to appreciate how much was available in a harmonic sense," says Preis.

She performs solo or with other variable pitch instruments such as the violin or cello.

The music itself can sound traditional, oriental, jazzy and very beautiful due to the better sounding scales which can be selected from the 31 tone octaves.

Right now microtonal music is somewhat of an oddity and can only be found by those who search it out. It receives very little radio airplay. However, some instrument builders are giving more consideration to microtonal instruments. In fact one designer is beginning production of microtonal guitar fretboards.

Dr. Stallings says, "If more instruments are built and the music is incorporated into rock it has a large commercial potential."

Those interested in hearing microtonal music are advised that Susan Preis often performs at the weekly music recitals on Thursdays at the music building. In addition tapes from the 1977 Microtonal Music Festival which was held here at Webster College are available in the library.

Kohl, Sandler lecture on role reversals

by Julie Kendrick

"Confessions of a Househusband and Confessions of a Working Wife" was the subject of a recent talk given by Associate Philosophy Professor Art Sandler and Anthropology Professor Seena Kohl.

The lecture was given at the Samuel United Church of Christ. It was sponsored by the Women's International League for Peace and Freedom.

Sandler and Kohl each gave a personal account of their experiences, then spoke about the political and social aspects of their situations.

Sandler's talk covered the 15 months he was a househusband while his wife returned to school.

"Some of my experience was boring, but some of it was fun," Sandler said. "It was interesting to see the way in which my wife and I switched roles. Words came out of our mouths that seemed to belong to the other person — like when my wife would come home wanting dinner."

Sandler said, "My experience as a househusband made me realize I don't think I could do it all my life."

Seena Kohl worked and helped to support her family while in California.

Kohl said, "The difficulty of being a working wife was mitigated by living in California. Because of World War II, they have excellent child care facilities that were originally designed for people working in shipyards.

"My husband helped with the household duties and child care during that time, not as a favor to me, but because they were his children, too," Kohl said, adding, "Being a working wife is very hard, but it's worth it."

Both Kohl and Sandler have drawn political views from their experiences.

Sandler said, "I think the passage of the Equal Rights Amendment will accomplish very little. It will speed up equalization of the legal status of women. But basically it is symbolic."

Kohl said, "The ERA is very important for women, but much will depend on how it's instituted. We had a Bill or Rights for years in this country and it didn't make much difference to some people. I would like to see more advancements in child care facilities, tax deductions for child care, and paternity as well as maternity leave benefits."

Donald Peck, principal flutist of the Chicago Symphony Orchestra

Webster Symphony Orchestra holds concert, features guest performance by Donald Peck

The Webster Symphony Orchestra gave it's annual Gala Concert Tuesday, February 27. The evening consisted of dinner, the concert, and a reception afterwards, all held in the Loretto Hilton.

Dr. Allen C. Larson led the symphony in their finest performance of the season. The program included works by Mendelssohn, Mozart, and Elgar.

The guest soloist was Donald Peck, a floutist with the Chicago Symphony Orchestra. His outstanding performance of Mozart's flute concerto was confident, although occasionally there was a slight disagreement in rhythm on the orchestra's part.

A receptive audience demanded and received an encore from the gracious visitor. With a flourish of his dress tails, he slipped into a piece from Sihee by Debussy. This solo provided Peck a chance to show his virtuosity as the tones he produced rang clearly in the silence of the captivated audience.

The program concluded with a fine rendition of the colorful Elgar Variations. This finale guided the listerner through a range of emotions in it's 13 sections. The reception in the lobby for Mr. Peck capped off an exciting evening for everyone present.

bored news

Bored Board is holding its SPRING EQUINOX OPEN MIKE on Saturday, March 31 in the Red Carpet at 10 p.m.

For those who wish to perform, please advise either Kevin Shea or Melanie Braham through personal contact or through day box 227. Be there, Aloha!

Bored Board will hold its "Here it is Almost Spring Break" afternoon social today, beginning at 3 p.m. in Maria Lounge.

The Bored Board has set the event at this time to make this event within the reach of a great many day students.

Delicious liquid refreshments will be served along with tasty munchies to start off the Spring Break.

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photo by Kim Margold

Jacques Israelivitch and Gail Delente perform before a full house.

Virtuoso Israelievitch Builds audience rapport

by Julie Kendrick

"I came to Webster College because it's a pioneer sort of institution. There is a lot going on here. It's a very lively college," said Jacques Israelievitch after his violin recital March 8.

Israelievitch is concertmaster of the Saint Louis Symphony Orchestra and is artist-in-residence at Webster College this year. His Thursday night performance, "Music by Violinist-Composers," was the fifth in a series of six recitals to be given at the school.

Gail Delente, professor of music, head of the piano department and pianist for Israelievitch at five of his recitals, said: "His being here is good for the whole community. He's brought attention to Webster simply by his status, and he has brought a new level of achievement to the school."

Every seat in Winifred Moore Auditorium was filled for the recital, and many people were standing in the aisles and in the back of the room. At one point during the concert, Israelievitch invited those standing to sit on the stage.

"You'd be more comfortable up here," he said. His remark drew a round of applause from the audience.

The recital included works from Vivaldi, Mozart, Enesco, Martinon, Wieniawski, Hubay and Bazzini. Israelievitch preceeded each piece with a brief biography of the composer and the work.

He called the Hubay piece, "Le Zephir, Op. 30, No. 5, one of the most popular pieces for violin. It is also a festival of acrobatics for every trick in the profession."

Delente used a special piano during Mozart's "Sonata in G. Major, K. 301."

"It's a forte piano; an authentic reproduction of a Mozart piano," Delente said. "It was given to the college, along with a

Continued on page 3

THE JOURNAL

SPECIAL: THE GERMAL

Page 1 WEBSTER COLLEGE, WEBSTER GROVES, MO 63119 March 29, 1979

Jasper to head alumni affairs aids boards of directors

Judy Jasper is a new member of the Webster College administration. She is director of alumni affairs and special events.

Jasper's job is wide in scope and can certainly benefit from her vast energy and enthusiasm. She is innovative and aggressive imparting confidence that projects under her direction will be undertaken and completed, and that progress will be made.

Alumni. There are 14,000 alumni of Webster College. Jasper is their representative to the college and vice versa. She sees her job as a "service role" and says that she is a "two-way communications vehicle." She is also responsible for helping the alumni board of directors, acting as a coordinator and facilitator.

Alumni are important to all of us in the Webster College community. Jasper went over the many reasons why this is so. Alumni are one of our best means of reaching the public both in this area and across the country. They have the ability to promote good public relations that will aid in the recruitment of new students and also be of benefit to graduates as they seek employment.

Webster alumni makes many efforts on our behalf. They offer themselves as a rich source of expertise that is always available to us, and, too, they see fund raising as an important mission.

During the coming year the board of directors of the Alumni Association will be asking for financial contributions as they take part in Webster's major fund raising campaign — the first such drive in over ten years.

Mrs. Leigh Gerdine has made a challenge gift of $25,000 as a cornerstone for the alumni campaign. Alumni will be asked to match this gift 10 to 1 for a total of $250,000 over the next three or four years.

The alumni board is now in the organizational planning stage preparing to take their campaign to parents, alumni, students, and friends of Webster College. The board would appreciate student support of a non-financial nature during the fund raising. In other words volunteers are needed and wanted.

Webster has an active alumni organization and alumnus may become Sustaining Members by paying $10 a year dues. The membership provides many benefits such as an Eden Webster Library card, a Sustaining Membership Directory, Newslink, bulletin: Webster, reduced rates at theater, and access to the Alumni Locator Service.

For the first time in many years the association is also offering alumni an opportunity to participate in a specially arranged trip to Ireland this coming summer. The group will travel from St. Louis with alumni from other area colleges. Jasper hopes the trip will be a success and become an ongoing event.

All alumni are eligible for a self-nominated position on the alumni board of directors, and each year the entire alumni body is asked to vote on the nominees. Six new members are elected each year and

Continued on page 3

photo by Emogene Jackson

Judy Jasper of alumni affairs and special events.

Kohl receives Roswell Messing Jr. Award

by Joseph Taylor

Dr. Seena Kohl, faculty member of the Antropology/Sociology Department, recently received the Roswell Messing Jr. Award for her proposal for a summertime field study program at Flagstaff, Ariz.

The Messing Award is given to a full time faculty member with three or more years of service at Webster College.

The purpose of the award is to encourage proposals that will improve the educational process between teacher and student, or that strengthens the curriculum of the department of the teacher submitting the proposal. Included in the award is a stipend of up to $1,800.00.

One restriction of the award is that a teacher who is finishing or beginning a year in which he/she has had or will have a sabbatical or Faculty Development Leave is not eligible to receive the award.

Kohn was due to receive a Faculty Department Leave but waived it in favor of her program proposal. Her decision to cancel her leave was a strong factor in the selection of her project.

Kohl said that initially the program would be geared toward majors in the Anthropology Sociology Department but that the program is flexible enough to accommodate a wide range of disciplines such as media, history, political and environmental sciences.

"I see this program as a continuation and expansion of Webster College's consistent commitment to the integration of experiential learning with formal classroom learning," Kohl said.

She said she would like to see the program built into the ongoing curriculum with an eventual shared responsibility, on a rotating basis, between departments.

Her program would be set up using the last eight weeks of the spring semester to prepare the students for their trip to Flagstaff. The students would select a topic, set goals within that topic and do preparatory research.

During the summer the students would spend five weeks in Flagstaff implementing their projects; after two and a half weeks in the field they would submit a progress report on their investigations and research.

Then the topic and collected data would undergo analysis during the first eight weeks of the following semester.

Kohl said that with the class set up in this particular manner ample time is given for assimilating what was gathered during the summer allowing for greater insight and objectivity. It also gives a degree of continuity between school years not usually found.

Kohl chose Flagstaff because of its "wide range of potential areas of study." She called it a "microcosm" of life in the United States.

She said it is an area of several Indian communities such as the Navajo, Hopi, and Apache. It also has a variety of other "historically interesting communities: Spanish, Mexican-American, black and white marginal agrarians."

She said it also mirrors many modern urban areas that have similar problems such as "issues of development, population change, satellite shopping centers,

continued on pg. 3

BRIEFS

Koerper, Mold present 'Two Undergrads'

"TWO UNDERGRADS," an exhibit of photography work by Kathy Koerper and Irl Mold is currently on display in the Media Center Concourse. The community is invited to view these photographs during regular school hours.

Art Department to exhibit paintings

The Webster College Art department will exhibit paintings of current art students in the Concourse Gallery, across from the Loretto-Hilton Theatre.

The exhibit will run from March 30-April 15 from 8 a.m. to 9 p.m. daily.

Opening reception is Friday, March 30, from 3-5 p.m. All are invited to attend.

Student's represented in the show are: Andrea Falconer, Brian Frankovich, Robin Mack, Michael Shaw, Joseph Talbot, Karen White, Tim Donovan, Michael Katz, Susan Coleman, Nancy Smith and Jeff Barsky.

MEDIA II Show to be held March 30

The MEDIA II SHOW will be held on March 30 from 12:00-1:00 p.m. in room AD218. The second show of its kind this semester, MEDIA II gives the college community a chance to view student work in film, music, slide/tape presentations, audio recording and photography. There is no admission charge.

Glenn Newland, organizer of the event, decided to hold MEDIA II because of the favorable reaction to MEDIA I.

Chamberlain, George receive fundings

Drs. Gary Chamberlain (Religion) and Neil George (History and Political Science) have received funding from the Danforth Foundation to hold a two day conference April 19 and 20 at the Pere Marquette Lodge, Grafton Ill.

The aim of the conference is to "promote greater understanding and cooperation between the science and math departments and the liberal and fine arts at Webster college."

Specifically, **participants** will become familiar with the role of math and science in the liberal arts educational programs. Students, faculty and administrators are invited to attend. Contact Neil George or Gary Chamberlain for further information.

Bored Board to hold 'Open Mike'

Bored Board will be holding an "Open Mike" Saturday, March 31 in the Red Carpet. The event will begin at 10 p.m. and free refreshments will be served. Join in the fun and see what Webster students can do when put behind a microphone.

Webster College Film Society

Nobody could dream him up. His incredible bank robbery is all the more bizarre ... because it's true.

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editorial

BSA attack condemned

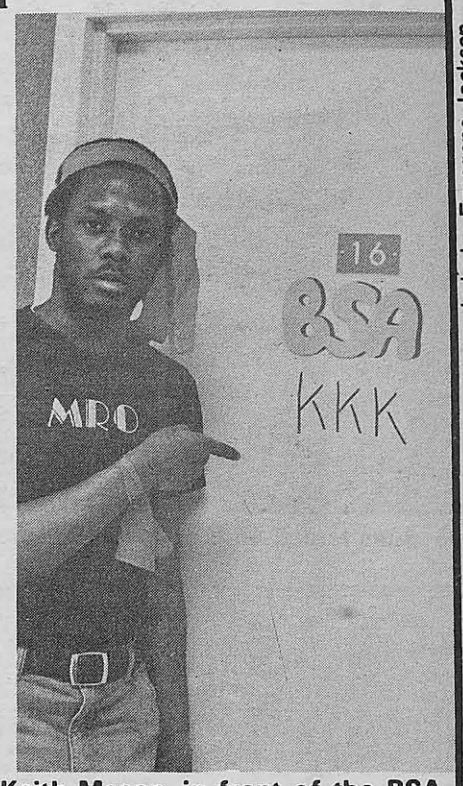

photo by Emogene Jackson

Keith Mason, in front of the BSA office.

The B.S.A. recently became victims of a prejudicial act, one which B.S.A. member Keith Mason described as "violent." Someone had written K.K.K. on the door of the Black Student Association office.

A member of the B.S.A. pointed out, that the B.S.A. is here to share their cultural heritage, and to enlighten others of black struggles and victories. But, through this act the B.S.A. has seen their efforts thrown back in their faces.

Keith Mason, spokesman for the B.S.A., raises the question, "How much longer do black students have to be victimized in class, in social and cultural settings, before they can be accepted as people."

The racist act, one which can only be termed as 'sick,' stems from both ignorance and lack of understanding. We at the Journal, hope that this act was not perpetrated by someone within the Webster College Community; a community designed to educate students about all aspects of life.

The B.S.A. feels it is their responsibility to continue the struggle against racist and aggressive acts of violence, acts which are visible in Webster's so called 'Liberal Education.'

Combo jazzing it up

by Kathy Kilpatrick

Danny L. Read will be directing the Jazz Combos' third on-campus concert of the year Thursday, April 5 in the Winifred Moore Auditorium at 7 p.m.

"This concert will offer a lot of variety; I'm sure that it has something for everyone's taste," said Danny L. Read, director of the Jazz Studies program.

"The concert's program offers music that is very commercial and popular, to very artistic music (like Ornette Coleman), plus everything in-between," said Read.

Progressive jazz, rock tunes and jazz fusion (a combination of jazz and rock), will be featured in the concert.

"Also an oddity, the theme song of the "Blues Brothers," those two fellows from "Saturday Night Live" show (Dan Aykroyd and John Belushi) will be played. The song is "I Can't Turn You Lose," said Read.

The program will be chosen from the composers: Jamey Aebersola, David Baker, Randy Brecher, Ornette Coleman, John Coltran, Dietz/Schwarts, Bill Even, Fain/Hilliard, Dick Grove, Dan Haerle, John Lewis, Church Mangione, Larry Muhoberac, Otis Redding, Henry Woling and Stevie Wonder.

During the last two concerts, student pieces were performed. However, in this concert, says Read, student compositions will not be performed.

"But I strongly encourage students to write compositions. For next year's concerts I very definitely want to include students' original pieces or pieces arranged by students, and I plan to make that a regular part of the concerts," said Read.

John Mitchell, a Webster piano student, has written some pieces to be performed next year says Read.

Read also plans to tape record every Jazz Combo concert, and store the tapes in Webster's music department library.

"The tapes will be available for student use. Also it will be made possible for persons who would like copies of the tapes. Of course they will have to furnish the tapes themselves," said Read.

As for record recordings, Read says neither the combos or Webster can presently afford the high costs. Eventually, Read hopes to produce one Jazz Combo record per year.

"But that won't be for at least another five years," said Read.

During their first concert, the acoustics of the Winifred Moore Auditorium created problems for the combos.

"But during the second concert we adjusted, and know how to work with the Auditorium's acoustics. We taped the concert, and I thought the quality of the tape was excellent," said Read.

Like the two previous concerts, the program will be divided into two sections, the Monday Combo (which practices Mondays, Wednesdays and Fridays) and the Tuesday Combo (which practices Tuesdays and Thursdays).

Monday Jazz Combo members are: Conrad Thomas, alto sax; Gabriel Golliday, tenor sax; Paul Hecht, trumpet; David Smith, piano; Frank Heyer, guitar; Derryl Turnbo, bass; Andrew Sieff and John Wixhnuff, drums and percussion.

Members of the Tuesday Jazz Combo are: Michael Fitzgerald, also sax; Reginald Dellard, tenor sax; Stanley Coleman, baritone sax; Jon Yate, trumpet; Johan Mitchell, piano; Geof Benson and Robert Kaufman, guitar; Derryl Turnbo, bass; Carl Albrecht and Bill Parker, drums and percussion.

The concert will be free and open to the public.

The Journal is published by the students of Webster College in conjunction with the Journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

Deadline for submission of material is 3 p.m. Thursday.

The publications board meets on the first and third Fridays of the month at 11:00 a.m. in the Loretto Conference Room. The board meetings are open to the college community, and the editors are in attendance.

Inquiries should be addressed to: **The Journal**, Room 106 Loretto Hall, Webster College, 470 East Lockwood, Webster Groves, MO 63119. Telephone (314) 968-0500 ext. 284.

Editor-in-chief .....Michael Killoren
Managing editor .....Kevin Murphy
Business Manager .....Stephen Webb
Photography coordinators .Marcia Stoff
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Production Staff:
Nancy Nottonson, Ken Hoover, Greg Mancuso, Emogene Jackson, Kathy Kilpatrick, Dan Ploussard, Nancy Roehfeldt, Ali Zahrany.

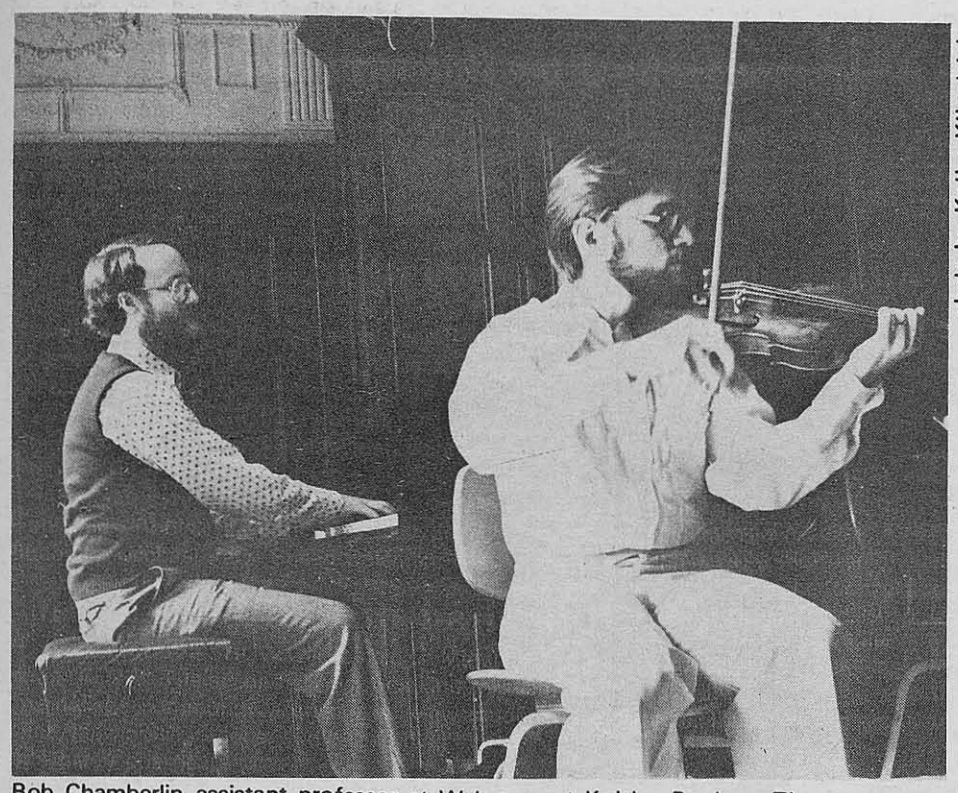

photo by Kathy Klipatrick

Bob Chamberlin assistant professor at Webster and Keith Paulson-Thorpe

20th century music to highlight concert

Music of the 20th century will be featured in the new music concert Saturday, April 7, in the music department's Recital Hall at 7:30 p.m.

"The program will include much variety," said Bob Chamberlin assistant professor at Webster.

"For example the program has music for: violin, voice; a woodwind trio, a cello solo, a flute solo; and electronic music. Overall the concert involves many performers," said Chamberlin.

The performers are Bob Chamberlin, Paula Gliot (in place of Robert Howard), Robin Hendrichs, Perry Johnson, Michael Leacock, Judy Meyer, Dee Pauelka, Diane Stein and Don Stein.

Composer Keith Paulson-Thorpe, University of Illinois, will be the featured guest violinist.

Works by well-known composers, says Chamberlin will be performed. But the pieces themselves, says Chamberlin are rarely performed.

"Performers and audiences fall into easy ruts. Favorite pieces, which audiences and performers love, are often performed to the exclusion of other works. Usually a Beethoven or Mendelssohn piece is performed, but you never hear what else these people have composed," said Chamberlin.

Works by Berio, Cage, Messiaen, Milhand, Ochlewskiemu and Penderechi will be performed.

Also pre-taped electronic music composed by St. Louis composer Kendall Stallings, Webster faculty; Scott Wyatt, director of Electronic music studies at the University of Illinois; and George Crubm, Pulitzer prize-winning composer from the University of Pennsylvania will be heard during the concert.

"Electronic music is basically music composed on magnetic tape. One can record live sounds, and sounds generated electronically or by a synthesizer.

"New sounds can be formed to be modulating the tape. You can slow down, speed up, play backwards or do anything to the tape during the recording to achieve new sounds," said Chamberlin.

Chamberlin expect the concert to be a "good program for all," since so many people have worked to for its success.

The concert is free and open to the public.

Jasper cont. from page 1

they serve a three year term. Half the board consists of graduates of the baccalaureate program and half are graduates of MAI and MAT. Every year there is a special weekend set aside for alumni and this year it will be held on September 28, 29, and 30.

Jasper stresses that the alumni board is extremely interested in learning how they might be most helpful to the student body. Students suggestions are sought and we should feel free to contact the Alumni Association.

In addition to all her work with alumni Jasper has another significant responsibility: special events planning. This job encompasses the entire college community. Jasper uses her considerable abilities to help plan, organize, and implement both major projects such as fund raising and small programs that benefit groups of undergraduates.

During the 1979-80 school year Webster plans to sponsor a number of major events. The initial organizational meetings for special programs will be held in the next weeks. The meetings will be attended by members of the administration and the faculty. It is hoped that many events can be planned that will appeal to the larger community as well as to us at Webster. One idea under discussion will be the feasibility of bringing nationally prominent speakers and performers to the Webster campus.

This year special events made it possible for Webster jazz combos to play in several local high schools. The combos have, or will have, played for St. Louis University H.S., Kirkwood H.S., McCleuer Sr. H.S., Beaumont H.S., The High School for the Visual and Performing Arts, and St. Louis Country Day School among others.

Each year special events holds two dinners to honor "mature students who have come to Webster to complete their education or to earn graduate degrees in order to change, further, or begin careers" said Mrs. Jasper. These are "pioneering" courses of study and include degree completion programs and graduate study opportunities for working people and undergraduates with special programs. The honored students are selected by faculty members in their specialty. This year the dinners will be held on April 20 and April 27 and many members of the business community will be invited to attend. It is one more event at which Webster can strenghten its involvement and commitment to a wider sphere.

Probably the major event of this year will be the funds campaign. The money raised is earmarked for specific purposes. It will go towards scholarships. It will be used for the research and development of new programs designed to meet the educational needs of the population served by Webster at its 32 sites. It will help towards implementing opportunities for faculty development. And, it will also be put towards renovation and restoration.

As part of the major development campaign Webster is also seeking funds for a new fine arts center. The overall capital funds campaign started last June when the board of directors and the development office began calling on business and industry both across the country and here in St. Louis in an effort to gain financial support for Webster.

So we see that Jasper is involved in many important tasks that directly influence life at Webster College. We welcome her as an asset to our community.

Kohl cont. from page 1

tourism, historical preservation, and environmental degradation."

Kohl said another reason for the selection of Flagstaff is Dr. Joyce Griffen.

Griffen, who was an instructor at Webster from 1969 to 1972, has lived at Flagstaff for seven years.

She would act as liaison and consultant for the field study program. Kohl calls her a "crucial component of this proposal" because of her knowledge of the area. Griffen also holds similar views with the Webster faculty and administration about the educational process.

Kohl has already started making use of the award given for her proposal. She visited Flagstaff during the recent spring break to check on housing and other details necessary for the implementation of her program.

Israelievitch cont. from page 1

harpsichord and clavichord, by an anonymous donor.

"It was very fortunate for us that we got it in time to do this recital. I think a number of people at the recital were anxious to hear the piano."

Israelievitch's violin is also unique. It was crafted by Guadagnini in 1782.

Israelievitch himself is a unique man. A native of France, he won first prize at the Conservatory of Le Mans at 11. He went on to study in Genoa and the United States, and to give recitals in France, Belgium, Canada, the United States, Germany, Spain and Portugal. Israelievitch, 30, is married to Gail Bass Israelievitch, a harpist who appeared with him in his first recital.

Israelievitch has already helped to audition students for the music department. Eloise Jarvis, music department chairperson, is optimistic about Israelievitch's future at Webster College.

"We hope to keep him many years. Perhaps next year he'll be teaching violin on an individual basis and coaching chamber music."

Israelievitch says he plans to give recitals next year, but although he has many "great and exciting ideas," he has made no firm decisions.

"The large number of recitals Israelievitch has performed at Webster is unusual," Delente said. "Not only does it require stamina and talent, but a quality of expertise and a great knowledge of musical literature."

Israeievitch performed two encore numbers at his recital and then retired backstage to greet a long line of well-wishers.

He signed autographs, shook hands, hugged fans and conversed in French with many people.

After the crowd had left, he spoke about the differences between his performances at Webster and those at Powell Hall.

"I enjoy performing here at Webster much more, because I am in closer contact with the audience," he said. "I like the intimate atmosphere this setting provides."

Israelievitch lamented the recent cut of symphony funds by the State Arts Council.

"It makes my very sorry. The arts should not be last on the agenda. It seems that whenever a college or government wants to balance the budget, artists and musicians are the first ones to be affected."

Israelievitch's final recital, "The Complete Works for Violin by Maurice Ravel," will be Sunday, April 22, at 4 p.m. Admission is free.

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back page

BLACK HISTORY MONTH: Special activities for Black History month were held at Webster in February.

photo by Mike Bracy

Dancing the beat at the Alpha Kappa Alpha party.

photo by Mike Bracy

Esther Pearson models at the fashion show.

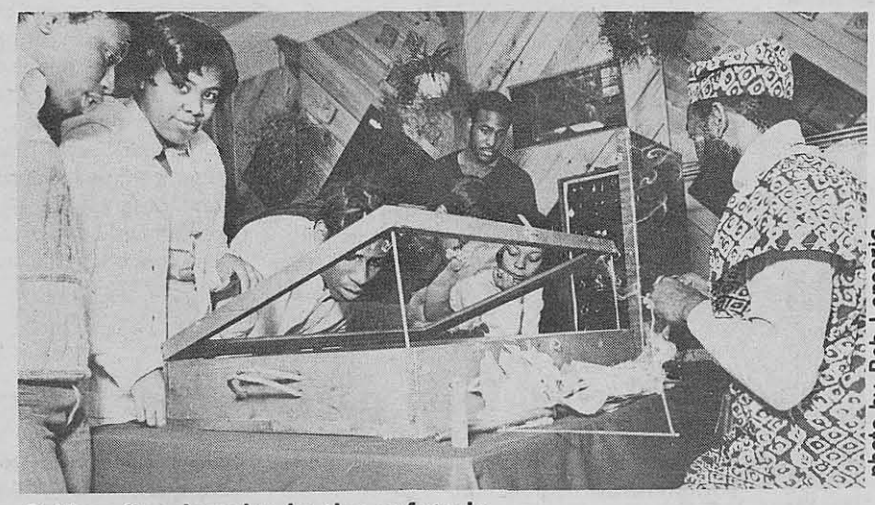

photo by Bob Lonearic

Selling fine jewelry in the cafeteria.

photo by Bob Lonearic

All events were sponsored by the BSA.

Class explores human sexuality

by Katheryn L. Oswald

'It occurred to me that it wasn't my roommate but I — the one who slept alone, the one whose only pills were vitamins and aspirin — I was the embarrassed one. How has it happened, what have we come to, that the scarlet letter these days isn't A (adultery), but V (virginity)?'

This excerpt from Joyce Maynard's, "Looking Back," reflects a confusion typical of young adults in their search for values. A course in human sexuality at Webster College, under Gary Chamberlain of the religion department, attempts to come to terms with the confusion of young adults who are perplexed with the constant changes in social and cultural values.

"It is not a question of whether there is more pre-marital intercourse, or mate-swapping today. It is a question of tolerance and acceptance — of what is already happening. Attitudes have changed," Chamberlain said.

Chamberlain said his perspective is that sexuality much more concerns the meaning that we give to it, "not just the plumbing (reproductive organs)."

Chamberlain said a biology course on human sexuality is offered at Webster but it refers more to physiological dimensions of sexuality.

"The college should offer some discussion of sexuality," Chamberlain said, "because it is a human behavior that is a product of social interaction. The dimensions of our sexuality are unconscious, we don't always reflect on it.

Allowing students to talk about something that they're all interested in, in an academic environment, is one way in which students can get feedback on their own views and yet get a sense of what is correct information, and see a variety of value systems related to sexuality," Chamberlain added.

The religion department offers the course on human sexuality for historical and theoretical reasons.

Historically, Chamberlain offers the course because he is the only remaining faculty member of the four instructors who initiated an MAI course in human sexuality in 1974. They worked as an interdisciplinary team.

"My orientation in that course was the relationship between values and issues in human sexuality," Chamberlain said. "I've always kept up that interest."

Theoretically, the course is offered because there is a way in which religion and sexuality are strongly related.

"Religion concerns the whole given personality," explained Chamberlain. "By teaching about human sexuality religion offers a context in which sexuality can have full play, not for the purpose of just sexuality, but for the purpose of human relationships. Historically, religion is the one aspect of society that has tended to regulate sexuality more.

"The freer we are in our own sexuality the less we keep others from expressing their sexuality. For example," Chamberlain continued, "Jesus certainly had strong sexuality. He could attract men and women to follow Him. He called Mary Magdalen out of prostitution and to a new awareness of herself."

The first eight weeks of the course is input from Chamberlain. He promotes discussions in terms of the place of values and morality in dealing with human sexuality.

The second eight weeks of the course is input from the students' researched presentations on particular topics they chose. Their presentations aren't necessarily religious, although they could be.

"I benefit from the course," he added. "I feel very good at the end of the course. I relearn aspects of my own sexuality, or I learn new aspects of my sexuality. Each group is different, each respond differently.

Chamberlain said he doesn't provide expertise in the areas where he doesn't have it. He brings in outside speakers to deal with areas like sex education, and physiology. "It's as much a learning experience for me as it is for them," he concluded.

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THE GERMAL

April 1, 1979

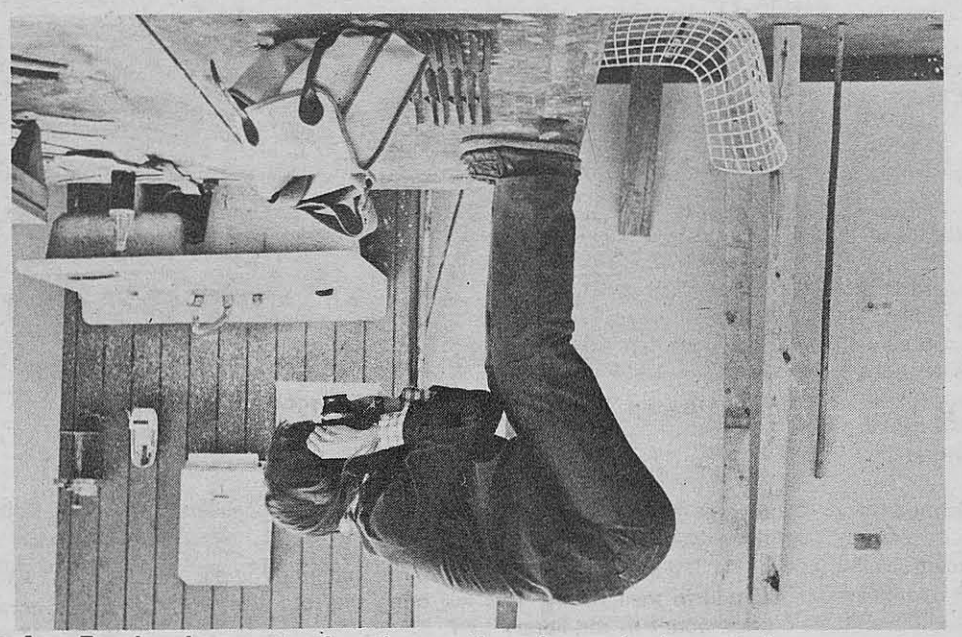
SPECIAL: THE JOURNAL

photography high gets Fessler Ann

Ann Fessler, Media Department instructor, has been awarded a Federal grant to develop a product enabling photographers to hang from ceilings and walls. She will begin to market the portable suction devices under the name "Suck Puppies" in May.

An independent laboratory retained to test the new product reported, "Even after hours of use, "Suck Puppies were still as tight as Leigh Gerdine with the dollar."

Ms. Fessler has developed several advertising themes for her product, including the themes, "I dreamed I hung all night in my Suck Puppies shoes," and "Wouldn't you really rather have a Suck Puppy?" A television commercial is being produced featuring actor Robert Conrad demonstrating the shoes and stating, "C'mon, pull me down, I dare you."



Ann Fessler demonstrating the suction shoes she invented. She is focusing on her kitchen table.

Ms. Fessler is now applying for a grant from the National Endowment for the Arts to enable her to photograph great ceilings of America. Fame isn't all that's going to her head, though. As shown in the photograph, Ms. Fessler has also stuck all of her furniture to her ceiling with tiny Suck Puppies. "I just can't seem to come down," she said.

Webster's folly:

Corrigan mistakenly hired for faculty post

Philip Wentzel admitted yesterday that the administration had been totally deceived in the hiring of journalism instructor Donald Corrigan at the beginning of the year.

"After much investigation we have found that Donald Corrigan is in fact a seventeen year old highschool student from Quincy, Ill.," said Wentzel.

Corrigan, winner of the Jimmy Olson look alike contest in 1977, admitted that he falsified his credentials in hopes of receiving a college teaching job. "Being a college professor, one is in a perfect position to meet older women, and I've always thought 23 year olds to be really neat," said Corrigan.

Questions as to Corrigans legitimacy as a teacher began popping up almost immediately. Students complained of Corrigan's poorly executed John Belushi impersonations during class time. "Corrigan would spend 10 minutes setting himself up for those two famous Belushi words, "but nooooooooo!"

This reporter once had an appointment with the now divulged conartist. Upon arrival at 9:00 a.m. in his office, Corrigan was busy building a cardboard covered bridge from a Tom McCann shoe box. His eyes were glued to the television, following carefully the instructions given by Captain Kangaroo.

Corrigan's musical preferences are also questionable for a college instructor of 27 alleged years. At most any time Corrigan can be found boggying in the halls singing, "I love the night life, I love to boogy, on the disco at night." Most recently Corrigan has openly proclaimed himself a "sultan of swing."

Why Corrigan was not discovered as a fake earlier is not known. His writing background includes one story, a rehash of the old Charles Dickens Novel **A Christmas Carol.** A closer investigation shows that Corrigan simply substituted the word "Goat" in place of the word "spirit" wherever it appeared in the novel. Teachers reviewing Corrigan's resume were completely oblivious to this fact.

Found beneath stacks of New Republic, The Journal found three years worth of Mad Magazines, Corrigan claims they belong to Sr. Ann whose office is located accross from Corrigans. Sr. Ann denies this saying she keeps her issues hidden under a copy of the New Testament.

Several warnings have already been issued to students who have had classes with Corrigan. It seems that much of his teachings initiate from a general lack of knowledge. Below is a short list of corrections for students naive enough to have listened to and believed the 17 year old impersonator.

Law and the Media:

1. Sleeping with a congressman's wife is not journalisticly ethical as Corrigan would have us believe.

2. Contrary to Corrigan's teaching, lawyers who prosecute in cases involving the press are not closet case homosexuals who seek to increase their freedoms by limiting the freedoms of others.

3. Sticking two straws in ones mustache and pretending to be a Walrus is not illegal under Times vs. Sullivan.

Fundamental of reporting:

1. Editors on major metropolis papers do not prefer red crayons over type-written copy.

2. Editors of the Journal do prefer red crayola of type written copy.

Newspaper Workshop:

1. Women: Despite what Corrigan says, "whipping up a batch of coffee for the boys" is not the only job available to females in the journalism field.

2. A drafting table is not a uniquely built structure designed for the handling of beer cans.

Webster invited to participate in Olympic games

FLASH. Last Sunday Webster College President Gerdine announced that the college had indeed been accepted in the 1980 Summer Olympics. Webster will represent the spirit and athletic drive of all those small liberal arts colleges throughout America.

The Olympic Committee President (an alumni) commented, "We chose Webster for its efforts of keeping sports entwined with education. The dance program continues to offer Calisthenics I-V, and the Media and Music Departments keep the blood pressure hopping by lugging their equipment around."

Every aspect of the college will be involved in this effort. Some of those entering the sporting events are: Neil DeVasto (P.S.) and Jim Fobian (Theatre) running the marathon; Dave Kinder (Media) in judo; Ann Fessler (Media) and Susan Hacker (Media) in the equestrian events; and the History/Poly. Sci. Dept. is sending their All-Star Basketball team led by Harry Cargas.

Coaching the team will be Bill Berry. Sir Jacques Chicoineau will accompany them as foreign relations advisor and Dr. Doris Beutenmueller will be business manager.

The team will be sponsored by the Olympics while in Moscow, but money must be raised for other needs like transportation. In the near future Webster will be holding car washes, and paper and glass drives to earn money. The library will host a flea market to sell all their old books dating before 1700 and tuition will be raised to $200 a credit hour.

Also the Olympic Board at Webster, headed by Gregor Newland, will be petitioning the CSA for a $10,000 grant for team uniforms. The Theatre Dept. has designed complete outfits in plaid design with the school's colors of magenta and black.

We wish the school and the athletes the best of luck, and remember to take plenty of Ban Roll-On for the six month quarantine.

Webster to produce 'Grease ' next fall

Webster College has announced the production of "grease" next semester. No, John Travolta and Oliva Newton John are not bringing their production to the college. Rather a White Castle franchise is being built on the campus and should be turning out those greasy little "belly-bombers" we all know and love come this fall.

The decision to build the franchise was not at all a difficult one, according to Webster College President Leigh Gerdine.

"Well, just think of all the benefits," he said. "First, because it will be run by our business department, it will save us the expense of hiring a team of managers and accountants. Secondly, we will be able to employ many of our work-study students as cooks and counter attendants. Thirdly, it will offer us a change of taste from the cafeteria food. "Don't get me wrong, I'm not knocking the cafeteria food, but let's face it, it's just not the same as Castles.

continued on pg. 2

Webster's future

by Morris Coad

Resident Journal psychic, Winnie Wizard recently stopped by the **Journal** office and gave us her predictions for the year 1999, and what will be happening around the "hallowed halls" at Webster College. Some of her predictions may seem a bit far-fetched but stranger things have happened at Webster College in the past.

In the year 1999 . . .

1. Commencement will be held at Herbi's Disco.

2. Peter Rexford will begin his 20th year writing his "Stranger than fiction" appearing weekly in the **Journal** continuing to develop his wit.

3. Spencer Knapp will begin work study, serving as resident analyst to the president of Webster College.

4. A cache of silverware, missing from the cafeteria since 1979, will be uncovered in Louise Nichol's cafeteria closet.

5. The White Students Association (WSA) will be formed at Webster College, for "oppressed" white students.

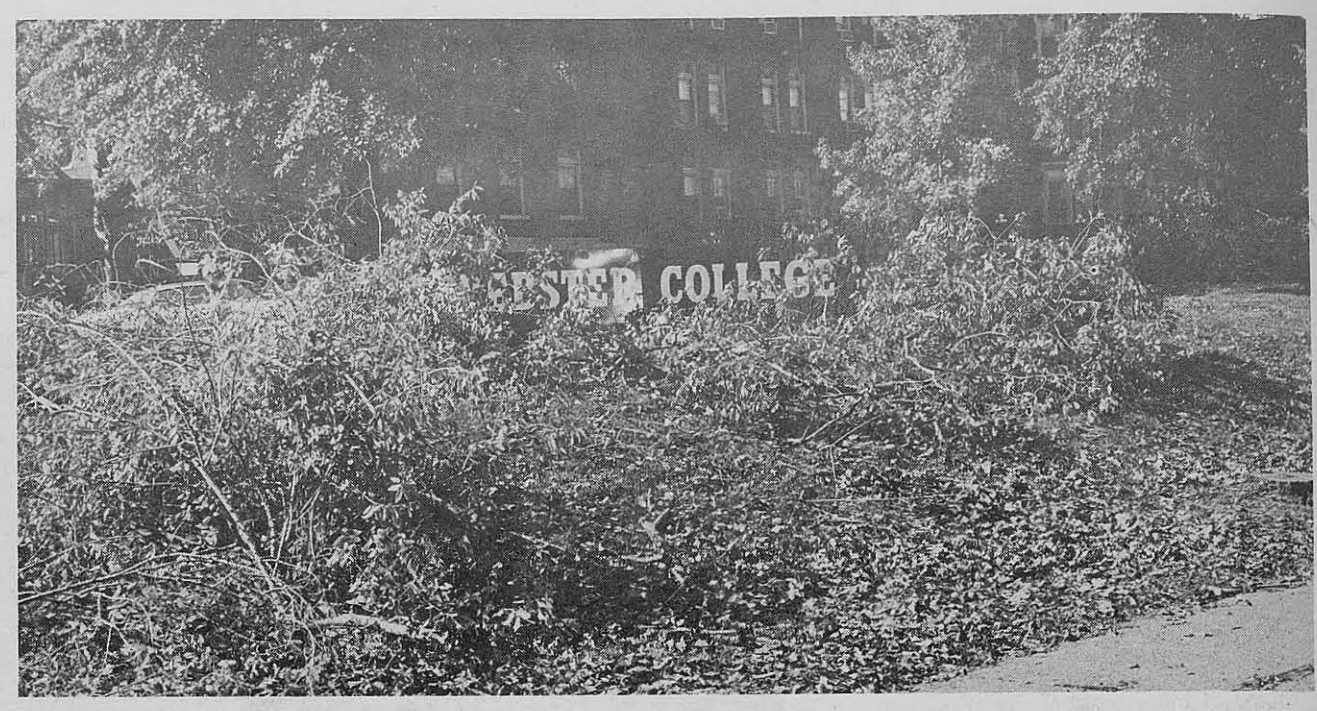
6. A Mens Resource Center will also be formed for the same reason.

7. The Webster College basketball team will achieve a non-winning season — better than a non-playing basketball season.

8. Will mark the first year marijuana is sold in the bookstore and school vending machines. Follett's bookstore will report sales to be at a new high.

9. The BSA, CSA and Women's Resource Center will finally settle their differences with a russian roullette tournament to be held on the Eden Seminary parking lot. One loss and your out!

10. Television coverage of CSA meetings will begin. The Nielsen Rating Service will report they were unable to give a total count of interested viewers (because there were none).



Winnie Wizard zeroes in on the year 1999.

11. Eden Seminary will receive a shipment of books to add to their library. This will bring the total usable book count in the library to 7.

12. Don Corrigan — finally will be voted by his students as the instructor at Webster who "tries to make his tests as easy as possible."

13. Webster College will dedicate its new sports complex. This will make theatre and dance students extremely happy as Plymouth gymnasium just "did not give us enough room to do our thing," one dance student said.

14. College President Gerdine and Vice President Kelley will announce new dormitory space has been secured for the upcoming school year. With new stables completed at Grants Farm, "dormies" will reside in the old stables. According to Gerdine, "In comparison to campus dormitories, the accommodations at the new site are plush."

15. Classes at Webster College will be held in the new tri-level parking garage recently completed. It seems that access and exit ramps to the garage were left out in the construction. "We are just trying to make the best of a bad situation," one college administrator will say.

I changed my life for rock 'n roll

"You wouldn't of recognized me in the concert if you had seen me onstage ten years ago. I guess you could say that I've changed a lot," said punk rockstar Sammy Sherrington.

Sherrington and his group "Sammy and the Sex Rockets" gave an outrageous performance in the Winifred Moore Auditorium, Saturday, March 24.

Sherrington is a 1969 Webster graduate with a B.M.A. degree and a minor in voice.

One reason why his '69 fans might not recognize Sherrington is because of his sex change operation. Sammy used to be Sandra.

"Yes that happened about six years ago in California when the group and I started touring the country. Somehow I ended up in L.A. with a new name, a new face, a new body, a new everything," said Sherrington.

He added, "Then my whole appearance and act on stage changed. The group also changed the name from "Sandy and the Trio" to Sammy and the Sex Rockets." It was a blast. We spiced up our gig. It's hot and trick compared to yesteryear."

Sherrington said one of the major changes the group made was to start wearing flashy costumes onstage. The group wears white tight, plastic pants, a black velvet with silver sequins vest and red high-heeled shoes with purple glitter.

"For jewelry we wear large and heavy chains, in addition to a ??????? that we can puncture our bodies with," said Sherrington.

During his concert, Sherrington turned on the audience with his masochistic act by puncturing his nose with a fencing foil.

Before . . .

And after.

He also ran around yelling profain language.

The peak for the audience came when Sherrington performed somersaults while trying to light his hair on fire with a flick of his Bic.

"Lighters are easier to use than matches for this act. Before I had problems with losing my matches, or fumbling and dropping them off stage," said Sherrington.

Later Sherrington gave his seizure act by throwing up gold vomit and rolling around on a grand piano.

One fan, Candy Groupy, who Sherrington accidentally threw up on said, "Oh wow man, like I was so fried when he did that. Like it really blew me away. Really man. Wow."

The "Sex Rockets" performed some of their smash hits like: "You Don't Know Me Anymore"; "I'm Not What You Think I Am"; "Baby Baby, Can't Have A Baby"; "Linda Don't Leave Me Like He Did"; and "I'm A Changer, A Rearranger."

The crowds favorite tune was their new hit "Magical Mystery Fits." The auditorium shook with the lyrics:

Just a ten years ago today
Willy, Fred, Joe, they used to play
All the folk tunes that we knew

Now we've changed so how 'bout you?

Take some dope
drops those pills
Make yourself crazy
Jump off windowsills

The concert only lasted for a short two and a half hours with nine encores. Sherrington and his group say they will be back next year with more new changes. Rumor has it that Sherrington and his new love Renee Richards plan to elope.

Whatever the outcome, good luck guys, whoever you are, or will be next year.

Grease from page 1

"Our fourth plus is that it will bring in revenue to the college. People buy up those little grease-burgers by the carload. We can make a mint.

"The final reason for our adopting the White Castle into our college family is for our image. Quite frankly, our image in the Webster Groves community has been slipping in recent years. I think this is just the thing we need to re-establish a positive image."

Gerdine said that plans are being made to tear down the Loretto-Hilton Theatre and erect the White Castle builing in its place.

He explained, "With all of the money we'll be making on the franchise, we can afford to dispose of the Loretto-Hilton and not hurt from the lack of additional income. One thing's for sure, we won't have to listen to stories about starving actors anymore.

"Look at Hamburger University in California," he continued. "Their entire university is centered around the hamburger industry and they're doing fantastically. The way I see it, we can use our different departments as resources for promoting our White Castles. The media and theatre departments, for example, can work on advertising promotions and TV spots.

"I think that with an all-out effort by the entire college community, we can make this a very successful endeavor and a meaningful experience for all concerned," Gerdine concluded.

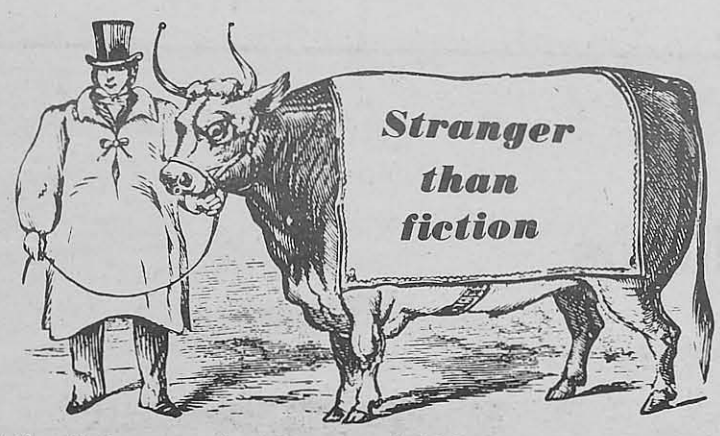
Phlegm Society presents:

GIDGET GOES TO PIECES

THE TRAGIC STORY OF GIDGET'S ENCOUNTER WITH AN AMTRAK EXPRESS

coming soon at theatre near you

by Peter Rexford



In this short time that we spend on the earth, not very many of us ever get the chance to say, "I knew a great man."

Well here at Webster those times have changed, as right here in our midst we have one of the great unsung educators of our time. A man, who along with constantly striving for a higher and higher degree of proficiency among his students, has now developed a pioneering process to relieve some of those tensions we all know too well around exam time.

The man I refer to is Bart O'Connor of the Business Office.

Bart has just recently developed a system for students that will relieve them of carrying around bulky wallets, or worrying about bouncing checks at exam time. He has instituted a plan for Master-Charging grades all at once. It's quick, easy and when you enter the classroom, the machine is ready for your card.

"What about rates?" you ask. More than reasonable. For $210.00, you are assured of an "A" that will enhance any transcript, and for those more budget minded, the rates are equally as reasonable. They sure beat the five and six hundred dollars you might pay at the larger colleges.

So, if you see Bart in the hallways this week, give him a tip of the hat or a hearty handshake; a cherry hello or a big hug. Hats off to ya Bart. You make it all a little easier for all of us.

The money collected from "grade purchasing" will be contributed to a special "Faculty 5 Percent Fund." O'Connor offered no additional information except that eagle stamps will be issued with grade reports.

As the first day of April, 1979 grows rapidly closer, I can't help but wonder what gala activities certain student factions are dreaming up. With this day for fun and surprises landing on a Sunday, some of the punch may be taken out of the jokes that may have worked on a normal school day.

Kieth Dudding may consider shaving his head again, and the Bored Board may break into the Brown Carpet (formerly Red Carpet before last party) and hold another party for their friends and relatives, but it seems as though Webster is again going to be stalled into placing last among American Colleges for laughs galore. Whatever the case, it certainly beats the C.S.A. proposal of bringing in a clerk from the Spectrum to speak about paraphernalia as a career. I think.

Today's Chortle: It's getting so you can't tell the boys from the girls these days!

Campus Note: At the recent Womens Awareness Festival that was held in a dark corner of Maria Lounge, an unidentified student bit off his tongue. "Hep, hep, I bih my tug off!" he told Stranger Than Fiction

Wholesome T.V.: William Calley will guest host the Tonight Show at 10:30 p.m.

The Flintstones — An enraged Fred beats Wilma within an inch of her life after a shopping spree, while Pebbles and Dino look on horrified.

Again, the mail has been non-stop and the bag is overflowing so here is just a choice morsel.

Dear Pete,

I am a lonely old man with no relatives, no friends and no money. I have no reason to continue living. I feel no love for anything. Life is just a cruel, meaningless joke. I don't even know why I'm writing this letter.

— Fed Up

Dear Pseudo Fed,

I'm sending you a copy of my latest pamphlet, "Ten Ways To Spruce Up a Brides Wedding Day." Good luck in catching the bouquet!

Whoops! Tyop Correction: In last week's column telling about the "rapist minister from Boise," it should have been, "the Babtist minister from Boise."

I feel that it is the obligation of this paper and column to include a spot of tasteful humor wherever possible and the master of this is, of course, Ill Keen. I have therefore inserted one of his delightful comics below.

Incidentally, on October 12, 1978, Journal Editor Mike Killoren recieved an anonymous call at his home telling him that the Journal Office was on fire. He rushed over to the office and found no fire. At that same time, another call came into his house, but there was no answer. Just another of the many events that make life at Webster college, **Stranger Than Fiction.**

Legislature repeals laws, allow taverns 4:30 curfew

by Ed Fishbait

The Missouri legislature today repealed all state laws against mind-altering and mind expanding substances. In the interest of fairness the body voted to allow taverns to stay open until 4:30 a.m. in St. Louis and St. Louis County.

"This is an unprecedented piece of progressive legislation," remarked 33-year-old Rep. Leo Easy.

"It's about time we got those archaic laws off the books. They should have done it years ago, when they repealed the laws against oral sex," the earthy Democrat said.

Some congressman had a different view, and debate got heated. "All this change is not good for the country," said 99-year-old Rep. Stick Mudd.

"Things should be the way they were when I was a little boy. There weren't any of those communists around then," quipped the crusty old Republican.

"When you were a little boy, there were only 38 states, and what about the Equal Rights Amendment?" shouted 49-year-old Rep. Melba Toast from St. Louis, chief backer of the amendment in the State Legislature.

"By the time my friends and I get through, you'll need 38 states to pass that amendment. He laughed and joined the other congressmen, who were outside, snorting up the lines on the sidewalk.

Webster College took the so-called Recreation Act in typical fashion. In other words, it's no different from any other day here.

Meanwhile, in the nation's capitol, press secretary Jody Powell admitted to reporters "yes indeed, Jimmy Carter is screwing the American public."

Powell further asserted "the President is only a front man for the oil companies. You just watch — we'll have plenty of gas once the price hits a dollar a gallon."

Columnist Jack Anderson just sat there and chuckled, cause he knew it all the time. He also knew about the cocaine bill in Missouri, and predicted that it would soon be the same way all over the United States. He got up at the end of the press conference and went out the big double doors in the back without saying a word.

He was on his way to meet a secret contact. He went to a Washington bar called Open Secrets. It's a disco that important people in government and media go to. No, his contact was not the tall blonde who seductively rubbed against him at the bar. She was a CIA agent. Jack Anderson's contact was a young person from a small artsy college in Missouri.

"I'm from Webster College," this young person announced. "See, my state has legalized anarchy as the best possible way to go. By conspicuously consuming whenever possible, by driving fast. . . ."

"Hurry up and come to the point," snarled Anderson.

"What I came here to ask you was this. You are a famous columnist. You know all and tell all. You know so much about the way things really are, about reality. You have the truth!"

Anderson looked at the student, spellbound.

"I'll have to think about it, give me a call in about a week."

He rose up.

"Goodnight."

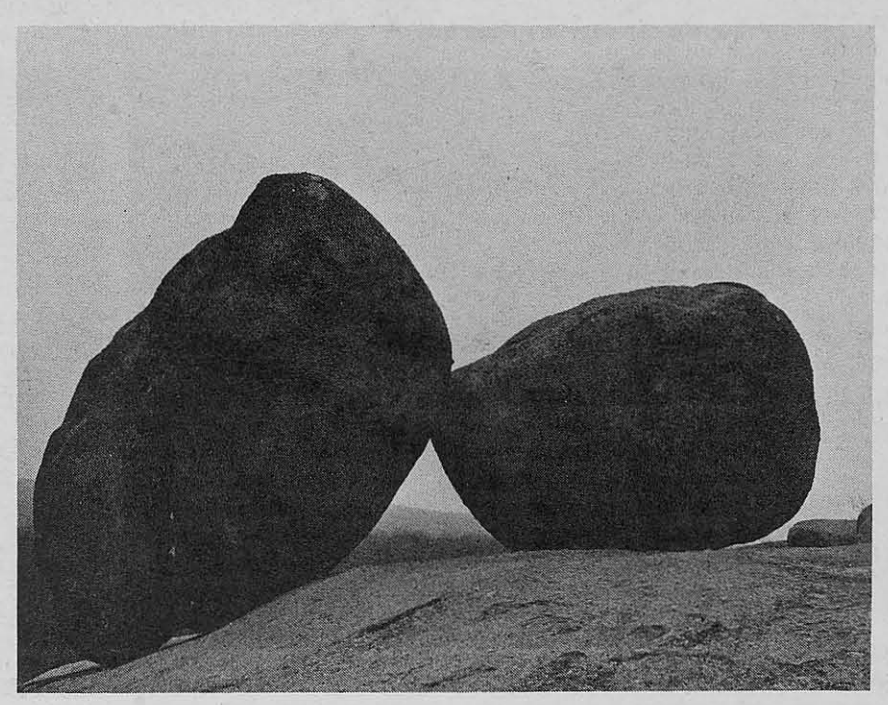
"Wait, please." The student grabbed his arm. "I really want to know. Please, tell me, what is the meaning of life?"

Anderson said, "Okay, I think it's worth a try. What college did you say you were from?"

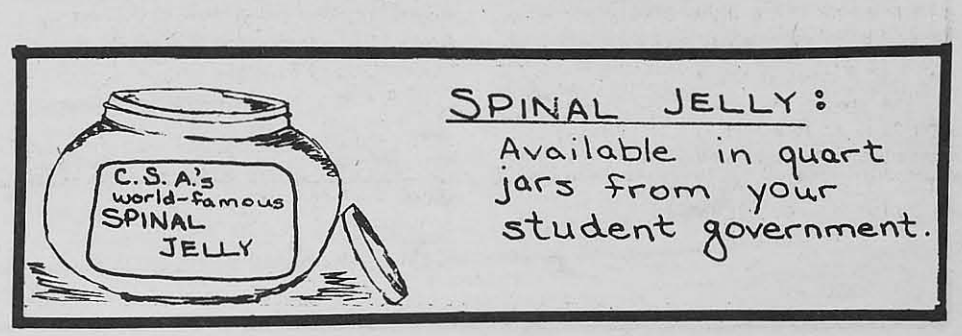
"Webster College, Sir!"

To be continued . . . Will the Lone Student find truth with the God-like Jack Anderson? And what about Jack himself, when later in the evening he finds himself in the arms of the blonde CIA agent. Will they pass any "official secrets?"

Find out in next weeks GERMAL, the most infectious paper in town.

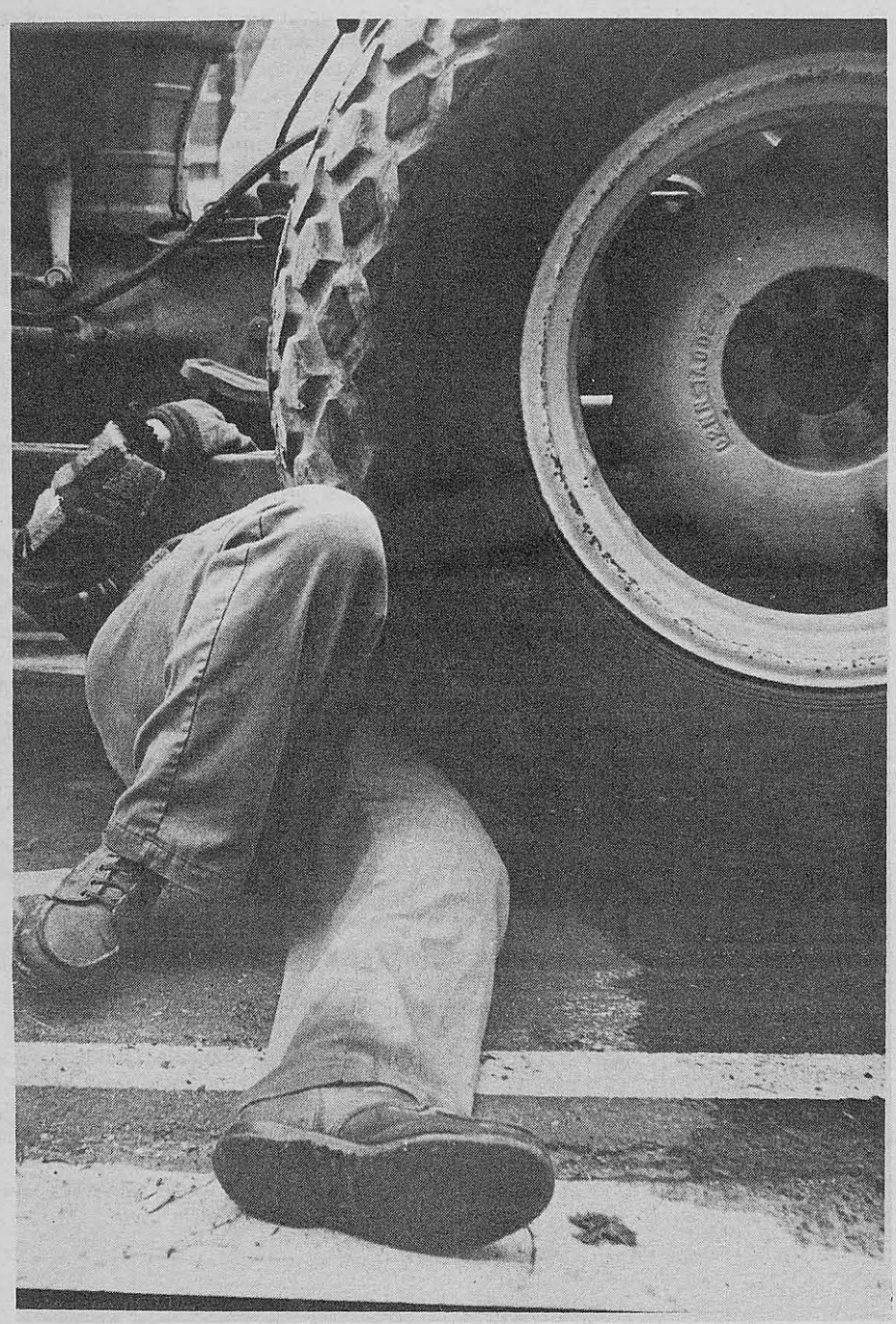


'Not now Roscoe, it's that time of the eon.'

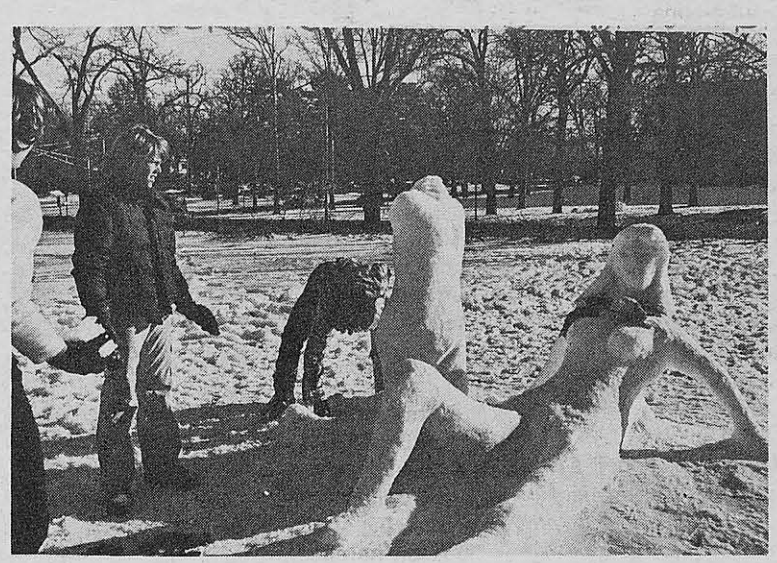


back page

This week in photos

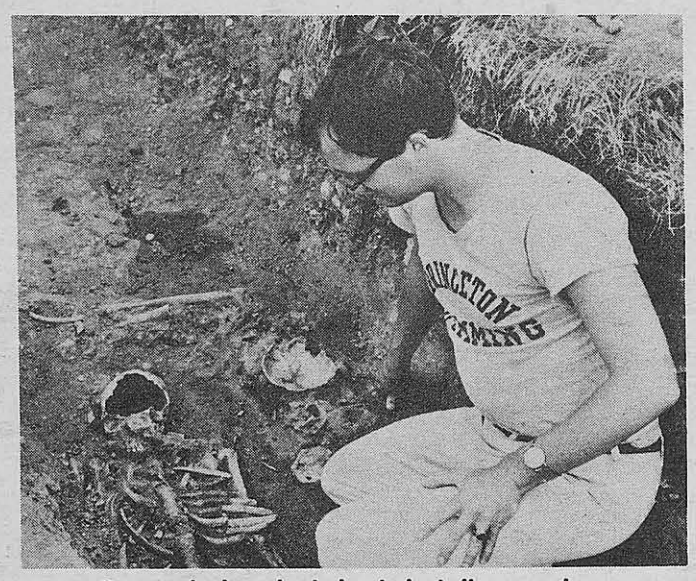


"Tow my car over my dead body!"



Art model frozen to death this winter: Occupational hazard?

Watermelon pickle?



Overworked work study student discovered.

Graduating seniors opt for toga ceremony.

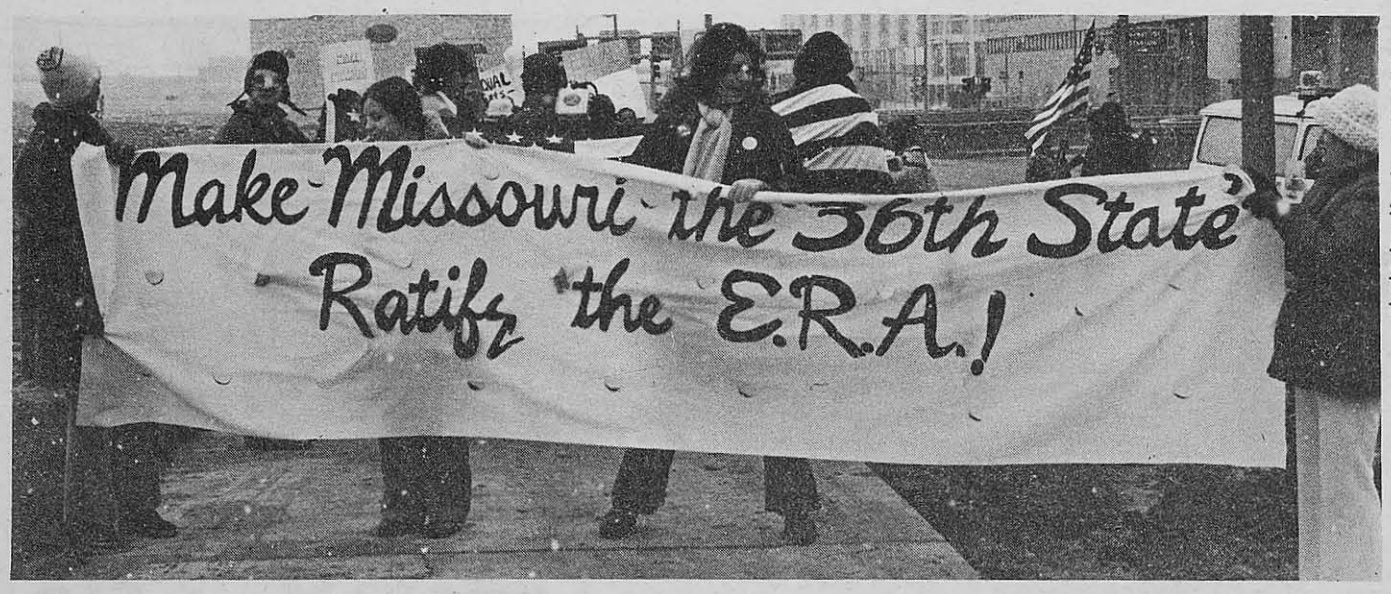


photo by Karlene McAllister

Women rally for ERA

by Jackie Purcell

"Today's march and rally are a statement of determination," said Ms. Dorothy Haegele founder of the Equal Rights Amendment (ERA) information center in downtown Alton, Illinois. "Just like any movement or social progress, . . . this movement must be supported by everyone that believes in equality," she continued.

The march began at the Gateway Arch in downtown St. Louis on Saturday, March 24.

Missouri is definitely a thorn in ERA supporters egos. ERA supporters hope Mis-

continued on page 6

THE JOURNAL

WEBSTER COLLEGE, WEBSTER GROVES, MO 63119

LAST DAY FOR JOURNAL EDITORIAL APPLICATIONS CALL X284

NDSL Loans cut

Work-study, SEOG increased

Part 1 of this article is based on information supplied to THE JOURNAL by Dr. Jerry Davis of the Financial aid office.

by Michael Killoren

The federal government has increased the Supplemental Educational Opportunity Grant (SEOG) funding to Webster College by 20 percent. This increase gives $37,000 additional for students next year.

In addition to the SEOG increase, the Work Study Program was increased by 58 percent, which gives a $125,000 increase to Work Study funds. The increase will enable Webster to begin off-campus public and private non-profit employment searches for students receiving Work Study.

For all the good news in next year's financial aid picture, there lies a dissapointment however. The Federal National Direct Student Loan (NDSL) Program has been **cut** by 39 percent, or $112,000.

In effect what this means is that students who have relied on NDSL loans to finance their college education will most probably encounter some difficulty in the future.

The NDSL loan is a three percent interest loan made by the Federal government. The cut in NDSL funding will mean that students may have to consider two other loan programs: the United Student Aid Fund (USAF) or the Fderally Insured Student Loan Program (FISLP) which carry seven percent rather than three percent interest rates.

An NDSL loan of $1500 carries $108 in interest payments. For a similar FISLP or USAF loan, the student borrowing $1500 must repay $1783.

With the increase in SEOG and WS funding, why has federal loan money been cut so drastically?

Webster College students have one of the highest default rates on student loans in the country. Too many students have either graduated or withdrawn from the college without paying back their student loans.

In recognition of this fact, the federal government has decided to reduce its support of these loans programs until Webster students establish a better record in repaying these loans.

Next week's JOURNAL will report on the responsibility that students and parents carry in financing higher education and explore some of the basic reasons why the default rate is so high on these loans.

Campuses put crunch to Nestle Corp.

by Greg Mancuso

A new slogan is cropping up on college campuses: "Crunch Nestle." The source of the controversy is the Swiss multinational corporation's baby formula which is supplied to Third World countries, often causing the babies to become sick or to die. Critics charge that the milk powder, which lacks the infection-fighting antibodies of breast milk, weakens the babies who drink it. And by mixing the powder with contaminated water, they say, uneducated mothers can poison their infants.

The controversy is not new, but in the past months it has been brewing on campuses. A college boycott of Nestle products, which include Nestea, and Taster's Choice coffee, began at Wellesly College, Massachusetts. The boycott then spread to the University of Minnesota, Colgate University, New York, and Yale University, Connecticut. At Providence College, Rhode Island, a student organizer persuaded the food-services director to stop serving Nestle hot chocolate, and won the same concession from her home town public school system in Fall River, Massachusetts. Harvard University, in Massachusetts, gathered 1,850 student signatures on an anti-Nestle petition, and the university discontinued serving hot chocolate.

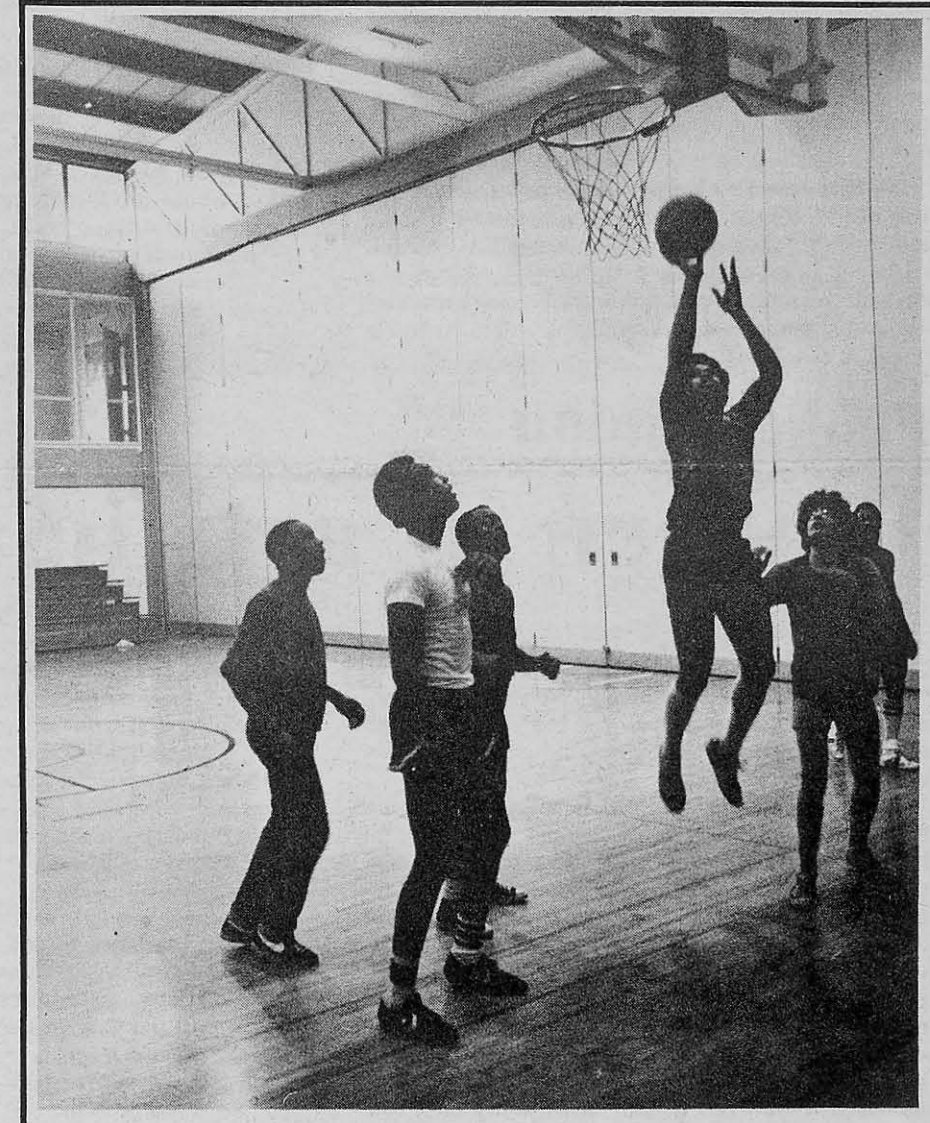
Hurt by the criticism, Nestle spokesmen argue that the company has always emphasized that mother's milk is the preferred choice — but, for women who work or suffer from malnutrition, milk powder may be the only available option. Last July, Nestle and other baby formula suppliers agreed to cooperate with an upcoming World Health Organization conference. Nestle has pledged to follow the guidelines adopted by that meeting, and the company has already abandoned advertising its milk powder in underdeveloped counties.

However, critics point out that "milk nurses" continue to make personal visits to villagers to sell the Nestle product, (which takes a high percentage of their salary from the buyers — a laborer in Uganda would have to spend 33 percent of the average daily wage to feed an infant; in Pakistan the figure is 40 percent). Also samples of this powedered milk product are supplied, free, to mothers when they leave the maternity wards.

A small crusade, launched by the Interfaith Center on Corporate Responsibility, has had only minimal impact in trying to get Nestle to change policy. According to The St. Louis Journalism Review: "Needless to say, the Interfaith Center has had little support from the major media in making the public aware of the issue." Consequently, the controversy steams on.

Here at Webster College, Bill Fuchs, chairman of the science department and active in the Social Action Collective, is carrying on the protest.

Last year, Fuchs wrote a letter to Mr. Don Stuhlman, President of the St. Louis Vendors, Inc., at 1746 Chase Dr., (63026), explaining the boycott, and asking that Nestle products be removed from Webster College vending machines. The company responded immediately by not sending anymore Nestle candies. However, this year, the Nestle candy is back.



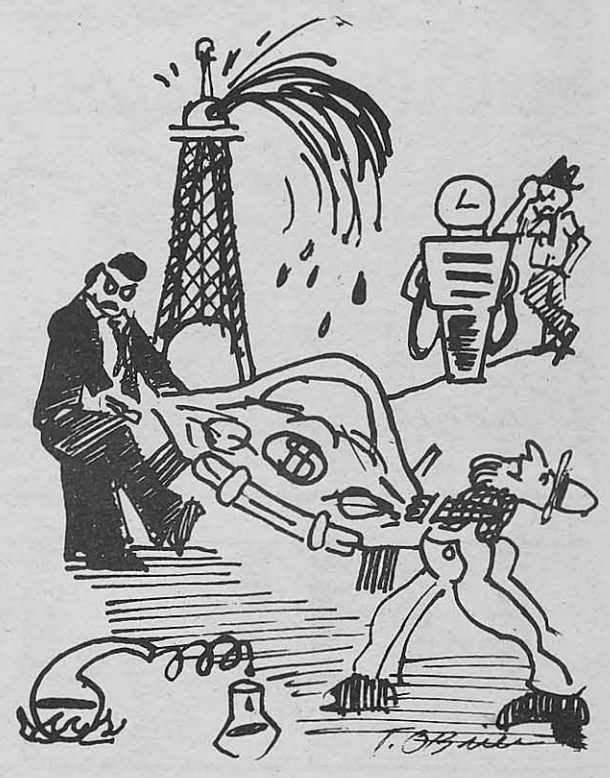
INTRAMURAL BASKETBALL begins. Story on page 7.

photo by Mark Skinner

Editorials

Gasohol

Does it have a future ?



Can gasohol be a major contributor to energy alternatives and waste recycling?

That's a question that many consumers should be asking themselves with gasoline prices sky rocketing and waste piling up in our rivers, cities and country sides.

As of date the shape of the alcohol fuels industry is still struggling to be defined. While grassroots support is growing, so far there's been relatively little interest in alcohol fuels on the part of the environmentalists.

U.S. oil companies have waged an extensive public relations campaign to convince the American people that alcohol is not a fuel of the future. The gasoholics feel not only that they've found the ideal fuel of the 1980's, they believe that only through the development of alcohol fuels will we simultaneously free ourselves from foreign imports, reduce auto exhaust and find a productive way to re-use organic wastes.

The alcohol process in most cases in s a simple one known to moonshiners around the world. Any organic material including surplus grain, wood, corn stalks, algae, and even garbage can be used. Starches are broken down with heat and enzymes into sugar. The sugars with the aid of yeast are then fermented into alcohol.

What we need is a strong push by environmentalists. This might help get pure alcohol fuel considered as an alternative to gasoline in highly polluted urban areas. Recent tests done by the State of California show a dramatic reduction in pollution emissions from test cars run on .95 percent pure alcohol.

Illinois already has 36 gasohol gas stations in operation. The grassroots movement for gasohol is strongest in Nebraska where the state's Agricultural Products Industrial Commission is pushing for construction of a $23 million distillery to make alcohol out of grain. In 1977 the farm state senators banned together to add an amendment to the Senate Farm Bill that would provide $60 million in federal loan guarantees to build four alcohol plants in different areas of the country. But as we all know where there's smoke there's fire.

The first in this situation comes from two of the largest U.S. oil companies, Mobil and Chevron. Chevron lobbyist Robert Lindaist believes that such fuels are too expensive to market profitably and too "energy inefficient" to produce. General manager of Mobil Oil's public relation program Edward Hennelly stated Mobil's position in a letter to Senator Carl Curtes of Nebraska: "We feel the consumer would not benefit by legislation that requires alcohol to be used as motor fuel. We think a better way to expand gasoline supplies in the future would be to make alcohol from coal and then turn it into gasoline using Mobil's conversion process."

It is not hard to see why Mobil is so interested in methyl alcohol. The company owns between four and five billion tons of coal.

The underlying reason why some large oil companies are opposed to alcohol fuel development may stem from the fact that gasohol, unlike gasoline, is not a fuel whose production can be easily centralized and controlled. Anyone could conceivably get involved in the business of making alcohol fuels.

Despite attacks from Mobil and Chevron the oil industry isn't completely opposed to the gasohol concept. Some are moving quietly ahead with gasohol research. A Gulf Oil consultant recently estimated that there is enough garbage produced each year to fuel all the automobiles in the country with a 10 percent blind. Union Oil Company of California has approached state officials with plans to market 10 percent gasohol blend made from sugar beets.

Studies are now being reviewed by the Environmental Protection Agency (EPA) which is expected to make a policy decision soon on whether gasohol meets the requirements of the Clean Air Act. If the EPA does clear the way for alcohol blends, urban residents could begin use of this less expensive, less polluting, less wasteful commodity, **if we all give a push.**

Gary Jones

Public opinion

Beware of artificial 'naturalness'

Bill Fuchs, Sue Coleman, Gary Chamberlain, Patty Cliffe, Anita Fanning, Debbie Koetje, Anne Nalle, James Robnett Jr., and Phil Sultz deserve recognition, I think, for the selfless work that they have been doing through the Social Action Collective. Bill is currently giving nuts to Nestle.

It would certainly be helpful to their efforts in the Nestle boycott, if students, faculty and staff take it on themselves to boycott the Nestle products. We can ask that the Nestle candy, chocolate, etc. be temporarily removed from all vending machines at our other places of work and school, by writing a request to each particular vending company president. A simple explanatory letter, along with some information, such as the Nestle news article in this paper or some other material, which can be obtained from Fuchs in room 11AB, should be sent. Also a general boycott of the product at stores will be effective. But, as I ponder, weak and weary, over many a consumed and curious volume of forgotten junk food, purchased at Webster College's many vending machines; while I ponder, nearly napping (from all the sugar), suddenly I'm realizing, "Gee, soon I can poison myself on respectable candy, instead of Nestle, evermore!"

Many nutritionists and psychologists are telling us that nervousness, depression, hyperactivity, lessening of concentration ability, irritability, and insomnia frequently result from an overconsumption of additives and sugar. So while we're coming down on Nestle, how about a re-examination of our overall diets?

As children we got hooked on sugar, which makes us hyper, then depressed and anxious for more (later we add cigarettes and joints to clam us down), and we get hooked on caffein (there's caffein in Coca-Cola, Dr. Pepper — "the friendly pepper-upper," and Mountain Dew). No wonder we have trouble relaxing and getting high today without drugs or alcohol. We never knew what it was like to be straight!

Artificial ingredients put extra stress and burden on our bodies digestive organs. This affects our bodies the same way poor quality fuel affects our cars — we will operate less efficiently, sputter, breakdown, and need lube jobs more often. It would be convenient if we had a "Liquid Gum-Out" for our bodies, but since we don't, maybe we should have some alternatives — like real food?

It's as if our current manufacturers, in their drive for cheaper production and more income, have created artificial Frankenstein ingredients. Now, some doctors are saying, "Yes, but what about the Soul, Herr Chemists, it has no Soul? Vitamins must occur in their natural balance, for example, to be fully effective in the body, and we are always discovering new vitamins which have not yet been added to our additives; yes, there are certain things man was not meant to tamper with, Mein Corporations!"

So now I sit down in front of our Webster College vending machines to see what is playing. Let's see: "Heaven Can't Wait," starring Coco Patty and Coca-Cola; "Nestle and Old Lace"; "Super Junkie," starring Clark Bar, the Cosmic Candies in "It (Disease) Came From Outer the Machine — With Almonds," and "Invasion of the Mind Snatchers — Regular and Diet."

So, it seems to me that an institute of higher learning is where individuals should be getting educated to good nutrition, as important as it is to our physical, emotional, and mental health, and exposed to alternative ideas of diet. Humanity evolved in response to the natural foods in his environment. How are we evolving in response to junk foods? Is it easier to be self-interested, short-sighted, and intolerant of new ideas when we are hyped up or depressed from caffein-nervousness and sugar-shallow thinking?

How about some workshops through the Social Action Collective on this topic? or on vegetarianism? or mega-vitamin therapy and natural health alternatives?

Or why don't we have optional vending machines with fresh fruits, as some colleges do? How about a fruit juice machine, as many high schools have? Our cafeteria has led the way with vegetarian dinners, how about a veggy sandwich or dish for lunches? Maybe some herb teas (without caffein) would keep us less frazzled, if they were offered.

But, don't get paranoid, friends. Our divine society is keeping up with the current demand of "naturalness." I notice that our commercial industries are going to help us with their wonderful products. We can now buy "Real" cigarettes and "Natural" beer. That's wonderful! Now we can get "real" cancer and die "Real" deaths. Or we can get "Natural" dullness of the thought processes, and maybe loose "Natural" control of our cars and have "Natural" accidents. Getting plowed "Naturally" is so pure; somehow I feel God would want it that way. Its' exciting. It opens up whole new areas of genetics: new methods of dying and "Real" imbalances being passed on to fetuses; sort of makes your mind swirl with excitement!

Economic boycotts are a legitimate way to bring about change, but underlying attitudes and life-styles will not change until we re-examine our basic habits and cultural ways, and the channelling of our money to support these approaches. Then we'll be over-weary — nevermore!

Greg Mancuso

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Deadline for submission of material is 3 p.m. Thursday.

The publications board meets on the first and third Fridays of the month at 11:00 a.m. in the Loretto Conference Room. The board meetings are open to the college community, and the editors are in attendance.

Inquiries should be addressed to: **The Journal**, Room 106 Loretto Hall, Webster College, 470 East Lockwood, Webster Groves, MO 63119. Telephone (314) 968-0500 ext. 284.

Editor-in-chief . . . . . Michael Killoren
Managing editor . . . . . Kevin Murphy
Business Manager . . . . . Stephen Webb
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Development of conceptual art

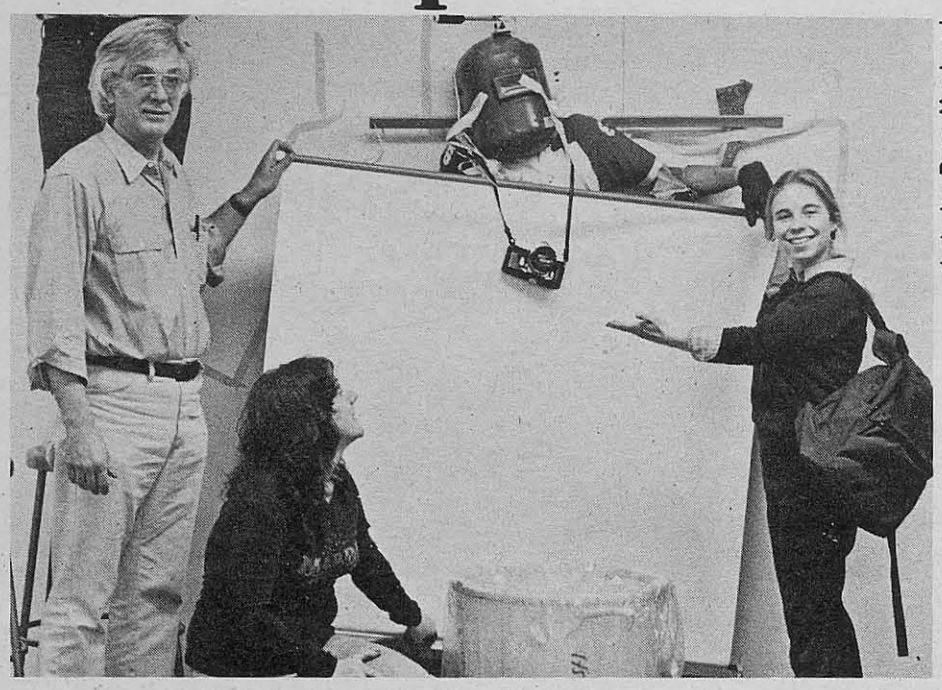

photo by Pam MacLeod

CONCEPTUAL ART: Jack Canepa and his class perform.

Conceptual art is an opportunity to create with non-traditional materials in a non-formal environment. It challenges the ideas of the workings behind what most people consider art. Jack Canepa, who teaches the subject in a course on campus this semester, says, "Painting is not art by virtue of being a painting."

To understand this contemporary attitude in art, one must understand the development of it. It is the product of an aesthetic rebellion of aristocratic art. It is seen emerging around 1917, World War I, and the Dada artists. Today's conceptual theatre performances grew out of vaudeville and the cabarets. Salvador Dahli, the master of surrealism, flourished in the 30's and 40's bringing with him growing awareness of art as a tool; a tool with a message in it and not just another pretty picture. The first contacts Canepa had on the subject were in Europe. Here, French and German artists who conceived conceptual pieces were labeled as "free expressionists."

"There is a correlation between the dynamics of conceptual art and the dynamics of this country," said Canepa. The sixties unrest is a good example of the themes that appeared in the pieces of that day, and Joseph Beuys is a good example of a radically political conceptual teacher. However, there are more mellow artists and meanings. Such as Alan Kaprow and his "happenings," and R. Smithson; famous for his bulldozers and "earth-works." When the piece does contain a meaningful concept, it then functions as a corrective to society.

Canepa terms the course he is involved with as "abstract." They try to create an awareness in the interaction of the group; a sociological willingness to share. This is accomplished by the group pieces that are performed by the students and Canepa in class.

Canepa said, "It creates an awareness in the flexibility of reacting to situations. We try to bring out the element of playfulness of lifestyle which creates a pleasant informal, working condition. It is a break from the norms of society, the 'code of behavior' we are subject to from birth. In essence, it is a freeing up of the spirit."

The traditional acceptance of art has been the beauty created by the materials. The object is the finished product. In conceptual art, the result might be a product, "but," said Canepa, "the art is in the process; the inner process of development."

continued on page 3

Hubler explains his theories on dance

Dance, movement his inspiration

"I have no reasons or stories within my dances other than to dance. Dance and movement are my inspirations as a choreographer," said Gary Hubler, supervisor of the dance department.

Hubler and a host of Webster College choreographers including Jerry Kvasnicka, executive director of Dance Concert Society, and Mark Krupenski and Sherry Londe who are dance faculty members, will present a dance concert featuring original choreography in the Loretto-Hilton April 13, 14, and 15 at 8 p.m.

"We also will be repeating two senior works which will be ShaRon Robinson's "Spanish Heart," and Melanie Stewart's "Themes and Variations."

For an added attraction, Hubler hopes the college's Jazz Ensembles will possibly accompany two pieces, and perform about three pieces by themselves under the direction of Danny L. Reed.

Presenting three of his works, Hubler's first piece will be in the style of a broadway review production.

"Visually, the piece will be very attractive. The senior design class in Theatre department is creating some very exciting costumes.

"My second piece is in the classical form for three couples. It is based on the style of the old court dances approach.

"The last piece of mine, "Bolero," speaks for itself. The music is by Ravel, and was very challenging for me as a choreographer because the music's theme is repeated over and over again. The challenging part as a choreographer is not getting caught up in the theme's repetition," said Hulber.

Besides presenting the concert for entertainment, says Hubler, the concert's purpose is also to expand the dancers' ability.

"Concerts at Webster are always given to stretch the dancers. If you never take the students beyond what they can handle, then you are not letting them grow.

"If you keep dance students in class just to exercise and learn technique, they won't be good dancers. Where are you leading them other to class tomomorow?

"It's very demanding to get up on stage and remember a 15 minute piece. But performance is definitely an experience that all dancers need," said Hubler.

The concert's company of dancers include about 16 Webster students.

Admission is $3 for adults, and $2 for students. For additional information, call the Webster Conservatory Box Office at 968-2235.

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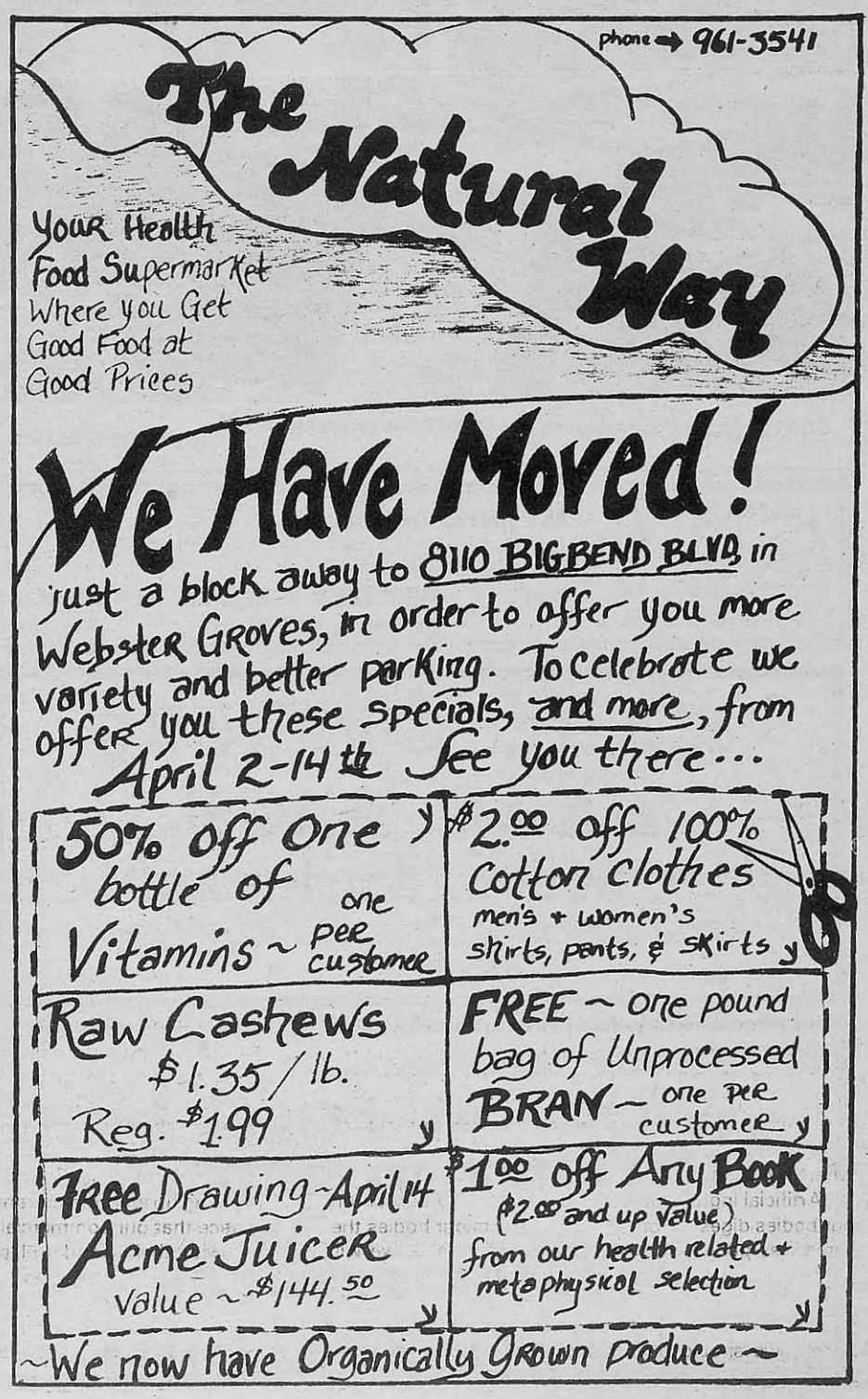

Frankenstein shocks record crowds

by Dan Stevens

The pyrotechnics which explode on stage at the Loretto-Hilton during *Frankenstein* have also started a blaze at the theater box office.

"It's the best selling show of the season," said box office manager Suzanne Peterson. "It's very likely to set an all-time attendance record."

The producers of *Frankenstein* have indeed created a monster with Victor Gialanella's adptation of the classic horror tale by Mary Shelley.

"This is the most massive technical effort we have mounted in my 10 years here," said Jack Donant, technical director production coordinator.

"It is our most extensive use of pyrotechnics and certainly the most smoke we have ever pured into the house," said Conant.

The action which takes place is genuinely shocking.

"I felt very relieved when the scene ended and that actor got up and walked away after being electrocuted," said one viewer with a notiable waiver in her voice.

The producers are guilty of conspiring to incite and spread panic throughout, especially in the final scene.

"We were looking for a special scare," said Conant. "We decided to put the monster in a particular place (pause) and then have him not be there."

When the monster finally makes his bigger than life appearance more than a few of the seats in the house empty.

"I was in the audience on opening night, everybody screamed and I loved it!" said Conant.

"When the monster got through with Victor, I felt as though he was coming out into the crowd to choose his next victim," said one slightly pale theater-goer.

Melodramatics aside, *Frankenstein* is an interesting new look at a familiar story. Keith Jochim's emotional portrayal of the monster and James Harper's fiery Victor Frankenstein leave one with something to think about.

The visual and aural nuances of the 19th century laboratory are spellbinding even after several viewings of the play. Scene changes are smooth and calculated to flow with unfolding of the tale.

Conant says that the tremendous audience response to *Frankenstein* will encourage future such imaginative productions.

Frankenstein will be playing through Saturday, April 7.

FRANKENSTEIN: The "monster" comes to life onstage at the Loretto-Hilton now through April 7 in a world premiere.

GOATS: Phil Sultz provides live goats for his drawing classes. photo by Bob Boston

Hilton presents final production

By Grand Central Station I Sat Down An- Wept, the Loretto-Hilton's final Studio prodection this season, is a world premiere by Adrienne Burgess and Geoffrey Sherman and opens March 24 and runs through April 15.

Adapted from a book of poems by Elizabeth Smart, the play is interlaced with biographical material about Elizabeth, who now lives as a recluse in rural England. The theatrical elements developed by Geoffrey Sherman, who is directing the play, include a stark stage, a sound track of songs of the 1940's era and textural lighting including a mirror ball.

Opening with a confrontation between Elizabeth as a young girl and Elizabeth the recluse, the story details the tempestuous relationship with fellow poet George Barker. Elizabeth One will be played by Linda Cook, who is making her debut with the Loretto-Hilton. She began her career as Louise in CAROUSEL with Jane Powell, has performed in many regional theatres and created the role of Honor in THE WAGER directed by Anthony Perkins off Broadway. Her television work includes the role of Laurie in ABC's "Edge of Night," THE ARRANGEMENT for Norman Lear and ME AND DUCKY for Lorimar.

Michael Thompson returns to the Loretto-Hilton after his "splendid (Joe Pollack)," "versatile and professional (Robert Boyd);; and "excellent (Frank Hunter)' performance in last season';s Studio production ASHES. He is well-known at the Milwaukee Repertory, Pittsburgh Public Theater, Actor's Theater of Louisville and New York's Circle-in-the Square Theatre.

Returning after a five year absence from the Loretto-Hilton, Lenka Peterson will portray Elizabeth Two. She appeared in DETECTIVE STORY during the 1973 74 season. She has been featured in eleven Broadway plays including Pulitzer Prize winners ALL THE WAY HOME" and LOOK HOMEWARD, ANGEL. She has been seen over a thousand times on television in shows like "Hallmark Hall of Fame," "Kojak" and "Quincy" and in many daily series. She has extensive repertory experience and has done five feature films.

Geoffrey Sherman will direct his own adaptation in the Studio. He has directed ASHES and THE THREE SISTERS here previously.

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(We check references, but better yet, you can check ours.)

QUINTET: Paul Newman as Essex and Fernando Rey as Griger.

QUINTET: Altman's game of confusion

Quintet

To write a review of a film, one generally has to understand what the film was about. This poses a problem here, because the film is Robert Altman's "Quintet," and the general rule is that not even Altman understands his films. At one point, one character warns another against "trying to find a meaning where there is none." To those who may have a desire to see "Quintet," I issue the same warning.

Oh, Altman tries to throw some meaning into it, like making the world full of five-sided figures (i.e. hats, prisms, game boards, etc.), but it never goes anywhere, at least not anywhere further than the audience took it a half an hour earlier than the film.

The game of quintet is full of euphemisms about death and killing, but the correllation between the game and the film is so simplistic as to be ludicrous.

It's been said that Altman never makes the same movie twice. "Quintet" bears out that theory. After Altman's panoramic opening shot, his only trademark, the viewer is plunged into a truly amazing world. The setting is a slightly futuristic society, in a climate akin to Siberia. Its main city is divided into five sectors, one of which houses the brother of the main character, Essex. During a game of quintet, while Essex is out, his brother (whom Essex is visiting) and the four other players are annihilated. Essex sets out to find out who was responsible and why, when he finds himself submerged in a real-life game of quintet, where the killing is anything but euphemistic.

The acting performances are uniformly acceptable. The film boasts an international cast, including Sweden's Bibi Andersson, Italy's Vittorio Gassman, Spain's Fernando Rey, Scandinavia's Nina van Pallandt, and America's Paul Newman as Essex, but the film excompasses such a huge and fascinating world that the actors, without a strong narrative plot, are swamped their performances, like their story, become nonexistent and unimportant in comparison.

Technically the film presents a puzzling dichotemy. Altman's soundtrack, as usual, is superlative, yet he allows an influx of garish music for the score. He also offers many rich, full images yet is still using film techniques he surpassed long ago: he has vaselined the outsides of the lenses, a technique generally reserved for romantic films or dream sequences. Here, constant use becomes not only distracting, but inane as well: several times pivotal actions occur at the side of the frame, therefore out of focus. Another time he shoots a scene through a screen in the wall. Now the law of film states that if you shoot a segment that way, someone must be watching **through** that screen. Here, no one is.

Also, sometimes Altman loses touch with his created existence. The world he conjures is **so** complete, **so** fascinating, and **so** different to us, that a scene of tenderness — Essex sleeping with a character named Ambrosia — is so much like the tenderness in our world that it seems foreign to theirs, and totally out of place for the viewer.

There are also several incongruities: the dice, instead of being beautifully ornate like the quintet playing pieces, resemble a set you'd find in any Monopoly game; and there is a climatic moment when two of the main characters are persuing one another to destroy each other. Suddenly, though, one disappears behind a snow bank and is killed. By whom? The viewer never finds out, and if Altman knows, he's not telling.

Perhaps some of these problems were caused by the forces of nature at work: during production of the film, shot mainly in Canada, the temperature was below zero, once reaching the forty-below mark. These facts, while they may be construed as reasons, cannot be allowed as excuses.

"Quintet" is not a total waste, though. Its real achievement is the world within the city. Executive Producer Tommy Thompson. Production Designer Leon Erickson, Artistic Director Wolf Kroeger and cinematographer Jean Boffety all deserve kudos for their work. But writers Altman, Frank Barhydt, Lionel Chetwynd and Patricia Resnick create little more than a void to occupy this bizzare world.

In an earlier film, "Images," Altman admitted that he "left out a few obligatory scenes" which would've explained the movie. On viewing his subsequent films, like "Buffalo Bill," "A Wedding," and now "Quintet," one often thinks he has made a habit of this. But don't let him kid you. Altman can do much better.

With the people behind the film trying for such a gigantic scope, the film seems a valiant enough attempt, but the ultimate failure of "Quintet" lies in the fact that Altman, in creating the game, refused to lay the foundation. He completely ignored the fact that at least when you purchase a game you are provided with a set of the rules. However, "Quintet" offers no rules, and without them, as they say, you can't play the game.

Dean Vivian

Paul Newman as Essex in QUINTET.

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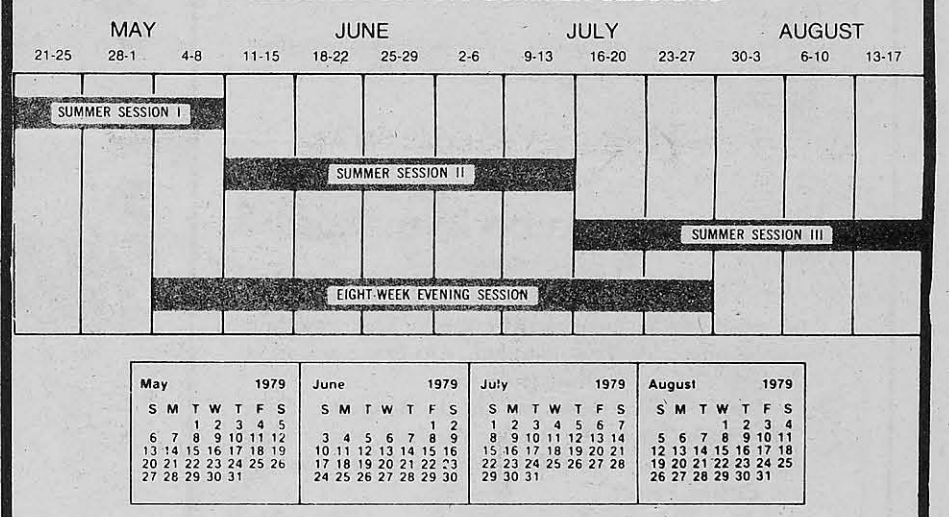

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briefs

Contemporary chamber music

Chamber music by ten contemporary composers will be performed at 7:30 p.m. Saturday, April 7, in a concert of new music in Recital Hall on the campus of Webster College. Composer Keith Paulson-Thorpe, University of Illinois, will be guest violinist. The program includes works by Paulson-Thorpe, Messiaen, Cage, Berio, Penderecki, and Milhaud; St. Louis composers Kendall Stallings and Bob Chamberlin of the Webster College music faculty; Scott Wyatt, director of Electronic music studies at the University of Illinois; and George Crumb, Pulitizer prize-winning composer from the University of Pennsylvania.

Performers will include Bob Chamberlin, Kendall Stallings, Diane Stein, Don Stein, Dee Pavelka, Robert Howard, Perry Johnson and Robin Hendricks.

On Sunday, April 8, a concert featuring St. Louis area student compositions will be presented at 7:30 p.m. in Recital Hall at Webster. Both concerts are free to the public.

Dance faculty to present works

The Webster Dance Theatre will present a dance concert featuring original choreography by Webster College dance faculty members April 13, 14 and 15 in the Loretto-Hilton Center, 130 Edgar Road, Webster Groves. Concerts begin at 8:00 p.m. and admission is $3.00, adults, and $1.00, students.

Works to be performed are by Gary Hubler, supervisor of the dance program at Webster College, Jerry Kvasnicka, Executive Director of Dance Concert Society, Mark Krupenski and Sherry Londe. Works by advanced dance students Melanie Stewart and Sharon Robinson also will be performed.

Live accompaniment for two of the works will be provided by the Webster Jazz Combos, directed by Dan Read.

To make reservations or obtain additional information, phone the Webster Conservatory Box Office at 968-2235.

Jazz combo to perform April 5

The Webster College Jazz Combo, directed by Dan Read, will present a concert at 7:00 p.m. Thursday, April 5, in Winifred Moore Auditorium, 470 East Lockwood, Webster Groves. Admission is free.

Works include music by Chuck Mangione, Chick Corea, Dick Grove, The Brecker Brothers, Henry Woking, John Lewis, The Blues Brothers, Stevie Wonder and Charlie Parker.

Summer job for a 'tekkie'

A technical director is needed for the Fontbonne College Summer Theatre for Children, which runs June 18-July 31. Resumes are now being accepted by Don Garner, director of the Fontbonne Theatre. Call the Fine Arts Office at the College, 862-3456, ext. 198 (9 a.m.-4:30 p.m., Monday through Friday).

1979 concert -going season opens

Alice Cooper, Babys perform

by Eric Nelson

Alice Cooper and his troupe of musicians and dancers performed before a sold out audience at the Checkerdome February 28 with a show based on his experience in a sanatarium for his drinking problem.

The stage was set up to look like an asylum with crutches, wheel chairs and bleeding mannequins placed at different spots on the stage. Alice's dancers wore a variety of costumes ranging from giant whisky to a giant black widow outfit. Alice's wife Sheryl Cooper with Yuichi Syugiyama, Clifford Allen and Rosa Aragon were the dancers for the show.

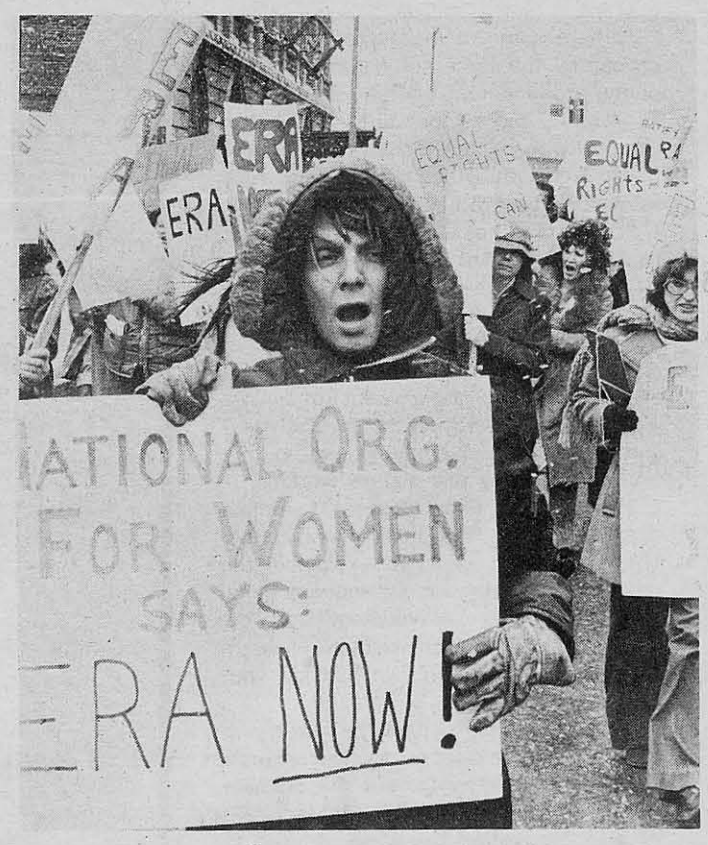
From his latest album Alice sang "How You Gonna See Me Now," and "I'm Crazy (We're All Crazy)." Alice also sang "No more Mister Nice Guy" with his pet boa constrictor over his shoulders. "Welcome to My Nightmare," and "Only Women Bleed" were also featured.

Opening the show for Alice was the English band The Babys with their brand of high voltage rock. John Waite's vocals were on the money and at the end of the set he shook a bottle of Perrier water and squirted on himself and those in the audience standing next to the stage.

Alice Cooper and the Babys made a good combination and was for some people in the audience a good way to start off the concert-going season for 1979.

photo by Eric Nelson

ALICE COOPER performs on stage at the Checkerdome.



Supporters of the ERA march downtown.

photo by Karlene McAllister

ERA cont. from p. 1

souri will be the 36th state to ratify the amendment.

President of the Missouri ERA coalition, Mary Ann Sedey said, "Missouri is not going to be an easy state to get the ERA ratified but we have to hang in there and work at it until it is ratified."

Ms. Sedey praised the organizations that were supporting the ERA and National Organization for Women (NOW) boycott. NOW asks organizations not to hold conventions in any state that has not ratified the amendment. After the U.S. Attorney General filed for an injunction of the boycott, Judge Hunter of Kansas City, Mo. called it a legal tool and legal avenue toward a specific end.

"Opposition to the ERA is misrepresented by no other parallel movement in history. ERA is for sons, daughters and husbands as well (as for women)," said Ms. Haegele.

"Every bit of social progress: slavery, women's suffrage, war resistance; these (changes) were all made possible by freedoms set forth in the constitution," said Ms. Haegele.

Representatives from the St. Louis area NOW and Illinois NOW groups participated in the march and rally. Participants in the march also included folks from the Metropolitan Community Church, the Women's International League for Peace and Freedom and the Women's Political Caucus.

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Job placement service can give you pointers

by Nancy Roenfeldt

If a total of only four members of the senior class attended the first two in the series of job-search workshops scheduled by the student services, one could assume that: *1)* those were the only four still in need of jobs or *2)* only these four soon-to-be graduates needed the information being offered in the workshops.

Neither is the case, according to John Healey, director of student development.

Healey had sent out a letter to all graduating seniors announcing the series of workshops to be held on March 27, 28, 29 and April 2. The workshops dealt with the job-search process from beginning to end, including writing a resume, job-search correspondence, and interviewing skills, respectively. The opportunity was also given them to schedule an individual meeting with Healey if they were unable to attend the workshops as scheduled.

Healey explained that he had been contacted by only five people wishing to do so and yet the attendance of the first two workshops totaled only four.

Healey said that chances are that this lack of attendance was not due to the fact that students had already found satisfying jobs.

"A study done in a school in Illinois showed that liberal arts students took two years to latch onto a satisfying career," he explained.

"If they (the students) have prepared themselves well . . . chances are very good that they'll find a satisfying position," Healey said.

Studies have shown, however, that individuals under 35 years of age change jobs every year and a half, according to Healey. And, he added, an average person changes his or her career choice from four to seven times during a lifetime.

It is in an attempt to aid students in their search for a satisfying job and career that Webster College has set up Healey's position in the first place this year.

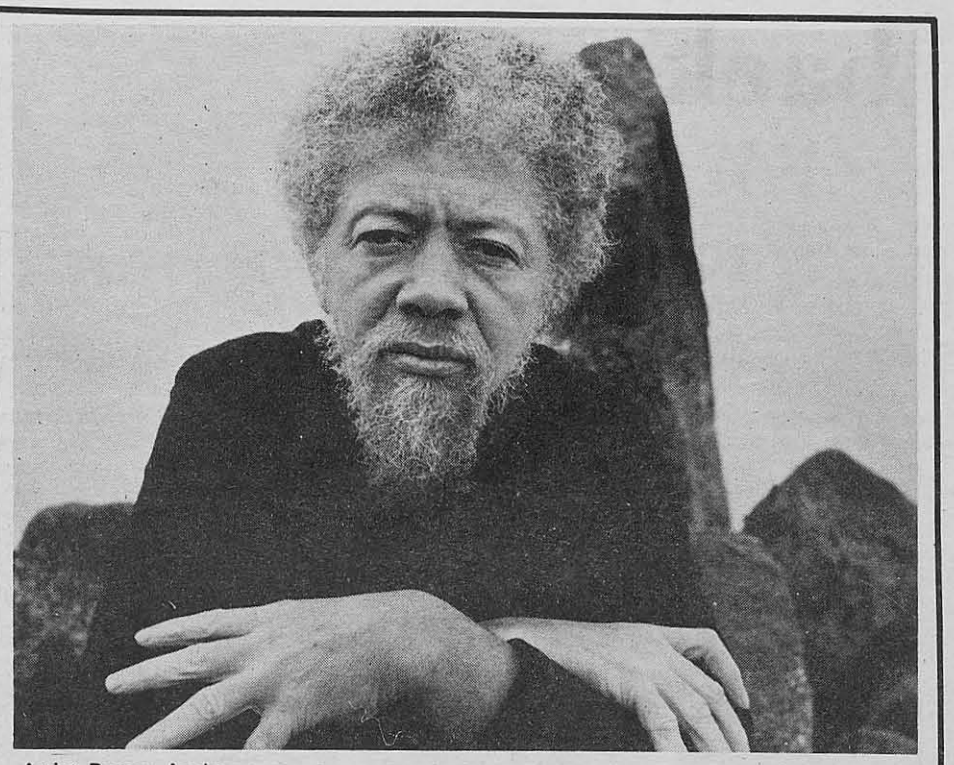
"We have, at this point, over 75 people registered at the placement service," Healey said.

However, all people could use help in sharpening their job-search skills, according to Healey, which was his objective behind setting up the workshops.

"I don't think that most of them know how to write an effective resume or how to effectively interview for a job," he explained.

Because he sees the benefits of the workshops as a definite plus for the seniors, Healey has scheduled a repeat of the workshops to take place from April 9 through 12. The workshops will be held in room 217 of the Plymouth building from 12 noon until 1 p.m.

Healey said he hopes that the change in time will allow more students to attend the workshops.



Artist Benny Andrews

Benny Andrews to lecture at Webster April 19

Benny Andrews, one of this country's most prestigious African-American artists, will be in residence April 18-21 at Webster College, where his activities will include a public lecture on his works at 7 p.m. Thursday, April 19, in Winifred Moore Auditorium, 470 East Lockwood, Webster Groves. Admission is free. The lecture is made possible in part by a grant from the Missouri Arts Council.

Between the Lines, Mr. Andrews' book of drawings and essays, is the most recent in a long list of works which reflect the artist's energetic and creative life. Born in Madison, Georgia, and educated at Fort Valley State College, the University of Chicago and the Chicago Art Institute, the New York-based artist has exhibited his drawings, paintings and prints in major museums across the nation and serves on the faculty of Queens College (CUNY) in New York.

Mr. Andrews is the author of numerous articles and his works are included in more than 15 books on American art. He also served as co-editor of *The Attica Book,* published by Artists and Writers in Protest and The Black Emergency Cultural Coalition, 1972.

Media outscores His.-Po. in season's first game

Intramural Basketball, sponsored by the Residence Office, had their first game March 28.

The contest featured the media department and the history-political science dept. After 30 minutes of frustrating action, media came out the winners with a score of 24-16. Drew Ditzner, one of the participants from media, commented, "It was a good game, but everyone was really cold."

The original schedule of games had to be revised. The psychology dept. could not field a team and the Journal team couldn't make it on the assigned days.

The games were played every other day in the Plymouth gym and fans are definitely welcome.

Basketball Schedule (revised)

April 3 — Tues.
Noon Math-Sci. vs. Lit.-Lang.
5:00 Media vs. Journal

April 5 — Thurs.
Noon Hs.-Pol. Sci. vs. Lit-Lang.
5:00 Math-Sci. vs. Media

April 9 — Mon.
Noon Lit-Lang. vs. Media
5:00 Journal vs. Hs.-Pol. Sci.

April 11 — Wed.
Noon Hs.-Pol. Sci. vs. Math. Sci.

April 13 — Fri.
Noon Math-Sci. vs. Journal

The legacy of Webster College

Webster College, then called Loretto College, was opened by the Sisters of Loretto at its present location on Sept. 3, 1916. The first Catholic women's college west of the Mississippi River, Webster began with five students and 12 faculty members.

Loretto College was re-named Webster College in 1924, due to confusion in the St. Louis area between the college and Loretto Academy, a high school for girls. The name Webster was not chosen solely because the College was located in Webster Groves. Peletiah Webster, the father of the American Constitution, was honored by the name, and perhaps even Benjamin Webster, on whose former homestead the college was built.

Conceptual art continued from page 3

He added, "It is the kind of art which questions itself." An examination of motive behind artwork brings forth the conceptual attitudes.

"I try to get my students to think along this level. — Why am I painting this house? Where is the art in what you are doing?"

The materials involved can be limitless and so are the reasons for conceptual rationalism in art. Kathy Koerper, a student of Canepa's conceptual arts class, gave a student opinion on the subject.

"I feel in my own artwork, conceptual will play an important role. I plan to use photography as a way of documenting my ideas. Often times I think or am confronted by concepts of intellect — thoughts which can only be presented in conceptual terms. A photo, I feel, will not only capture that moment but also reveal a sense of place. The camera also allows you to interact directly with the environment. This in turn, makes the art process."

For Jack Canepa and his students it is an experience. An inner experience.

As Canepa put it, "It offers a balance to work's different avenues of expression."

If one is still confused about the make-up of conceptual arts, a suggestion to comprehend would be to view the performances of "Monty Python." Anyone ever heard of them?

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back page

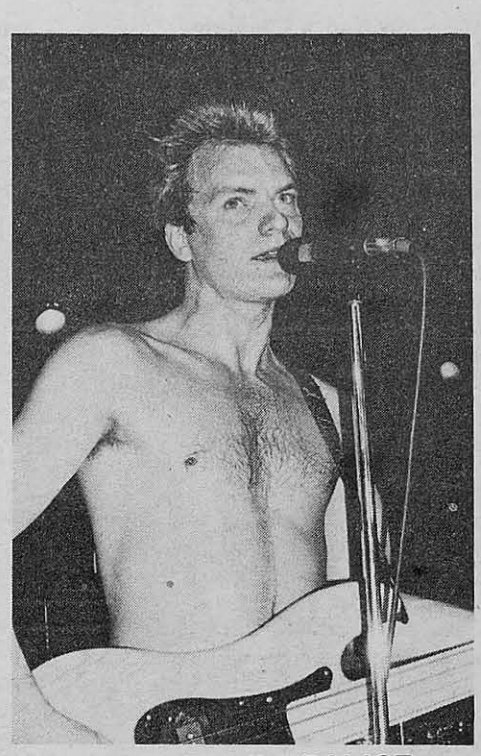
rock photography

. . "I play the role of the human tripod," Mark Skinner says of his relationship to photographing rock stars. "I rely on my subjects to make the pictures (because) they are very extreme."

Skinner has been attracted to photographing the extreme characters of the rock world since 1973. He has done work for Casablanca Records.

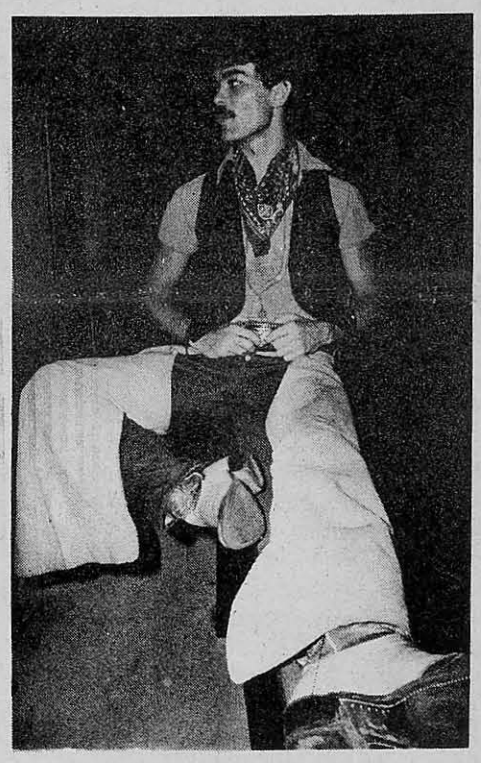
Punky Meadows of ANGEL

Anne Wilson of Heart



"Sting" of the POLICE

BOOMTOWN RATS

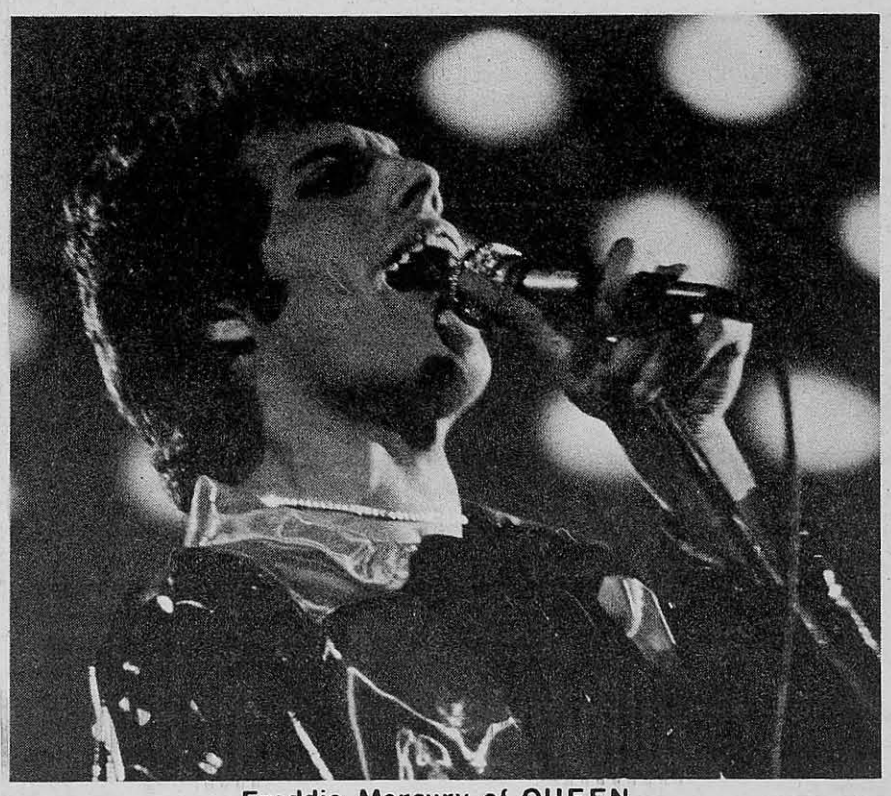


Village People

photos by

mark skinner

Heart off stage



Freddie Mercury of QUEEN

Armed Webster Groves police enter dorms

Police openly displaying pistols and rifles entered the dorms of Webster College last Friday afternoon in response to a call originating from an unknown source within the college community.

The unknown caller contacted Joyce Jackson through the security office and reported that two men were arguing on the first floor of Maria and that they were heading for the second floor. The caller told Jackson that one of the men was armed and that it was an emergency situation.

Webster Police arrived on the scene minutes later, guns drawn in search of the two men. Their search of the dorm halls failed to uncover any kind of conflict. The two men had apparently fled before police arrived. As of Monday the police reported no progress in the case.

A student who asked to remain anonymous said she heard two people arguing outside her room, the voices coming from the direction of Maria Hall. At one point in the argument the student said she heard one of the persons say to the other something like, "man why do you have to pulla gun on me."

Jan Landzettal of the residence office said she learned that the conflict involved two males, one a student and another from off campus. Although it is known that a Webster student is involved, Ms. Landzettal said that she is unaware of who the student might be. Landzettal also stated that while no one had actually seen a gun, by no means is the matter part of some practical joke.

Joyce Jackson said that the anonymous caller to the security office indicated to her that there was indeed a gun present. "I should have asked for her name," said Jackson, "but she sounded panicky and at the time it seemed more important to hurry and call the police."

Webster police said that entering a building with guns drawn is routine procedure whenever an incident is reported which involves the presence of fireamrs. Business manager Bart O'Connor said that Webster security acted correctly in their handling of the incident, but that this type of situation is above the realm of a security force.

THE JOURNAL

WEBSTER COLLEGE, WEBSTER GROVES, MO 63119

NO CLASSES TOMMOROW

Students put 'Company' on mainstage

by Marcia Stoff

Some skills can't be learned in a college classroom. Three Webster Conservatory students have found that the best way to learn is by doing. They are the student designers for the musical "Company."

The conservatory production of "Company" opens April 25 on the mainstage of the Loretto-Hilton Center. Gregor Newland, a senior, is lighting designer; Patti Randazzo, a senior, is costume designer; and Jeff Struckman, a junior, is the set designer.

Communication is the key to producing a successful show, especially with the director. In the initial meeting with him, the designers learn how he wants the show to look and what he wants them to do to make it look that way.

Once the ideas are conveyed, though, it isn't easy to come up with the right design on the first try.

"I've gone through hundreds of designs, it seems like, to get the design I have now," said Jeff Struckman of his set design.

After the design was chosen, he built a scale model of the set, including every detail, down to the books in the bookcase. He even made dolls for the director so he could get ideas on the placement and movement of the actors and actresses. He admits, "It's really nice to see it go from my head to the real thing."

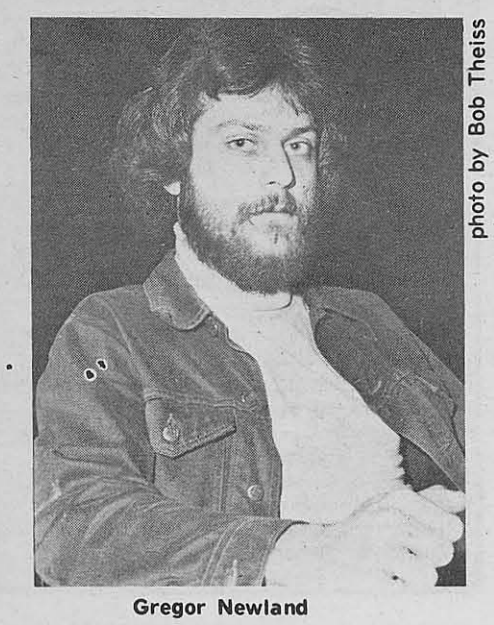


photo by Bob Theiss

Gregor Newland

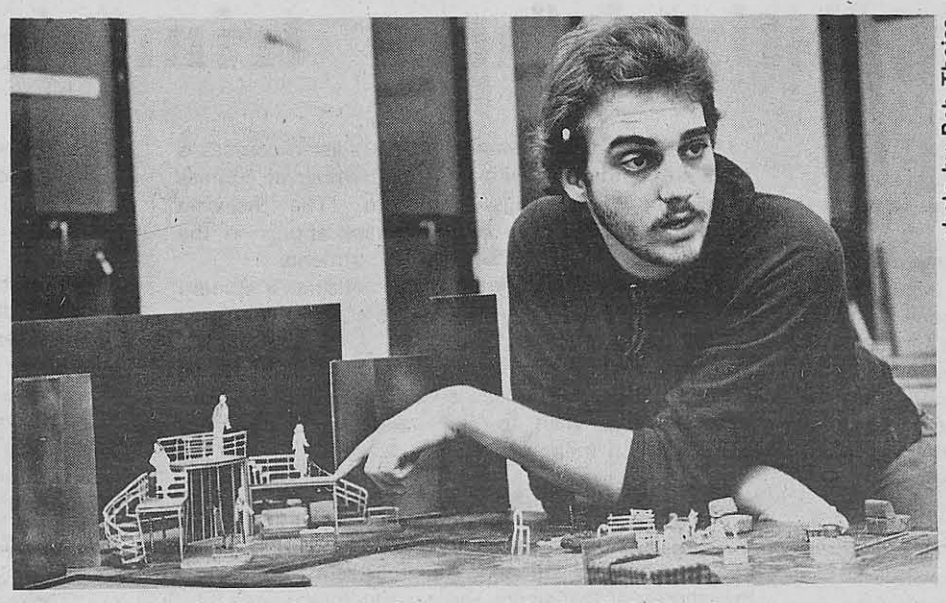


photo by Bob Theiss

Jeff Struckman explains one of the details in his set.

Struckman is also pleased that he was chosen to work on the last production of the conservatory's season, a show that is usually called "the seniors show." He comes well prepared, however. His constume designs for the production of "The Time of Your Life," were chosen among regional winners in The American College Theatre Festival and are on display in the John F. Kennedy Center for the Performing Arts in Washington, D.C. He also designed the costumes for this spring year's spring dance concert.

Struckman became interested in theatre work while an art student at St. Louis Community College at Meramec. He says his experience there in the theatre department made all the difference. After deciding to try theatre professionally, he transferred to Webster.

Patti Randazzo's theatre interests developed after she joined a drama group at her Chicago high school and became interested in lighting. "But when I took my first lighting course at Webster," she said, "I hated it."

Randazzo always liked to draw so after a course in costume design went smoother, she decided to stick with that. She has a lot of experience now. Her first designing assignment was for "Lady House Blues." Since then, Randazzo has designed for "Tartuffe" and co-designed with Struckman for the dance concert.

With her "Company" assignment, Randazzo is doing two shows in one year. "Usually you only do one show," she explained, "but the student assigned to 'Company' dropped out and I was put in." She was happy about the arrangement but designing two shows at one time has been, at the least, time consuming.

Randazzo confesses that the hardest part of designing a costume, for her, comes in the construction stage. "You usually design for the material you can find and what's within your budget." In the case of the conservatory, seamstress ability must sometimes be taken into account, too.

Generally, the students working in the costume shop are not trained to sew. Then, "the designer winds up stitching and doing the building."

"That," she admits, "is the difference between conservatory and repertory."

cont. on pg. 7

Salt II discussed

by Karen Norman

"We are talking about survival not security," Sister Mary Mangan said in a lecture on Strategic Arms LImitation Talks (SALT) at an adult education class at Webster Groves Presbyterian Church April 1, 1979.

Sr. Mary is giving a series of lectures entitled, "Social Issues and the Christian in the 1970's." The lectures' theme is social awareness, and they focus on what Christians should do about social issues.

Sr. Mary gave background information to the class concerning arms limitation. Several steps have been taken since the sixties including the setting up of an Arms Control and Disarmament Agency and a hotline between the U.S.S.R. and the U.S. as a direct communications link. Agreements have been made to keep nuclear weapons out of areas where neither side had yet begun to test or deploy them. Agreements have inhibited the development and proliferation of nuclear weapons,

cont. on pg. 7

NDSL default close to average

by Michael Killoren

In last week's JOURNAL, part 1 of this article stated that Webster College students have one of the highest default rates in the country on National Direct Student Loans (NDSL), according to Dr. Jerry Davis of Financial Aid.

According to Bob Fry, Comptroller for Webster College, this information is incorrect.

"The national average as of June 30, 1978 (for NDSL defaults) was 17.7 percent. Webster's default rate was 19.2 percent. The lowest reported default rate was 5 percent and the highest 70 percent," Fry said.

The department of Health, Education and Welfare (HEW) expects a 10 percent default rate on student loans.

"Webster College is doing all it can to see that the loans are repaid," Fry stated. The NDSL loans are issued to the college by the Federal government. It is to the college's advantage that it do all it can to collect from a defaulting borrower.

"We even turn defaulting loans over to a collection agency if we have to," Fry said. He further explained that whenever the account is turned over to a collection agency, the agency receives one-third of the amount to be collected.

Since the Federal government 'backs" NDSL loans, I asked Fry if the government pays the delinquint amount on defaulted loans.

"The government will take over an NDSL if the college cannot collect — but the college loses that amount for future loans," Fry answered. The money collected from NDSL loans goes back into the NDSL pool where it is re-leant.

Another discrepancy in the information supplied the Journal by Dr. Jerry Davis of Financial Aid was that the NDSL loans were cut by $112,000. Fry says the amount cut was $92,000.

"This year the NDSL people changed their philosophy," Fry said. The formula for determining the amount of money that is made available to a college for NDSL loans is basically this:

Webster College tells HEW how much money it needs in NDSL funding for the next school year. HEW then looks at that amount and subtracts (theoretically) the amount in excess of the expected 10 percent default rate. That amount is supposedly to be 'made up' by the college.

The $92,000 that was trimmed from Websters original request is not totally a result of that formula, however.

cont. on pg. 2

Editorials

The people's right to know

"There is no secret and there never has been any secret," said Howard Morland, author of the yet unpublished *gressive* calls the move political, an infringement on the

Under the orders of Judge Robert Warren the government issued a restraining order preventing the *Progressive,* a Madison, Wisconsin magazine, from publishing an article which will "upset the stability of the world." Free lance writer Howard Morland and the Editor of the *Progressive* call the move political, an infringement on the publics right to know.

Morland's article involves the secrecy surrounding the design of the H-Bomb, secrecy which Morland calls a myth. Judge Warren argues that Morland's manuscript contains classified information about the design and manufacture of the H-Bomb.

But "Nuclear Secrecy" is a myth.

For thirty years the government has used this myth to deny the public information on nuclear weapons, information which is vital in shaping public opinion on the issue. The government claims Morland is attempting to release classified information, yet Morland diagramed the H-Bomb by using sources available to anyone in public.

An Illinois physicist, Theodore Postol, using no classified data, repeated Morland's feat by drawing the design of the H-Bomb using the Encyclopedia Americana. Any qualified physicist could do the same. The federal restraining order is another attempt by the government to limit the freedom of the press, to squash the public's right to know.

If the publication of the "H-Bomb Secret" is effectively suppressed by the government, and the myth of nuclear secrecy is allowed to continue, then the American public will continue to live in the past, uninformed about nuclear weaponry.

Kevin Murphy

Course 'cross-listing' faces trimming

Dean Charles Madden of the undergraduate college has presentd a proposal to the Curriculum Committee that would cut-back the cross-listing of courses as they appear in the college catalogue.

His primary reasons for eliminating course cross-listings are: 1.) Cross-listed courses do not accurately reflect on a student's transcript the work done in his field of study. 2). The state of Missouri determines the amount of grant money that the college receives by dividing the number of students into the number of courses offered. This gives the student teacher ratio for the college (which is 10-1). Madden claims that cross-listing inflates these numbers. 3). The elimination of cross-listings will hold down the cost of printing the college's catalogue (by decreasing the number of pages).

Cross-listings enable a student from a small department to take courses from other departments at Webster while having the credit from these areas go toward the degree requirements from the student's area of concentration.

The issue with cross-listings lies in a loss of flexibility in the choices that a student has in selecting his or her courses, and how those courses will appear on the student's transcripts.

Admittedly, the appearance of cross-listed courses is small in comparison with the total number of courses listed in the college catalogue. The heaviest concentration of cross listed courses appear in the Media, Art and Social Science departments.

Cross-listing is an alternative that enables a student to decide for himself how he wants a course reflected on his transcript.

If cross-listing is phased out as Madden has proposed, complications could arise for transfer students who wish to carry and adjunct area of concentration (minor).

In order to have an adjunct area of concentration, 18 hours in the department must be completed at Webster College. For some students, the cross-listing of courses may represent that single, three credit hour course that is needed to satisfy the requirements for an AAOC.

The CSA, in a letter to the Curriculum Committee, has expressed concern over the loss of cross-listings of courses. "It seems to us that the school should be able to explain to the State about cross-listings so that it would not reflect poorly on the student-teacher ratio."

As of this writing, no decision has been reached by Dean Madden, however, it appears that the outcome is inevitable.

We strongly urge Dean Madden, the Registrar, and other members of the administration to consider the alternatives that cross-listings provide for the students of Webster College. While the effects of cross-listing affect Art and Media students more directly than other members of the college community, the deterioration of alternatives within Webster College is a dangerous proposition for students.

The college must recognize that some classes are difficult to categorize because they have content from more than one area. With cross-listings, the student has the academic freedom to decide how the content is reflected on his or her transcript. Without cross-listings, the student loses yet another option in planning his education at Webster.

Students interested in responding to this issue should address their comments to Dean Charles Madden, Room 118, Administration Building.

NDSL cont. from page 1

Grant accountant Mary Peterson said that some of this cut is influenced by state percentages, which are related to numbers among all Missouri colleges and Universities. "The $92,000 cut is also related to the ratio of what the repayments should have been."

Fry commented that the figures used in presenting NDSL data is often distorted. "Califano (HEW secretary) notes that federally operated loan programs have been doing better than campus administered loans," Fry said. "What he fails to report is that he used government computers to track down government employees who have defaulted on their FISL loans." He added: "With one out of every four persons employed in this country working for the government, it is easy to see why Califano has produced such a low default percentage in the FISL program."

One of the difficulties for a college, unlike a commercial lending institution, is that there are no credit-checks made for NDSL applicants. "As part of our effort to collect on the loans, we have set up exit interviews which explain the repayment schedules on the NDSL.

In addition, the college now uses a billing service which Fry believes to be one of the best in the country.

In a landmark court decision last year, Webster College was granted the right to withhold the transcript from a defaulted NDSL student. This decision has affected the procedures for loan collection for all private colleges and universities in the U.S.

"In the past, the college's NDSL award has been determined by the student's need. Future awards will now depend upon the ability of the college to meet a 10 percent default rate," a percentage that Fry says is very difficult to meet.

Part of the problem may lie in the fact that a loan is in default (according to the computers) if the amount due is 180 days delinquint. If a partial payment is made, the computer still categorizes the loan as "delinquint."

Fry advises all students who hold NDSL loans to contact the school if there is any difficulty in meeting a payment.

This not only saves the college money in billing and collection services, but if arrangements are made to repay the loan, this money can then be used for other students who need the loans.

Students are required to begin payment on the loans nine months after graduation. All graduating seniors and those leaving Webster College at the end of the semester should arrange for an exit interview in the business office.

Other Missouri Colleges and their NDSL default rates:

	Percent in default
St. Louis Community Colleges	53.8
Washington University	5.93
Harris-Stowe College	30.8
WEBSTER COLLEGE	19.2
Lincoln University	45.91
University of MO, Columbia	10.22
Sawyer School	60.43
St. Louis University	21.05

St. Louis Globe Democrat, March 3, 1979

The Journal is published by the students of Webster College in conjunction with the Journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

Deadline for submission of material is 3 p.m. Thursday.

The publications board meets on the first and third Fridays of the month at 11:00 a.m. in the Loretto Conference Room. The board meetings are open to the college community, and the editors are in attendance.

Inquiries should be addressed to: **The Journal**, Room 106 Loretto Hall, Webster College, 470 East Lockwood, Webster Groves, MO 63119. Telephone (314) 968-0500 ext. 284.

Editor-in-chief . . . . . Michael Killoren
Managing editor . . . . . Kevin Murphy
Business Manager . . . . . Stephen Webb
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Women's conference attracts hundreds

Five Webster College students attended the National Conference on Feminist Psychology at Texas Christian University.

by Nancy Roenfeldt

Just as every coin has two sides, there are always two sides to every story — a positive side and a negative side.

Such is the case concerning the sixth annual National Conference on Feminist Psychology, co-sponsored by the Association of Women in Psychology (AWP) and the psychology department of Texas Christian University.

The conference was attended by five Webster College students: Mindy Bornstein, Jackie Burle, Ethel Crew, Carol Litzsinger and Toni Wallace. All of these women are members of the Women's Resource Center (WRC) with the exception of Wallace.

The conference, attended by hundreds of women in addition to the five from Webster, dealt with topics such as socialization, sexism in institutions, motherhood, violence against women and lesbianism.

"It (the conference) dealt with all kinds of issues and different ways to deal with them," Bornstein said.

One such issue was that of women's resource centers.

Women's resource centers have two basic problems: 1) high staff turnover and "burnout" and 2) funding and budgetary problems. Nine out of 10 women's centers surveyed reported having both problems, according to Crew.

"Some women's centers are cutting back on programs because of money," she said.

As a result of the conference, though, Webster's WRC should be taking steps toward a better center. In fact, the forward progress has already begun.

"We've gotten a lot of good flow from people (in other women's centers) outside the St. Louis area," said Burle. "It's good to know what other people are doing."

This flow, as well as the various lectures at the conference, helps to point out areas where Webster's WRC can be changed and improved.

"I want this place (the WRC) to be a strong academic resource for people," said Burle, pointing out the advantages of the addition of books and copies of lectures and papers. "I'd like to develop a library."

Another change being made within the WRC is that of the organizational structure.

"The next few weeks of school we'll be trying new office structures," Crew said.

"We don't want to follow the male model establishment. We want to see equality for all," Bornstein explained.

The conference not only outlined structural designs for WRCs, but it outlined and helped to form pscychological designs as well.

"It (the conference) made me realize how important it is for us not to limit ourselves — to reach out to all kinds of women," Bornstein said.

"There were several hundred people at the conference — all women, but not just your best friends," she continued. "It opened up a whole new experience of understanding women."

It is on this particular point, though, that Wallace saw the short-coming of the conference.

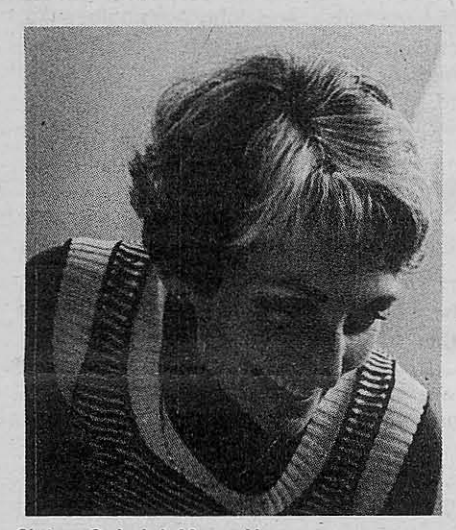
"It bothered me that there were only two or three black women there," she explained.

"I was affected by the elitism of the people there. It was a large group of elite women who made big salaries and felt they were working for people's betterment. I felt out of place by the upper-class framework.

"Until everyone gets together, really nothing can be done (toward the goal of equality)," she said.

In the meantime, however, Webster's WRC will be doing its part to bridge the gap on a smaller scale.

Sister Gabe aids elderly



Sister Gabriel Mary Hoare.

by Dan Stevens

"The older person has gained a great deal of wisdom. It is important that their knowledge and experience be used," said Sister Gabriel Mary Hoare, associate professor of arts at Webster College.

Sister Gabriel has a lot of interest in older people and is actively involved in working with them.

"I first became involved with older people when I was asked to consult in the redesigning of a nursing home. The idea was to make it less institutional," said Sister Gabe.

"I realized that one should know a lot about the people before beginning to redo their environment."

Sister Gabe pursued the subject and received a certificate in gerontology from the University of Michigan.

"In our society it is not uncommon for people to spend one third of their lives past the age of sixty. We need to develop new attitudes about ourselves as we age," said Sister Gabe.

She works with a number of groups who are interested in encouraging elderly people to use their later years creatively.

She directed the Arts and the Elderly Program for a few months at the St. Louis Area Agency on Aging.

She has worked with St. Louis University in documenting the problems of the urban elderly.

Working with Webster College, Sister Gabe began the Programs for Senior Adults at the downtown campus of Webster College. The biweekly programs there have been successful in drawing people from all over the city.

The Gray Panthers are an organization Sister Gabe works with that spurs older people on to speak for themselves. They become involved in certain issues and function as an advocacy group.

They are currently working on a boycott against the Nestle's Company for misleading advertising in Third World countries.

Through these and other projects Sister Gabe brings a positive approach to the subject of aging and retirement.

Retirement means retiring from the rigors of everyday employment, not from the joy and expression of a creative life.

Cargas has two books published

by Nancy Nottonson

The *Journal* has learned that Webster's star basketball player and prolific writer, Harry James Cargas, has two new books in print. The books have been published by Concordia Publishing House of St. Louis which is one of the largest publishers of Protestant literature in the United States.

The books, *Simon the Cross Bearer* and *David's Decision Betrayal? or Trust? are* both teen age biblical novels especially appropriate for 12-15 year olds.

Cargas, well known for his spiritual writings, said that these books represent an attempt at writing longer fiction of a more adult nature.

Cargas said that the novels were influenced by the Swedish writer Par Lagerkvist. Cargas noted that he found the theme and style of the Lagerkvist novel *Barabbas,* which is based on a Christian scriptural theme, particularly moving.

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Rare faculty concert combines cello, piano

by Kathy Kilpatrick

Diane Stein and Don Stein gave an enjoyable cello piano recital with only one flaw. Their enjoyable recital was enjoyed by an extremely small audience.

The husband and wife team performed April 2, at 7:30 p.m. in the music building's recital hall. Ms. Stein is a music faculty member, and Mr. Stein is a private music teacher and a student at Washington University working towards his doctoral degree.

The program was divided between Baroque Classical and 20th Century Contemporary music.

First "Sonata in D Major," by Williem de Fesch, a Baroque composer, was performed.

As in each piece, Ms. Stein performed with an unlimited supply of sensitivity and vigor: she seemed to play not only notes, but emotion.

Ms. Stein said, "My husband and I have different styles and personalities. I'm the extrovert. Some people say I look like I'm going to kill when I play. Don looks much cooler and less active than me on stage. But we have very different instruments.

"Playing the cello requires a lot of physical involvement just to get the bow across. My theory of playing the cello is Einstein's action and reaction theory. If my bow moves one way, then my body will move in the opposite direction," said Ms. Stein.

"Sonata in G Minor" by Ludwig van Beethoven, second on the program, provided both of the Steins an opportunity to demonstrate their talents. Most of their talents existed in their ability to play with so much proficiency and musical expression.

Mr. Stein gave a brilliant performance. He highlighted his playing by creating a music box tone with the piano. The notes he played seemed delicate and light, having an almost fragile quality.

"Don has an affinity to Mozart, and Mozart's music takes less energy to play. But he also plays pieces like the Beethoven Sonata extremely well, so that the pieces do not look difficult at all," said Ms. Stein.

The last half of the program included S. R. Beckler's "Sonata," Anton Webern's "Drie Kleine Sutcke," and Paul Hindemith's "Sonata."

The Hindemith's piece, according to Ms. Stein, was typically Hindemith. The music score was very dramatic and forceful.

Beckler's haunting piece was divided into four sections: Capriciously. Sadly, High and dry, and Restlessly. Each section, as performed, lived up to its name.

Perhaps the most difficult piece to understand was Webern's. Webern was a student of Arnold Schoenberg. Webern developed the pointilist style of music, which is a concentration of outbursts of sound says Ms. Stein.

"Schoenberg taught Webern serial composing. A serial composer works with all 12 and a half steps of the musical scale. The composer will make a pattern or a code, and will use all the halfsteps before ever repeating one half step again," said Ms. Stein.

Next year, Stein says, she and her husband have elaborate plans to make the cello more well-known at Webster.

"The piano and guitar have a great following here, but I'd like to see something happen with the cello.

"Also I'd like to see more of an audience at the faculty recitals. Not many faculty recitals are given, and people should take advantage of them, especially music students," said Ms. Stein.

The next faculty recital will be Jacques Israelievitch, guest artist violinist, with Gail Delente, piano, and John Ambrogio, cello, on Sunday, April 22 at 4 p.m. in the Winifred Moore Auditorium.

Diane and Don Stein in concert. photo by Kathy Kilpatrick

Jan Castro:

A look at Webster's diversified writer

GRANDFATHER
by Jan Castro
for E. Maxwell

My Grandfather
is silver and golden
like Aztec coins
which bring good luck at weddings.

Through wrinkling brow he watches
life increasing in me.
I watch his sun-baked skin grow loose
around his tiger bones.

He is the warrior
shining my eyes.

by Kathy Kilpatrick

Jan Castro's life is filled with words; she is an editor, a lecturer, an author, a poet and an instructor at Webster.

Castro and her husband edit the biannual magazine "River Styx," for local, national and international artists.

"The magazine is a multi-ethnic literature and art magazine. "River Styx" began in St. Louis and began publishing works of St. Louis artists," said Castro.

Two members of Webster College, Shirley LeFlore, assistant dean of students, and Philip Sultz, art instructor, were included in past editions of "River Styx" says Castro.

"We count on Missourians to give us much of the work in the magazine. But we also have many German, French, Chinese, Spanish and Cuban artists submit work."

"One man named Coyote, who is an American Indian story-teller, submitted his "Wylaki Tales," said Castro.

In its fifth edition, recently published, Castro named famous artists who published works in "River Styx." They are: Allen Ginisberg, who won the National Book Award; Jorges Luis Borges, a fabulist and poet from Argentina; William Stafford, who just published his fifth book of poems; and Joel Plotch, a well-known St. Louis artist and filmmaker.

"In this issue we also have two personal interviews with two famous black writers: Ishmael Reed, the author of "Mumbo Jumbo" and Ntozake Shange, the writer of "For Coloured Girls Who Have Considered Suicide When The Rainbow is Enough."

Because we have so many nationally acclaimed artists, the magazine has a national reputation. Also many rare bookrooms collect our magazine," said Castro.

As a lecturer, Castro gave two presentations last month.

During her lecture Wednesday Feb. 14 at 8 p.m., Castro gave a slide presentation of works by the well-known painter Georgia O'Keeffe to the St. Louis Womens' Caucus for Art.

"In the lecture, I explained why O'Keeffe painted the way she did. One reason was to express man's personal experience."

"Another reason to explain O'Keeffe's paintings is to show the timeliness of the objects within them. For example, one painting might contain a rock, which represents the millions and millions of years it has existed before man," said Castro.

Besides presenting lectures, Castro is also authoring a documentary book about O'Keeffe called "Bone Vision: The Life and Landscapes of Georgia O'Keeffe."

For her other lecture, Castro participated in the Twentieth Century Literature Conference Friday, Feb. 23, at the University of Louisville in Kentucky. Castro says she gave an "illustrated lecture" and read some of her poems in a multi-media presentation.

"For the conferences' "Games" theme, I presented some of my poetry with a life and death theme. The conference was for prose, poetry and critical papers.

"But the conference wasn't only in English. A world of literature in other language were presented: German, French, Italian, Portuguese, etc.," said Castro.

Castro also showed various slides of the Missouri Botanical Garden and the zoo in St. Louis, plus scenes of natural art.

"For one of my poems, "Hag of the Mountains," about a wandering spirit who travels endlessly from mountain to mountain, I taped a local musician, Becky Boyer, playing Irish folk music on her guitar," said Castro.

To stimulate creative ideas, Castro says she often works with musicians and music.

"For intance when I work with a classical piece, I listen to classical music," said Castro.

During her spare time, Castro says she and her husband organize the monthly poetry series presented at Duff's Restaurant located at 392 North Euclid.

"People like to hear good music and good poetry together. It seems a lot of St. Louis artists are strongly influenced by music," said Castro.

As for Castro's creative writing, she says she has written poetry since her second grade year of elementary school.

"Also in high school I've always been an editor of some sort of publication. Later I became a teacher to support myself," said Castro.

When asked how she manages her working life, Castro said, "That's a good question. I also have a six year-old child.

"But all my work, especially with poetry, gives me much satisfaction.

"Also I'd like to see more music, poetry, art and dance expanded and combined together. I think more artists shold start working together," said Castro.

Maybe that will be Castro's next project, if she can find more time in her busy life.

Sculpture contest taking shape

WEBSTER COLLEGE
SCULPTURE COMMISSION

A maximum award of $500.00 is being offered jointly by the C.S.A. and Webster College for the commission of a piece of outdoor sculpture to be placed on campus. The award is to be used for materials with a 10 percent fee going to the artist. There is no limitation on size, material, or content of this sculpture, although it must be suitable for an outdoor site and of a durable nature.

HOW TO ENTER:

Any currently enrolled Webster College student is eligible to submit a proposal. There is no entry fee. Entries should be in the form of a scale model with no dimensions exceeding 24 inches. The entry blank should be completed and attached to the entry. Deadline for receipt of all entries is April 16, 1979. Hand deliver models to the Art Office between 9:00 A.M. and 4:00 P.M.

JURYING:

All entries submitted for consideration will be judged by a committee composed of Leigh Gerdine, President; Kathleen J. Regier, Chairperson of the Art Department; James Shepherd, C.S.A. student; and Michael Beresford, Art Department. Entries will comprise an exhibition to be held in the Concourse Gallery.

The selected artist will be responsible for the completion of a structurally sound sculpture within the proposed budget and in close adherence to the submitted model by May 10, 1979.

For further information contact Michael Beresford or James Shepherd, Art Department, Extension 460.

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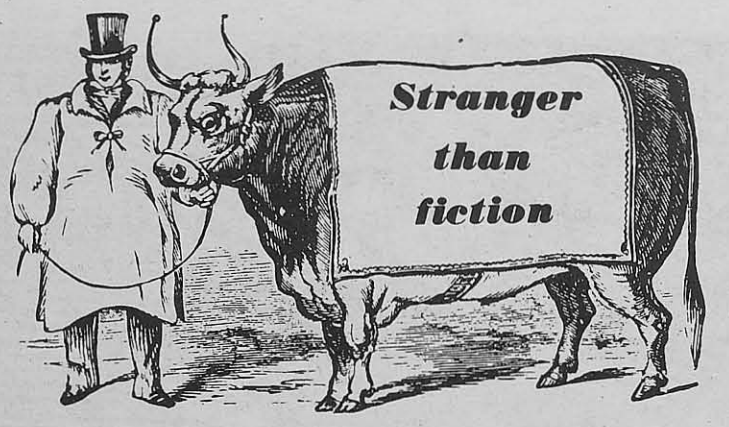

by Peter Rexford

Even as I write this column, the postman continues to deliver sacks of mail from my readers who missed my column last week. Instead of answering all of the letters personally as to my whereabouts, I will divulge the information here.

As the casual artist may go, I rest somewhere in the middle. But constantly pushing myself to create to the zenith of my ability for you, I was taking a short sabbatical to prepare my most recent exposition. A photo show is now yours to view.

During this past week of my show, many of my colleagues have been critiquing my show. Some say my price of $14.95 a print is too low. That with prices like that I should be offering sofasize prints for discounts and hold the show at a Ramada Inn.

I was considering giving away steak knives with every print sold, but they were beyond my budget. The Star Wars cups also were a consideration, but had to be dropped because of the lead paint in the letters on the side. I'm only trying to think of you.

I finally decided on an Atlas that would be free with every print sold, and if you returned the picture you keep the Atlas as our gift. I ordered them through B. J. books. I'm expecting them any day now.

Due to the tremendous response of the show, the college has agreed to hold the show over an extra week before it moves on to the gallery in Harrisburg, Pa. They did, however refuse to comment on the allegations that the Loretto-Hilton is being reconstructed as a nuclear reactor. How about those scientists, eh? Those crazy kids.

Hold the Presses Bulletin: It was just announced yesterday, by the prestigious La Salle Extension University that today there are more dead people in the world than ever before! Authorities from LaSalle have publically stated that since the turn of the century, the number of dead is at an all time high and still climbing. This, they say is due in part to inhaling Pop Rocks, shoddy journalism and sophomore theatre cuts.

Not Funny! To those hooligans who thought it would be a real cute joke to spread the rumor that the sun had burned out, I say not funny at all! Just who do you think you are anyway? You've succeeded in scaring a bunch of unknowing students right before exams and we know what that does to grades. And what about the people at Folletts Book Store? You almost drove them out of business when their sun glasses and sun tan lotion sales dropped to nothing. I think you have you're apologizing cut out for you.

Whoops! My Mistake. In the story two weeks ago in this column about Stranger Than Fiction winning the Pulitzer Prize. Stranger Than Fiction should have read "The Washington Post."

Dear Pete,

I'm a student at Webster and have a small problem. I would like to put some pictures on my walls but can't afford the high priced prints that are always on display on the second floor of the Administration building in the Media Center. They always cost between $25 and $50. Can you help me?

Signed, On a Budget.

Dear Budget,

As luck would have it, a student now has a show in progress in that same gallery you described with extremely reasonable quality prints. He apparently is striving for a very dignified show and is succeeding. Anyway, for the money, it's either one of his prints or a portable sewing machine for the beach. Which would you rather have?

Incidently, in the days between April 7 and 20, 1979, a Webster college student held a photo show in the Media Center Gallery. The entire exhibition was a complete success. Just another of the astonishing events that make life at Webster College, **Stranger Than Fiction!**

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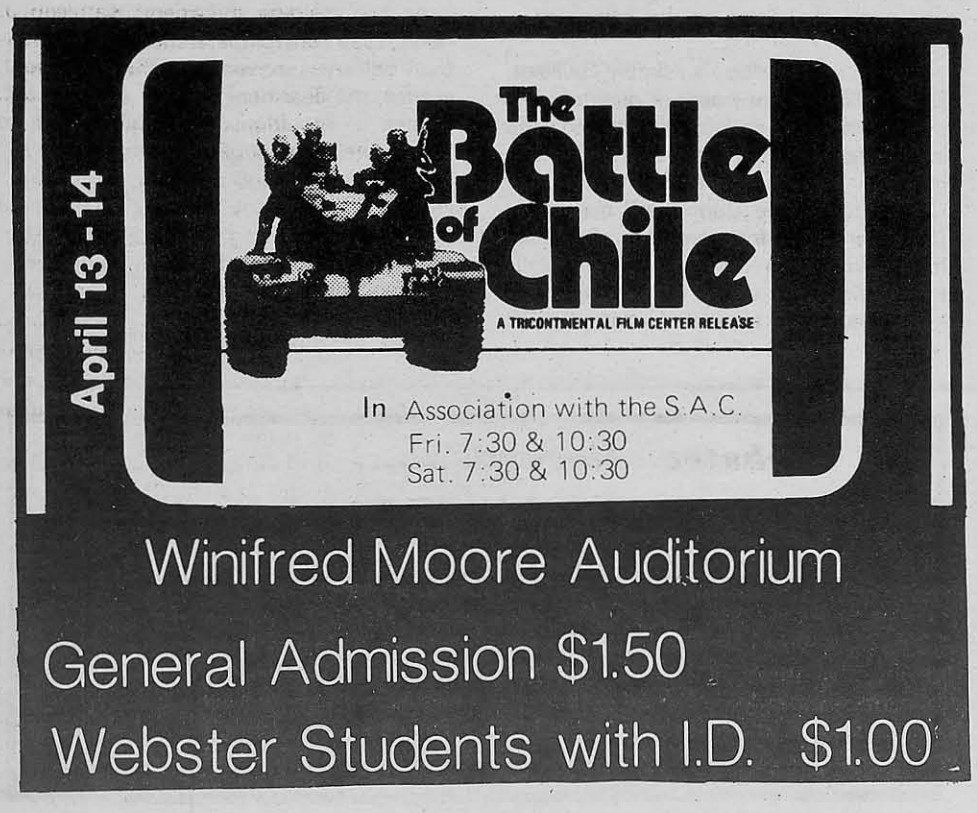


briefs

'Eubie' to run through April 15

"Eubie," featuring Jenifer Lewis, has been extended an additional week and will now run through April 15.

Performances of "Eubie" are held Tuesday through Saturday at 8 p.m., Sunday at 7 p.m. and Saturday and Sunday at 2:30 p.m. at the American Theatre.

Tickets range from $6.90 to $12.90 and are on sale at the American Theatre box office or any Famous-Barr store. Tickets may be charged on Master Charge or VISA by calling 966-2282.

For additional information, call 231-1200.

UNCF to hold scholarship dinner

The United Negro College Fund is sponsoring its annual scholarship dinner. The dinner, to be held April 21, in the St. Louis Sheraton Hotel at Convention Plaza, will have as its guest speaker Earl Graves, founder and publisher of Black Enterprise Magazine.

The dinner will begin with a cocktail hour at 6 p.m. followed by the meal at 7 p.m.

A $25 contribution is requested for each meal. All contributions are tax-deductable.

For further information, please contact the UNCF office, 241-5958.

Volker to teach classes in France

Cathy Volker has been selected to represent Webster College in the exchange program of teaching assistants with France. Volker, a graduating senior majoring in French, will teach English conversation classes to French high school or college students during the 1979-80 school year.

According to the reciprocal agreement observed for the past six years, the French ministry of education will send a French university student to Webster to be an assistant in the foreign language department, a position currently held by Yolande Grandvaux.

WRC to hold weekly softball games

The women's resource center has begun a weekly softball game which will be held every Sunday at 2 p.m. at Eden field. This will be an ongoing activity until the end of the school year.

All are welcome and are encouraged to bring their own equipment.

Jazz ensamble to hold concert April 17

The Pat Metheny Group will perform at Washington University April 17. The jazz ensemble's concert will begin at 8:30 p.m. in Graham Chapel.

Admission is $5.50 in advance and $6.50 at the door. Tickets may be obtained at the Edison Theatre box office on the campus and at both Streetside Record locations.

Dance concert just around corner

The Webster Dance Theatre will present their 6th Annual Dance Concert, April 13, 14, and 15th at 8:00 p.m. in the Loretto Hilton Center. No admission fee will be charged for Webster students.

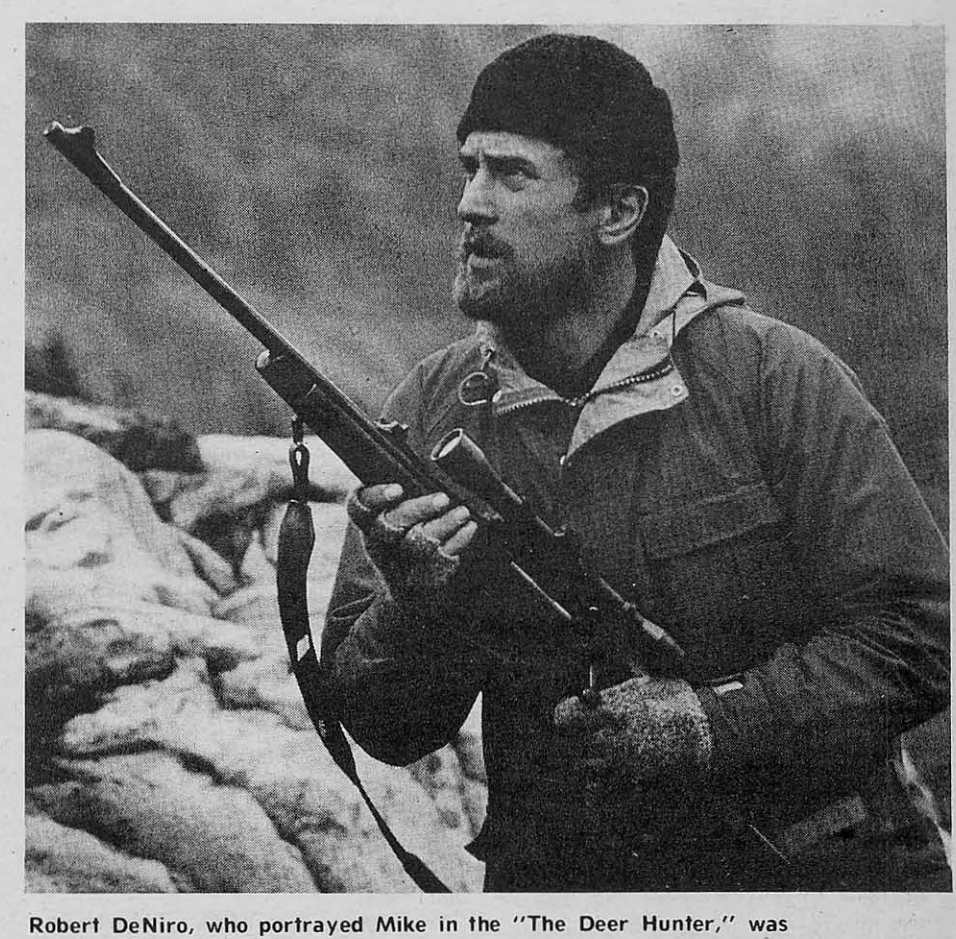
Unique music concert Easter Sunday

Transistors, Resistors and Percussion, an original composition utilizing specially designed and prepared instruments, will be held in The Old Auditorium, Sunday, April 15 at 8:00 p.m. The concert will include special guest performer John Kasica, percussionist with the St. Louis Symphony Orchestra. Admission will be free.

Conference on peace and violence

"Peace and Violence in America" will be the topic of a conference featuring Julian Bond and Theodore Roszak beginning April 20th and running through the 22nd. For more information on the Lindenwood 4 Chautaugua event call 946-6912 ext. 225 and ask for Ms. Barro.

Oscar salutes 'Deer Hunter' with five Academy Awards



Robert DeNiro, who portrayed Mike in the "The Deer Hunter," was nominated for Best Actor.

THE DEER HUNTER

Vietnam. It means something different to each person. To Mike, Nick, and Stevie, who reside in the steel producing town of Clairton, Pennsylvania in 1965, it's a way to leave the steel mills and travel, to become heroes while seeing the world. And it's something they look forward to with enthusiasm . . . until, of course, they go there. Then the three friends are plunged into a nightmare that affects their lives and the lives of all those around them. For Vietnam was not a war of heroes; it was a war of victims. Their story makes up the film "The Deer Hunter."

Before they leave they envision the war as an adventure, an adventure akin to their regular deer hunts in the nearby mountains. Once over in Vietnam, however, the only parallels they find with their hunts is that now the roles are reversed: they are the deer, unsure of their predators. Vietnam was, after all, a civil war, with virtually no way to tell friend from adversary. So instead of the hunters, they become the hunted.

Soon the three are captured by the Vietcong and forced to play a long, harrowing game of Russian roulette while their captors bet on the outcome of each shot. This scene is one of the most grisly sequences ever seen on film, yet the audience is completely riveted in their seats, as unable to escape as the onscreen characters.

During a rescue mission, Nick is airlifted to safety while Stevie, now saddled with a compound fracture of the leg, and Mike are left behind, huddled together, floating downstream on a log like sitting ducks, afraid that around the next river bend there lurks trouble worse than they have already been subjected to. And when Mike does carry Stevie to safety, all he can do is lay him atop a jeep, not unlike he would do with a prize deer.

Meanwhile, Nick (flawlessly portrayed by Christopher Walken) is taken to a hospital, which he discovers is really nothing more than an overseas morgue, lined with tin boxes. Here he begins to become totally anesthetized. At one point he starts to make a long distance phone call to Linda, his sweetheart back home, then realizes that he really doesn't know the girl in the photo anymore. On a night off, he nonchalantly passes by a noisy party, and the hookers of the streets of Saigon, yet is compellingly intrigued by the one thing he now knows: a gunshot. He is inexplicably drawn towards the sound until he discovers it's origin: a high stakes Russian roulette game.

Robert De Niro stars as Michael, the only one of the three friends to physically emerge somewhat unscathed. But the viewer is never unsure of the fact that his survival has been psychologically crippling. Once back he finds he is still trapped, still a prisoner of war. He cannot shed his uniform, just as he cannot rid himself of the nightmarish memories. Three-quarters of the way through the film Michael is seen sitting on the bed, holding the eyebrow he'd injured in combat. But what he's really holding is not his eyebrow at all; it's his mind, numbed and scrambled from all he's seen, injured, possibly beyond repair. When he left for the war he was jovial; Mike, always able to be counted on for a laugh or a good time. Upon his return, however, he is incapable of an honest, warm, loving relationship. His old friends, at a loss for conversation, can merely muster conjectures about his being shot at, after which the conversation wanes.

They shake his hand, then behind his back wonder just how he's changed. Here, "The Deer Hunter" makes a strong statement about the general misunderstanding of war vets, a message that taps you rather than pounding you over your head.

John Savage is excellent as Stevie, the man with the least conviction about any of the things he's doing. He's the least anxious of the three to go overseas, particularly after his unsure marriage. After the war, he is confined to a convalescent hospital, handicapped both physically and mentally from the southeast Asian conflict. And his entrapment is complete: he doesn't even want to go back to his community.

Meryl Streep is superlative as Linda, the girl left behind. Hers is a more subtle performance, punctuated with an eye movement or a jittery smile rather than a rifle shot. And while she is nominated in the supporting actress category, she spends more time onscreen than Geraldine Page, who is nominated in the lead actress category for "Interiors." This is one of the luxuries of a 3¼ hour film. Whereas Linda would be a virtually non-existent character in a movie half this length, here she becomes a major force, and Streep is allowed to develop her completely. Also, the epic form of "The Deer Hunter" rivals that of "The Godfather" and "Gone With The Wind," so much so, in fact, that the falling of Saigon can be directly paralleled to the burning of Atlanta.

Peter Zinner's editing is one of the finest jobs I've ever seen, particulalry during Stevie's wedding reception, the twenty-five minute scene which prologues the Vietnam footage. That, coupled with Vilmos Zigmond's superb photography makes the film an engrossing visual experience. And Stanley Megers' score is the first since "Days of Heaven" that has effectively enhanced a movie. I do have one sore point with the music, though: during the deer hunts themselves, the underscoring was that of choirs chanting, much like the soundtrack for that awful 1976 film "The Omen." While the hunts **do** have metaphysical implications far larger in scope than the action of tracking down and killing a buck, I would rather the music had been in my mind than in my ears; I could have supplied the music myself.

Of all the virtues in this blessed film, however, the most valuable are Derek Washburn's screenplay and Michael Cimino's direction. Washburn fills the film with a hefty potpourri of meaningful statements combined with detailed observations. At one point before the war, Michael is seen carefully polishing, almost fondling, his gun case. Yet after returning from Nam, totally changed, he is forced to face friends who carry pistols constantly and children who point toy guns and gleefully squeal "Bang! Bang!" Again, the symbolism is apparent yet never imposing. In the roulette scene with the Cong, Washburn has the captives scrambling for some semblence of dignity while faced with this ultimate humilitating experience.

Yet they struggle, fighting against a foreign land, unknown enemies, and even water rats that feast on war prisoners.

Cimino's direction is simply brilliant. Never before have I seen a director who trusted his actors so much or allowed such input and development from them. The character of Stan, (played by the late John Cazale from "The Godfather" and "Dog Day Afternoon") for example, is often seen looking in a mirror, primping himself. While most directors would've ignored this ingenious bit of characterization, Cimino allows Cazale to use it completely, which helps elevate Stan to a three-dimensional character. In another scene, six guys from the factory are en route to the mountains for another deer hunt when they pull over for a short break. Soon five of them return and jokingly drive off, leaving a frustrated pal behind. Then Cimino follows as the five back up to just near the sixth and then race off again, only to stop soon and let him in. Instead of cutting the joke short, Cimino played it out fully, giving the viewer not only the joke but the reality behind it.

Cimino also knows how to tip his hand without ever showing all his cards. He constantly throws in foreshadowing events which tell what will happen, only to whet your appetite to discover them: during a ceremony at Stevie's reception, he and his wife drink wine. Tradition states that if they don't spill any, good luck will accompany them. But unbeknownst to anyone, two drops find their way to her gown. At the same party, a green beret who has just returned from the war is besieged by Mike and Nick for information about his experiences. His repeated response-only two words — is not printable here. Yet Mike and Nick ignore the omen while the audience cannot. Still another time, we see Mike staring at Linda. He's always got his eye on her, despite her being Nick's girl. Again, it's a hint of what will come later, yet not so much as to ruin the surprise.

As I scan over the remainder of my notes, I see constant references to many of the brilliant sequences: the barroom scenes, the deer hunt scenes, the roulette scenes . . . I could go on and on, but better than me telling you, go see for yourself. At once compelling and repelling, "The Deer Hunter" is undoubtly the year's best film.

It is now showing at the Sunset Hills Cinema, which is located at Lindbergh and Watson, one mile west of Crestwood plaza.

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SALT cont. from pg. 1

protected mankind from damage to the environment, and threats to health caused by nuclear explosions.

SALT I began in 1968 under L. B. Johnson's administration. SALT I produced two agreements: the Anti-Ballistic Missile (AMB) Treaty and a five year Interim Agreement, freezing for five years the weapons. The ABM Treaty limited the Soviets and the U.S. to two ABM sites. The treaty was signed in 1972. The Interim Agreement, freezing for five years the numbers of land-based intercontinental ballistic missiles (ICBM) and submarine-launched ballistic missiles (SLBM) launchers then deployed or under construction. This allowed the Soviets more launchers than us but prevented them from continuing the annual increases of several hundred launchers which they had been making during the previous decade. This treaty expired in 1977

In 1974 President Ford met with Soviet Secretary Brezhnev, they agreed on the principle of equal overall ceilings. An overall limit of 2,400 ICBMs, SLBMs and heavy bombers and air to service ballistic missiles. Of these 2,400 delivery vehicles only 1,320 could be MIRVed systems which are those which have several warheads that can be independently targeted.

"Backfire" and cruise missiles could be used in a long range mission against the continental U.S. Disagreement on whether or how these weapons should be limited has played a large part in preventing a SALT II accord so far.

SALT II would reduce war and increase stability of warheads. The Soviets will have to dismantle or hold deployment below the limit. SALT II would reduce the uncertainty of security and allow us to spend money on development of new weapons for the future.

The possible reasons why the second phase of the agreement has not been signed are mistakes Carter has made during his administration concerning SALT II and the Soviets, according to Sr. Mary. Carter sent Secretary of State Vance to Russia instead of letting them come here as protocol called for. When Vance was there he asked for greater reductions of arms. Carter also made the Soviets uneasy when he accused them of violating human rights. Full diplomatic relations with China also makes the Soviets uneasy.

Sr. Mary said, "More weapons are not the answer." The Soviets are likely to be our chief adversary and their nuclear force is the only serious military threat to our survival as a nation.

The U.S.S.R. is a poorer country than is the U.S. and a nuclear war would destroy their society too, so they are just as eager as we to restrain the nuclear arms race. The U.S. is a wealthy country and our resources, strength and technology put us in the lead. The Soviets have a strong incentive to reach arms control with us.

An agreement would preserve our deterrent and avoid the costs and perils of unrestrained nuclear arms competition.

The purpose of the SALT process is to preserve and enhance our national security and contribute to the creation of an international environment in which the use of nuclear weapons becomes less and less likely.

Symphony performs with choir

by Kathy Kilpatrick

The Webster Symphony Orchestra performed with the Webster Groves Presbyterian Chancel Choir Monday, March 26 at 8 p.m. at the Webster Presbyterian Church, 45 West Lockwood, Webster Groves.

Dr. Allen C. Larson, professor of music at Webster, conducted the program. The church's minister of music and organist, Gene Symes, was featured in the program.

Included in the program was "Concert in Sol Mineur" by Francis Poulenc and "Missa in B-flat" by Joseph Haydn.

Haydn's piece, said Larson in a later interview, was nicknamed "Theresienmesse," which means St. Theresa Mass.

"Composers usually write a mass in any key. The first situation the mass is sung in will determine its nickname. "This mass can be sung all year round. But it does have seasonal parts to it such as parts that can be sung during Christmas, Lent, Advent or Easter. We sang only the non-seasonal parts," said Larson.

Larson says he would like for the Webster Symphony to perform with more community organizations.

"I've been here for five years, and we have performed only twice with community organizations. I would like the Symphony to give more cooperation performances. This is part of a community outreach that the symphony wants to start," said Larson.

Patti Randazzo cuts the material for one of Company's costumes. photo by Bob Theiss

Designers, cont. from pg. 1

Gregor Newland started his theatre work at an early age.

"When I was 13 years old, I went to a children's theatre group and auditioned for a play. I was so bad that the guy said, 'Look, why don't you check out what's happening back stage.' "

Newland did and has been back stage ever since. Now he is the lighting director for "Company."

Newland previously designed for four conservatory workshop productions and for a dance concert. He also directed the lighting for what he calls an "environmental production."

The process for designing the show's lighting is more difficult to visualize than the process of set design or costume. The position of certain lights can be drawn out on paper but the visual result can only be seen in the theatre.

Because he is in the midst of designing "Company's" lighting, Newland says it is even more difficult to describe how he feels about working on such a large show for the first time. "It's like asking a painter how he feels about his painting when he's halfway finished with it," he said. But he did stress that the intangibility of his work requires good communication between himself, the director, and the other designers.

Once he decides on a lighting system, and the director approves, the plot, or lighting diagram is handed over to his assistants. They hang and position the lights. Then the real test of his design comes during the last week of rehearsal, or "tech week," as he calls it. Every detail must be taken care of and he must make all the last minute decisions. Cues must be polished and changes must be made if necessary; in short, it is a laborious procedure. In fact, Newland compares it to having a baby, "but it takes a whole week."

A good sense of directing becomes a designers job. For Struckman it was imperative for the set to turn out just the way he envisioned it. Randazzo has also learned the importance of directing one's peers. "You have to find what your limits are, but you've got to take charge whether you want to or not."

Being boss isn't easy but the designers' fellow students can't complain too much. Their chance will come. As Newland put it, "I let 'em bitch, I bitched once too."

"Company," directed by Robert Spencer will run April 25, 26, 27, 28, 29 and May 2, 3, 4, 5, 6, Mainstage Loretto-Hilton Center. Curtain is 8:00 p.m. As with all Conservatory productions, admission is free to the Webster College Community. For more information call 968-0500, ext. 317.

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No blue notes for jazz

by Kathy Kilpatrick

The Jazz Ensemble gave their final concert, but that is not the end of their blue notes at Webster College.

Directed by Danny L. Read, director of the Jazz Studies programs, the Jazz Ensemble gave their final spring concert free to the Webster community Thursday April 5 at 7 p.m. in the Winifred Moore Auditorium.

Next year the music department will initiate a major in Jazz Studies leading to the Bachelor of Music Degree. The program was endorsed in March, says Read, by the Missouri Coordinating Board for Higher Education (MCBHE).

Students from area colleges such as St. Louis University, St. Louis Community College at Forest Park and Florissant Valley, and University of Missouri at St. Louis are expected to enroll as Jazz Study majors.

"By next fall, I expect the enrollments of freshman and transfer students in the Jazz program will double, maybe triple.

"I am actively trying to get girls interested in the program, too. But unfortunately there are very few girls involved in Jazz. We do have for next year a girl trumpet player coming to Webster," said Read.

In a few years, says Read, Webster will add more teachers to the program. Currently the program is the only one of its kind in St. Louis, and one of the few in the country.

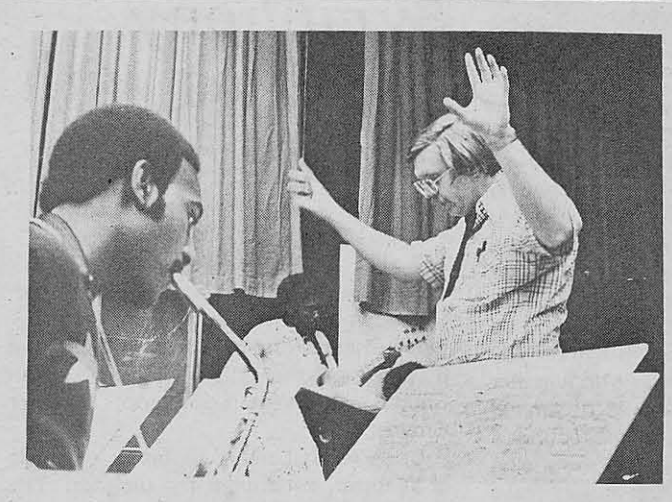
"I'd like to stay at Webster giving my 200 percent effort to see the program develop. We've had so much encouragement from the students, administrators and faculty, that I can only see the Jazz program grow more," said Read.

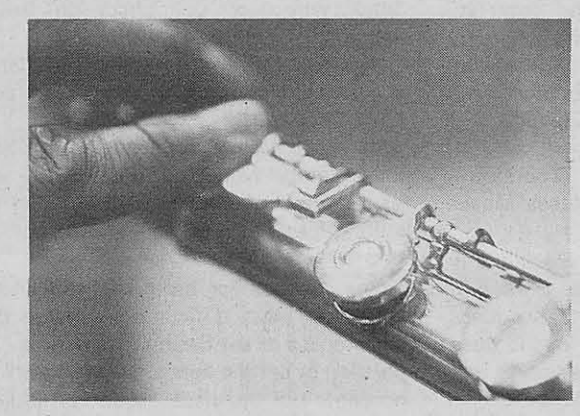
This summer a Jazz Studies Workshop will be offered by the college for highschool students. Among the classes offered will be: Jazz History, Jazz Improvization, Jazz Combos and Jazz Ensembles.

The Workshop will last from July 23 to the 28. A final concert will be held on Saturday July 28, at 8 p.m.

The Registration fee is $65 for the workshop.

For more information about the Jazz Studies Program and or the workshop, call 968-0500, ext. 338.





Photographs and layout by Mike Bracey and Kathy Kilpatrick

Robin Mack

Robin Mack awarded Writer's Fellowship

By Ken Hoover

Art major Robin Mack doesn't use just painting to express herself. She also writes poetry, and Washington University was interested enough in her work to award her a fellowship in their Writer's Program.

"My painting inspires a lot of my poetry, and vice versa," said Ms. Mack. She will graduate in May with a bachelor's degree in fine arts. Some of her paintings are in the BFA exhibit currently on view in the Loretto-Hilton gallery.

Ms. Mack was born in St. Louis, but moved back and forth between the New York area and here many times while growing up. She said this has helped to shape her ideas about art.

"I look at childhood memories in relation to experiences I have now—with other people and the environment," she said. "Think of yourself, and look at a building or home that isn't there anymore—a place in your life you really liked."

Among artists, she said she gets a lot of her literary influence from poet Nikki Giovanni, and in painting, from Richard Diebenhorn. Ms. Mack also belives that her interest in Egyptian mythology, especially Ra the Sun God, has influenced her style of painting.

"I tend to use colors that are like sunlight," she said. For her, "the interest preceded the tehcnique."

Ms. Mack's goal is to earn a doctorate in Art History. For others climbing the educational ladder, she has some advice:

"For anything valid, struggle is essential — and that means academically or otherwise."

For Robin Mack, the struggle is paying off.

THE JOURNAL

WEBSTER COLLEGE, WEBSTER GROVES, MO 63119

National secretaries day Wednesday

Budgets prosposed for '79

By Kevin Murphy

At the April 10 C.S.A. meeting members of our student government were faced with the tedious task of accepting or compromising next year's budget proposals submitted by the several student organizations.

The first budget to be considered was that of the Social Action Collective. This year's collective has been responsible for the screening of several movies dealing with social awareness. The collective has also brought to campus a variety of interesting speakers. Igal Roodenko of the War Resistors League stood out as one of the most popular and unique speakers of the entire year. The S.A.C. will also be featuring Don Luce of Clergy and Laity Concerned coming up April 24th through the 26th.

The S.A.C. asked for funds totaling $2,500.00 for the 1979-1980 school year. The C.S.A. voted to cut $150.00 from the budget request, resulting in no change of monies to be alloted next year as compared with this year.

Due to the expansion of the Women's Resource Center this year, the organization asked for a budget allotment of $2,948.00, some $1,100.00 more than they are working with at present. Through such cuts as in office equipment, the C.S.A. voted their approval of a $2,468.00 budget

cont. on pg. 3

On April 13-15, student choreopgraphed works were performed to the sounds of the Jazz Ensemble in the Loretto Hilton theatre.

photo by Tom Gross

Volker to teach in France

By Michael Killoren

Cathy Volker, a senior in Webster's foreign language department has already answered the question that plagues most seniors at this time of year: What to do after Webster.

Ms. Volker has been awarded an assistantship to teach in France.

"It is a great honor to be given the assistantship," Ms. Volker says modestly.

"I applied for the teaching position simply because I'd like to teach in France for a year," she said.

Volker's interest in French might best be described as an infatuation with languages. "I am in love with words," she says.

"It gives me a great feeling of satisfaction to be able to communicate in four languages," Volker said. In addtion to her French major, Cathy is minoring in Italian, teaching English and studying Latin.

She studied French in high school and decided to continue her study of the language while in college. Volker has been studying at Webster for the past three years, and her reason for choosing this school was not a casual one.

"I liked the small classes and the excellent reputation of Webster's foreign language department."

It is up to the French Ministry of Education to decide where Volker will be during her stay in France, although her first choice is Paris. Despite the uncertainties surrounding such arrangements, Volker is not at all nervous. "I teach English as a foreign language now, so I have some background in teaching," she says.

"I like the French. They are purists about their language." Volker is prepared to make such a comment. She spent last summer in France.

Cathy Volker

"When I first went to France, people could tell I was an American. I didn't dress right. As time went on, I fit right in."

"The French styles are a year ahead of the states, and the clothes are expensive."

Volker will be in France for an academic year. After that she intends to get her MA in interpreting and translation. "I hope to be accepted at Georgetown or Monteray Institute," she says.

With the determination, charm and confidence she posseses, little wonder that her dreams will come true. Au revoir et bonne chance, Mademoiselle Volker."

SAC Focus on world hunger

The Social Action Collective (SAC) sponsored the "Focus on World Hunger" presentation at Webster College Tuesday April 17 and Wednesday April 18.

"We hope we raised everyone's awareness in the campus and community of the problems of world hunger. We, SAC, perceive world hunger not as a problem with resources, but as a problem with the distribution of those resources," said Gary Chamberlain, member of SAC and religion faculty member.

Tuesday April 17 was "Fast Day," and SAC asked people to fast, at least during their noon meal. Those who fasted were asked to donate their monies, usually spent toward lunch to "Fast Day."

The monies collected were contributed to Oxfam Relief, an international relief organization.

"Oxfam is one of the finest of all relief organizations. It uses an economic cooperative to help those in need. By pooling people's resources together, their purchasing and productive power is increased," said Chamberlain.

Oxfam is trying to stop wrold hunger in two ways, says Chamberlain. First, Oxfam gives immediate relief where there is a need. Secondly, Oxfam has a long range approach to helping people in other countries by giving to the people, not to the governments.

Oftentimes, says Chamberlain, if relief organizations give their collected monies to the governments, the monies heardly to the governments, the monies hardly work through the governments, Oxfam goes directly to the people to help solve their problems.

Small is beautiful to Oxfam. They are not interested in advancing the people's technology. They try to help the farmers produce more effectively by teaching them better farming techniques and by giving them food and medical supplies.

'Oxfam helps underdeveloped countries, countries with famine, food shortages and natural disasters," said Chamberlain.

On Wednesday, April 18, there was a "World Hunger Simulation Game" an educational awareness event, from noon to 1 p.m. in the cafeteria.

"People were divided into three groups. The first group had a lot of food; the second group had a little less food, and the third group had very little food. Then we sat back and watched the results," said Chamberlain.

"One year the third group captured Seena Kohl and took all of her food. Another year the third group captured a faculty member and held him for ransom. Then the third group had a revolution and ran around grabbing all the food."

"The Game is always a lot of fun. But we hope besides the fun, that people are also becoming aware of world hunger," said Chamberlain.

Participants in the game were asked to donate one dollar to Oxfam.

"The Food Services cooperated with us this year by donating the monies of meal-plan students who participated in the fast for "Food Day," said Chamberlain.

CSA and Dean Wenztel also contributed to the funding of the "Focus on World Hunger events."

Letter to the editor

To the Editor:

We are very pleased that Webster College brought Jean Kilbourne to lecture on "The Naked Truth: The Cultural Conditioning of Women via Advertising." We think it is commendable that Webster College is becoming enlightened on sexism and the media. In contrast to this growing awareness of Women's Rights we are deeply offended that the college has excluded the Jewish population. The scheduling of this major event fell on the day of an important Jewish holiday. This holiday is Passover, commemerating the time of Jewish liberation. We hope that in the future our statement contributes to the growth of Webster College's awareness of all people.

Shalom!
Vicki Rawdon-Jones
Karen Goodkin
Mindy Bornstein

MEDIA III expands

By Kim Margold

The Webster College community will have just one more chance this year to see and hear the recent products of the media studies program.

The third and last Media Show is scheduled for noon Friday, May 4, in the Winifred Moore Auditorium. Glenn Newland, a senior media major, has been managing this new concept. He plans the last show to consist mostly of senior and faculty works.

Newland is developing an idea that surfaced during a meeting of media majors last fall. Many forms of media are represented including slide shows, films, video-tapes, and studio recordings.

"People really get exposed and that's what this department is supposed to be about," Newland explained. "If people here want the media center to grow, they have to do their own public relations."

The project is a learning experience for Newland. He attends a public relations class and finds the two compliment each other.

"I just wanted to see if I got any response," he said. "I don't think I'm going to have any trouble finding work for this third show."

After the introductory show, people have contacted Newland to offer their work to be shown. The entertainment has been well received by groups of 40 or more people who have spent their Friday lunch hour viewing some exciting new works. Some works featured in the first shows were Ed Parson's slide show entitled "Money", an action film by David Pearson called "Release", a song recorded by members of the jazz band, and an animated film reminiscent of Monty Python called "Your Mind Is On Vacation" by George Fisher. The events are open to anyone at Webster College.

Newland hopes the new practice will continue. Although he is graduating, there is a need for someone to take on the responsibilities in the future.

It is the first time that the Media Show will be held in Winifred Moore Auditorium. Media I & II were held in the Media Center.

Sexism in advertising

Advertisements using slogans such as, "does she or doesn't she?" suggest much more than a mere question of hair-coloring, according to Jean Kilbourne.

"Nothing in advertising is ever accidental, explained Kilbourne who was at Webster College April 12 lecturing on women in advertisements.

During the course of the day, the 36-year-old ex-teacher lectured to several classes, attended a luncheon and made an entertaining slide presentation in the evening.

Her presentation, "The Naked Truth: The Cultural Conditioning of Women Via Advertising," is the end result of 10 years of collecting advertisements pertaining to women.

"Women are shown almost primarily as sex objects and as inferior human beings," she said.

The first image Kilbourne spoke of was that of a sex symbol.

She explained that women in ads portray an image of flawlessness — "flawlessness that we can't achieve."

Women of minority groups or women who are less than flawless (ones who have lines on their faces, for example) are virtually invisible in the advertising industry.

"They (advertisers) try to tell you that what you've got is not good enough.

"We're socialized to feel like less than we are anyway," Kilbourne continued, "Advertisements say buy something to make you look better . . . or at least feel better."

According to Kilbourne, some advertisers' approach to selling a product is no more than pornography — either verbal or visual.

"There is a great emphasis on women being like little girls," Kilbourne said.

The message of ads such as these is that innocence is sexy, she explained.

Lately, however, Kilbourne sees the reverse of this also being shown in advertising. Now little girls are being portrayed as women.

This, she explained, is extremely dangerous to little girls and has led to a high rate of child molestations.

Kilbourne explained that the other extreme portrayal of women in advertising as opposed to the sex symbol is that of a homely housewife who has nothing better to do than compare laundry products.

"You see housewives getting orgasmic over detergents," she said.

Women aren't the only people being exploited in advertising, however. "This issue is as vitally important for men as it is for women. The image of men is distorted, too, although not as much as women's," she explained. "Sexism dehumanizes all of us and is ultimately as devastating to men as it is to women."

She explained that society has taught men to fear seeming soft or vulnerable.

"The worst thing that a man can be is like a woman. They're encouraged to kill the woman inside them."

Jean Kilbourne

"Look at what happened to Muskie when he cried or Eagleton when he admitted he needed help."

If advertising can be so damaging, then why does it exist as it is and what can be done about it?

"A lot of its (advertising's) point is to create a market for things we don't really need."

Kilbourne explained that advertisers suggest that a person is able to find fulfillment through what he or she buys.

"Consuming has taken the place of the love of God in motivation," she said.

"The effects of advertising are as inevitable as pollution.

"I personally don't see the solution as substituting positive images for the negative ones. I think that it's very useful to boycott these products."

Kilbourne also noted that groups such as Women Against Violence Against Women, the National Organization for Women, and the Women's Institute for Freedom of the Press are having some success in changing advertisements.

The Journal is published by the students of Webster College in conjunction with the Journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted for publication must be signed (names withheld on request), and are subject to editing.

Deadline for submission of material is 3 p.m. Thursday.

The publications board meets on the first and third Fridays of the month at 11:00 a.m. in the Loretto Conference Room. The board meetings are open to the college community, and the editors are in attendance.

Inquiries should be addressed to: **The Journal**, Room 106 Loretto Hall, Webster College, 470 East Lockwood, Webster Groves, MO 63119. Telephone (314) 968-0500 ext. 284.

Editor-in-chief . . . . . Michael Killoren
Managing editor . . . . . Kevin Murphy
Business Manager . . . . . Stephen Webb
Photography coordinators . Marcia Stoff
Production Staff: Kim Margold
Nancy Nottonson, Ken Hoover, Greg Mancuso, Emogene Jackson, Kathy Kilpatrick, Dan Ploussard, Nancy Roenfeldt, Ali Zahrany.

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20th Century music is well received

By Kathy Kilpatrick

The 20th-Century Chamber Music concert was well received by an enthusiastic audience Saturday, April 7, in the music building's Recital Hall. Some people sat or stood outside in the Recital Hall, since all available seats were occupied.

As for the program, it too was crowded (but interesting) with 11 pieces. Two pieces were composed by Webster music faculty members Robert Chamberlin and Kendall Stallings.

First on the program was "Three Miniatures" by Krzystof Penderecki. Unusual techniques were scattered throughout this piece such as the pianist plucking the strings inside the piano and the violinist playing inside the grade piano while the piano lid was propped up.

Oddly enough, the plucking and playing inside the piano were written in by the composer as part of the scoring of the piece.

"Nocturne" by John Cage was a lamenting and airy piece. Cage explored both the violin's and piano's upper and lower ranges.

Next came "Chant d'amour" by Darius Milhaud, a mixture of four out of the nine song series. The work describes the peculiarity of being in love:

> "Suddenly I laugh and then I cry . . . At the same time I blossom and am dry . . . Thus fickle Love inconstantly does lead me . . . Love throws me back again to great distress."

The pre-taped electronic piece, 'Gibbonsong," by Keith Paulson, played to the audience while the Recital Hall's lights were turned off. Paulson, from SIU, composed his piece through inspiration from the Southeast Asian gibbon monkies. The piece chattered and clamored like monkeys imitating each other in the zoo.

"Trio for Winds" by Robert Chamberlin, was the first movement of a work in progress. The entire piece is titled "Trios," and each movement has a trio of different instruments performing.

Two excerpts from Olivier Messiaen's "Louange a Eternite de Jesus" were performed. Messiaen composed this piece Two excerpt from Olivier Messiaen's concentration camp.

George Crumb's "Five Pieces for Piano" used the overtone series in this piece.

"Tree Clams" from "Menagerie" by Scott Wyatt was another electronically taped piece. Wyatt used concrete and electronically generated sound for his piece.

Kendall Stalling's "Minimovement" explored the plucking and sliding up and down sounds of violin and cello strings.

"Sequenza I" by Luciano Berio used devices such as "The clicking of keys" and "flutter tonging" to produce various sounds for his solo flute piece.

The performers were: Robert Chamberlin, piano; Paula Gliot, flute; Robin Hendricks, oboe; Wm. Perry Johnson, piano; Michael Leacock, c;aromet; Judy Meyer, flute; Keith Paulson, violin; Dee Pavelka, soprano; Diane Stein, cello; and Don Stein, piano.

The performers certainly worked to perform the consistently dissonant 20th-Century music. Hopefully the music department will perform another concert of this kind to show audiences the new and old trends developing in contemporary music.

The 20th century music concert featured some unique ways to play musical instruments.

BFA exhibited

Webster students are participating in two special art exhibitions at the Loretto Hilton during April and May.

The five graduating seniors of the BFA program are showing their work from April 17 to April 30. It is part of their graduation requirements to be responsible for the total execution of a show. The work on display is representative of their current involvement and ties in with their senior thesis. The students are: Jennie Davis, Robin Mack, Tim Donovan, Nora McGinnis and Meg Godfrey.

The Art Major Show runs from May 1 to May 12. The twenty-two graduating seniors will be cooperating in this required joint effort. A wide variety of media will be presented.

cont. from pg. 1

allotment to the W.R.C. Total cut from the budget proposal was $480.00.

The somewhat troubled outdoor club, crippled this year by a lack of student involvement, asked that they be alloted $507.48, a significant cut from the $845.00 which was alloted to them this year.

A very active organization on campus, the Film Society, asked and received a $450.00 budget increase for next year. The total amount accepted by the C.S.A. was $4,500.00, the money was alloted with an agreement that the Film Society would not raise ticket prices to Webster College students attending the films.

The B.S.A. (Black Student Association) was next on the agenda, proposing a budget for next year of $7,940.00. As of this writing however, no decision was made on the B.S.A.'s request, as the C.S.A. lacked a sufficient amount of members to form a quorum. With C.S.A. members leaving the meeting due to the time factor involved in reviewing budgets, remaining budgets will be reviewed at the Tuesday meeting of April 16.

Don Luce to speak here

Don Luce, a journalist and agricultural expert, will be visiting Webster College from Tuesday, April 24 to Thursday, April 26 to meet students, faculty and administrators to discuss his views on human rights, political prisoners, and the situations in Vietnam, Iran and the Far East.

As a contributing author,Luce helped produce the *Pentagon Papers,* and *Anatomy of an Undeclared War.* He also co-authored *Hostage of War; Saigon's Political Prisoners, Vietnam "The Unheard Volices;* and co-edited *We Promise One Another, Poems from an Asian War*

The schedule for Luce's visit is as follows:

Tuesday, April 24

2 to 4 p.m.—
Arrival, open session discussion Human Rights and Political Prisoner situation in Vietnam and Iran, Maria Lounge. Refreshments offered.

5:30 p.m.—
Harry Cargas' Holcaust Literature class, Rm. 203 Plymouth.

7:30 p.m.—
Major address to college, "Politics in Iran," Maria Lounge.

Wednesday, April 25

10 a.m.—
Don Corrigan's Fundamentals of Reporting, AB 326.

11 a.m.—
Art Sandler's Critical Analysis of Contemporary Ideas, AB 323.

1 p.m.—
Sr. Ann White's Women in Religious Traditions, AB 325.

2 to 4 p.m.—
Anna Sakurai's Learning Process II, AB 325.

5:30 p.m.—
Sr. Mary Mangan's Politics in Action, AB 325.

Thursday, April 26

10 a.m.—
Five classes will be held in joint session: History 101, Western Civilization, Environmental Health, Politics of Public Policy, Introduction to Cultural Anthropology, Introduction to Sociology and will meet in AB 200.

12 noon—
Open session, Private dining room. Refreshments offered.

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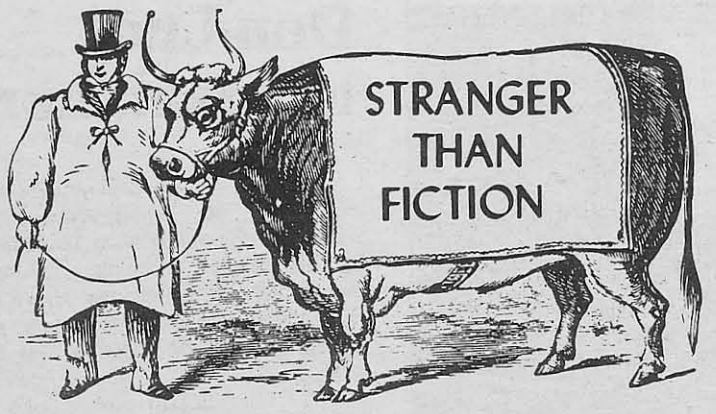


by Peter Rexford

Okay, let's just hold the boat for one second. I have recently been made aware of a situation in the United States that makes me, as a journalist, quite angry.

I've been a citizen of this great country now for 23 years and have yet to find a situation quite as deplorable as this. It appears that the government has decided to ban an article in a certain magazine concerning the construction of one Hydrogen Bomb.

I am hurt. More than that, I feel *deprived!* Who has taken it upon themselves to decide who can and cannot build themselves a hydrogen bomb?

If we as students are to achieve any degree of creativity and individuality in this oh-so—progressive society, we must be permitted to vent our anger in some unique way, as yet unexplored.

Being a working member of the Webster College community and student body, I have, therefore, taken it upon myself to personally veto this governmental interference and, now in this column, will divulge the intricacies of this possible class project.

I first must warn, though, this is not a playtoy. A Hydrogen Bomb is serious business and should not be regarded as a weekend "ice breaker." Those people who do not intend to really make a hobby out of this, should *stop here!*

There has also been some concern expressed by the administration that the radical student groups of the college might use something of this nature to take the parking situation into their own hands.

There has also been some concern expressed by the Parachute Club. It seems that they feel the Women's Resource Center might use this type of device as a lever to pressure the C.S.A. into increasing their budget.

In response to this, a C.S.A. board member screamed, "Jellyfish, jellyfish! What about the Stamp Club?? My spine is hydrogen. Aaayyee! I'm leaving the room and you can't stop me! Oh my golly! Who is earth?" The meeting was later called on account of rain.

In light of all of this, I still feel it is my journalistic duty to inform the masses of what we have at our disposal. If you have any trouble in locating any of the materials you might need for this project, a carnival supply store is a sure bet for convenience, low prices and large selections. Here goes:

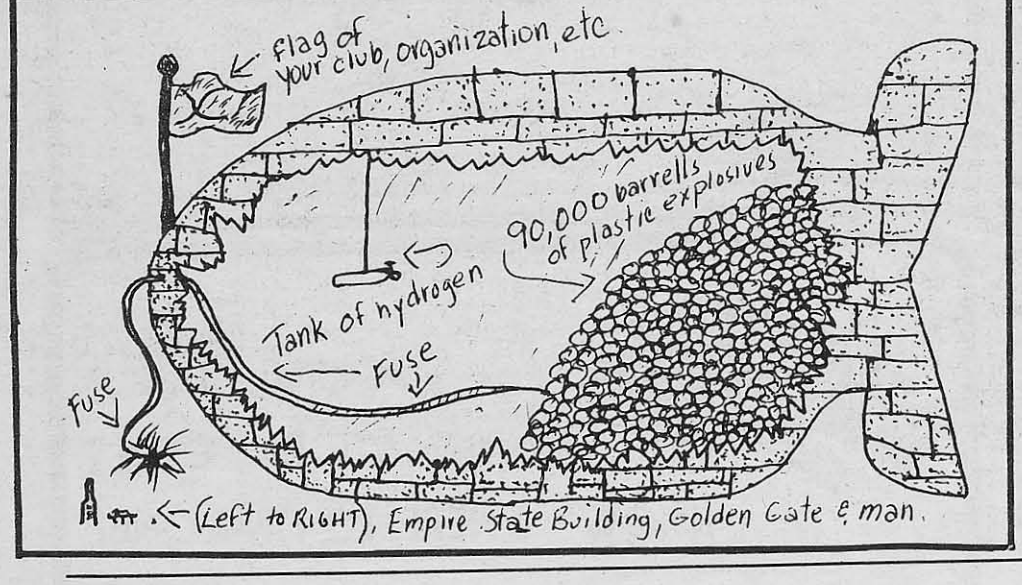
(see below)

Cooking Correkchum: In last week's column, where my Jello Flambé recipe read, "bake in oven for three hours at 450 degrees," should have been, "chill for five minutes." Whooop, my mistake.

News Note; St. Louis Woman Sets Hair on Fire When Accidentally Uses Oven Cleaner On Head Instead Of Hair Spray: A St. Louis woman set her hair on fire today when she accidentally used oven cleaner on her head instead of hair spray.

Authorities in Harrisburg, Pa., have decided to move the photographic exhibition, *An Exploration Of Basic Photographic Effects,* now in progress its last two days in the Media Center Gallery at low, low prices, to their home town. This is in hopes of drawing the citizens and tourists back to Harrisburg. Just another of the many events that make life at Webster College, ***Stranger Than Fiction.***

The Hydrogen Bomb Plans (inside view)



Buchanan on 'liberal' press

by Michael Killoren

What you are now reading is somewhat elitist, according to syndicated columnist Patrick Buchanan.

Buchanan spoke to a gathering of Midwest journalism students recently during a two-day journalism conference sponsored by the Edison Foundation at Washington University.

Buchanan spoke authoritatively about the liberal press that "destroyed Wilbur Mills and wants to see Ted Kennedy as our next president."

The Washington Press Corps is a favorite target of criticism for Buchanan who spoke of the prejudice and bias of that group. Speaking about the alleged use of illegal drugs by white house staff, Buchanan stated that the press corps was engaged in a cover-up by not reporting the activity. According to Buchanan, the press is selective about what makes a story and what is simply an accepted part of Washington social life. "The use of marijuana is still a violation of the law," he pointed out.

Buchanan is also disturbed by the "politics of the bizarre" that is a bias in television reporting. He cited Congresswoman Bella Abzug as one example of this syndrome. Stokley Carmichael is another example of extremism: a way to get media coverage. "Politics of the bizarre is an avenue to the front page of the Washington Post."

He says that the media rewards people who go outside of the law in order to attract attention, and attention they do receive. "It's free publicity. The farmers do it, the anti-abortionists do it, and they dominate media coverage."

Buchanan also labeled a new breed: the New Reactionaries. "They are young, attractive . . . a new image," he explained. One example of the New Reactionaries given by Buchanan were the "anti-business" (anti-nukes) who moved into Seabrook, New Hampshire to protest a nuclear power plant that the people of New Hampshire want.

Public television also came under attack by Patrick. In light of the recent Carnegie Report on Public Broadcasting, Buchanan feels that the government should not support elitist public broadcasting. "Why should we pay for a service that only 1-2 percent of this country watches?" he asked.

Likening the actions of the Indians in their takeover of the Bureau of Indian Affairs in Washington to the action of the Ku Klux Klan or the Nazi party, Buchanan emphasized bias of the liberal press. According to Buchanna, the liberal press ignores certain stories and does not follow up others that should be pursued. He does not like the imbalance of liberals in think-tanks (like the Ford Foundation) and the most influential think-tank of all, the one in Hollywood.

Journal staff members Kevin Murphy, Carol Shaw, Mike Killoren, Steve Webb, Kathy Kilpatrick and advisor Don Corrigan attended the conference. As members of the "liberal" press, we all enjoyed Patrick Buchanan's speech.

Science, math and the liberal arts to be discussed

by Kathy Kilpatrick

Webster College students from all departments are invited to attend the "Liberal Arts: The Significance of Math and Science" Conference, which is offered through the College Project Fund of the Danforth Association Program.

Dr. Neil J. George, political science-history chairman, and Dr. Gary Chamberlain, religion, were awarded the grant to support Webster students participating in the conference. The conference will be Thursday, April 19 through Friday, April 20 at Pere Marquette Lodge in Grafton, Ill.

"The purpose of the conference is to initiate a greater awareness between a Liberal Arts education and the math and science programs. The conference will be at an off-campus site. Often times students and teachers fall into ruts and daily routines.

"This conference will help students, faculty and administrators to step out of those routines. The conference will have fewer distractions, and will help participants to focus more effectively on the math and science topics," said George.

The conference, says George, will incorporate the "learning by doing" approach, and helps to improve personal and professional relationships.

Enrollment for students will be on a first-come, first-serve basis. To ensure enrollment, interested students should contact George at ext. 325 or Chamberlain at ext. 308.

Chamberlain and George hope to have a wide variety of students from different academic backgrounds.

Last year the conference theme was "The Fine Arts and the Liberal Arts." Participants studied dance, music, theatre, art etc.

"The conference made us aware of the Fine Arts and its relationship to a Liberal Arts Education. Sometimes, students do not give serious attention to areas not related to their primary academic interests.

"The conference helped the students, faculty and administrators to understand and appreciate the fine arts," said George.

"This year, with the math and science theme, we are taking many field trips. For one field trip, we will be observing the stars. For another field trip, we will be exploring a plot of ground as a scientist would for an ecological examination," Chamberlain said.

Other activities will be an "earlybird" Birdwalk and discussion on "Math Anxiety: The Computer Revolution."

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photo by Pam MacLead

Winner of the sculpture contest Brian Frankovich and the winning sculpture.

Sculpture chosen, site to be determined

Brian Frankovich, a junior and an art major, won Webster's recent sculpture competition. He was awarded $500 which will be used to build his work that must be completed by the end of spring semester. Frankovich was extremely proud of being chosen and started on his project immediately.

All 13 scale models submitted to the competition were judged by: Kathleen J. Regier, art department chairperson, Michael Beresford, art department, James Shepherd, art major, and Leigh Gerdine, president of Webster.

The site where the six foot high, four foot wide, and eight foot long sculpture will be placed has not yet been determined. Several choices are under consideration.

The structure will be composed of cement and sand. Beresford describes it as a rectangular form with landscaped detail, perhaps suggestive of a cross-section of eroded earth.

THE JOURNAL

April 26, 1979 *The number-one small college newspaper in the state of Missouri!*

JOURNAL wins awards. See story page 6.

Making it in the art world, Benny Andrews tells all

By Nancy Nottonson

Benny Andrews is charming, amusing, and knowledgeable. On April 19 he spoke to a thoroughly enthralled audience in Webster's Plymouth building on the subject, "How to Make it in the New York Art Scene."

Andrews, as one of our country's leading artists (and a New York city resident) is well qualified to tell aspiring artists how to "make it." However, he speaks in such an entertaininng manner, with such grace and style, that he would captivate any group.

In his dungaree shirt, dark slacks and low boots he sat cross-legged on a small stool for well over an hour, animately telling of his many experiences in the business world of art.

Andrews has a well developed sense of the humorous and of the absurd which he also finds humorous. He gesticulates with his hands almost constantly, laughs and shakes his head with its full compliment of pepper-gray hair and beard. He's an audio-visual treat.

He says, "I kid a lot, sometimes because things are funny and sometimes because they are so pathetic there is nothing to do but laugh about it."

Andrews says of the art world that it has "so many contradicitions." "And that success, no question about it, depends on breaks and on personality." But he adds that "you can almost do anything in this country. . . . there's no excuse for not becoming what you want to become." Of course it means hard work and sacrifice.

He feels that "New York is the place to go because the marketplace is there. . . . The environment is there for people in the arts. . . . New York is the kind of place where there is enough of everything, so artists can be seen as normal. . . . People begin to believe they are artists." Most artists, he says, earn a living doing all kinds of things so that they will be able to do their **work** as an artist.

Andrews lives in the old Bell Laboratory building in west village. He says it's important to "try to live where other artists live." And of course you must have a studio. All artists have studios, even if it's a nail over the fire escape," quips Andrews.

Preparation for approaching the art dealers is essential. Each piece of your work should be labeled with "size, medium, date and title. . . . You should make three copies of a list of your work including all that information plus your price with commission included." These you can use as a receipt if your lucky enough to be asked to leave your work at a gallery. "More artists lose their work because they don't have receipts," warns Benny. Along with this list a person should have about five identical packages made up of slides, a statement, and a resume. By having extras you can leave one with a dealer. According to Andrews, "A bite is success."

"Of course," Andrews stresses, select your galleries carefully making sure they carry art of a similar genre as yours. Visit them several times without identifying yourself and then call for an appointment when you think you know the ones that might be most receptive to your work."

It's really tough to "convince this merchant that you are someone unique and someone worth putting money into. . . . How to convince him that your apples should replace the apples he already has on his walls," says Benny. Some more advice from him is to, "Develop a presentation and show that you are working towards something." The present

continued on pg. 11

Benny Andrews lectures to art students on how to "make it." **photo by Mike Bracy**

CSA finalizes budgets

The remaining two budgets were reviewed and voted upon by the C.S.A. at their Tuesday, April 17 meeting.

The final outcome saw the B.S.A. taking a drastic cut from their original budget request of $7,940.00. Next year the B.S.A. will be working with funds of $5,755.00, some $2,185.00 short of what they requested, and $208.00 less than they were alloted this year.

The Bored Board's request of $4,250.00 for the next school year was accepted in full. The amount granted represents a $67.00 increase over this years funding.

Organizations	1978-79 Funds	1979-80 Funds
Social Action Coll.	$2,350.00	$2,350.00
Women's Resource Cent.	$1,825.00	$2,468.00
Outdoor Club	$845.00	$507.48
B.S.A.	$5,925.00	$5,755.00
Bored Board	$4,183.00	$4,250.00

Nuclear disaster causes family to seek refuge in Webster

by Stephen W. Webb

For Marianne Davis and her three children the reality of *The China Syndrome* was not a remote one. And when news of a nuclear accident at nearby Three Mile Island occurred, the Davis family fled to St. Louis, leaving their home in Grantham, Pa.

On March 30, the Davis family, like many others, heard a broadcast that announced the possibility of an evacuation of four counties, due to uncontrollable leaks in reactor number two at Three Mile Island.

On that note, the Davis family headed for cover. After a short stopover with her stepfather in Mt. Vernon, Ill, Mrs. Davis is now safe with her sister in Webster Groves.

"I was at work," said Mrs. Davis, "So I locked the store and picked Laurel up at her apartment."

"We arrived home where Holly was waiting, and we started to pack."

"**Packing was really strange,**" said Mrs. Davis, "I was really in a daze.

"I had spent 30 years of my life here, designing and building parts of my home myself. I began picking up different items of sentimental value and looking at them."

"It was difficult to choose what to take, I couldn't think," added Laurel Windsor, Mrs. Davis' 19-year-old daughter.

"I had all my clothes packed and like Holly, began thinking we wouldn't be gone long and that this wasn't really happening."

Mrs. Davis had to be reminded by her daughters, that she couldn't take everything and all the cars were fully packed.

"We decided we would take all three cars, because I thought . . . What if we don't come back?" said Davis.

Realizing she and her family might be giving up everything they had, Mrs. Davis didn't hestitate to leave.

"We left within a few hours of the evacuation announcement," she said.

As someone who has read much about the dangers of nuclear reactors and considers herself well-informed on the threats of nuclear power, Mrs. Davis feels that going home now would be as

continued on pg. 9

Editorials

Final weeks result in stress for many

If you're like many Webster College students you may be noticing a change lately in yourself and or in others.

I call this spring stress.

This is not to be confused with any other Webster crud which sweeps the dorms every winter with flu like symptoms. Spring stress is harder to pin down, but I've been seeing many signs of it.

Having spent a few months inside due to the inclement weather, we've had little exercise and less distraction.

Now, three weeks from the end of the school year, work is piling up and St. Louis weather is its normal, unpredictable self.

Demands are pressing in on very limited time.

Stress is defined as a non-specific response of the body to any demand made on it.

One way to measure the stress of an event has been developed by psychiatrists at the University of Washington School of Medicine. They have developed a scale rating the degree of adjustment required by 43 different life changes.

Event	LCU
Begin or end school	26
Change in work hours or conditions	20
Change in residence	20
Change in recreation	19
Change in social activities	18
Change in sleeping habits	16
Change in eating habits	15
Vacation	13
Change in financial state	38
Change to different line of work	36
Change in responsibilities at work	29
Change in schools	20
Mortgage or loan less than $10,000	17

These are on a scale from 1 to 100 and are measured in **life change units**, (or LCU).

The psychiatrists say that 300 LCU's indicate a high stress level.

You can make a list of those items which are applicable to your situation to see how your LCU points add up.

Many of us are going through changes which do cause stress, real, measurable stress.

Relaxation is considered an anti-stress response. There are several ways to relax.

Meditation can be useful. Exercise can be useful. Taking a walk or throwing a Frisbee can be a form of non-competitive exercise that breeds relaxation.

Here are some ideas to keep in mind when dealing with stress in yourself and in others.

Look at behavior and thoughts in the context of the situation. Anxiety before a test may be a very normal response. Criticism will only be helpful if it is constructive and not negative.

Talk to someone who is sympathetic if you are feeling stressed, or listen sympathetically to a friend who has spring stress.

If the stress is too great, get some "real" help. Counseling is available through Student Health Services.

Above all, remember those immortal words: "This too shall pass."

Concerned Student

A year in the Journal office

GENERAL READER: Confusion is not to be confused with mayhem.

The board of health has just condemned the Journal offices as being unfit for human occupation.

I can only wonder why it took them so long.

When the windows were opened for the first time this spring, I discovered a decaying Dannon yogurt that had been placed on the window sill during cooler days.

For a moment, we all panicked and feared that we had locked Marcia Stoff in the darkroom again, but we checked the darkroom and found only a pair of black lingerie, which Stoff denies as having left there.

And then there's our Managing Editor, Kevin Murphy who once spent the night in the Journal office after an "all nighter," which is journalise for an "all-nighter" with the paper. Kevin used the darkroom the next morning too — to wash his hair.

The shock of finding a sleeping beauty in the office is truly an experience that can only be re-counted by one Nancy Roenfeldt, however, who lapsed into a mild state of hysteria. I happened to run into Nancy that morning as she was running down the hall with a pallid expression. "Mike, there's a strange man in the Journal office sleeping."

The only trace that this strange man left was a pair of Jockey briefs in the closet otherwise reserved for back issues.

This closet in the Journal office was immortalized by Steven Webb in a speech before the publications board back in September. Steve is our Business Manager and has the thankless task of collecting money from advertisers and laying out the ads. He has to put up with the constant hassles of people pulling ads out of place to fit a story in. If only some of the greater "But We Need The Space" debates could have been video-taped for posterity's sake.

Carol Shaw once decided to proof-read the galley sheets, which was much appreciated. When the corrections came back from the printer the roll was 14 feet long!

Carol was the one who was going to sew new drapes for the office to replace the lovely chrystantheum print which now adorns our window as it has for the past 55 years. Our office has failed Carol's white glove test for cleanliness on every visit.

Nancy Nottonson came in on Friday to type at one of the five typewriters in the Journal office.

Dan Ploussard was rather irritated that Nancy was using the only working typewriter in the whole office and a heated debate followed. It all ended peacefully as the carriage was thrown on a wild carriage return—smack into our coffee pot.

No one on the Journal staff knew what a trash can was until Kathy Kilpatrick came in one day and picked something up off the floor.

"Don't touch it," Murphy yelled, "you'll be infected!"

"Nonesense," Kilpatrick retorted and proceeded to place the empty Coke can into an empty cardboard box.

Housekeeping has caught on. They now put plastic liners in three cardboard boxes: our very own waste cans.

Territoriality is a problem in a space such as ours because the room is filled when three people are in it. Everyone has 'their' desk, which is amazing considering that there are only two desks in the whole office.

Ever try to work in a place that goes wild when the phone rings? A lot of dormies passing by use the occupants of the Journal office to try out new comedy routines.

Journalists learn at least two things from working on the Journal.

First: they learn how to survive amidst the unsanitary conditions of a newsroom.

Second: they learn not to blush in the presence of working colloquialisms.

I have already thanked some, but to everyone on the Journal staff, I am proud of what you have done to make the Journal number one MCNA Class C college newspaper in the state of Missouri.

Write On!

MICHAEL KILLOREN
Editor in Chief

April 26, the remaining days of the 1978-79 school year have become easily countable, yet last minute projects have made the remaining days seem incredibly long. Particularly for those seeking to graduate.

Next week the Journal will be publishing its final issue of the year. Over the last two semesters the Journal has attempted, some would say otherwise, to become a vehicle of student expression. Many students will not be returning to Webster next year, some will graduate, some will transfer, others will leave for a variety of different reasons. One thing for certain, everyone who leaves Webster will do so with a different opinion of how Webster College has treated them.

For students with strong opinions, suggestions or comments pertaining to Webster College, next week's Journal may be the last chance to have these feelings voiced. If you're leaving Webster College don't take important opinions of the institution with you! Your opinions may be of importance to the remaining student body.

We are asking students to take time from what must be a hectic schedule and drop a letter off to the Journal office. The letter can pertain to any aspect of the college community. Don't leave Webster without being heard! Letters should be submitted to the Journalism office by noon on Monday, April 30th.

The Journal is published by the students of Webster College in conjunction with the Journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

Deadline for submission of material is 3 p.m. Thursday.

The publications board meets on the first and third Fridays of the month at 11:00 a.m. in the Loretto Conference Room. The board meetings are open to the college community, and the editors are in attendance.

Inquiries should be addressed to: **The Journal**, Room 106 Loretto Hall, Webster College, 470 East Lockwood, Webster Groves, MO 63119. Telephone (314) 968-0500 ext. 284.

Editor-in-chief ..... Michael Killoren
Managing editor ..... Kevin Murphy
Business Manager ..... Stephen Webb
Photography coordinators . Marcia Stoff
Production Staff: Kim Margold
Nancy Nottonson, Ken Hoover, Greg Mancuso, Emogene Jackson, Kathy Kilpatrick, Dan Ploussard, Nancy Roenfeldt, Ali Zahrany.
Faculty Advisors:
Don Corrigan, Ann Fessler, Kathy Luth

Jenifer Lewis

'Eubie,' her ticket to Broadway

by Emogene Jackson

"I've always wanted a one woman show on Broadway. Probably something serious but yet alive."

Jenifer Lewis, a 22 year old conservatory senior, sat sipping a glass of orange juice before going to an audition at the Muny Opera. Lewis, here at her home town St. Louis, is touring with "Eubie," a national Broadway company which performed for three weeks on the life of Cab Calloway.

Lewis got that lucky break, when Webster's Conservatory invited Beverly Anderson, a talent scout from New York to give pointers on how to find a job, prepare resumes, know where auditions are, how to make it at an audition, and how to keep the job you found.

The conservatory senior was spotted out of about 20 seniors auditioning for Beverly Anderson.

Lewis said that "when Anderson saw me audition, she said she could put me on Broadway tomorrow."

Lewis was invited to New York and within two days landed a job in the chorus of "Eubie." She had also auditioned for "Hot Mikado" and "Ain't Misbehavin." Lewis won a part in "Ain't Misbehavin" but Anderson, now her agent, advised her that what she needed was touring publicity and "Ain't Misbehavin" was stationed in Florida for a long run.

Jenifer still acts her crazy way even though she is now in a major Broadway production. When you come to Jenifer's home you see a side of Lewis not represented through her show biz life.

You see a young woman whose family life is very close and supportive. In her living room stands a large portrait of her family. Jenifer stares out at you with a look of vulnerability on her young face. When asked about New York, her eyes began sparkling with memories. "Life in New York is wonderful. If you're good to yourself, New York will be good to you."

"Broadway agents are looking for talent. People who want to do serious work. They want to see experience. Acting is a very serious job and it takes a positive attitude. You have to work hard at dance, voice, and acting if you want to be good. Agents see talent and if you have it you'll be selected," she said.

Lewis, youngest from a family of seven children, said singing in the church choir inspired her to want to push harder to be an actress, a life long goal since age four.

Lewis said she would like to do films later in her life, but Broadway musicals will always be her first love.

Lewis' training strictly comes from her talent and the influence of the arts faculty in shaping that talent. Lewis said the arts faculty has taught her how to use that talent.

Marita Woodruff of the theatre department and Shirley LeFlore have been her backbone while at Webster.

"Acting has always been easy for me," said Lewis. She is an old scout of the Palace shows at Six Flags and toured with Will B. Able and his "Baggy Pants Revue." Besides that she did a one woman show that dazzled audiences here at Winifred Moore.

Lewis worked hard for her part in "Eubie." She was an understudy in the chorus, on the road practicing eight hours a day for two weeks in Cleveland and Baltimore. When Gene Taylor, one of the company's regulars quit to climb higher up the ladder, Lewis moved in shining as the star she was, with her own number as the Brownskin in, "If You've Never Been Vamped by a Brownskin, You've Never Been Vamped at All."

Lewis said its a privilege to work with Calloway and his daughter, a privilege not many new actors can get all in one shot.

Lewis, a member of Actors Equity, is receiving money for her role and credit from the Conservatory for her work in "Eubie." Lewis said she will be marching across that stage with her class in May.

Jenifer picked up her two pairs of worn tap shoes that have seen many stage floors, then made a quick call to an auditioning partner, signaling an end to this interview.

For Jenifer Lewis acting is her life, and her love. Will she ever stop her fast pace? "No," said Lewis, "I've got to keep movin' til I move on in."

Conservatory senior Jennifer Lewis, in St. Louis with the touring company for "Eubie" at the American Theatre.

photo by Emogene Jackson

Group forms to aid women in business

by KIM Allison

Kathleen Walsh, consultant executive at A. G. Edwards, and Linda Barton, owner of the marketing firm, The Works, formed The St. Louis Women's Commerce Association last November. The Association is a network of women in business.

"The group is a support group where women exchange ideas and advice," Walsh said.

The association provides a place where women interested in getting into business and professions can meet others with the same interest.

The association's statement of purpose is:

"To form a network of communication among women engaged in business or professions, which will offer support, aid and encouragement to such women by development of interpersonal communication, presentation of educational programming and by sharing of contacts in the business and professional community." community."

The meetings are held at the Holiday Inn-Clayton on alternating days so that members who have classes to attend in the evening or teach classes will have an opportunity to attend. The April 18 meeting consisted of a panel of five women who own a restaurant, a public relations firm, a consultant firm, an insurance company, and a recording studio. The panel discussed the successes and hardships of getting their business started. The May meeting will be held on Thursday the 17 and will feature Missouri Senator Harriet Woods speaking on women on commissions.

The annual dues are $15 but non-members may attend the meetings. The membership is now at 178 and Walsh urges the members and non-members to give suggestions on what they would like the association to do.

Some future activities include a career fair and a summer retreat where women can discuss how they integrate working with the rest of their lives.

The diverse membership makes the association unique. It consists of fashion designers, outdoor mural artists, consultants and educators.

If you are interested in going to a meeting or joining the association contact Ms. Jan Parsons at 772-8917 between 7 p.m. and 9 p.m.

"We feel it's important for working women to meet each other and share ideas." Walsh said.

Dionne Warwick says: "Get your blood into circulation."

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Student discusses CSA difficulties

By Nancy Roenfeldt

At this point in time, the Council of Student Affairs (CSA) is just an ornamental organization — a middle ground between the students and the administration, according to Toni Wallace, vice chairperson of the CSA.

"It's a pseudo power," Wallace said. "It (CSA) is a powerless organization.

"We are an organization that dispenses money," she explained.

The difficulty that the organization is having, she explained, is that there are many problems standing between the CSA and its successful operation.

"One big problem is the constitution," she explained. "There are little things I see in the constitution — like attendance."

Wallace explained that the constitution states that if a CSA member misses five meetings, he or she is automatically out of the organization. The problem comes into play, though, because there is a loop-hole to this rule.

"Nothing says what constitutes a meeting," she said, explaining that a person who drops into a meeting for five minutes would be considered to have been in attendance.

"We're running out of people," Wallace said. "All we have now is 11.

"We have no work-study student helping out and a lot of things are thrown onto the secretary. It's a lot of work for one person," said Wallace, who was the secretary of CSA last semester. "I don't blame Jackie (Purcell) for resigning."

Another problem of the CSA, according to Wallace, is the terms of the officers.

"You spend the first half (of the term) figuring out what your job is. The time is a built-in limit.

Tony Wallace

"It took me up until now to feel that I've got some competence."

She suggested that if the officers leaving the positions could help the new officers to understand exactly what their job is, then some of the probelms could be avoided.

The third problematic issue is that of trust, according to Wallace.

The CSA needs more trust from the administration, the students and between its members, she explained.

"I'm not down on the administration at all, I don't really see them as a problem. If we (CSA) could work with them, it just might work."

Another problem mentioned by Wallace is students' apathy.

"Maybe if there was something really important, we could get more students involved. Maybe the present issues don't concern enough students. It might be that this school's so small it might not be necessary to have a CSA.

"I don't think that without a total reorganization and a basis of trust built in, in some way, that we (CSA) can be successful."

Film Society announces new line-up of movies

The Film Society is offering a wide variety of films next year. Among jthe films to be shown are *Clockwork Orange, An Unmarried Woman, All the Presidents Men, Goodbye Girl, and Casablanca.*

Others that will be shown are *Movie, Movie, Exorcist, Straight Time, Bloom in Love, The Big Sleep, Exodus, Uptown Saturday Night, Let's Do It Again, Oliver* and *My Fair Lady.*

The Film Society has chosen the films in three different ways in the past. They have used a questionnaire which was filled out by students and faculty. This method was not used this year. The survey system does not work well because what the students want to see does not coincide with what the film companies offer.

Films have been chosen in the past by the Film Society members. This year the method used in selecting the films was based on economics.

The films are part of package deals offered by film companies. The deals they offer include recent films. Older films are thrown in as filler.

Webster College is soon going to join the National Entertainment Conference. The college gets in return eight popular films at a good price.

The Film Society is a not for profit organization. Dave Kinder, member of the Film Society, said "We're here to provide a service." The Film Society is not allowed to advertise except on campus. Kinder said they stretch this rule but don't violate it. This makes it difficult to draw in crowds for the films. The Film Society is not supposed to compete with theatres in the St. Louis area.

Most of the people who attend the films are Webster College students, faculty and alumni. Outside people come to some of the more expensive films.

Kinder said the attendance of the films was good this year. He said they also did well financially. They did not make a profit but that is not their purpose. Musicals and musical comedies bring out the crowds here at Webster.

About 10 students are active in the Film Society. The students are from different departments so they represent the student population accurately. Students who donate their time to help the organization can attend the films free.

Most films are shown in conjunction with other organizations at Webster.

Webster College students, faculty, staff and alumni can attend the films for $1 and others for $1.50.

April 28, from noon to midnight plan to attend "Spring Festival." Barbecue, open mike, live entertainment, sports, plus much more (including bluegrass band).
FREE to W.C. students, faculty and guests. photo by Tom Gross

The Journal

A critique by W. C. community

by Julie Kendrick

The Webster College community is often a place for diverse and conflicting ideas. This was demonstrated recently in a survey the *Journal* took to review its own performance.

The survey included opinions of students, faculty and administrators. Accuracy, objectivity and quality were often praised highly by some people and hotly criticized by others.

Often specific stories drew attention. Joan Ewing, Office of Educational Programs, said, "The recent article on the college school was pleasing," while Sr. Barbara Barbato enjoyed the article on Charlotte Drapp.

Malinda Alexander, Student Health Services Director, said, "In the feature article about Sharon Hessler the theme prevailed that there was a constant party atmosphere in Student Health Services. I heard a large part of the interview and it was not my impression that the emphasis was correct."

Leigh Gerdine, Webster College president, said, "I was momentarily displeased by finding Webster called one of the colleges with the highest default rate on NDSL loans. But the most recent issue corrected that, and did it in an exemplary fashion. Whereas the downtown dailies bury a correction in a tiny space on page three or four, the *Journal* gave an expanded coverage to the issue, and put it on page one. I was very impressed."

Jackie Parish, who is a major in sociology, was displeased with the *Journal's* coverage of black history month. "The articles were covered after the events took place," she said, "and they were very sketchy. The only pictures were of blacks dancing. I think there were many more important things that could have been seen or discussed."

A majority of those surveyed felt the *Journal* is objective most of the time.

Kurt Nielieff, a junior in the music department, said he felt the *Journal* did a good job of objectively reporting news at Webster. "I see articles from all areas of the campus," he said.

Bob Chamberlin, a professor in the music department, disagreed, saying, "On occasion I've felt that the *Journal* has not bee entirely objective."

Jackie Parish said, "It only gives information from one perspective and can seem somewhat racist."

Joan Ewing said that the paper is objective "most of the time." Carol Fuchs, of the history political science department, said that in terms of objectivity, "reporting has improved this year — at least some reporters try to get both sides of the story."

Leigh Gerdine said the paper "does an outstanding job" of objective reporting. He added, "It does not try to do the job of the metropolitan dailies, but has carved out its own ecological niche. For this, the editor and staff deserve great credit."

Beyond the question of objectivity, both Carol Fuchs and Malinda Alexander felt that the newspaper does not really reflect life at Webster, and each offered solutions.

Fuchs said, "Life at Webster is not 'news' life — it is 'features' life. The paper could do a much better job of covering student types an styles, and certainly could do more in the way of exploring the variant philosophical points of view of the faculty."

Alexander said, "It is not my opinion that the *Journal* reflects a viable view of life at Webster. The articles are more news worthy (at least in the view of the writers). I'm also not sure that all of life at Webster is news worthy. I'm not sure that the goal of a college paper should be to reflect the college where it originates.

"Perhaps, regular feature articles about students, faculty and staff would contribute to an overview of the college. Articles about different academic departments (subjects, faculty, students), might provide a sharing of information not readily known. Also, articles regarding different aspects of the college with facts about history (there is a lot of history in the building structure alone)."

Often members of academic departments were particularly aware of how the *Journal* covered their area.

Kathleen Reiger, chairperson of art, said, "Our coverage has improved marvelously since we have had Nancy Nottonson covering our department."

Joan Ewing said, "Some of the coverage of the Office of Educational Programs could not fully understand the wider context in which decisions were made."

The music department spoke with one voice about their coverage.

Bob Chamberlin said, "Yes, the music department gets plenty of coverage. That coverage can be improved by being accurate."

Eloise Jarvis, chairperson of the music department, said only, "Enough coverage — yes. Accurate — questionable."

There was some debate about whether or not the *Journal* has improved.

Malinda Alexander said, "As compared to the paper that preceeded the *Journal,* I have noted much improvement in articles, reporting and overall presentation."

Joan Ewing said there is "considerable improvement in every aspect of the paper."

Leigh Gerdine said, "The current *Journal* is by far the best newspaper Webster has had in the 10 years I've been here. I think it is superior to newspapers at other institutions of higher learning in the community."

continued on pg. 6

briefs

Health Service announcements

There is always a need for blood donors. Anyone interested in working with Malinda on a blood drive next year, please leave your name in the Student Health Services office.

Student Health Services would like to know discussion or workshop topics that you would like to see sponsored by them. Please drop your suggestions by their office.

Gold Cup Volleyball planning leagues

The Gold Cup Volleyball League is currently planning its summer session of men's, women's and coed leagues. League play will begin in May, and each team will play 12 weeks. Beginners and skilled players are welcome as individuals or as whole teams. The leagues are divided according to ability to play volleyball. The deadline for entry is May 4. For more information, please contact Rich at 644-6830 or Mary at 645-5867 between 6 and 8 p.m.

Artists-in-residence presents workshop

A two week dance workshop conducted by two artists-in-residence at Washington University, Anne Sahl and Stuart Pimsler, will be held at Midtown School for the Arts, 3207 Washington, from April 30 through May 11.

Coordinated by Sherry Londe, dance faculty member at CASA Midtown and the Saint Louis Conservatory of Music, the workshop is open to beginning, intermediate and advanced modern dance students.

Classes will be held daily, Monday through Friday, from 10:30 a.m. to 5:30 p.m.

Flexible registration is availabel for one, two and or three classes, plus a deep muscle massage course, for one or two weeks.

For information call CASA Midtown School for the Arts, 535-7576.

Weavers, wood artist guests at gallery

Mark and Melvin Lindquist, son and father wood artists from Henniker, N.H., and Karen Albin Edmonds, St. Louis area weaver, are the May guest artists of the Craft Alliance Gallery in University City.

Simplicity is the predominant quality found in the Lindquist collection of burled and spalted maple, elm, chestnut and fruitwood bowls, boxes and vases. Studio weaver and designer Karen Albin Edmonds describes her series of hanging pieces as "explorations of the inherent linear design capabilities of loom fibers and of the possibilities of color development within such linear themes."

The month long wood and fiber exhibition will open with a public reception, Sunday May 6, from 2-5 p.m., at the Gallery, 6640 Delmar Blvd. in the University City Loop. The Gallery is open from 10:00 a.m. to 4:00 p.m. Monday through Saturday. Admission is free.

Notice to full-time undergraduates

1. Your insurance coverage will be in effect until August 28, 1979, 12:00 Midnight.

2. Pick up your Insurance ID cards before leaving for summer vacation. You should have these in case of an accident or an emergency. If you need claim forms, please pick these up before leaving. Student Insurance Brochures are also available.

3. If you will be transferring to another college or going to graduate, and need your medical records, please stop by and sign a Medical Release Form. This information cannot be released without your signature.

4. Student Health Service will be closed for the summer, May 18-August 20, 1979. If you have any questions or need information, please stop by before closing. Sharon will only be there on a part-time basis during June, July and August. During these months, questions should be directed to the Student Services Office.

DOCTOR'S VISITS REMAINING:

Dr. William Pearson, Gynecologist	May 7 (last visit)
Dr. Elizabeth Mann, Psychiatrist	April 27th
	May 4th
	May 11th (last visit)
Dr. George Pelican, Internist	April 30th
	May 2nd
	May 7th
	May 9th (last visit)

Check with Student Health Services for times.

Students: Check with business office

Some students have not signed their Missouri Grant checks. The business office asks any student who has not signed their check to please stop by.

Also, graduating seniors and those who will be leaving Webster at the end of this semester are asked to notify the business office for an exit interview.

Do You Wear GLASSES ?

Here's an effective new eye-exercise program that can produce astonishing results in a very short time . . .

The Bettervision Eye Clinic is now offering a program of eye-exercises that can safety correct most cases of poor eyesight—***so that glasses or contact lenses are no longer needed.*** Originally developed by Dr. William H. Bates of the New York Eye Hospital, this method has been widely used by the Armed Forces, schools, clinics, and thousands of private individuals, for the treatment of:

- ***nearsightedness***
- ***farsightedness***
- ***astigmatism***
- ***middle-age sight***

For many years it was thought that poor eyesight was just bad luck, or something you inherit from your parents. Scientists now know that most eyesight problems are caused by accumulated stress and tension—which squeeze the eyeball out of shape, and affect the muscles that do the focusing. The result is the eye cannot form a clear image, and the world appears to be blurry. In people over 40, the natural aging process is also an important factor.

No matter what your eyesight problem the Bates Method can help you. This is a health care program, and will benefit everyone who follows it—children, adults, and seniors.

It is important to understand that glasses do not cure a visual problem. They are simply a compensating device—like crutches. In fact, glasses usually make the condition worse. Because they make the eyes weak and lazy, a minor problem often develops into a lifetime of wearing glasses.

The Bates Method corrects poor eyesight by strengthening the eye-muscles and relaxing the eyeball. You do simple easy exercises that increase your focusing power, eliminate eyestrain, and bring your eyesight back to normal.

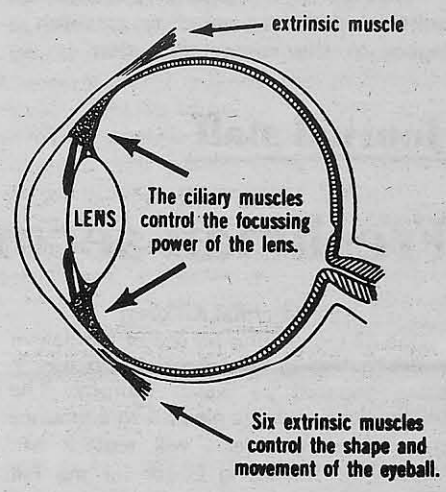
Because the Bates Method deals with the ***basic cause*** of your eyesight problem, you can expect to ***see*** a definite improvement in as little as 1 or 2 weeks. Even if you have worn glasses all your life—things will become clearer and clearer, and you will have flashes of good vision . . . as you go through the program, these flashes become longer and more frequent . . . gradually blending into ***permanent better sight***—at which point the exercises are no longer necessary.

We usually find that people whose eyesight is not too bad can return to 20/20 vision in about a month. Even if your eyesight is really poor, within 2 to 3 months you should be able to put away your glasses, once and for all. Read these case histories:

Aldous Huxley—Nobel Author
"My vision was getting steadily worse, even with greatly strengthened glasses. To my dismay I realized I was going blind. On the advice of my Doctor I decided to try the Bates Method. There was an immediate improvement. After only 2 months I was able to read clearly without glasses. Better still, the cataract which had covered part of one eye for over 16 years was beginning to clear up."

Rev. Frederick A. Milos, M.S.
"By following the simple exercises given in this program, I have completely recovered my vision. Now I can read for long periods without my glasses."

Ron Moore—Technician
"I originally went to the Clinic to deliver some equipment—and ended up trying their eye-exercise program. I am nearsighted, and have worn glasses for 15 yrs. In just 3 weeks after starting the program, my eyesight has already improved to the point where I can now drive, do business, and watch T.V.—all without my glasses!"



This program has been specially designed for the individual to exercise at home. Written in simple non-technical language, it gives you ***all*** the guidance you need to regain natural healthy vision in just ½ hour a day: illustrated booklet, complete step-by-step instructions, plus special charts and displays to ensure you make rapid progress. The program is fully guaranteed and there's nothing more to buy.

By following this program, you will soon be able to see clearly without glasses. It's up to you. Ordering the Bates Method can be one of the best decisions you ever made. So do it now—before you get sidetracked and forget. Fill out the order coupon, attach your check for $9.95 plus $1 for postage and handling, and mail it to us today!

If you have any questions regarding this program, please call us at (415) 763-6699. Our qualified operator will be glad to help you.

The Bates Method can mark a turning point in your life—better eyesight without glasses or contact lenses. The program is guaranteed. Try it for 30 days, and if you're not fully satisfied, return it for an immediate refund.

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Journal first among small colleges

By Michael Killoren

The Missouri Collegiate Newspaper Association (MCNA) has awarded The Journal with the First Place Sweepstakes award for the best newspaper in the state of Missiouri in its class and size.

The Journal competed with colleges of similar size and enrollments. The MCNA competition is sponsored by the University of Missouri, Columbia, School of Journalism.

This is the first time that the Journal has won the First Place award in recognition of the paper's overall excellence.

In addition to the Sweepstakes award, The Journal took six of the eighteen individual awards. **(see related stories.)**

The individual awards are given for special recognition of a specific news story or graphic. The submitted articles, photographs, and art work were taken from past issues of the Journal during the '78-'79 academic year.

The Journal received a plaque for the Sweepstakes competition. The plaque travels from year to year to the winning school. In March 1980 the Journal must return the plaque to UMC. Next April the plaque will add one more year to the list of winners and be carried back by the winning school.

The staff of this paper, by unanimous editoirial decision, wants to establish a legacy in the competition, that is we expect to keep the plaque around Webster for more than one year.

Accepting the awards in Columbia on behalf of the Journal staff were Michael Killoren (Editor in Chief), Kevin Murphy (Managing Editor), Kathy Kilpatrick (Publications board), and Donald Corrigan (faculty advisor).

Included in the awards package were a series of critical comments made by the judges in evaluating the Journal. The paper was judged by faculty of the School of Journalism at UMC. Herewith is a sampling of the judges comments:

The comments offered praise for "Generally strong content . . . usually well written."

"Over-all coverage is outstanding. Good to include features on class activities, professor's philosophy on teaching, what's going on in campus government, entertainment feature (movies), features on topical issues, etc."

"Your coverage is lively and diverse and reflects Webster College's distinct personality and unique qualities.

". . . back page a nice touch: allows you much room for creativity."

The judges liked the old format with the cover design and offered suggestions to improve the graphic elements of the paper. In addition, comments were offered to improve editorial content.

"How about articles, pix stories now and then about students being students — candid campus shots, stories on the life of a freshman, what students do for entertainment, places to go, things to do, male/female relationships, sex role stereotyping, women's trends in assertiveness or non-traditional occupations, the working student, the married student or the older student."

A display of the winning individual articles, the four papers which were submitted for judging, and a copy of the judges statements can all be seen in the media center until the end of May.

The Spring 1979 staff of the newspaper production class. photo by Bob Loncaric

Journal staff

Freshman second in command

By Michael Killoren

One of the unsung heroes of journalism is the Managing Editor, a position that is being vacated by Kevin Murphy. The publications board is pleased to announce that Nancy Roenfeldt will replace Mr. Murphy as Managing Editor for the fall 1979 semester.

Roenfeldt, a freshman, is quite qualified for the position. Nancy had become somewhat of a fixture in the Journal office during her devout evenings spent in the production of the paper.

"I knew I wasn't ready for Editor-in-chief, if anything, the biggest barrier was my class rank. What kind of respect could a freshman command anyway," she asks. "If someone else has the position of Editor-in-chief, then I can shoulder the rest of the responsibility."

"A lot of seniors were graduating this year, and I didn't see many other people with the production experience, so I applied."

"The main reason I applied was that not many upperclassmen were returning, so I seized the opportunity."

"I want to do it, so I may as well get to do it now. One of the advantages of Webster is that it is a small school with a small program (the journalism department) so you get to try more things. You get your feet wet earlier than at a large university."

Nancy has one goal over all others: "I want to keep the plaque," she says with a grin. She ponders that thought for a moment, then adds "Dan wants to keep it too, so I see no problem for next year."

Nancy Roenfeldt and Dan Stevens photo by Ed Parson

Stevens appointed editor

Dan Stevens will assume the position of Editor in Chief next fall, replacing Michael Killoren, whose term expires in May.

The publications board accepted Steven's application for the position after an interview and review of his resume.

Stevens attended Chapman College, Orange, California where he received his AA degree in liberal arts in 1977. His prior journalism experience came from writing for a newsletter while in the Navy during his education at Chapman. The circulation of the paper was 5,000, though it wasn't a landlubber's rag. Dan was on board an aircraft carrier at the time, serving as an electronics technician.

Along with his writing talents, Dan pursued a personal interest in documentary photography. He cruised the Indian Ocean and the South Pacific during his tour of duty.

After finishing his first semester at Webster this year, he plans to continue here.

"I'm used to larger schools where there is a lot of anonymity. In the larger schools, you tend not to get involved. Here, I wrote a few articles for a class and they were published in the newspaper, which is great."

Dan has many plans for next year's Journal.

"I want to keep the paper at least as good as it is," he said. He would like to broaden the perspective of the paper and "get the college community behind us so they can accept it as their newspaper, I want to show that we have a good journalism department and that we are objective in our news coverage," he adds.

"I want to see the paper as a forum for all Webster students. We need to encourage people to express their reactions to the paper by writing to us. If it's worthy of going in, I'll print it."

"I'd also like to see a few regular features, and a regular cartoon."

In addition to some technical items, Stevens sees a need to cover some national events as they relate to Webster students.

"I'd also like to streamline the production of the paper and make eight pages the standard and go to twelve pages now and then."

Stevens brings with him a good background in writing and a determination to get the job done. "When I got the letter in the mail (from the publications board that I had been accepted for the position), my initial reaction was that I'd better get moving — I've got a lot of work to do."

And he is off to a good start, discovering almost everything there is to know about publishing the Journal.

Webster college can look forward to a fine publication next year, under the editorship of Dan Stevens.

Critique

cont. from pg. 4

Others offered more reserved opinions. Bob Chamberlin said, "the format of the *Journal* is better than it was a few years ago. But the newspaper would benefit from more proofreading. There are an inordinate amount of spelling, grammatical nd typographical errors."

Jackie Parish noted that, "the editorial and news box used to contain more information."

Mike Salevouris, of the history political science department, said he has seen "an improvement in balanced reporting. But the *Journal* has also become less interesting. There are no meaningful investigative pieces, and the feature articles could be stronger. In essence, the paper has become dry and unimaginative."

Eloise Jarvis said, "Quality in accuracy has decreased rather remarkably. Spelling is frequently incorrect. Information is garbled. Quotes are used when no quotes are given."

Many had specific preferences as to the types of articles they enjoy or dislike reading the *Journal.*

Kurt Nielieff said, "I enjoy knowing what's going on in the departments, with faculty, staff and students."

Joan Ewing said she likes "the human interest stories, news of college events, updating on faculty student concerns and those centering on Webster College philosophy as related to specific policy."

Leigh Gerdine said, "I like the current range of stories. What I have disliked about the student newspaper in the past has been that it often presented a point of view which was anything but objective or fair on virtually any issue. In the past, the student newspaper has neglected almost totally important events on campus. The *Journal* gives excellent coverage to such events now, and reviews of campus performances which, in an institution so heavily into the arts, seems to me most appropriate."

Eloise Jarvis said, "I am very tired of reports concerning the constant budget problems with the student associations, BSA, etc.;

Jackie Parish said she is "disinterested in rock concert reviews. Off campus, all students don't enjoy rock, but I never see any articles on jazz, soul, gospel, etc."

Most of those surveyed had some concrete criticisms or commendations for the *Journal.*

Sr. Barbato said, "I'm pleased with attention that's being given to the whole community. But improvement is needed in the correct of the apostrophe, especially as appearing in 'it's' and to form plural possessives."

Leigh Gerdine had a similar feeling. "I'm

continued on pg. 8

Individual M.C.N.A. Award Winners 1979

Carol Shaw

First Place: Human Interest/Feature
"Poetry Plus at Duffs"
December 19, 1978

Third Place:

News Story
"Webster Downtown Looks at MAI"
February 15, 1979

For Carol Shaw, the interest in writing is a relatively recent occupation.

"In 1973 I was living in Rolla — I had been out of school for several years — so I took an English Comp. course at the university. The teacher I had was difficult yet very supportive." Shaw was on scholarship at the time and said that her interest blossomed at that point.

From Rolla, Carol and her family moved to Texas. "I went to North Texas State and started to get into journalism. It was highly competitive. It's a wonder I ever stayed in journalism," Carol says with a tone of exasperation. "The only thing that kept us together in that department was that we were all going through the same thing."

"At that time I began to wonder if I was cut out for journalism."

With a transfer to a Dallas College, Carol began to "dabble" in creative writing, which she says she enjoyed.

"Last fall when I knew I was going to move to St. Louis, I began to check out schools," she said. "The size of Webster sold me. I knew at this point I would probably lean toward journalism, because of the writing skills you learn."

Carol is certain of her choice. She wants to cover as many aspects of journalism as she possibly can, because, she says, "I don't want to specialize too much."

She was surprised when she heard that she had won the awards. "I'm not used to it. I've always done my writing quietly. I feel like I'm supposed to say 'oh shucks, who me?' "

Carol will graduate in December, and is preparing herself for the future. She is working on a couple of leads for a summer internship.

"I'd like to go into magazine feature writing," she said. She is prepared to re-locate, "but I don't want to go back to the east coast. I've lived there before and the pace is too hectic."

Eric Nelson

First Place:

Photography
"Portrait of Jimmy Carter"
December 8, 1978

"I like art work, but I don't have the patience to draw or paint," Eric Nelson says of his work in photography.

"Photography gives me the realism I want . . . I couldn't get it with drawing or painting."

Eric became interested in photography during his junior year in high school "on my own," he said.

"I started shooting for the year book and the high school newspaper. I branched out to small town publications like the *Clayton Citizen, The Suburban News* and *Concert News."*

The photo assignments have kept his interest.

Eric studied at Meremac and UMSL where he took up general studies. Last summer he travelled to England and France with John Nagle as a member of a photography group from Meremac. He took a few photography courses at Meremac before coming to Webster last fall.

Nelson's reaction to winning the award was one of surprise and pride.

"I was very pleased (with the photo). I was told by other photographers from AP that it was the best photo they saw from his (Carter's) visit."

Eric has been accepted at RIT where he will have a chance to explore photo illustration, his major. He will begin his studies there in the fall.

"I want to get a broad idea of what I can do and what I really want. Photo-journalism is what I really like but I haven't been able to get my hand in other aspects of photography."

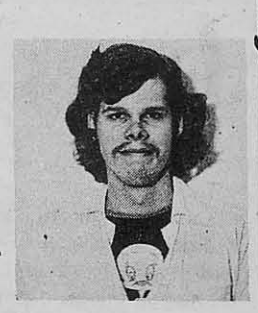
He plans to expand his photographic interests by studying photo-advertising and photo illustration.

He was accepted by RIT last month and has made the trip to the school. He seems pleased with what it has to offer.

Peter Rexford

First Place:

Regular Column Debut "Stranger Than Fiction"
February 15, 1979



Peter Rexford likes to think of himself more as a performer than anything else, a talent that he has cultivated since childhood.

While a student at St. Louis Country Day School, however, Peter said he had no opportunity to utilize his creative talent. He switched to Logos school and began an interest in writing and photography.

After Logos, Rexford attended Goddard College in Vermont, a school he described as "incredibly beautiful, set in the green mountains; so intense." He went there to study acting, but found the program to be poor.

Rexford decided to concentrate in radio/television and filmmaking, and transferred to Evergreen State College in Olympia, Washington. He was unimpressed by the theatre department there, so he found a place on radio station KAOS as Special Productions Manager. From here, Peter syndicated two half-hour radio shows out of New York and Washington. "I also did a few TV commercials for local television stations and fire prevention spots for the state of Washington.

"I came to Webster in the fall of '77 and completed the Freshman Conservatory. This year I transferred to the Media Studies Program.

"I still want to be an actor, but I didn't want to do Shakespeare, which is what they call "High Classical."

"For one year I was a DJ at KADI-FM, and then I was offered a job at KCFM, but now that KCFM is into beautiful music I decided to quit."

"I began to get heavily interested in writing last year in writing classes with Nancy Schapiro and Harry Cargas. I started turning out reams of things."

Peter describes his writing as either "heavily descriptive or comical. I guess **Stranger Than Fiction** is an extension of that," he says.

Peter is currently working on a narration track for St. Louis University Hospital, and has recently completed an internship at KMOX-TV.

"I would like to work at KMOX or preferably a TV station, and do graduate work at UCLA in their theatre or media department.

Peter sums up his plans for the future thoughtfully, "Photography, writing . . . I seem to be doing everything But as a final goal, I'd still like to act."

Missouri College Newspaper Association

Kim Margold

Second Place:

Photography
Cover photo:
Dave Lively
Feb. 1, 1979

Kim Margold is reserved about offering comments about her work in photography.

As a senior in high school, Kim took an independent study to learn darkroom techniques and 35 mm. camera operations.

Kim was most influenced by her high school media instructor, Ms. Barbara Streib who encouraged Kim to pursue photojournalism.

After graduation, she was awarded the Gus Bremmer Memorial Journalism Scholarship, which she took with her to Webster College her Freshman year.

Dedication is the key to success in photojournalism according to Margold, and that translates into time and energy.

"I try to keep my camera with me at all times," she says. The availability of a photojournalist to on the spot coverage and the long hours spent in the darkroom have paid off for Kim.

Like other award winners, she was surprised that she had won an award, but she was pleased with the recognition.

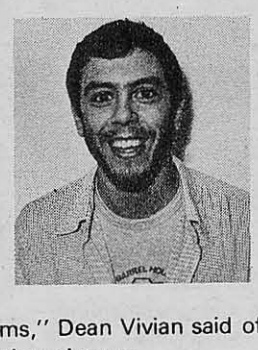
With dedication being defined as the most important element in her work she is off on another assignment, pursuing her goal to be a photojournalist.

There is only one small problem that she faces: with an interest in sports photography, Webster offers little action. Undaunted by this, she is pushing for more student involvement in intramurals and hopes that next year's Journal will have more sports coverage.

Dean Vivian

Third Place:

Critical Review



"I've always liked films," Dean Vivian said of his interest in reviewing motion pictures.

"I began writing film reviews for my high school paper when I realized that I liked what I was doing."

A senior theatre student, Vivian feels that "My background in theatre helps. I can tell a good film from a bad film and I know **why** it is a good or bad film."

His writing interests began at Webster College under an independent study with John Dressel. "He asked me what I wanted to write, and I said film reviews. He got me out of some bad habits and developed my writing," Dean said.

"I write as a hobby, but I hope to expand it." He has just finished writing his first full length play, which he says "hasn't got a title at this point, although there are a couple that I've thought about."

After graduation, Vivian is moving to Kansas City, a city he calls "magnificent."

For the future, Vivian just wants to keep on writing. "I'd be upset if I moved and stopped writing, so my folks are giving me an electric typewriter for my graduation present."

Vivian has taken classes in film here at Webster and plans to take graduate courses in film and television in the future.

For the long term, the senior actor says, "I just want to keep on writing."

Foreign students give Webster high rating

by Ali Zahrany

Webster College is like any other college or university in the St. Louis area that has a foreign language department.

Webster College has students from different countries around the world. In this issue, three of them will be introduced to the readers of the **Journal.**

Miguel Arranz

Miguel Arranz is a student from Venezuela, who came to the United States as an exchange student in Michigan. He went back to Venezuela for five months, and later applied to Webster College. He began his studies here at the beginning of the Spring Semester in the foreign language department. Miguel hopes to finish his education in Florida, and then return home.

I asked him what he sees as the difference in the people of the United States to the people of Venezuela. He said that the people are more liberal and free in the United States than in his own country. When asked about what he liked most about the youth in the United States, he replied, "free sex!" Miguel thinks that leading a simple life and enjoying it is the ultimate goal of life. When asked about what he didn't like about Americans, he said that he didn't like the idea of "Money, money, money!" He feels that Americans think only of the aquisition of money.

When asking Miguel about Webster College, he replied, "It's like living in a community; everybody knows everybody." He thinks that foreign students can get more attention in a small college rather than at a large university.

When asked about what idea he had of American society prior to his visit, he said that he thought that it was a society of apple pie, hot dogs, and lots of hamburgers. This idea has been changed a little.

Miguel said that the tutoring program is better than having only professional teachers"You can trust your tutor, and talk to him about a lot of things, because he is a student too. That makes a lot of difference between tutors and professional teachers." He thinks that tutors can help outside of classes in learning about the American way of life. The only aspect of the foreign language department that he didn't like was having some classes that he thinks he really doesn't need.

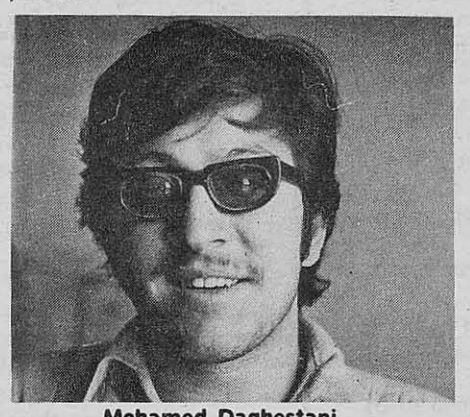
Coming from a year round seventy degree to a hundred degree climate to St. Louis has affected Miguel slightly. When asked of this he smiled and replied, "I got used to it." Miguel was glad that he chose Webster College and he's also glad that he has many friends that he cares about.

Michko Wakayama

Webster's list of foreign students does not overlook Japan. Michko Wakayama is from a small village of seven thousand people about an half-hours drive from Tomakomai, a large city with a population of about five million.

Michko came to Webster College at the beginning of the Spring Semester. She hopes to stay in the United States for two years. Although Michko has been in attendance at Webster College for one month she knows very few people in the St. Louis area and the Webster College community. She says that she likes her roommate, suitemates, and most of the people who live in the dorms. She hopes to know more people so that they can help her in overcoming her problem with the language.

In replying to what she thought of Webster College, she said, "It is . . . is very expensive!"



Mohamed Daghestani

Mohamed Daghestani is a student from Saudi Arabia who came to the United States two months ago as a prospective student. He chose Webster College after he heard about it from a friend in St. Louis. His aspirations of the United States prior to his coming were that he would see numerous sky scrappers, tremendous cities, and robberies, murders, and many serious crimes. These aspirations were altered little. He didn't see many sky scrappers in St. Louis. Mohamed is majoring in Business Management, and is taking regular courses.

In questioning him about Women's Liberation, he thinks that it is bad for children and future generations. He feels that it weakens the family unit and scatters the family members.

Mohamed feels bad about the American youth's association with drugs, and accounts it to boredom. "There is nothing to do for the dorm students," says Mohamed, "And we are bored." He feels that the residents office and the CSA and other student functions should get together and plan a social type of get-together including games which will enable him to meet all or most of the Webster College Community. "Since I came here," says Mohamed, "I decided to live in the dorms so that I could get to know more people, but that seems not to work." Mohamed hopes to see things changed in the dorm by next semester.

Critique

cont. from pg. 6

a nut about spelling and grammar. If I could, I'd push for meticulous proof-reading to eliminate spelling and grammatical errors. But this is not a problem which the metropolitan dailies have solved either: I'd just like us to be better than we are currently on this point; and I'd like us to be better than the metropolitan dailies."

Joan Ewing noted that while both the quality of writing and the *Journal's* photography are done well, "I would ask reporters to check sources carefully and examine facts carefully."

Bob Chamberlin said, "Layout is done well, but the degree of accuracy in the paper needs improvement."

Eloise Jarvis suggested, "Interviewees should be allowed to read copy prior to publication — not to edit, but to check for accuracy in reporting."

Jarvis concluded, "The fine arts needs to be reported by a student in the fine arts. A little knowledge is a dangerous thing!!"

Philippine Islands being overrun by 'Jeepneys'

By Dan Stevens

A first-time visitor to the Phillippines immediately notices large numbers of an odd-looking vehicle called a Jeepney. Jeepneys and lightweight "tricycles" are a standard means of trransportation in the islands.

As gaoline costs continue to rise inexorably perhaps it is time for the United States to adopt a form of Jeepney transportation.

Jeepeneys satsify the need for quick door-to-door transportation in the Phillippines, where the price of gasoline is prohibitive to the average citizen. Jeepneys can deliver a person or party of people to any destination with very little waiting time. The system is simple and efficient.

Jeepneys run set routes along metropolitan avenues throughout a city or town. A passenger pays a standard fare and then rides to any point along the route.

"Tricycles" and special Jeepneys take people to their address along sidestreets and in neighborhoods. "Tricycles" connect with points along the main roads.

On a typical street in Manila or Cebu City, the two major cities in the islands, brightly colored and decorated Jeepneys make up about one half of the vehicles on the road. A person flags down a Jeepney marked with the particular route he wishes to take.

The cost of a trip from one particular destination to another is a fraction of taxi fare for the same distance. Using the Jeepneys a person has practically instant transportation anywhere without owning a car.

As the gasoline crunch continues to drain the pockets of the average American who depends upon a private car for virtually all daily transportation it is very likely that this country will see a similar form of transit develop.

Perhaps the large fleets of vans and microbuses which are already present in the United States will be used in a capacity like the Jeepneys.

Jeepneys are standard Jeeps which are converted to carry up to fifteen passengers. After World War II there was an abundance of American made military Jeeps available in the Phillipines.

"Tricycles are 125 cc. motorbikes equipped with a side carriage. They can carry 3 or 4 passengers at speeds to 35 mph. The 125 cc. engine is capable of delivering about 75 miles per gallon of fuel.

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Constellation :

A star-studded group that's out of this world

Constellation: "Don't ever think you'll make it off your talent."

by Robin Mack

The beginning for them was intrinsically very easy, they were dedicated, talented and persistent with those things most of us tend to give up on first; dreams.

At an age when pop bottle hustles and softball games were primary scenario, this group of friends were establishing a musical unity, a spiritual bond between themselves and their music, the intangible entity that defines those who "make it" from those who don't.

Constellation, the group (consisting of Henry Brewer, Marlon "the T" Travis, Brian Simms, Sidney Woods, and Webster students Reginald Dellard, Stan Coleman, David Smith, and newest member Mindy Nathanson) has not been without its major and minor setbacks.

Financial burdens, personnel changes, cancelled contracts, etc. have all thrown roadblocks in their way, but somehow they keep going. "We go at it collectively," says saxophonist-composer Reginald Dellard, "the one thing that has kept us together is the individual support we give to each other."

Watching them play, I can believe that.

The three original mainstays, Brewer, Dellard and Coleman, started the group back in 1970, but it did not become "official" until a year later. Up until then, the group's musical escapades consisted of only talent shows, proms, and other school oriented social functions.

What you see now however, is a polished set of eight very innovative people commanding top dollar-and getting it. More recent appearances have included several performances at the Kiel Auditorium, opening shows for such noteworthys as Gladys knight, Kool & The Gang, and Lou Rauls.

Constellation is a concept, and a philosophy. They are more than "just a band." A lot of their past accomplishments have depended on belief in that philosophy and a down to earth attitude equaled by perserverance and desire, a fact emphasized further by drummer Marlon Travis.

Travis has never had a professional lesson in his life, yet I think he ranks right up there. He has a beautiful technique that goes from nearly ear-splitting fusion licks to more intricate syncopations reminiscent of the fiery improvs that are done by Lenny White. The transition for Travis to this point though, was no minor feat.

He joined the group in October of 1976, but was kept on "probation" after a disastrous audition for the group then known as *Youngblood Inc.*

"I was all sloppy and stuff" says Travis, "dropping drumsticks — just out of it." He was determined though to be in the group and quickly sharpened up his act. As a result, his hard work has made him a definite asset to the group.

The newest addition to the band, Mindy Nathanson is now experiencing those same things, to a degree. A strict Classical pianist-turned-jazz keyboardist, Nathanson is finding that indeed, looks can be deceiving. As a vocalist, she is excellent, blessed with a unusual vibrato and distinctive octave range.

Nathanson is the first female to join the group in its history. Her presence is an added dimension visually as well as musically. Her plans for the future with the group include expanding and experimenting on her music and doing some composing and arranging.

The entire Constellation "family" is a huge one. In addition to a large following of fans and supportive relatives, the entourage consists of: the band itself, several thousand pounds of equipment, lights and stage props, a road crew, an artist, a costume designer, a lighting designer, a manager, an agent, and two vans. What you see out of all this is a well presented and exciting show, solid to the last note.

Constellation does little limelight basking. Their reputation is only part of it. They believe in meditation and put their faith not in their talent, but in God, logic, spiritual vision and hard work. They believe in destiny and positiveness, a quality that has refreshingly kept them un-selfish and unspoiled.

Because of their faith, doors keep opening for them and they have most recently been approached by both CBS and Warner Bros. Records, although details are still somewhat lucrative. In the more immediate future, the band has planned a summer tour to Kansas City, Chicago and a few east coast cities in addition to performing within the St. Louis area.

Constellation is more than entertainment. For those who know them well, you know that they are all about giving. Because of this, I think these stars definitely come shining.

FLIPSIDE:

For those of you who like your rock and roll like you like your coffee, you owe it to yourself to check out T-Bird Johnson. This group, headed up by Geoff "sound" Benson, jams with considerable tightness Thursday nights at Caleco's midtown and weekends at the Copper Door.

Not to be missed is their rendition of Billy Joe's "Big Shot," Bruce Springsteens "Tenth Avenue Freeze Out" and my favorite (a real blue lights in the basement moldy oldy) the Temptation's 60's smash, "Ain't Too Proud to Beg." Too much.

'Constellation' formerly 'Youngblood' at a recent concert. photo by Emogene Jackson

Nuclear refugees

Cont. from pg. 1

hazardous as if they had stayed there all along.

Pennsylvania Gov. Richard Thornburgh, with the aid of officials from the Nuclear Regulatory Commission, announced April 9, that it was safe for persons living close to Three Mile Island to return to their homes.

Unconvinced that there is no danger Mrs. Davis said she won't return to her home until the cold shutdown has been completed.

"We are at a standstill," Laurel said. "All reports are contradicting."

In fear of losing his job, Laurel's boyfriend, Gary Chaohany returned home last week.

"He told me they had gotten the temperature inside the reactor down to 400 degrees for the first time." said Laurel. "However, when we were in Mt. Vernon, we heard a report indicating the temperature had dropped to 280 degrees. It just doesn't make sense."

Due to all the contradictory reports, the Davis family has lost all confidence in any official source of information.

"When they first began talking about the cold shutdown, they made it very clear that there was an element of danger involved," said Davis. "Now they are saying it's safe, well I'm not going to take somebody else's word for something I can't see."

So when Mrs. Davis does decide to return home, she'll be accompanied by a geiger counter to check the food and water situation.

"It is very exhausting waiting for something to happen, she said.

"I don't feel good about going back, I'm scared to go back! A part of me wants to return so bad. I haven't come to grips with how I'm going to handle it yet." said Davis.

As her voice started to quiver she spoke of her house in Grantham.

"Maybe I'm too old, but I don't feel I have the strength to handle it. And yet it is my whole life and Laurel's too." said Davis. "There are possesions, and my beautiful house which is evidence of so many years of work. Besides being a material object it is an emotional one."

Mrs. Davis spent many years doing carpentry and concrete work for her home.

"I love that place. I drew the plans for it myself, and I have lived there so many years, it's not going to look the same to me anymore, it won't feel like the same place."

"I can see the reactors on Three Mile Island from my bedroom wondow; no it won't be the same."

All agreed that the public is not very well informed when it comes to nuclear power and the dangers of a power plant.

"So many people would not accept the danger, because they don't know anything about radiation," explained Holly.

"If there had been a meltdown, very few people would have escaped," said Laurel.

When Mrs. Davis began reading about nuclear energy she was appalled to find out about the problem of nuclear waste.

"I didn't know it took thousands of years for the waste to dissipate, and that it had to be contained for so long. I could not understand how it ever got started in the first place."

"It's insane to inflict this burden upon future generations!" Davis exclaimed.

If the accident isn't bad enough, Pennsylvania residents learned last week that their utility bills will increase 25 percent for an indefinite period.

"They create this monster, it fails, our lives are in danger then we are forced to leave our homes and now when we return, we have to pay for the damages. Well it isn't fair!" Davis said.

To make matters worse the possibility of having the reactors back in operation within two-years is being kicked around presently.

Does the Davis family see a solution to this problem?

"We have to stop pretending there is nothing wrong with nuclear power and face the facts. There are alternatives." Davis said.

"These big industries have to put their money into solar energy, or into finding out new ways to mine America's resources." said Laurel.

"We can do without these nuclear energy plants. No one went without power when the plants were shutdown."

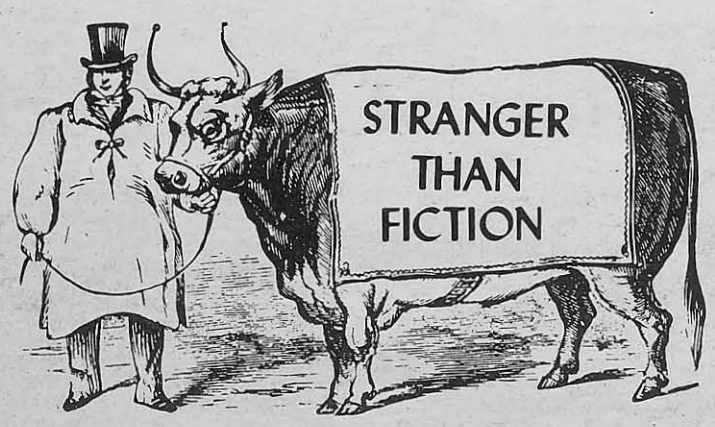
The Davis family's story is a story of fear, and a story which can be repeated over and over again anywhere, if we aren't careful.

In the meantime, the Davis family hopes they will serve as living evidence to Missourians of the dangers possible in living close to a nuclear reactor.

"It will mean a great deal to us if the people of this state think twice about the nuclear plant," Davis said.

When Davis and her family return to their home in Grantham, she plans to join an anti-nuclear group and discuss the problems. To whom?

"To anyone who will take the time to listen," she answers confidently.



by Peter Rexford

As Spring makes it's entrance onto the Webster Campus, so does the thought of Summer vacation, days at the beach (with the portable sewing machine), snow cones and the end of classes. For those of us who will be leaving the hallowed halls of Webster, we have a much larger decision that we must make. A decision which is facing all of the college graduates across the country. One that will shape the rest of our lives and memories of the days we have spent here.

What to wear to graduation.

Recently, I received a letter in the mail, asking me if I had a preference as to the uniform for the ceremonies.

Now, I've never admitted to be a slave to fashion, but heck, I guess I'm just about as mod as the next guy. I didn't spend much time on the matter, but in the back of my mind I tossed around a few ideas, trying to keep in mind what I felt would express Webster best to me.

After careful consideration, it seems to me that if the men wore Nehru jackets with a gold chain around the neck, and the women would wear grass skirts, we would have a festive, yet "with it" flavor.

I had to submit my idea as a write-in ballot, as the letter that I received was multiple choice and my category was not included. From the looks of the letter, the vast majority of the graduating students, or at least the person who typed it, favored a "punk" graduation ceremony.

Perhaps I'm a little conservative and not as "hip" as the next guy, but for my money, substituting caps and gowns for safety pins and cellophane just isn't in the right spirit. I might even be able to put up with it if we didn't have to wear cleaner's bags over our heads and the safety pins pierced through the lower lip.

Possibly, the best thing we can do is just wait for graduation and hope for the best.

While I'm on the subject, it might be appropriate to bring out into the open, another dilemma facing the graduating class. This is, who will be our graduation speaker?

In the past, a few notables have graced the ceremonies with either wit or intelligence, but this year it looks as though the administration is having trouble locating a qualified individual. As this column goes to the press the candidates for speaker are: 1. The Slyman Brothers, 2. Don Corrigan and 3. Milo Razz (the man who invented the portable sewing machine and Mr. Microphone).

I think that if we all put our heads together, we might be able to come up with one or two other candidates before the final decision is made.

Out of fairness, I should mention that if the majority do favor a "punk" graduation, there is a great possibility that Mark Skinner will photograph the entire event free of charge.

As a final closing note, I am very proud and confused to announce, that after much deliberation, the University of Missouri at Columbia has named the Webster Journal the number one paper in its class in the state of Missouri. This completely unexplainably bizarre event is just one of the many things that make life at Webster College, **Stranger than Nuns, Jonestown, Religion, Steve Mizerany, Harrisburg, Portable Sewing Machines, Meteors, The Contract Center, Iran, The Village People, Liquid Paper and Fiction.**

Kelley sights Blue-grass state as greener pasture

By Stephen W. Webb

In August, Lynn Kelley, professor in history and political science, will begin his first term as dean of Midway College, in Midway Kentucky.

Midway is a small community 10 miles from the heart of Lexington and Frankfort, with a population of approximately 1,500.

Like Webster, Midway College is a small liberal arts school, with an enrollment of 300-plus students.

Founded in 1847, Midway College is an independent school, and is the only all women's college in Kentucky.

Kelley is looking forward to the move to Midway, although the choice to leave Webster wasn't an easy one.

"Moving is always exciting, but can be a wrenching experience," Kelley said. "Leaving friends and neighbors is tough, I'd like to take the whole Webster community with me."

But the challenge of a new lifestyle was too great.

"There is a graciousness in the style of life," said Kelley.

"The land is so rich and after awhile the tranquility overcomes you," Kelley added.

Great homes as well as horses play a big role in the lifestyle of Midway. Seventy-percent of the homes are registered as historical sites.

"We are currently having our house built," Kelley said.

As for horses, Midway has some of the top-grade horse breeding farms in the country. Many of todays finest have been bred there.

One of Kelley's first tasks will be to develop an equestrian management program, as well as other programs.

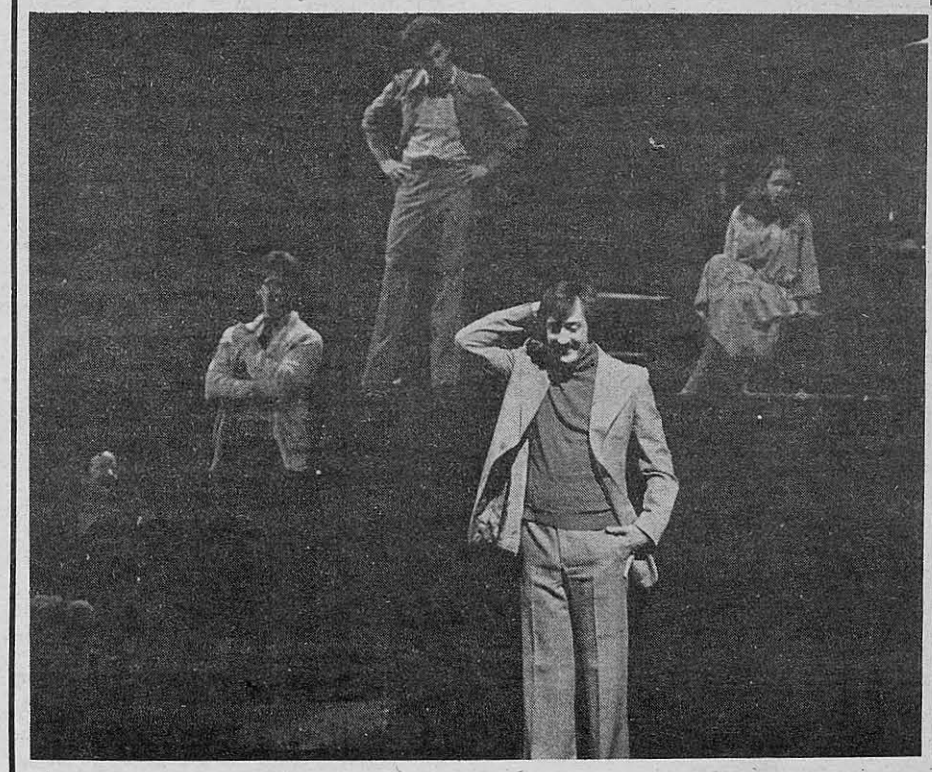
Bicycle enthusiast Lynn Kelley arrives at Webster College. photo by Bob Theiss

"I took the job with the guarantee that I would be able to teach a class," said Kelley. "But, I am awaiting the challenge of seeing how I can perform as an administrator."

As a two year institution, Kelley sees Midway College progressing to a four-year school in the near future.

With all these changes, one thing is for certain, blue-grass residents will be amused when their new dean of Midway College arrives each morning riding his bicycle.

Conservatory presents 'Company'



The conservatory production of the musical "Company" opened April 25. Featured performers are (L to R): Cheri Epping, Tim Dunnagan, Brian Worley, Buddy Vest, and Julia Maish. Photo by Glenn Newland

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Field flying high in Norma Rae

While other directors are busy filming in Southeast Asia (The Deer Hunter), in Canada (Quintet), or under the city of New York (The Warriors), Martin Ritt has been satisfied to stay in that much forgotten, much passed over area of American film: the South. And why shouldn't he? With films like *Sounder* and *Conrack* he has shown a feel for that area that far surpasses any other contemporary director. Now, with *Norma Rae,* he again demonstrates a superlative knowledge of backwoods people and their world.

From the opening montage — a fascinating odyessey into the machinations of an Alabama textile mill — through the first half of the film, the viewer is immersed in the flavor of the South, from the town meetings in the local church, to the girls who all have three names, to the lifelong inhabitants for whom New York City may as well be the nether regions of Africa. These are people who would rather work for a slave wage than not work at all, which is where the story begins.

The textile industry sends a union organizer to the mill, in the person of Reuben Washofsky. Scorned by the townspeople at first, Reuben begins to organize the workers by enlisting the support of Norma Rae, or "a smart, loud, profane, sloppy, hard-working woman," as he refers to her. The film then chronicles their successes and failures until their final triumph: the unionization of the mill workers.

About halfway through the film, though, it begins to bog down, for several reasons: first, the plot, paper-thin, begins to wane; second, there are too many slow paced scenes placed atop one another; and third, the relationship between Reuben and Norma Rae is developed but it leads nowhere — she's recently married and he's faithful to his brainy but absent Jewish girlfriend. It's an enjoyable, different touch — the two main characters *not* falling in and out of bed — but then there's no reason to continue to expand on their relationship as much as Ritt does.

Mostly though, *Norma Rae* is filled with gentle valentines to the Cotton Belt. When Reuben requests a "room with a view" at the local hotel, he is offered a choice between a view of the back alley or a view of the parking lot. And a number of interesting conflicts arise when the sophisticated Reuben is pitted against people who consider whittling on the porch of the general store the "life of Riley."

There are a few disturbing things about the film, though. Reuben's chance meetings with Norma Rae in the films first half seem a little more than coincidental, and the outcome of most of the scenes is predictable at the outset of each one. I wanted to see a plot twist somewhere — anywhere. Instead, the audience is always a step or two ahead of the story.

Ron Liebman portrays Reuben Washofsky, a self-proclaimed New York Jew who has a name "that you have to spell out for head waiters." His performance is very good; he plays the charming patient gentleman well, yet is not afraid to show us Reuben's weaker sides: his workaholism or his unabashed longing for Manhattan.

Pat Hingle, as Norma Rae's father, also does well. He never overdoes the role of the man whose sole ambition in life is to catch the reruns of Bonanza. Likewise for Barbara Baxley, who as Norma Rae's mother has only a handful of lines but a finely embroidered characterization.

Beau Bridges is the one weak link, playing Sonny Webster, Norma Rae's newlywed husband. The reason for this, however, is the script: Sonny is merely thrown in as a somewhat viable reason for Reuben and Norma Rae not to run away together, and the viewer can detect this. After the proposal — which sounds more like an offer to pool paychecks — and the wedding, Sonny becomes an unimportant character and fades into the background. Their relationship is never clarified or rectified, and the gap that leaves is quite noticeable.

Gail Strickland almost steals the show with her portrayal of Bonnie May. As Norma Rae's best friend she has less than five lines, yet her presence is always felt, as either a weary supporter of the cause or a confidant who can always be relied on to talk with her mouth full.

The film *Norma Rae,* however, belongs to the title character. Sally Fields gives a brilliant performance as a girl who views pralines and steak as an acceptable exchange for a roll in the hay. While she knows she's pretty, Fields never allows Norma Rae to wallow in her beauty, realizing that she's "over twenty-one . . . *way* over." She dreams of going further than Henleyville and Piston (two nearby towns) yet knows she never will and tries her best to flesh out her fantasies through Reuben, incessantly making him describe the Big Apple to her. Sally Fields, director Ritt, and screenwriters Irving Ravetch and Harriet Frank, Jr., paint a vivid portrait of the title character, a woman who's always washed down her problems with beer and begun her sentences with "I remember. . . ." And in the end, it is Norma Rae that the audience remembers; as Reuben drives off, to another mill in another town, she remains, having had a taste of the bigger world without having a chance to enter it. Her cohorts are better off — they now have a fighting chance against management — but is she better off? The producers would like us to think so.

Another problem with the film is that it is over long; it could easily survive a judicious cutting of about twenty minutes. But if you don't mind a slow-moving story when it's peppered with a fine performance, go see it. Because it is Sally Fields who makes *Norma Rae* a woman worth caring about . . . and a film worth seeing.

Dean Vivian

DNA Research: Moving too fast?

by Dan Ploussard

A cure for cancer . . . the killing of millions of people.

Concepts opposite in nature, but when dealing with Recombinant-DNA, both may be possible in the not too distant future.

There has been much controversy concerning Recombinant-DNA experiments being carried out in the United States, and it is a good bet the controversy will become heated as the experiments increase.

"Recombinant-DNA is the name given for a new, sophisticated technique of basically splicing genes of one organism into another," said William J. Fuchs, assistant professor in the Science Department.

Fuchs said with the use of special enzymes called "restriction enzymes," scientists are able to remove a part of DNA from one organism and splice it into another organism.

Fuchs said the experiments began about five years ago by scientists on the west coast, and, as many experiments using bacteria, there are risks and benefits involved.

"The point is in these simple bacteria, you can take whatever pieces of DNA you have been able to purify and insert it into the bacterial gene, and the bacteria are easily grown in large numbers," said Fuchs. "So if you can produce a bacterium that has a gene with a production of insulin, for instance, and treat it with the enzyme and insert it in a simple bacterium, perhaps what you can produce is a bacterial culture which is able to produce insulin in large quantities," he added.

Fuchs also pointed out the same could be possible in the research into nitrogen, which if successful, could eliminate the use of nitrogen fertilizers used by farmers in growing food.

Fuchs says one scientific problem in the experiments is the use of Escherichia Coli, a bacterium which grows in the human intestine.

"The problem is that E. Coli is a parasite of humans. The biggest scare is that of the accidental production of new E. Coli bacteria which is destructive rather than constructive," he said.

Fuchs says experiments thus far have been limited to plants and lower forms of animal life.

Other concerns are at random "shot gun" experiments which involve quantities of DNA being combined with the enzymes and inserted into the bacteria, without knowledge of just what is going to be produced.

Fuchs said the general scientific community is split on the question of safety of the various Recombinant-DNA experiments and for this reason a moratorium was called in 1974 by scientists to halt the experimrnts for a time.

"Suddenly the scientists realized they had this unbelievably powerful new tool and we better stop for a couple years and think about what we're doing," Fuchs said.

Since the resumption of the experiments the federal government has set safety guidelines but there are still no laws prohibiting research of this kind.

"It is a little scary to think that someone could get a hold of this and produce monster organisms and all that, but we already do that," Fuchs said.

Fuchs said the scare on the extreme level would be of the "Hitler type," whereby someone would get control of an organism which would attack humans.

"We already have those. Biological warfare has been around for a long time and the U.S. Government has been involved in it for years," he said.

Fuchs said he would be opposed to Recombinant-DNA experiments being conducted on humans at this time.

"I personally think this is one situation where it's o.k. that the initial experiments are being carried on, but I would be very hesitant to approve of it getting close to the manipulation of human beings," he said.

Andrews

cont. from pg. 1

and the future are what counts because, says Andrews, "You want the person to go along with you as you develop. . . . Talk as little as you can and get the person to use his imagination."

Pricing your work should be given serious consideration. "Prices are predicated on medium, size, and your reputation. . . . all artists (if they are smart) have their prices go up a little every year." Andrews goes on, ". . . never give your work away — not to anyone — there is a point you won't sell it for and that's your bottom line. . . . It's up to you to make your work valuable. . . . You can sell something for $1,125.00 much easier than you can sell something for $1,000.00. Somehow the first figure just doesn't sound like as much," laughed Benny.

Many customers want to know why a piece costs so much. Andrews with mock seriousness says to just tell them, "that dot you see there; it took me eight years to know to put that dot there!"

Andrews says that he knows famous artists and that they don't feel famous. He adds that, "When you become successful it's all down hill from there. . . . Success can be like picking up mercury. . . . The world is so fickle. . . . You can't live or die over the fickleness of society." That's why "you should enjoy what you're doing," says Andrews, adding that one moment they love you and then just as quickly they can hate you.

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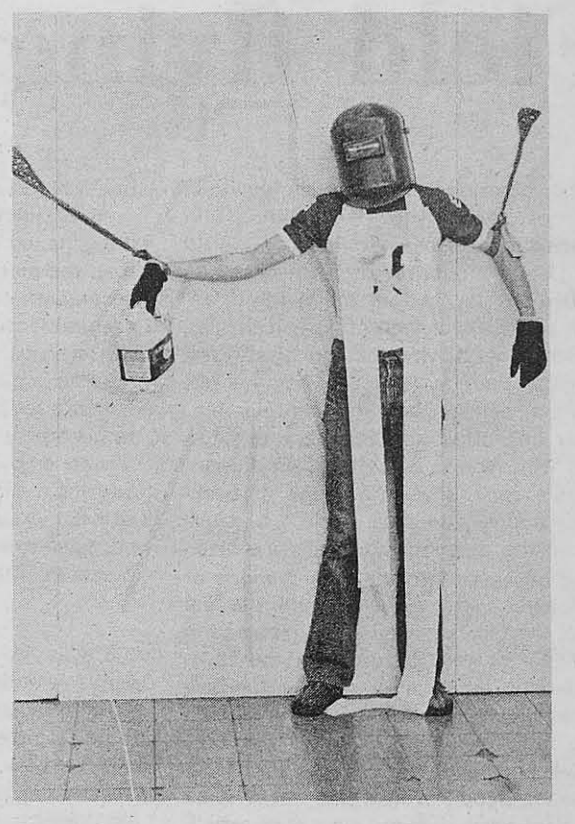
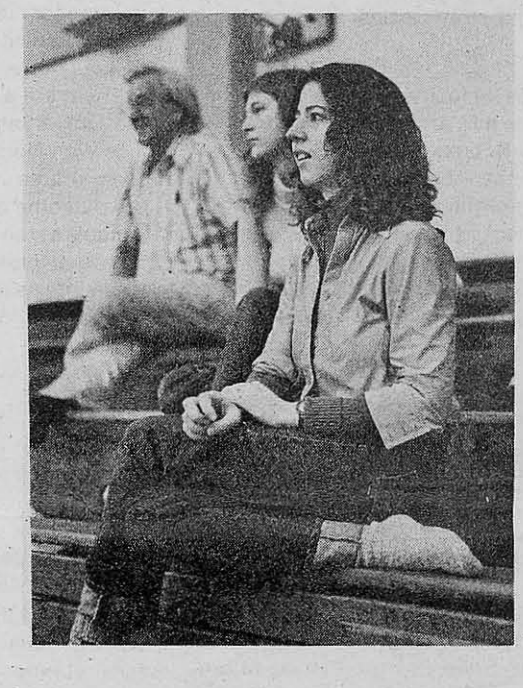
CONCEPTUAL ART

Conceptual Art is an analytic, poetic and descriptive attempt to define and propagate ideas about man and the world he exists in. These ideas are statements of man's "limits" within this world.





conceptual art
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mind energy given to reality
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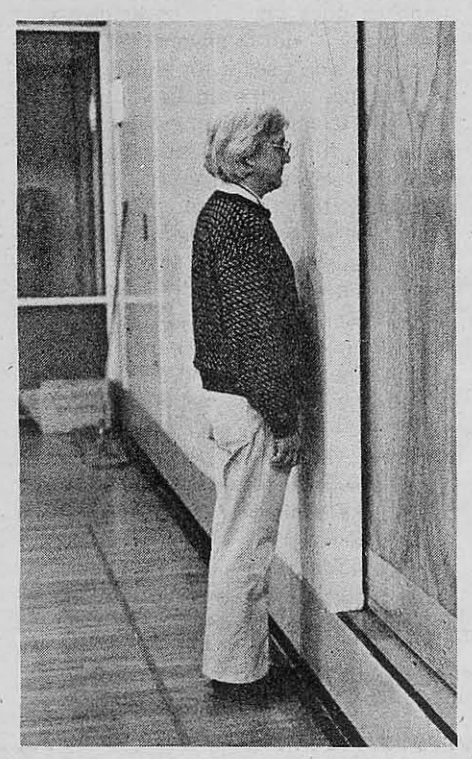

Concept -
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Inception -
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photos and layout by tom gross, pam macleod, mark skinner.

Anti-nuclear groups hold protest

by Eric Meyers

About fifty protesters held a demonstration against nuclear power here in St. Louis on Tuesday, April 24. Signs and speeches condemned Union Electric's nuclear power plant in Fulton, Missouri.

St. Louisans for Safe Energy and Missourians for Safe Energy planned the demonstration to try to keep the Calloway plant inoperative. They are trying to build initiative for a 1980 anti-nuclear bill.

"Nuclear energy is a white elephant and very expensive to construct. It is also very dangerous," says Mar-E-Robnett, a member of the St. Louis group.

"We need 15,000 signatures to urge the PFC off their desks to look into it. Such a petition will help draw their attention."

"The management of Union Electric has bungled. They have a monopoly of utilties and can get by with it," said Mar-E-Robnett.

The Safe Energy protest groups have more middle-aged and older people involved than students. Because of living on a fixed income, many will have difficulty paying for their utility bills if they should rise. College students are reported to be concerned about the issue but not as directly affected by it.

Every 15 to 20 years nuclear power plants have to be dismantled. This shutdown is necessary because of radiation-level buildups.

Mar-E-Robnett explained that these shutdown costs are one of the biggest problems with nuclear power. Who pays for it — the public or the stock-holders?

In only four months of operation, Three Mile Island had to be shut down. The public will be paying for it for a long time.

Because of problems like these, Mar-E-Robnett said, "Nuclear power plants are not cost-effective over other types of energy we have available."

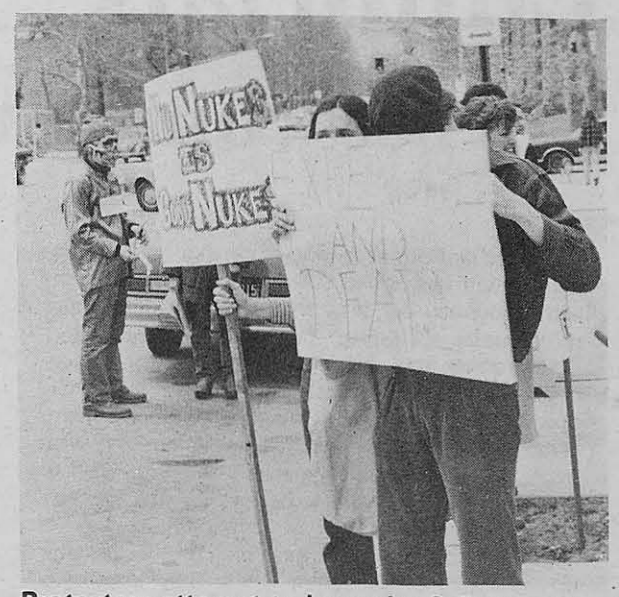
Besides cost, there is the problem of nuclear waste. Used-up fuel from the nuclear reactor has to be disposed of, but where?

In the past, it was buried underground. But, there was radiation leakage from this method of disposal. Many of these disposal dumps have now been dug up with no safe place to put the radioactive waste.

Suggestions have been made to dump into the sea or even outster space. None of these have been declared safe for future generations.

Still another problem is the one of meltdowns. This occurs when the temperature of the core becomes so hot that it melts through the containment and into the earth. Radiation is then spread through the earth into the water table. This creates steam which rises to the surface. It is believed it can contaminate about a 50-mile radius with deadly radiation levels.

This is why St. Louisans and Missourians for Safe Energy are working to abolish nuclear energy. Any readers interested in furthering their cause should call 727-0600 for further information.



Protesters attempt to keep the Calloway Plant inoperative.

THE JOURNAL

The number-one small college newspaper in the state of Missouri!

Luce shares experiences with college community

Don Luce

By Kathy Kilpatrick

Don Luce, international representative of Clergy and Laity Concerned (CALC), spent Tuesday, April 24 through Thursday, April 26 sharing his experiences and beliefs about the countries in which he had visited and lived.

As a volunteer, Luce spent 12 years working in Vietnam for the International Voluntary Services, which is similar to the Peace Corps. He worked in Vietnam mainly to find a better variety of sweet potatoes for the farmers. Later, Luce became a journalist, and published articles about the Vietnam War.

While living in Vietnam, Luce remembers discovering Vietnamese a difficult language to learn.

"When I first started living in Vietnam, I had to get used to the tonal language. You can change the meaning of a sentence by putting the accents on different syllables in the words. I always had trouble with 'Your welcome.' Instead I kept saying 'I don't have any fleas,' which people were glad to find out I guess," Luce said.

Luce related another humorous experience in Vietnam with Americans and the language problem. Former secretary of defense McNamara visited Vietnam, and had learned how to say 'Long live Vietnam.'

"A bunch of students and I were supposed to go hear his speech and clap and cheer at anything important that he said. But McNamara didn't say exactly what he had learned. He accidently said 'The southern duck wants to lie down.' And the students kept cheering, and he kept repeating that phrase over and over again," Luce said.

Luce left Vietnam in 1971, but revistied after the war in 1974. "Today," Luce said, "Vietnam's lanscape is still scarred from the war."

cont. on pg. 6

Honors board announces academic honors recipients

by Nancy Roenfeldt

Each year an honors board makes its selection as to which of the seniors will graduate with academic honors. This year they have chosen 36 of the approximately 180 students. The board is made up of four faculty members, Dean Madden and Sr. Lucy Rawe.

According to the guidelines set for honors selection, graduation honors "recognize overall academic excellence, not just excellence within a student's area of concentration."

In an effort to evaluate this "overall excellence," the honors board evaluates the work done by the nominated students within their areas of concentration.

Also taken into consideration are the students' official transcripts and recommendations by faculty members who gave them grades of "credit" rather than letter grades.

Only those students who have completed their degrees in July '78, December '78 or are scheduled to complete it this May are eligible for honors consideration. No student is considered, however, who has incompletes prior to spring '79 or who has more than four grades below "B" in the last three semesters.

cont. on pg. 7

Campus feedback :

Tom evaluates Webster, students critique Follet's

by Marcia Stoff

Jay Tom has been working for Follet's Bookstore Co. for nine years and he's met a lot of people working in their various bookstores. But of the places he's worked, he thinks that Webster College has been the best.

"They've been the best bunch of people I've ever worked with," he said.

Tom has had the task of managing the takeover of the bookstore the Follet's company made when B.J. Books was expelled at the end of last semester. He's only been around Webster for one semester, but he's already made many friends. He's even able to call many students by name when they come in — especially the candy-buyers.

Tom attributes the large candy selection to the students. "I put in mostly what the kids asked for. If they asked for something specific, I'd try to get it for them."

He also attributes what he considers his success in the store to his patrons. "So far I've been doing a good job because I cater to the kids."

The candy selection hasn't been the only advantage to the new bookstore. The Follet's store did not seem to be plagued by the many late book arrivals as the B.J. store was.

"When I started (in January), I had 97 percent of the books on the shelves," Tom said.

Some books, Tom admits, are going to be late no matter what. Sometimes "it makes no difference if the order is in 10 weeks or 10 days ahead," the publisher is going to have trouble getting a few books.

Tom is also pleased with the cooperation from the faculty. He has 80 percent of the fall book orders ready to send out.

Another new feature of the bookstore is that they will buy used books. As soon as students no longer need their books, Tom says they can bring them in to sell.

"We can only offer a price on a book if it has are saleable market value," Tom said, "but we offer the best price we can."

The patrons of Follet's have very few, if any, complaints about the service. In a random survey taken from students and faculty, the unanimous decision was that Follet's has done a much better job of serving Webster than had B.J.

One student said, "I think they were a little more interested in student feedback." Another student was pleased with the book service but complained that Follet's didn't have the personal needs, such as toiletries and health aids, that B.J. had.

Tom is interested in feedback. In fact, he considers complaints more helpful than compliments. He has plans for expanding

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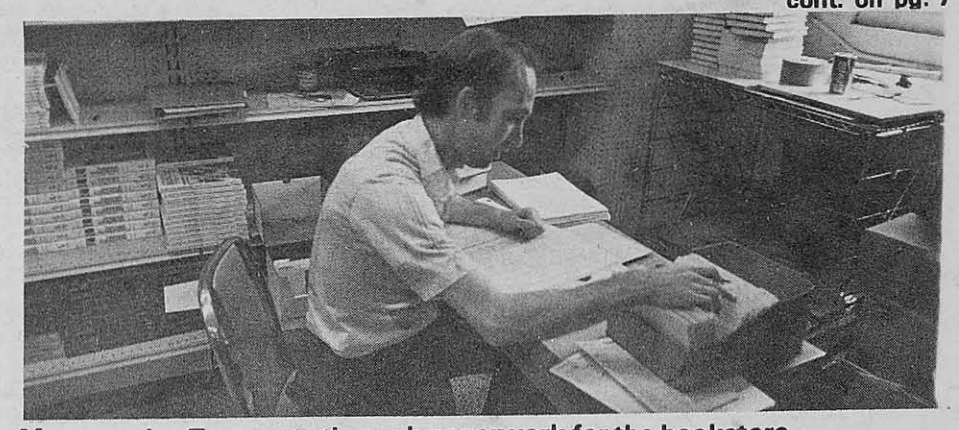
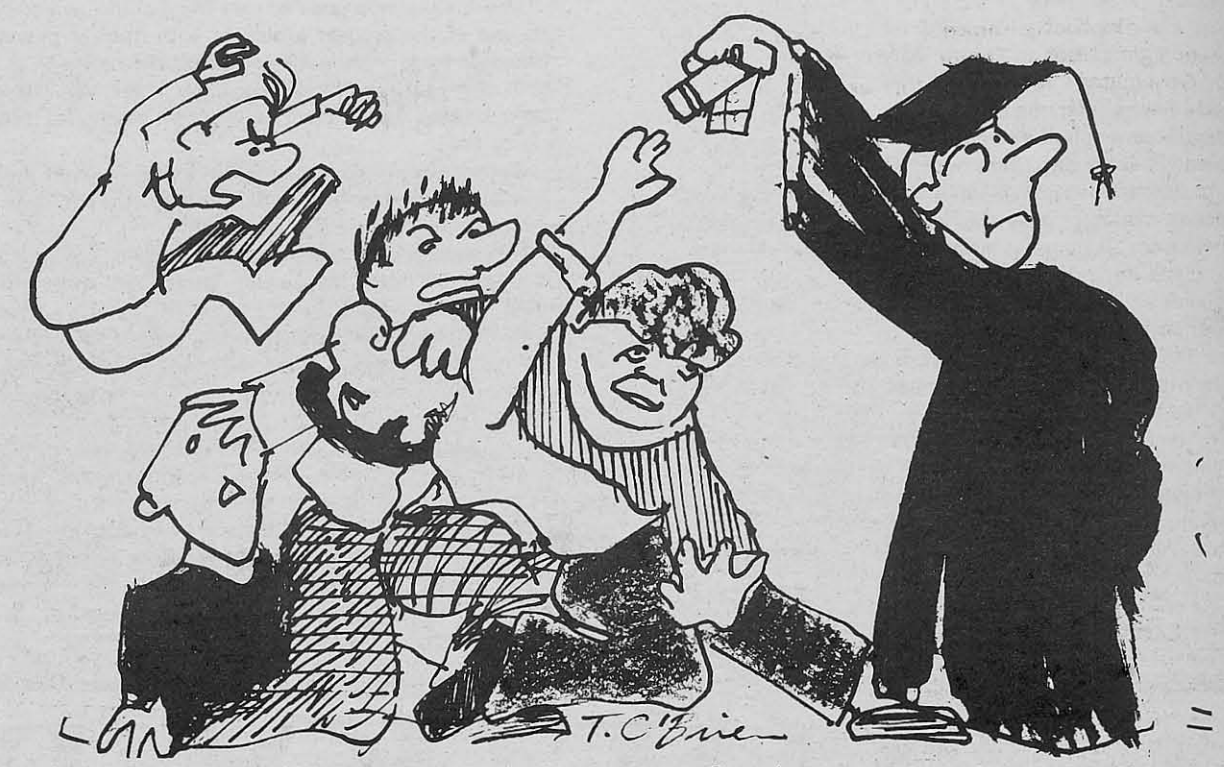


Manager Jay Tom sorts through paperwork for the bookstore.

photo by Mike Bracy

Editorials

Threes company, fours a crowd at ceremony



With the end of the school year in sight, the college administration has added yet another problem to the already mounting list of problems which prospective May graduates are facing (finals, job searches, etc.).

The problem is the availability of tickets for graduation allowed each graduating senior for his family and/or friends he wishes to invite to commencement.

True, it is a person's own choice of whom they wish to invite, but at the same time one does not wish to alienate members of a family by inviting one member and excluding another.

One cannot, in good faith exclude a brother or sister from witnessing a graduation which they may have been partially responsible for, not necessarily in terms of money but by moral support.

Many of the prospective graduates have expressed discontent with administration and yet get few answers. The best answer thus far is "Some of the graduates probably won't use their tickets, so you can have theirs."

This answer is very poor at best.

In the future, one would hope the administration will show a little foresight in dealing with a problem they have decided to put on the shoulders of the graduates.

The Loretto Hilton Center for the Performing Arts is a nice enough place with a nice enough name, but this should not overshadow the feasibility of seating capacity.

Many of the area high schools have managed to secure Kiel Auditorium for commencement or possibilities of arranging for an outside commencement should be considered, with alternatives made in case of inclement weather.

One would suggest that college administration re-evaluate the program and solve the problem for future classes.

One who pays a substantial tuition at Webster College may ask, "Is a graduation, where the entire family of a graduate can attend too much to ask from the administration."

Daniel A. Ploussard
Class of '79

Student viewpoint:

CSA in need of change, cross-listing top priority

To the Editor:

I have some comments I would like to pass on to the college community in relation to Toni Wallace's comments on C.S.A.

1) Toni stated that the C.S.A. was a "pseudo power" and is powerless. My response to this is that the C.S.A. themselves have allowed this to happen. Characteristic of any democratic governmental organization, the C.S.A. members are constantly subjected to power politics and special interest groups. Instead of initiating new programs and policies with their monies, the C.S.A. has become the money machine.

2) The constitution as it stands is an obstacle to effective and quick decisions by the C.S.A. It is far removed from the constitution governing the defunct Student Executive Committee. In response to Toni's comment on the attendance amendment to the constitution, I argue this is a good amendment. It was enacted to prevent members of the council from overlooking their obligation to their constituencies and attend the meetings. In my opinion the C.S.A. can legislate under the amendment what constitutes a "regulary scheduled meeting" and also legislate the time element it wishes.

The problem of the constitution does not rest there. It needs to be thrown in the rubish where it belongs. Is it perhaps to simple for college-educated students to have a simple code of ethics? Such a code would have three parts, A) definition of the officers and jobs in detail, with resources and contacts described B) a page of can-do's and C) a page of can't-do's.

Student apathy is a definite problem. Issues before the C.S.A. are of concern for all students and some decisions would infuriate many . . . if they knew about them. *The Journal* serves as the only outlet for the C.S.A. to get the information they have to the college at large; and it is only lack of coverage of what is going to happen and what happens that keeps students in the dark. I contend that student apathy is artificial. If students know what the issues are there will be much more input in C.S.A.

I want to turn my attention to the cross-listing question. The *Journal* editorial of April 12 stated that Dean Charles Madden's primary reasons for eliminating cross-listing were 1) cross-list courses do not accurately reflect on a students transcript the work done in his or her field of study. I argue that the education of the student and the knowledge these courses provide take precedence over the transcripts. Dean Madden has forgotten that college provides an education to the students first. 2) The State of Missouri determines the amount of grant money that the college receives by dividing the number of students into the number of courses offered. This gives the student teacher ratio for our college of Ten to One. Dean Madden contends that cross-listing inflats these numbers. Again I argue that the student teacher ratio for Webster College is one of the lowest in the country and certainly in Missouri. To bring the ratio down to eight to one or seven to one is an outright lie to the state of Missouri. (Remember that if ten students do not register for a class that class is cancelled.) 3) The elimination of cross listings will hold down the cost of printing the college's catalogue. If Dean Madden were really interested in saving printing costs he would eliminate from the catalogue the courses not offered, or the courses being offered in Geneva. Another way to save would be to not print a class schedule book before the room numbers go in it, and not print a second batch of class schedule books, the course description book has all the information a student needs in order to register. Why not have that take the place of the initial class schedule book? He could also have all the information printed on newspaper stock like *The Journal.*

An important point: with the elimination of cross-listings you have an elimination of courses, with the elimination of courses you also have the elimination of non-tenured teaching positions. Think about it.

The top priority of this C.S.A. and next year's C.S.A. is to fight the cross-listing proposal in every possible way. The first and foremost priority of the C.S.A. is the preservation of the student's academic freedom.

Kevin Shea

'Journal' writers to be congratulated

This weeks issue of *The Journal* marks our final publication fo the 1978-79 school year. We the editors would like to take this opportunity to thank all those who worked so diligently in order to produce a college weekly. Everyone involved in the process knows all to well the time demanded in producing such a publication.

Though often times better writing efforts go unnoticed and the only feedback received is that of a negative nature, the constant writing process demanded this year can only be labeled as a positive learning experience. We hope that those graduating this year have benefitted from their use of the *Journal* as a means of written expression. Many journalists will be returning next year with much improved writing skills, the fundamentals of reporting class contains a number of promising talents to look forward to.

If anything this years *Journal* established a strong base for which future *Journal* publications can grow and improve. Time consuming details of production and layout techniques are already understood by the new editors, leaving less time for confusion and more time to overall Journal improvement.

Along with our writers, *The Journal* would like to thank our campus audience. Complaints of no coverage, mis-quotes, and bad editing have taxed the patience of many a reader throughout the year. The frustrations of our readers often became the frustrations of the staff.

A special thanks to those who appreciated a feature, editorial, or a particular issue of The Journal and offered those worthy a pat on the back and thus the initiative to produce more high quality material.

Good luck to the editors and staff of next year. We hope *The Journal* can be as beneficial to you as it has been for so many this year.

The Editors

The Journal is published by the students of Webster College in conjunction with the Journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted for publication must be signed (names withheld on request), and are subject to editing.

Deadline for submission of material is 3 p.m. Thursdav.

Inquiries should be addressed to: **The Journal,** Room 106 Loretto Hall, Webster College, 470 East Lockwood, Webster Groves, MO 63119. Telephone (314) 968-0500 ext. 284.

Editor-in-chief . . . . . Michael Killoren
Managing editor . . . . . Kevin Murphy
Business Manager . . . . . Stephen Webb
Photography coordinators . Marcia Stoff
Kim Margold

Production Staff:
Nancy Nottonson, Ken Hoover, Greg Mancuso, Emogene Jackson, Kathy Kilpatrick, Dan Ploussard, Nancy Roenfeldt, Ali Zahrany.

'Non-Nuclear Future' conference held at Wash.U.

by Kathy Kilpatrick

The "Non-Nuclear Future" Conference at Washington University captivated its audience — just as the Three Mile Island accident or the popular movie "China Syndrome" held the attention of many Americans. Not many could walk away from the conference and forget about the consequences of leaks of poisonous radioactive materials and waste from nuclear power.

The conference was held in the Washington University Quadrangle from 10 a.m. to 5 p.m. Saturday, April 7, and included 13 workshops and four guest speakers: Dudley Weeks, Jeannine Honicker, David Wilson and Bill Caspary.

Dudley Weeks, education director for the Martin Luther King Center for Social Change spoke at 11 a.m. calling nuclear energy and power "a death at an early age."

"There is nothing very funny about the side effects of plutonium. We are told by the "experts" who receive funds from the nuclear plants that the nuclear plants are so sophisticated that no one can understand how fail-safe they are. But do the experts really understand everything?

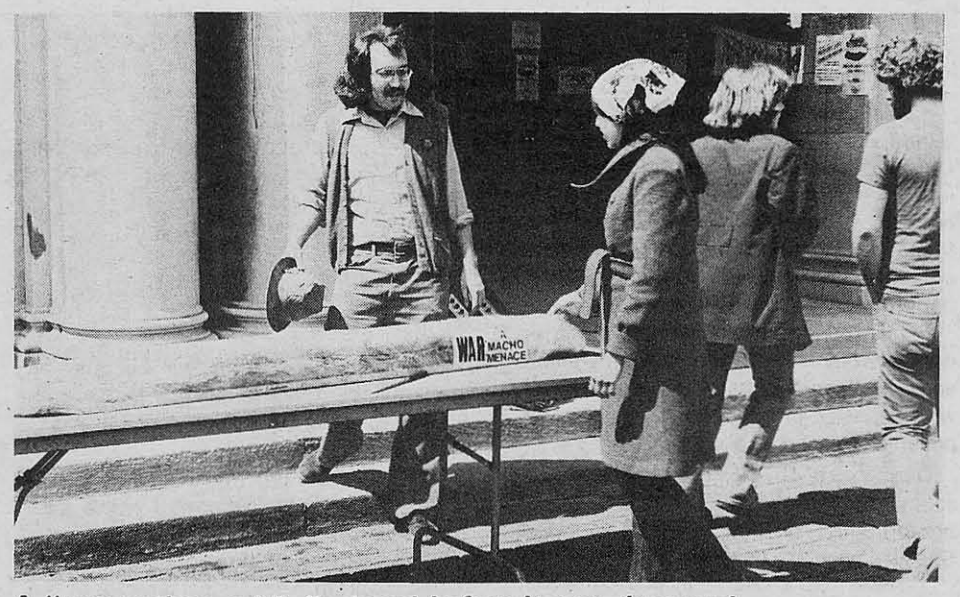
"What about the radioactive isotopes produced by the plants? What would happen if isotopes number three and number forty-one combined together? Scientists are not even beginning to understand nuclear power, or how to safely dispose of nuclear waste," Weeks said.

Weeks called nuclear development insane, unjust, and not even worth pursuing. Weeks said nuclear plants produce a low-net 13 per cent energy for America, but the plants cost Americans billions to construct.

"All that nuclear plants are doing is making us consume more. Our consumption borders on a lie. We don't need more, and we don't need the 24,000-year lethal by-product plutonium.

"China Syndrome and the Harrisburg accident are not just catchy titles. They are man-made horrors. We are involved in a sobering human dilemma, one which all countries should be concerned about.

"In a few years, 25 more countries will have the knowledge to make nuclear weapons, will have more nuclear weapons, and will be waiting to use them. This, if nothing else, is a chilling thought," Weeks said.



A "non-nuclear sub" displayed before it was devoured.

photo by Kathy Kilpatrick

Politically, said Weeks, the U.S. uses nuclear weapons to dominate the world and to compete with the U.S.S.R. The U.S. decides who can and who cannot have nuclear weapons. Other countries who want nuclear weapons are infuriated when the U.S. selectively supplies its nuclear knowledge to its "allies." Weeks said, the U.S. has already shared plutonium and uranium with 40 nations.

As for disarmament, Weeks scoffed at the idea that the Soviet Union would try to conquer America if it unilaterally reduced its nuclear weapons.

"What country would attack another country for disarming? We could logically disarm and not depend on the weapons for a false security. Presently we use the weapons to create jobs, but moreover we use the weapons to add to the paranoid myth that abandonment of nuclear weapons leaves us wide open for attack.

"Every year we add to the overkill. Now we have enough to kill each person on earth 13 or 14 times over. But we're still waiting for the enemy," Weeks said.

In summary, the five goals which Weeks listed to stop nuclear energy in 1979 were:

1. to put pressure on the White House and the Nuclear Regulatory Commission (NRC) to stop building nuclear plants, and to ask Congress to stop approving licenses for nuclear plants.
2. to stop processng nuclear fuel.
3. to saturate the media and schools with ideas to pursue solar energy and other sources rather than nuclear energy.
4. to find a sufficient way to rid the remaining nuclear waste and convert the present nuclear plants into solar plants.
5. to present the public with an overall picture of how to stop heavy consumption of energy.

"In the 60s when some of my friends and I tried to stop the U.S. from building nuclear power plants most of us became discouraged with the effort. Now we don't have enough time to become discouraged and give up the struggle. We have to stop risking human life," Weeks said.

From noon to one, five out of the 13 workshops were presented. Perhaps the workshop which interested many Missourians was "The Callaway Nuclear Power Plants" presented by the Farm Nuclear Study Panel. The panel named many pitfalls within the plants' construction.

First, the panel said that there were, and still are, numerous mistakes within the blueprints.

The panel also claimed that they discovered many of the workers are not card-carrying Union Iron Workers, but only unemployed people looking for any type of work.

"So far Union Electric (UE) has spent $400 million to build the plant, but only one percent of the plant is completed. UE now plans to spend at least $2.6 billion more to complete the plant. This is more money than Missouri has ever spent on anything. It's 20 times more than what it would of cost to build the Meramec Dam," said Steve Johnson a member of the panel.

Johnson added, "Most of the people in Fulton thought at first that the plant was a good idea and were excited because it would bring more business. Now their reaction is that the whole thing is a mess. It's a monster they don't want."

Jeannine Honicker, initiator of the legal case against the NRC, was present during the workshop and spoke out against the Callaway Plant.

"The Callaway plant has the same construction as the Harrisburg plant. They both have steam generators," Honicker said.

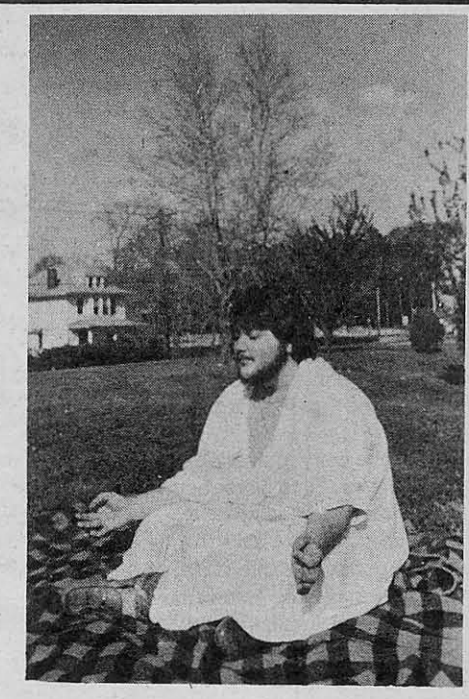
Honicker, as a guest speaker, later spoke about the health hazards of nuclear power:

"We don't know really what will happen to those Harrisburg workers who were exposed to all that radiation. It takes five to six years for leukemia to appear and 15 years before other cancers appear in workers exposed to nuclear radiation.

"If radioactive material is randomly or accidently released through the air, it will eventually spread into the water and then into the food chain.

"But before another Harrisburg, we've got to make changes within this nuclear madness. No one is going to do it for us."

Spring Festival



photos by Mark Skinner

A sunny day welcomed those attending the April 28th Spring Fest. (right) Kevin Shea takes time for a littles springtime relaxation.

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Teacher turns student

Fessler returns to college to earn M.F.A. degree

by Kim Margold

Every new year brings changes, but for Ann Fessler the next school year will bring a new lifestyle.

Fessler, who teaches in the media program, has decided to go back to school to earn a master of fine arts (MFA) degree in photography. She has applied to several universities in the Southwest.

"It's time for a change. I have the seven-year itch, seven years out of school and seven in St. Louis," Fessler stated in a recent interview.

"If you're interested in growing, you need to have a constant challenge and long-term goals that you keep working on. My priorities shifted and I finished all the goals I set for myself seven years ago."

Fessler has taught classes in media and photography at Webster College since 1975. While working in the University City School District as a Media Specialist, she came to Webster to obtain her master's degree (MAI) in media studies. Webster then hired her part-time to work in the developing media program.

"I liked it (Webster College)," she said while sipping a cup of hot tea in the Red Carpet. "I wanted to be a part of it. I liked the small, informal and comfortable teaching."

Fessler, a native of Toledo, Ohio, obtained a bachelor of arts in education from Ohio State University at Columbus. Her junior year brought the discovery of a motivational media course and she made that her emphasis in art. That emphasis continued in graduate work until the job opportunity in University City developed.

Fessler commented, "What I wanted to do was work in a kind of job like my teacher (in college media). So I figured that working at U. City would give me the experience to teach college level media."

During 1972-1975 Fessler's work at the school district involved a large amount of photography, all of it learning by doing. She also began to develop a personal style.

"I never had a course in photography," she said. "I wanted to keep photography separate from the media job, I didn't want to get 'burned-out'. Over a period of time that changed. I want to think, live and do photography for the next two years."

Now, after teaching and photographing extensively in the U.S. during the summers, Fessler wishes to return to school. She also feels it is important for morale to move to a place she would like to live.

Out of her three choices she has been accepted by the University of New Mexico at Albuquerque and Arizona State University at Tempe, she is waiting for news from the University of Arizona at Tuscon.

"My feeling is to go with Arizona (Tempe)," she disclosed. "I was really impressed with the amount of energy at that school, the graduate students are really great."

The next few months wil! be busy as plans for the move to Arizona take shape. Fessler also plans to teach a photo workshop this summer.

Reflecting on the move she said, "I'll miss the people at Webster; I won't miss St. Louis."

Fessler is one of three teachers in the media program. Tom Oates, director of the program, is planning on hiring two part-time workers to replace her.

"We're sorry to see her go," Oates said. "She has a unique combination of skills." On hiring new teachers he said, "If I can I'd like to hire a woman."

Ann Fessler

When asked about her long range plans Fessler stated, "I'll probably teach photography. I'm a strong believer in taking things slow, the whole idea is to get a lot out of the experience."

Calandra receives award for accomplishments in physics

by Greg Mancuso

He's busy, polite, outspoken, a maverick, and about to receive the highest honor awarded in the teaching of physics, even though he has no degree in physics.

He is Alexander Calandra, Ph.D., science instructor at Webster College, and recipient of the prestigious Robert A. Milliken Award for work that he has done over an extended period of time in physics.

Over the last 22 years he has helped to popularize physics with young children through the Children's Corner in the Everyday Magazine of the St. Louis Post-Dispatch. He also designed a special science program for gifted children in the St. Louis Public School System and acted as a consultant in teaching mathematics in public schools. He took a strong stand as a severe critic of the "new math" programs.

In addition to the Milliken Award, Calandra has received an Ohaus Science Teaching Award in 1969 for his work with high school students, and another Ohaus Teaching Award in 1972 for his curriculum revision at Webster College. He has also received national recognition by the Council on Basic Education. Most recently, he has gained a reputation for organizing "Holistic Health" symposiums.

Dr. Calandra, who looks 15 years younger than his 68 years, has been teaching for 48 years and has his degree in chemistry.

"I have a very maverick background," said Calandra. "I've never been part of the establishment."

And so, Calandra said, he feels free to take independent stands: "I'm not tied to a big organization and I don't have to worry about political implications."

As a major critic of the "new math," Calandra felt the use of "set notation," the open sentence stress on verbal language, and the emphasis on the distinction between number and numeral (the name of a number) — all used in "new math," was nonsense.

Writing in "Five Views of the 'New Math'," he lampoons the use of the "set" approach with this satirical quoted from Professor R. A. Staal:

Oh, see. Johnny has a set of marbles. See Johnny's set.

Look, look Billy has a set of marbles. See Billy's set.

Here comes Mary. Mary gets all the marbles. Mary gets the union of Johnny's set and Billy's set. See Mary's union.

He then satirizes the number-numeral distinction, writing:

Teacher: Who are you?

Student: I am Robert Jones.

Teacher: Oh, dear. You must never say that. You should say that you are the boy whose name is Robert Jones. After all, you do not mean to say that you are made of letters.

He developed a substantial program in physics and math at Bayless High School. This science head-start program was taught to freshman instead of seniors and was eventually assimilated in other schools. This was in 1957 and he helped to gain support for it by explaining that we were behind the Russians.

Most recently, Calandra has gained a national reputation by organizing "Holistic Health" symposiums, film festivals and one-credit classes.

Asked how he maintains his good reputation with the establishment while getting into these "fringe areas," Calandra replies that he always gets top-notch in structors with very respectable credentials. For his Acupuncture course, for example, he has a man who was "a plastic surgeon at Jewish Hospital for fifteen years. For biofeedback, he got an instructor who is from the prestigious Meninger Foundation.

Calandra's courses for next semester include: "Parapsychology," "Touch," "Biofeedback," "Imagery," "Meditation," "Ion Therapy," "Acupuncture," and possibly "Iridology."

'Undercurrent' live on radio

Webster student Oscar Russell, along with his musical colleague Colvin Schwarz performed a live radio concert April 27 at 3 p.m.

The two men make up the progressive folk band entitled "Undercurrent." The team was heard live on KSLH-FM, a St. Louis-based station.

Russell and Schwarz explained that the name "Undercurrent" is exemplary of the type of music they write and perform.

"Our music comes from beneath," Russell said. "We're more than just what you see of the surface."

The group has been together for about a year and a half, playing various spots in the St. Louis area including the Focal Point.

"We play for the enjoyment of performing," said Russell.

Both musicians play 12 string Yamaha guitars and both contribute to vocals. For the most part lyrics for their songs are written by Russell while Schwarz writes most of the music.

Colvin Schwartz is currently enrolled at the Performing Arts High School (CASA) where he is studying music. Oscar Russell is in his second year at Webster College and is interested in theatre design and dance.

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Math and science combine:

Two days of non-academic interaction

by Kathy Kilpatrick

The "Liberal Arts: The Significance of Math and Science" conference at Pere Marquette State Park from Thursday, April 19, to Friday, April 20, showed students the enjoyable side of learning.

Before any activities began, the participants were served refreshments in a private room for a relaxing social hour to become better acquainted with unfamiliar faces.

After dinner, Bill Fuchs began the conference by explaining the scientific method. He asked the participants to develop a hypothesis, and to perform an experiment to test the hypothesis.

Fuchs asked if it was true that the younger generation was taller than the older generation within the group of participants. The group decided the best way to test the hypothesis was to divide into two groups, the older and younger participants. The two groups laid on the floor head to head to see which group was taller.

Sr. Mary Gabriel was skeptical at first, hinting that the "older" group (consisting mainly of faculty) might have started shrinking due to their "advancing" age, therefore slanting the experiment's results.

But the "older" group proved the height hypothesis false.

"I thought the test was interesting. It was neat to see the way we tested it by laying on the floor, especially the girl I was laying head to head with, said Roo Savitt, an UMSL student participant.

At 8:30 p.m., Bill McConnel, science faculty, discussed astronomy, and showed several of his own slides of stars taken from his home in Webster Groves. Then McConnel and Laura Kyro, Webster student and an employe at McDonald Planetarium, set up the telescope for star gazing.

Kyro and McConnel found several planets including Saturn, Jupiter and some nubula (patches of distant stars and galaxies). Later, the participants wandered either in and out of the party provided by Nancy York and Gina Asberry, or huddled around the telescope to find more star clusters and planets.

After breakfast on Friday, Debbie Dey began a discussion on the ecology field trip. She asked the group how they would analyze a typical hill. The group decided to check the hill's width of trees, amount of wind and sunlight, number of rocks and type of topsoil.

Participants divided into five groups. The hill was divided into small sections to closely analyze and calculate its characteristics.

As the results came in, Dey asked the groups to chart their findings. Some interesting results were discovered, Dey said, that classified the hill as not typical.

One of the interesting findings was that the hill did not have any rocks as a typical hill would.

After lunch, Ed Sakurai and Rich Singer, math faculty, started their math session which was in essence a gambling casino.

The casino was divided into four tables with new card games instead of the usual black jack, five-hand poker, and craps. The new card games were designed by the math department.

Betting was allowed with the fake money that was provided.

At one table, the object of the game was to count outloud and match the spoken number with the dealer's number. The odds were poor for this game, one participant complained.

At another table, participants, turned over the card deck and tried to consecutively choose either two red or black cards to win.

On summary, the conference was enjoyed both by students and faculty. Mike Lachtrup, student of political science and philosophy, said, "I enjoyed the conference from the minute I got there until the minute I left.

"I really enjoyed the hike in the woods. I had never studied the woods that closely before. I also liked the fact that every one was setting aside their work and were being themselves. It was good to see students and faculty sitting around talking to each other," said Lachtrup.

Many participants agreed that they were inspired by many aspects of the conference to look closely at nature, to better appreciate the stars, or to enjoy the student-faculty non-academic interaction.

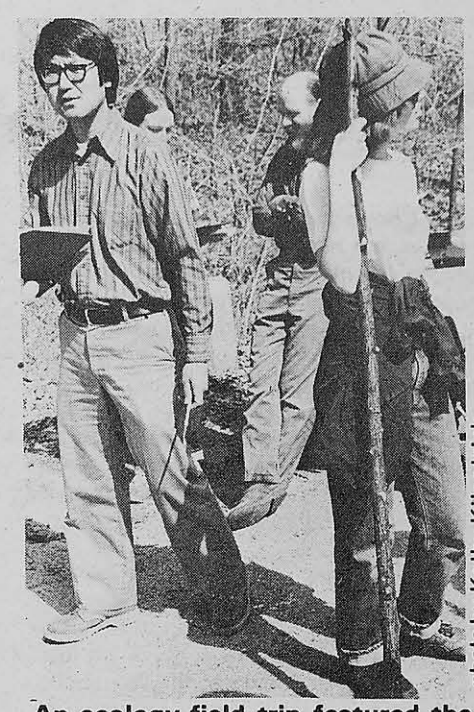

photo by Kathy Kilpatrick

An ecology field trip featured the analysis of a typical hill.

photo by Kathy Kilpatrick

After the field trip participants study their findings.

WEBSTER COLLEGE
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'The Champ,' a sentimental rehash of 'Rocky'

The Champ is going to get a lot of good reviews, but not from me. This trite piece of cloppy sentimentality is one of the most superficial films I've seen yet. Every choice is an easy one, every performance a calculated one, and every tug of the heartstrings a premeditated one.

Franco Zefferilli, who twelve years ago made *Romeo and Juliet,* is responsible for this mess. He succeeds in making Florida resemble Verona and the stable workers like Italian shepherds.

The story line involves an ex-boxing champ and his eight year old son who are trying to make the best of it in this rough, tough world. The father's down on his luck, gambles and drinks a little too much, don't you know, while his son idolizes him (constantly calling him "champ") and obviously majors in "cute" wherever he goes. At the track one day the kid meets this nice rich lady who turns out to be his real-life mother as well as the ex-wife of the ex-champ. Then the story gets sloppier and more complex, if you can believe that. Annie, the mother, seeing what a cute kid she had, decides to take him back. To botch up things even more, the ex-champ keeps losing money and has to borrow two thousand dollars from Annie. Then he decides he must show his cute son what a cute father he is and so he goes back into the ring for one last bout.

Jon Voight as Billy Flynn is thoroughly wasted here. Voight, who has no peer at playing an intelligent, sensitive character on screen, here is reduced to a two-dimensional dummy. Generally in roles like these the fighter can't express himself verbally, so he uses his fists; here, however, Billy **does** articulate well, subsequently we wonder why he must resort to violence. Also, all his words come out the side of his mouth, until his performance seems like a bad copy of the Itallian Stallion. But Voight is much more intelligent than that, and we know it. He also makes a grave error: He chooses to make Billy a brooder, which has got to be one of the two most boring things to watch on screen. Of course, Zefferolli wasn't content with mere brooding; they soon turn him into a sufferer, which, you guessed it, is the other extremely boring choice to have to watch.

Faye Dunaway, as the mother and the ex-wife, is not given much to do at all. Her character wasn't drawn, merely penciled in, it seems. She does, however, make the best of a bad situation, and actually emerges without egg on her face.

Newcomer Ricky Schroder plays the kid, TJ, and at times he's the most honest character in the film. Still, too often he seems to be just reading lines, and while he **is** cute, that is not enough of itself. Which brings me to the point that irks me the most: the people who made this film aren't really concerned with the kid. They are simply cigar-chomping moguls who are only interested in exploiting the kid's cuteness to make a buck, much like an advertiser who uses "cute" children in commercials, or producers of television shows like "Different Strokes;" instead of using the talent, they exploit the innocence of a child who pronounces smorgasbord like borgaschmord. And that passes for art?

In the minor roles Joan Blondell and Arthur Hill fare well, wheras Jack Warden and Strother Martin don't. It's not a reflection on their talent at all; rather it's like a crap shoot: Warden and Martin didn't have a chance from the way the roles were written.

Not all the blame rests on director Zefferelli, however. Walter Newman wrote the rotten screenplay, based on the 1931 classic that starred Wallace Beery and catapulted a young Jackie Cooper to stardom. Newman laces the script with every cliche he could think of. When Billy picks up TJ after TJ's day with Annie, the kid excitedly repeats the day's activities until Billy tosses a teddy bear he'd won for TJ out the window. How sad. But cliches aren't the only things Newman sinks to. He even goes so far as to steal a scene outright: Billy's preparation scene, complete with sit-ups, push-ups, and punching bag hystrionics is a blatant rip-off of *Rocky.* In congruous moments are relatively frequent, too: While on her boat, Annie asks TJ if he's ever been to New York. He says no, although Ricky Schroder's accent smacks of a life-long Bronx dweller; during the climactic fight, one fighter will be pummelling another, only to have the dominant roles completely reversed with each change of the camera angle. And the fight itself is amaturish: there's no sparring, just one fighter beating on the other for a few seconds, then the other returning the punches. Neither of the fighters know anything about defense, which ultimately means that the viewer cannot believe that Voight was ever a champion.

And the film is put together so poorly. At one point, TJ is searching for his father in a crowd. He takes no more than two steps when the camera shot changes and all of a sudden he's bathed in sweat. At other points, bright lights emanate from nowhere, once in a dimly lit bar, and again in the barn at midnight.

Despite the myriad of stupidity found in this film, two moments remain pure: one is when Billy finally admits to TJ that Annie is indeed his mother, and the other is when, without actually saying it, Billy admits to Annie that he's never really gotten over her. It's the underplaying of these moments that makes them work so well, as it is a pity that they put so much overtime into all the unimportant points. Still, two good moments do not a good film make.

The Champ is a slick commercial piece of exploitation that uses big-name stars and cute children to cash in on the movie-going suckers. If you like to throw your money away, go see it. But better yet, why not wait a few months and watch it on TV.

Dean Vivian

Don Luce

cont. from pg. 1

"The land is pockmarked where bombs fell. Bombs, when they land on the earth, compact the dirt. It takes decades before the dirk breaks apart. It's like putting a clay pot in the earth. This makes it very hard for the farmers to begin developing their crops again.

"In Vietnam we also used what they call Butterfly bombs, which are mines in the ground. They don't kill you, but they blow about six inches off your feet," Luce said.

Luce remembers discovering a mine when he re-visited Vietnam. Some village people ran to ask soldiers to help remove the bomb.

"Then I ran back to get my camera because I was making a film to help pay for my visit to Vietnam. I kept getting dramatic shots of this one soldier who was sweating, getting the drops of sweat, falling off his nose.

"Finally, he said to me, 'Excuse me but you're making me nervous, and it's not good to be nervous when you're working with a bomb," Luce said.

As for the remaining bombs in Vietnam, Luce said that the United States refuses to give Vietnam the maps to find and to remove the mines. He said that the government keeps denying that they cannot remember where they placed the bombs.

"I guess they refuse to tell Vietnam because we're still mad at Vietnam. They beat us, and we don't want to face that. They're still on our enemy list," Luce said.

In some areas of swamp land, Luce said that the bombing and defoliating created disastrous side effects within the swamps' ecology. Said Luce, several ecologists who studied the swamps estimated that it would take at least a century before that area would be ecologically balances again.

In comparison of the war's effects, the bombing in South Vietnam was in the countryside, which pushed the refugees into the cities, whereas the bombing in North Vietnam was in the cities, which pushed the refugees into the countryside.

Saigon's population of a half a million in 1958, said Luce, had jumped to four million just after the war ended.

"During the war South Vietnam's cities were overcrowded. If you walked down the alleys in Saigon, you would have walked through people's houses. The streets literally went through some people's houses," said Luce.

Because of the war, said Luce, South Vietnam lost a whole generation of farmers.

"How do you take a farmer who was a farmer 15 years ago, and saw the excitement of the cities, which is often sad excitement, and get him back on his farm again?

"What about an eight year-old boy who during the war was separated from his family, and made his living in the city by pimping, shining shoes and washing cars? He's now 18 years-old. How are you going to try to get him back on the farm?" said Luce.

Many farmers, Luce said, did not want to go back because of the mines which were left buried in their farms. The farms had disintegrated into overgrown weeds and the villages were broken up.

"Whole communities were broken down and scattered all over Vietnam. It would be impossible for some villagers to go back because their villages no longer exist," said Luce.

Besides Vietnam's physical scars, Luce said, the people have internal scars from the war.

"On my trip after the war, I met two of the six survivers of the My Lai massacre. One was 82 and the other was 55 years-old. They were wounded in the massacre, but were under the other bodies.

"What do you say to old women who remember Americans that way? They remember 26 families who disappeared off the face of the earth. As we were talking, they started softly sobbing saying, 'Who will take care of my ancestor's graves? I have no family left,' " said Luce.

Luce said one of his friends who had been a helicopter gunner was deeply moved by the two women crying.

"It was just after Nixon had announced that America has no moral responsibility to help rebuild Vietnam after the war. My friend started crying too and said, 'Richard Nixon let me take you by the hand, and you tell me that we have no moral responsibility to Vietnam,' " said Luce.

Luce forsees the important issue of the 1980's as fighting the multinational corporations.

"I think we can change what the multinationals like General Electric, General Motors and Nestle's are doing," said Luce.

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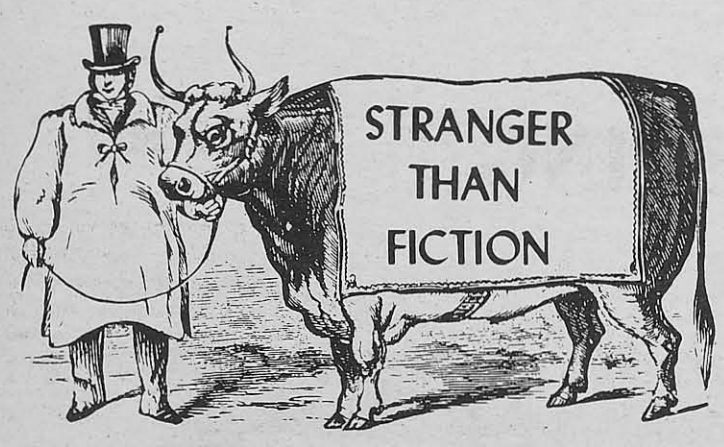


by Peter Rexford

As the balmish winds waft across the Webster quadrangle, slightly lifting the skirts of rosy cheeked co-eds and scenting the dorm rooms with springtime honeysuckle, I can't help pausing for a moment to consider the fact that at no time in history has anyone been able to swallow a telephone whole. Or fit it into their mouth for that matter.

The end is definitely near. With only one week left of classes the Homosexual CB Club is signing off the air, the cafeteria silverware is returning and the work study prisoners of the Contract Center have been released. What is happening to us? Where is the joviality, the jokes, the rapist wearing a Gilligan's Island hat?

As I sit here typing in the early morning hours, my vision is fogged reminiscing the thoughts of this past year. In light of my recent feelings, I have decided not to travel to Europe this summer, or accept the co-anchor position offered to me on CBS's "60 Minutes." Instead, I am going to lock the door to my room and just sit and reflect on the past nine months.

Perhaps now it might be appropriate to finish up with a few notable items for this, the last edition of *Stranger Than Fiction.*

Campus News Note: Webster College security police shot and killed a four-year old boy this week for allegedly walking on the cafeteria roof. "You get what you pay for," said 59-year-old security chief Rudy Hess. "The kid had a machine gun and was up to no good. I saw it. The kid must have ditched the gun after he died," he said. "I only fired a warning shot but hit the back of his head by mistake."

Rumors 'n Gossip: Ear to the door gossip has it that this summer, instead of the expected Webster Master's Program the school will be redesigned to house the world headquarters of the Warehouse of Thongs and Sandals. "This is all my baby," said Phil Wentzal. "These kids today, all it is with them is sandals and surfboards. I think we can turn a pretty profit." The new warehouse will take over the entire administration building and the theatre if extra space is needed. If it happens, it will be the only one of its kind in the world. "I don't know why anyone didn't think of it before," said Wentzal with a gleeful smile.

In retaliation, Media buff John Porter plans to open his own Warehouse of Umbrellas across the street in the former Eden Webster library. Porter was quoted as saying, "I thought of the thong and sandal thing before whats-his-name, but blew my investment money on a portable sewing machine. Mine's gonna be better anyway." Well whoever wins, good luck John and Phil!!

As far as we can tell, there is no truth to the rumor that Webster President Leigh Gerdine was once a member of those four lively, likable lads from Liverpool, the Beatles. He has recently been accused of both playing with the Beatles and more recently with the Sex Pistols. Trying to dig out the truth, I spoke with Gerdine last week for an impartial journalistic inside look. He weasled out of the questions by saying, "No you jerk. I wasn't killed in a New York apartment, my wife is not Japanese and I don't wear safety pins in my lower lip. Get out of here, and you can tell that Newland kid that my spine's as strong as ever. Boy!!" I couldn't get anything out of him. You judge for yourself.

Finally, we bid a final farewell to the girl picture taker, Ann Fessler. Ann is leaving her position here as a jar of Ectaflow developer and hopes to return in a few years as some stop bath. "I want to be a teacher when I grow up," said Fessler. The best of luck to ya, Ann. Just don't come back with your head enlarged. Yuk, chortle.

Cooking Correction: Somehow either one of my staff or secretaries made a mistake last weak in the rescipe section. Under, "Easy Meals In A Pressure Cooker," where it said, "add three cups gasoline then seal," it should have been, "blend in two chives." A big sorry to all of the chefs at Three Mile Island.

Change Of Plan: It has been decided that Newlywed baron, Bob Eubanks will be the graduation speaker. Faculty selection committee head Tom Oates said, "It should be a nice summer treat for us all, but then again I'm not married to the man."

Follett's Folley: Razz Follett, former owner of Follett's Bookstore on the Webster campus died yesterday after receiving 960,000 rolls of Scotch Transparent Tape. Just before death Follett was reported as reading a newspaper article about a similar occurance. "Boy, I'd just die if I got as many rolls as that poor schmuck," Follett said. Then he died.

In lieu of my not visiting Europe this summer and turning down the CBS job. I'm taking this opportunity to ask all of my readers to send me money. Below is a donation form for you all to fill out with the money. Thank you.

And finally, on Jan. 9, 1922, Sister Theresa Kluntz erected a building on the site of the present Webster College and opened the three story Warehouse of Habits. Three hours later she was run over by a bus. The next day, some dumpy girls school was opened at that same place. Just one of the many events that make Webster College, **Stranger Than Fiction.**

See ya'all in the footlights.

The Peter Rexford donation form

☐ Sure Pete! Here's ten bucks.

☐ Thanks Pete! Here's five from me!

☐ A little strapped now. But here's a buck.

$ $

Send to: Peter Rexford, 41 Tealwood Drive, St. Louis, Mo. 63141.

Honors

cont. from pg. 1

Unlike schools such as St. Louis University, though, Webster's honors board is not able to determine the level of honors to be received by the students by grade-point average.

Webster, which is unable to keep track of grade-point average due to the very nature of its grading system, relies on a much more subjective method of division.

"We (the honors board) meet many times; we take a close look at each one of the students separately," explained Reta Madsen, a member of the honors board.

"The way we make the break is that we divide when there seems to be no one else in that group — where we can see that people have reached a certain level of distinction. It's not a very scientific method," she said.

An honors breakfast will be held Saturday, May 12 at 10 a.m. for those students who have received academic honors.

The 1979 academic honors recipients, as selected by the honors board, are as follows:

Summa Cum Laude

Jacqueline Graham
Richard Jente
Margaret Jones
Ellen Peil

Magna Cum Laude

Geoffrey Benson
Linda Brandeberry
Kevin Brennan
Kathi Kramer
Ann Miller
Lisa Prickett
Susan Ruane
Maureen Zegal

Cum Laude

Katherine Bland
Cary Colman
Devon Dietmeyer
John Fannon
Jennifer Firestone
Rhonda Hatch
Julie Kendrick
Jon Learn
Karlene McAllister
Nancy McCoy
Michael McKenzie
Murray McKinsey
Joy Moehlenpah
Tommye Morishita
Janet Murry
Nancy Nottonson
Anna Marie Pryzgoda
Catherine Slane
Shara Tyalor
Peter Theodore
Barbara Trecker
Leigh von Glahn
Patricia Wirth
Nancy Wright

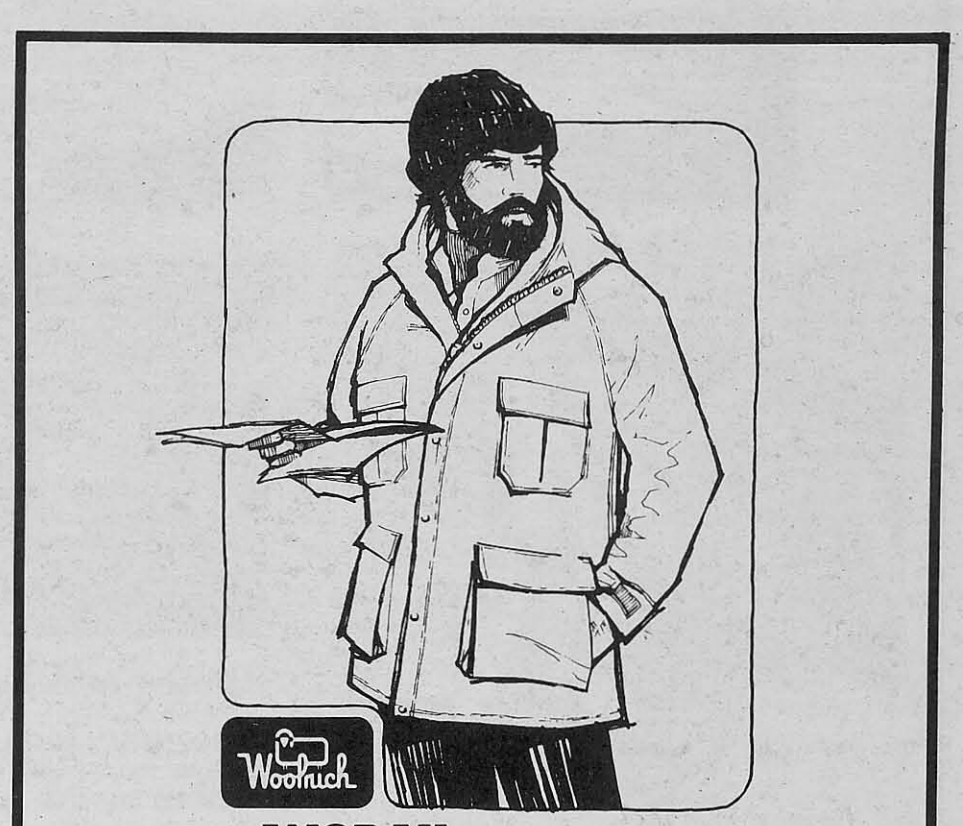
Bookstore

cont. from pg. 1

the bookstore's stock next semester. Along with more personal products, he has ordered gift items and Webster souvenirs.

Tom has done a lot of work to make Follet's successful at Webster and he seems to have enjoyed doing it. At the end of the semester, however he will be leaving the Follet's company to return to his home town in Athens, Ohio. He cites his reasons for leaving as "mainly personal."

"I will miss Webster very much he confessed. "All the people here have been just wonderful."



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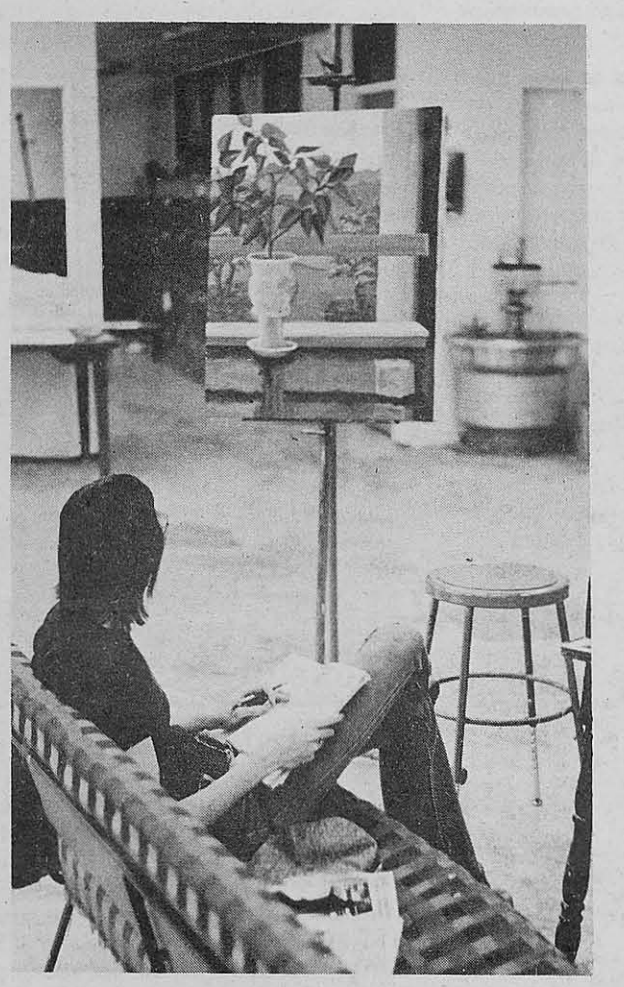
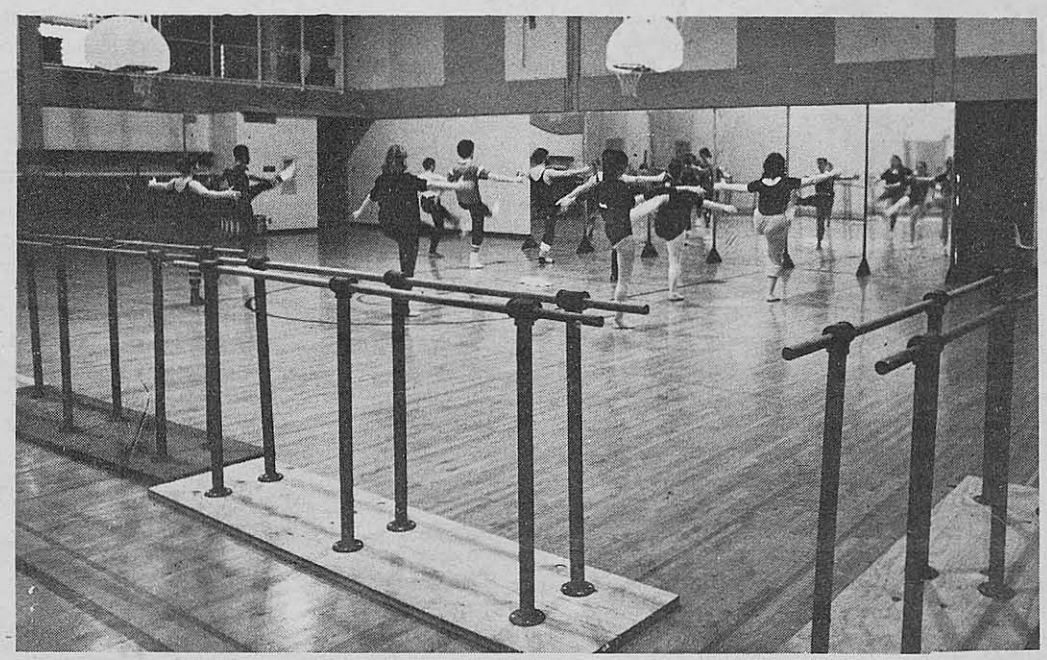
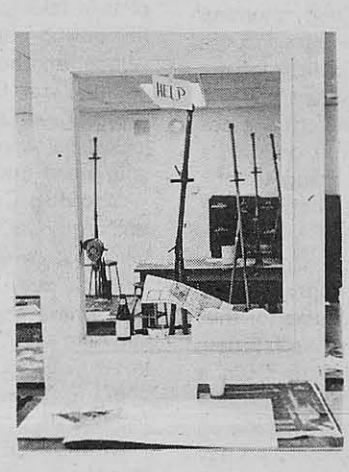
REDISCOVERING PLYMOUTH







Plymouth is a new beginning in Webster's expansion. Bringing together knowledge, sports, fun, and creativity for everyone to enjoy and participate in.

Photos and layout by emogene jackson, bob loncaric, ed parson.