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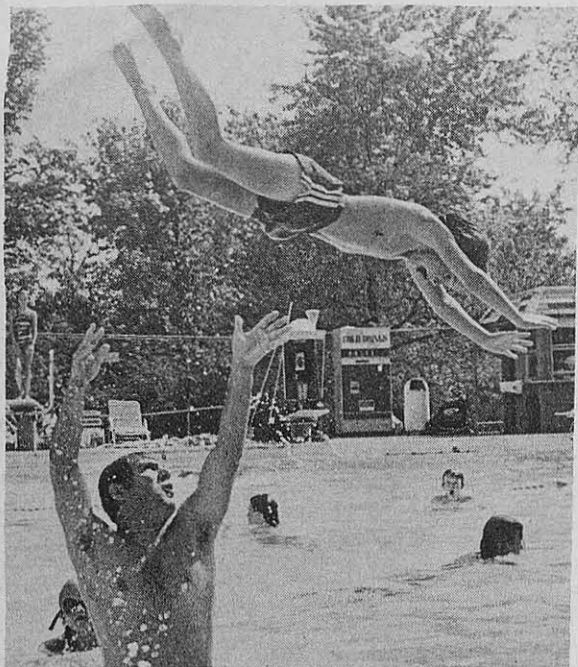
THE JOURNAL



Welcome Back!

Inside: While You Were Gone...

College Expansion Story



The college pool saw plenty of action this summer.

Photo by Gary Brady

Scorching Summer Heat Wave Brings Record Temperatures

by Kitty Glenn-Mock

The weather is definitely a "hot item" these days. How has the Webster community coped with the soaring temperatures? One way is with the college pool. Owned by Webster College and operated privately, the pool has helped many local residents tolerate the heat.

According to Regis O'Brien, the pool manager, large numbers of Webster residents as well as students, took advantage of the pool's facilities. He said mostly families belong to the pool and Sunday is strictly "family day" there.

Locally, the hottest day of the year hit St. Louis on July 16, 1980, with a temperature of 107 degrees — the worst since July 18, 1954. Additionally, new highs were established on a number of days throughout the summer.

The poor and elderly, hardest hit by the heat, were slow to get aid the first two weeks of the heat wave.

Finally, assistance was boosted on July 15, 1980 with a government grant in emergency aid for Missouri.

Nationally, one of the worst heat waves to hit the United States began in Dallas last spring and has not let up. Temperatures remain over 100 degrees throughout the nation and farm losses are on the rise.

Dallas and Fort Worth, two of the hardest-hit cities in the country, have had temperatures of 100 degrees or more for 33 consecutive days (as of Aug. 4, 1980).

Thus far, the killing heat and drought has caused the death of more than 1,200 people and cost farmers millions of dollars in lost crops and livestock. Owners are taking their animals to market early because the cattle are losing weight and there is not enough hay to feed them.

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While You Were Gone...

by Jean Cummings

While you were lounging on the beach somewhere, or busy working to pay another year's tuition, or just sweating out another St. Louis summer, Webster College was bustling with activity.

Well, maybe it wasn't exactly bustling with activity; surely things slowed down during the heat wave. But a lot of things happened to keep the phones buzzing, interviews going and typewriters ringing.

Administration - Shirley LeFlore left to become a full-time graduate student at Washington University and Jerry Davis left. Doris Freeman and Carol McCart resigned. Teenie Duncan was promoted from the business office to director of purchasing and personnel. Michael Neuman is the new director of admissions and financial aid and Sharen Lowney is the coordinator of financial aid

(a new position). Arcie Stewart moved to Kansas City and will be married soon.

Art - Mike Beresford left to accept a position at the Rhode Island School of Design and John Ruppert is a new instructor. Jack Canepa began a sabbatical and plans to visit schools around the country to check out what's new or different in education. He also attended the Picasso exhibits this summer.

Art/Music - Kate Ufema joined Webster as artist-in-residence and director of musical theatre.

Foreign Language - Patricia Metenier is the new assistant in foreign language.

Health Services - Robert Fischer is a new internist, replacing George Pelican.

Literature and Language - Harry Cargas was appointed by President Carter to the United States Holocaust

Memorial Council.

Management - Gareth Gardiner, Rebecca Kaley, Jack Wier and R.W. Hafer joined the department as lecturers.

Media - Alise O'Brien is the new administrative assistant to the director of the media center and lecturer in media. Edward Coombs, former reporter for the St. Louis Post-Dispatch, is joining the staff as instructor in journalism. Susan Miller moved to Boston and John Porter left to become President of The Rare Stamp and Coin Division of Newhard-Cook and Co., Inc., members of the N.Y. Stock Exchange.

Music - Fred Milner left to pursue his other career as a CPA.

Philosophy - Jim Evans, assistant professor in philosophy and dance critic for KWMU and the Post-Dispatch, went to the American Dance Institute as a



Michael Neuman, new director of admissions.

Photo by Gary Brady

dance critic.

Psychology - Carolyn Redmore left Webster to go into private practice.

Religion - Osomu Yoshida will join the department as an instructor in World Religions.

Theatre Arts - Gail Mendelsohn joins the faculty as a lecturer in dance.

Looking To The Future

Webster College Unveils Expansion Plan

by Jean Cummings

Last May Webster College unveiled an expansion proposal prepared by Sverdrup and Parcel & Associates, Inc. dated Jan. 2, 1980.

Sverdrup was asked to do the proposal on the basis of Webster College's own studies over the past eight years. They were also asked to do their own study and come up with a proposal by which Webster College could meet future needs, according to Joseph Kelly, vice president of Webster College.

The proposal includes the rerouting of Big Bend Boulevard and other street changes. This would integrate the three parts of the campus and eliminate crossing major streets to get from one part of the campus to another.

Also included in the proposal are the construction of a 62,000-square foot fine arts center south of the Loretto-Hilton Center, an experimental studio theatre, a classroom building, an outdoor

amphitheatre, additional parking for 1,000 cars and improvements in existing buildings.

The proposed path for Big Bend Boulevard would curve four lanes wide from the Old Orchard business district and follow Old Orchard Avenue south along the Frisco Railroad. It would cut a path west on the south side of Garden Avenue crossing Hazel Avenue and Edgar Road. It would run parallel with, but north of, properties on Catalina Avenue before rejoining existing Big Bend near the west end of Catalina Avenue.

The rerouting of Big Bend Boulevard and other street changes, the fine arts center and additional parking facilities would displace 29 homes, 15 of which are owned by the college. Optional long-range development of condominiums and housing for the elderly could replace 12 more privately owned homes.

At this time the plan hinges on the rerouting of Big Bend Boulevard. The consultants to the city planning

commission, Harland Bartholomew Corp., are presumably studying the feasibility of the plan. They are expected to present their report and make recommendations to the planning commission on Sept. 8.

The city planning commission will make its recommendation the city council, whose only power is to choose whether or not to recommend the Big Bend relocation proposal to the St. Louis County Council for a decision.

If approved, federal funding might be sought for up to 75 per cent of the project. The final design would be determined by the St. Louis County Department of Highways and Traffic.

Opponents to the proposal are hoping for a negative decision on Sept. 8. If that happens, Webster College would probably seek an alternate approach to expansion needs.

A more likely result of the Sept. 8 meeting, as Kelly suggested, is that the planning commission will ask for more information before making a decision.

Journal Seeks Managing Editor

The Publications Board is currently accepting applications for the position of managing editor for **The Journal** for the fall 1980 semester.

Anyone interested in applying for the position should send the following items for the consideration of the Publications Board: a statement of intent in seeking such a position, a profile of work and journalism experience and a portfolio of story clips or other evidence of writing or newspaper production ability.

Applications must be turned in to Don Corrigan or **The Journal** office no later than Sept. 11.

Where possible, Journal salaries will be paid through the college's work-study program. The managing editor will receive \$50 per month.

For more information, contact **The Journal** office, 968-0500, ext. 283 or 284.

Editorials

On September 15 and 16 the Webster College students will have an opportunity to vote for 14 members to the Council on Student Affairs (CSA). Seven members will be elected for the school year and seven for the first semester only.

The purpose of the CSA is to:

- "1) Actively seek and maintain open communication with the general student body;
- "2) Conduct communication on behalf of the entire student body, separate student groups and individual students with the faculty, the administration and other non-student groups;
- "3) Budget, distribute and organize all student activities fund money and be responsible for the handling thereof."

The CSA is your liaison with administration, faculty and other student organizations. In order for members to carry out their responsibilities effectively and efficiently they must know your

sentiments and have your cooperation. If you are interested in a certain aspect of student government, such as working on the curriculum committee or improving campus activities, go to the weekly CSA meetings and let them know about it.

Emily Duncan, chairman of the ad hoc committee for the CSA has sent letters to the new students and helped with testing over the summer in an effort to get to know them. She has met with various groups regarding the budget and is confident that Webster students are concerned about their educational and social environment.

Now is the time to get involved. The first meeting of the CSA is Tuesday, Aug. 26 at 4 p.m. It will be held in the CSA office, room 16 in the basement of Loretto Hall. All undergraduate students are urged to attend.



Letters

Dear Webster Students:

The more students I get to know, the more I realize that the Webster College student body is a rich resource of talent, skills, and information. Believing this makes it difficult for me to sit back and let so much energy, so many ideas, pass through our halls untapped. Therefore, I implore you to get involved in extra-curricular activities on campus.

Students make fun, effective, and meaningful student groups. Simply by dedicating as little as one or two hours a week of your time to whatever organization you are interested in, you will be furthering the social environment of Webster College and serving the needs of students.

What you invest of yourself in college is directly proportional to the amount of enjoyment you receive from your college experience. The more you do, the more people you meet, the more you achieve...the more memories you will have.

This is the perfect time to begin new friendships and experiences so I hope you will make an effort to learn classmate's names and say hello to people you pass on campus. This can be fun and it is the first step toward positive, friendly, and close feelings among Webster colleagues.

With all of us pulling together, united as Webster students, we can make things happen here. But it is

up to you to seize this opportunity. Outside of textbooks, college offers time to learn about ourselves and grow within. But more importantly, the college experience is an opportunity to learn interpersonal skills, develop lasting relationships, and find out what kind of role we will have in society. Will we be actively involved in our world? Leaders? Innovators? Thought Provokers? Will we touch the lives we come in contact with in a positive way? Or will we be passive and indifferent, perhaps spending our energy complaining?

Your student government, the Council on Student Affairs (CSA), will soon be reorganizing for 1980-81. I encourage each of you to consider running for CSA representative — whether you are a freshman, sophomore, junior, or senior; dorm student or day student; experienced in this area or just beginning. Every department should have a voice, so all majors are welcome.

I wish you a good year with some happy, special times. May you accomplish all you set out to do!

Sincerely,

Emily Duncan
CSA Chairperson

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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to: The Journal, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone (314) 968-0500, ext. 283 and 284.

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College Development Plan Spurs Neighborhood Protest

Webster College's redevelopment proposal, unveiled last May, was not received favorably by all alike.

While the plan would improve the facilities and conditions for the college and might please many culture-loving St. Louisans or alleviate some traffic problems in Old Orchard, those who would have their homes displaced or their neighborhoods disrupted and their supporters clearly do not like it.

The Greater Garden Area Association was formed in response to the Webster College proposal. The association, consisting of Garden Avenue residents and supporters have fought the proposal with petitions, marches and fund raising for legal representation.

On July 23 they demonstrated in front of the college in an attempt to arouse community awareness.

"Right now we are concentrating on our petition drive," said Pat Anderson, a

24-year resident of Garden Avenue.

"Which, incidentally, Joe Kelly (vice president of Webster College) has called a 'hand count,'" she added.

The association has collected over 2,200 signatures of residents who are opposed to the Webster College expansion program which would reroute Big Bend Boulevard and displace 14 non-college-owned homes.

While there are no immediate plans for future demonstrations, Anderson said, "Garden Avenue is not going to go down quietly."

"We resent Webster College forcing us to hire legal counsel which we cannot afford," she added.

Opponents hope to stop the expansion proposal on Sept. 8 when the city plan commission is expected to receive recommendations on the rerouting of Big Bend Boulevard from their consultant.

"We hope a lot of people will go to the



Nearby residents picketed the college expansion plans this summer

meeting. In fact, one man mentioned that the meeting may have to be moved to Memorial Stadium," said Anderson.

Anderson and supporters of the Garden Area Association believe that if Webster College needs to expand they should look at alternate approaches which would be less disruptive to the

neighborhood.

Besides the issue of displacing homes and disrupting neighborhoods, Anderson says it is unfair of Webster College to ask the taxpayers to pay for the rerouting of Big Bend Boulevard for the benefit of a private institution.

Kelly Discusses Plans For Webster's Future

by Jean Cummings

Webster College, like most successful institutions, has a history of changing with the times. From an all-girl school in the beginning, it became co-ed in the early sixties.

Out of its own unique philosophy of education, Webster has been diligent in its efforts to project future needs and to make the necessary changes to meet those needs.

In the early sixties, Webster College acquired the Thompson property (extending from Big Bend Boulevard to Garden Avenue) and began to make plans to extend their program in the performing arts.

When Webster announced its intention to build the Loretto-Hilton Center, according to Joseph Kelly, vice president of the college, neighbors said "no."

"Neighbors said, 'Why do they need it? It isn't necessary. It's going to hurt our neighborhood. It's going to bring an awful lot of people — outsiders — to Webster Groves. It's going to be a bad change for the neighborhood and the city,'" said Kelly.

Once again Webster College is planning for the future. And again, its plans are being met with neighborhood opposition.

"The direction of the college predicts that we need more space. The success of the college is evidence that we need more space," said Kelly.

"Our studies of the last eight years have shown us that because of the success of the undergraduate conservatory, the Repertory Theatre and the Opera Theatre — the very success of Webster College's academic program and our plan to be the performing arts center of St. Louis requires that we have additional space, i.e. another fine arts building," he added.

An experimental studio theatre and additional parking space are also projected needs of the college.

Kelly said last year the faculty and administration asked Sverdrup and Parcel & Associates, Inc. to look at the college study of projected needs, to do a study of their own and if they agreed, to come up with a plan of meeting those needs. Sverdrup offered three plans. The first, which was not recommended, wrapped the fine arts building and the experimental theatre around the Loretto-

Hilton Building. It called for a three-story cement parking garage on the parking lot directly across the street from the Loretto-Hilton. This approach uses only existing Webster College land.

Several disadvantages were noted in the first approach:

"It displces 19 college-owned rental properties, the Annex Building, the Opera Theatre office building, and the largest existing surface lot which contains 120 parking spaces. A parking structure will be particularly expensive to construct. (An estimate made for the college in 1978 placed the cost at \$2.3 million for a 500-car structure.) Further, many people are reluctant to use parking structures, which can become identified as crime hazardous; and they are difficult to make esthetically pleasing, particularly in a suburban environment..."

"The first alternate will require a person to cross a street after he parks his car to reach every major building on campus with the exception of the College School building. This situation results in pedestrian/vehicular conflicts endangering the pedestrian and delaying both through-motorists and college-bound motorists."

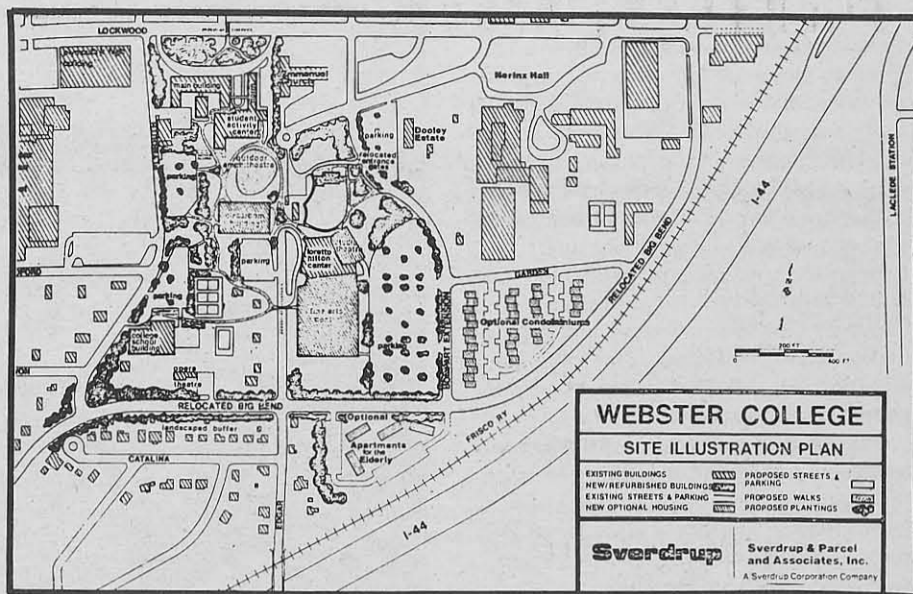
The second option, developed to eliminate some of the major shortcomings of the first, such as the parking structure and an inadequately sized site for the new fine arts building also had disadvantages:

"The second alternate will necessitate acquiring the Plymouth building and four non-college-owned single-family houses. It will displace 21 college-owned rental properties and the Opera Theatre office building. All pedestrians will have to cross a street to get from a parking lot to the Loretto-Hilton Theatre and the new fine arts building. Also, movement between the three main parts of the campus, which are separated by Big Bend Boulevard and Edgar Road, will continue to require crossing these major arteries."

The third option was recommended as ideal.

"This option calls for the rerouting of Big Bend which makes it bigger than a breadbasket and more complicated," said Kelly.

The master plan also calls for the dislocation of 29 homes, 15 of which are college-owned. But the first step is the rerouting of Big Bend Boulevard along the Frisco Railroad from near Catalina



The recommended master plan (above) shows details of a long-range proposal for Webster College development.

Avenue eastward, tying in with the Old Orchard alignment.

This, combined with the vacating of Edgar Road north of the relocated alignment and extending Bompert Avenue south to the relocated Big Bend "joins the three parts of the campus, eliminating all through-traffic conflicts, and establishes a ring of streets around the campus," according to the Sverdrup report.

The report also notes the advantage of the third option to the community in eliminating "the hazardous and traffic-delaying intersection of Lockwood and Bid Bend."

Kelly believes the plan is not only ideal for Webster College but also good for the community.

"We want it judged by the planning commission, the city council and their consultant. We want them to scour the plan and then make the judgement whether or not it is for the general good," he said.

"If we looked at it and said it only benefits us we wouldn't do it. We would not ask the city elected officials and the planning commission to give us special consideration. It does help us. There are some people who will be disadvantaged. But we think it helps Old Orchard and the entire community," he added.

A meeting of the city planning commission is scheduled for Sept. 8. At that time, it is expected that the city consultants, Harland Bartholomew Corp., will present their report on the proposal.

Although Kelly admits it is possible that the report could be completely negative,

he sees no chance of complete approval for the rerouting of the Big Bend Boulevard at this time.

"My guess would be the report will recommend that the planning commission hold hearings, ask for reports and generally make an in-depth evaluation of the feasibility of the plan — holding off either a yes or a no until we have a lot of evidence, testimony, data and projections," said Kelly.

"We thoroughly believe that when a careful analysis and evaluation is done, the merits for the general community will be obvious and will call for a positive assessment by the city officials," he added.

Regarding the neighborhood opposition to the proposal, Kelly said he did not believe they — those people who will lose their homes or their neighborhood — could be convinced of the merits of the proposal.

"But, if that feeling and that belief had obtained in the early sixties, Webster College would not have been permitted, by zoning ordinance, public policy and complaints of neighbors, to build the Loretto-Hilton Center.

"The college's growth and development would have been so stunted that I believe the college would not have survived," said Kelly.

"And, if the college had not been able to build the Loretto-Hilton Center, St. Louis and Webster Groves, I believe, would have neither the Loretto-Hilton Repertory Co. nor the Opera Theatre of St. Louis. There appears to me to be no other academic institution or civic group which could have produced these performing arts institutions," he added.

College Explains Privacy Act

Annually, Webster College informs students that it complies with the Family Educational Rights and Privacy Act of 1974. This Act was designated to protect the privacy of education records, to establish the right of students to inspect and review their education records and to provide guidelines for the correction of inaccurate data.

College policy explains the procedures used by Webster for compliance with the provisions of the Act. Information on these procedures may be obtained from the Dean of Students or the Registrar.

Webster College designates the following categories of student information as public or "Directory Information." Such information may be disclosed by the institution for any purpose, at its discretion.

Category I — name, address, telephone number, dates of

attendance, class.

Category II — Previous institution(s) attended, major field of study, awards, honors, degree(s) conferred (including dates).

Category III — Date and place of birth.

Currently enrolled students may withhold disclosure of any category of information under the Family Educational Rights and Privacy Act of 1974.

To withhold disclosure, written notification must be made in the Office of the Dean of Students by Sept. 1, 1980. Forms requesting the withholding of Directory Information are available in Student Services.

Webster College assumes that failure on the part of any student to specifically request the withholding of categories of Directory Information indicates individual approval for disclosure.

The Webster Grill

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Buscaglia Tours Country Spreading Love

by Kevin Renick

There are countless definitions of love. Reams of poetry have been written on the subject; every art form has its multitude of interpretations. But what about a definition that says love works in the Sepcial Education Dept. of the University of Southern California, and gives lectures throughout the country to audiences of all ages? Such would apply to Dr. Leo Buscaglia, the college professor and author who is warmly referred to as the "Love Doctor" for his open message of humanism, enthusiasm for life, and affection for all that more and more people are discovering.

Buscaglia's appearances have been broadcast frequently on public television. He lectures in college auditoriums through the country, and has written such books as "Love", "Personhood", and "Because I Am Human."

To watch Buscaglia is an unforgettable experience; he is a short, stocky Italian with a black beard and curly black hair, and the most animated eyes and hands you could ever see. He tells rip roaring anecdotes, and he shares simple truths about the importance of people believing in themselves and taking the risk of reaching out to others.

"The measure of how alive you are," says Buscaglia, "is by the number of close personal relationships you have with others. Love is a learning process; when you learn love, you learn life. And if you miss love, you miss life."

Buscaglia lectures very cheaply because he simply loves what he does. He's a "people person," and at the end of his talks he stays to hug every single person that remains with him.

"I probably have the Guinness Book of World Records for hugging!" he says.

Buscaglia exudes so much warmth and personal magnetism that you can't help loving him back; to see him in person is spellbinding. He waves his arms wildly to make a point, he rotates his sparkling eyes through the audience looking for "kind eyeballs...you know, the ones that say 'You can do it!' when you mess up,"



The "Love Doctor," Buscaglia speaks to some St. Louisans. "When you learn love, you learn life."

and he yells loudly of things that frustrate him (such as a beautiful girl from one of his classes who committed suicide).

Through it all, Buscaglia's sincerity, thoughtfulness, and absolute dedication to the sharing of ideas and affection are not to be doubted.

Some of Buscaglia's favorite analogies can't help but give audiences a feeling of optimism.

"I like to think," he says, "that when you're born, you're given all life's magic in a great big colorful package. What bothers me is that so few of us even bother to tear off the ribbon!"

His voice suddenly gets loud and intense: "Rip it open! Let it all out, all that magic, all that wonder, all that love...!"

Then there's the story of the girl who was trying too hard to make everyone love her.

"I could be the most wonderful, juiciest plum in the world, and there would still be people who are allergic to plums!" the girl related to Buscaglia.

"Also, I was trying to be a banana at

times, for banana lovers. But I know now I'll always be the second best banana, whereas I could be the best plum."

The love doctor then adds a line: "So concentrate on being the most beautiful, most delicious, most delectable plum in the world, and be patient enough to wait for a plum lover to come along!"

The point is made, and the audience claps wildly.

Buscaglia repeatedly talks about the pain of loneliness, calling it "a form of dying."

He calls fear the "greatest deterrent to loving," and adds, "Don't be afraid. Offer your love unconditionally. If some people reject you, let 'em go. They're not for you, anyway. But if they accept, isn't that wonderful... Now you've got two heads, two pairs of arms, two possibilities for joy, and yes — two possibilities for sorrow. But you can be there for me when I cry, and I can be there when you cry."

Buscaglia lives what he preaches, and you can't help admiring his courage.

He tells of walking on campus and

joyfully greeting a perfect stranger. Sometimes they say, "Do I know you?" Buscaglia laughs, and says, "No but wouldn't it be nice?" He adds, astonishingly, "Sometimes they say, 'No!'"

He continues:

"But you know, I believe in giving people a second chance. So if I see that person again, I say 'Hi!' and if they say, 'Do I know you?' I'll say, 'Yes, we met the other day!'"

"Perhaps our greatest purpose in life," Buscaglia says quietly, "is to help others."

He tells the story of a wealthy student who, upon hearing that you should "do things for others," replied, "What's there to do?"

Buscaglia grimaces, and says, "you know, I get very close to strangulation. What's there to do? Look around you! There's a lonely person next to you!"

The joyful expressions on the faces of audience members tells Dr. Buscaglia they are listening. Perhaps they have never been so moved, so touched before. The California professor has given them renewed optimism.

"Your greatest responsibility is to discover yourself," he says. "There's no one else in the world like you, no one who can offer what you can offer. Discover your own magic, your own uniqueness — and then, share it with others."

The "Love Doctor" tells a few more anecdotes before disappearing into the audience to hug everyone. There is the story about the friendly old derelict he met on the St. Louis riverfront. While sipping from a green bottle, the man tells the professor his secret of life: "Always keep your mind full and your bowels empty!"

"Now there's wisdom," says Buscaglia.

"It occurs to me in our society the converse is usually true," he quipped.

Leo Buscaglia, the "Love Doctor" will speak on Channel 9 August 26 at 9:10 p.m. and on August 29 at 8:00 p.m.

Canepa Visits Picasso Exhibit

by Steven Thomas

Pablo Picasso may become a major influence on young art students in America if their instructors saw the Picasso exhibit at the Museum of Modern Art in New York, according to Jack Canepa, art instructor.

Canepa visited the exhibit this summer. He walked away impressed and curious about what the largest Picasso show ever would mean to teachers and art students.

Picasso's flair for the exotic way of life was offensive to many. His public conversion to communism in 1944, two marriages, a succession of mistresses and his illegitimate children made headlines throughout the western world.

"For a long time during the 50's, 60's and 70's, a lot of artists just didn't pay any attention to Picasso. He was over there, he was old, senile; his best work was all behind him. A good number of artists were raised with that kind of attitude. Certainly it was prevalent in the art schools," said Canepa.

But this show could change all that as artists and instructors re-examine the paintings of Picasso, who had some 1,500 pieces of work shown at the exhibit, according to Canepa.

"It was impressive. That's all you can say. No matter what you think of his work or his personality, or what he might represent in terms of the twentieth century. The man produced such an incredible body of work that nobody is going to be able to surpass him in this century because nobody is going to live that long," said Canepa.

Picasso painted for about 75 of his 92 years and is credited with being the most productive of the modern artists, according to Canepa.

"When somebody writes a book about 21st century painting, it'll all be Picasso," said Canepa.

Canepa plans to take another trip back to the east coast in early October on sabbatical. He'll be visiting various art schools to study their designs and beginning art student programs "to see if they're doing something we could incorporate into our program and to see what influence Picasso might have on that."

Despite the fact that many art instructors scoffed at Picasso over the past few decades, Canepa's art school days were filled with conversation of the artist.

"I was kind of weaned on Picasso back in the middle forties," said Canepa.

"New guys (in art school) who had been in the army and had actually gone to Picasso's studio in Paris told me about his work. Of course that was what everybody talked about when I was in art school. He was the person. He was very accessible," he added.

The New York exhibition may be the last of its kind. When the exhibit closes on Sept. 16 Canepa said many of the works will be divided between the French government, family members and others.

The Guernica, perhaps Picasso's most famous painting, will be returned to



Plan to get your licks at the St. Louis Ice Cream and Arts Festival.

The festival, reminiscent of the 1904 World's Fair where the ice cream cone was invented, will be held at Laclede's Landing Aug. 30, 31 and Sept. 1, 1980. It is a major fund-raising event of the Arts and Education Council of St. Louis.

Featured at the festival will be demonstrations and exhibits by

craftsmen and artisans and a one-of-a-kind opportunity to sample ice cream specialties from sources throughout the St. Louis area. Each of the three days will also include several special events such as a celebrity cow milking contest, a three-mile lickety split run, and a special ice cream event.

The entry fee is \$1. per adult and 50 cents per child.

Cont. on page 7

'Escape From New York' Is filmed In St. Louis



St. Louisans who attended the recent downtown block party were surprised to find the wreckage of a jet airliner. The rubble of the aircraft is part of the set for director John Carpenter's "Escape From New York." Most of the filming has been done in the old warehouse district of St. Louis near Locust and 21st Street. A lot of people have been looking twice, but it's only a movie, folks.

Director of 'Halloween' Brings New Horror



Kurt Russell as "Snake."

A large jet liner lays crashed and burning on a deserted street corner. Several rag-clad youths are seen running through the smoke filled streets, dodging abandoned cars and trash. A lone figure, wearing a patch over one eye and a large machine gun in one hand, walks slowly through the rubble to the plane to investigate.

"Cut. Let's do it again," calls director John Carpenter. For the past two weeks, Carpenter, noted horror film maker has been in St. Louis filming his latest, *Escape From New York*, a futurist film set in an imprisoned Manhattan.

Carpenter, noted for such films as *Halloween* and *The Fog*, is well known for creating surreal settings for his motion pictures. This new film stars such biggies as Kurt Russel, Lee Van Cleef, Adrienne Barbeau, Donald Pleasence, and even Issac Hayes.

This action-packed thriller is Carpenter's second attempt to create a futurist sci-fi film. His first attempt was the now cult film *Dark Star* which will be showing at the Tivoli Theatre on Sept. 13.

Carpenter is quite a professional when it comes to creating the bizarre. His production efforts include a large burning jet liner, several hundred smashed cars, two Huey helicopters, a

band of rag-clad gypsies and heaven only knows how many tons of trash and rubble.

Most of the filming has been done down in the old warehouse district of St. Louis near Locust and 21st Street.

The empty, boarded up buildings are the perfect setting for the abandoned New York look Carpenter is striving for. The streets are trashed at six in the

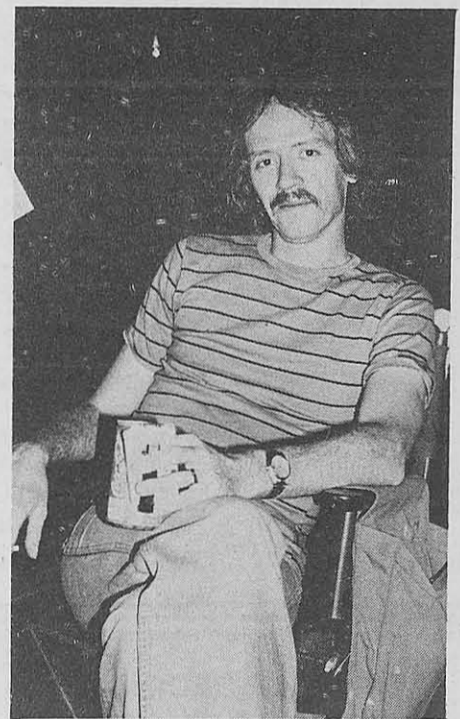
photos and story

by

mark skinner

evening but are cleaned and back to normal by six in the morning.

The filming of *Escape From New York* has offered great potential to the St. Louis area. It has given many citizens jobs and a great learning experience. If this Carpenter film goes over big, hopefully other film makers will be encouraged to work here.



Director John Carpenter relaxes between takes.

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Ramach Expects Positive Conservatory Year

by Stephani Boyd

"The coming Conservatory Theatre season will have something for everyone," said Michael Ramach, a student in Webster's Master of Fine Arts Directing program.

Ramach, who will direct one of the plays as his thesis project, says that the conservatory season will "cover all bases from classics to avant-garde."

The Conservatory of Theatre Arts at Webster College presents plays with students as performers, designers, and sometimes directors. It is the training ground for Webster's theatre students.

The Conservatory will present six regular productions and six Stage 3 productions this school year. Stage 3 is a new offering at Webster, in which students in the graduate directing program direct some of the plays as their final projects.

The main productions will be performed in either the Mainstage on the main floor of the Loretto-Hilton Center, or the Studio Theatre in the center's basement. The Stage 3 productions will be performed in the Stage 3 Performance Space, formerly known as the old auditorium, on the ground level of the administration building.

Ramach described the upcoming schedule as follows:

The regular conservatory season begins Oct. 1 with Noel Coward's **Blithe Spirit**, directed by Marita Woodruff. This is a satire involving a man whose wife dies and comes back to haunt him when he remarries. It runs from Oct. 1-5 and 8-

12 at 7:30 p.m. in the Studio Theatre, except on Sunday's performance which is at 5 p.m.

The second play is Middleton and Rowley's **The Changeling**, directed by a guest artist. It is a classic Jacobean Tragedy about a young married woman who desires a lover, then is "caught in her own wicked web of deceit." It runs from Nov. 19-23 at 8:00 p.m. on the Mainstage, except for Sunday's



Pam Woodruff and Phebe Bohart in last year's Conservatory production of "A Country Wife."

performance which is at 5:00 p.m.

The next play is Edward Albee's **Seascape**, directed by Sue Ott-Bennett. This is an allegory in which two people "meet their Darwinian ancestors and converse with them." It runs from Dec. 3-7 and 10-14 at 7:30 p.m. in the Studio Theatre, except for Sunday's performance which is at 5:00 p.m.

Next is Henrik Ibsen's classic **Hedda Gabler**, directed by Gavin Cameron-Webb. This is the story of a "woman with noble ideas who decides to die nobly when she finds that the world is not very noble." It runs from Feb. 18-22 and Feb. 25-Mar. 1 at 7:30 p.m. in the Studio Theatre, except for Sunday's performance which is at 5:00 p.m.

The Webster Dance Theatre performs April 14 and 15 at 8:00 p.m. on the Mainstage.

The last of the conservatory's main productions is Rogers' and Hart's **The Boys From Syracuse**, directed by a guest artist. This musical adaptation draws from Shakespeare's **Comedy of Errors**. It runs from Apr. 22-26 and Apr. 29-May 3 at 8:00 p.m. on the Mainstage, except for Sunday's performance which is at 5:00 p.m.

The Stage 3 season begins on Oct. 12 with Fay and Michael Kanin's **Rashomon**, directed by Michael Ramach. This play is about reality and is set in feudal Japan. It runs from Oct. 12-14 at 7:30 p.m. in the Stage 3 Performance Space, the same time and place for all Stage 3 shows.

A musical revue **Berlin To Broadway**, directed by Keith L. Nelson follows

featuring Kurt Weill's many show songs and runs from Nov. 9-11.

Next is Peter Shaffer's **Equus**, directed by Noel Taylor. It involves a young man who blinds a stable of horses and his struggle with a psychiatrist to return to normalcy. Ramach does not recommend the play for young audiences. It runs from Dec. 7-9.

The next play, running from Feb. 22-24, has yet to be announced.

Then comes Paul Zindel's **Ladies At The Alamo**, directed by Sue Ott-Bennett. This is a "hysterical comedy" about actresses in a repertory theatre called "The Alamo." It runs from Mar. 29-31.

The final Stage 3 production is David Rabe's **In The Boom Boom Room**, directed by Keith L. Nelson. It is a "study in degradation" about the deteriorating life of a young woman who wants to be a go-go dancer. It is not recommended for young audiences, and runs from Apr. 26-28.

All Conservatory shows are free to Webster students, but tickets must be obtained through the CSA or the box office. Ramach wants the college community to know about the free tickets so as to increase attendance at the plays.

"I've gone to five major universities before this, and Webster has the best theatre but the poorest attendance," he said.

Efforts have been stepped up to increase audiences this year, and Ramach said the theatre has "increased its potential audience eightfold."

"An increased audience and a positive year are expected," he said.

Chappell Initiates Changes In LH Repertory

by Stephani Boyd

The 1980-81 season of the Loretto-Hilton Repertory Theatre is the first under its new artistic director, Wallace Chappell, whose presence is already being felt in vast changes he has made.

First, last year's repertory company of five actors has not been re-hired. Chappell explains in **The St. Louis Post-Dispatch** that this year's plays do not lend themselves well to repertory treatment, thus there will be no resident company this year. He does expect to form one for next year, however.

This means that this year's plays will be performed by guest artists, two of which are nationally known. Bringing in popularly known actors and actresses is a practice new to the theatre this year.

Major changes have also occurred in the schedule. Geraldine Fitzgerald, who was supposed to appear in the year's first play, **Eve**, has canceled. She has been replaced by Jan Minor, "Madge" on Palmolive dishwashing liquid commercials.

Also, **The Glass Menagerie** by Tennessee Williams was to be the second play, but has been replaced by **Sweet Prince**. The last play, **Talley's Folly**, may be changed depending on the availability of rights.

This year's repertory season includes five Mainstage productions and three Studio productions. Mainstage plays are performed on the Mainstage, the theatre on the main floor of the Loretto-Hilton Center. Studio plays are experimental and are performed in the Studio Theatre in the downstairs of the center.

Larry Fineberg's **Eve**, directed by Craig Anderson, begins the season Sept. 3 and ends Oct. 3. It is "the story of a middle-aged, middle class woman who abandons home and husband, and reaches an awakening sense of her own beauty, sexuality and control of her life." It is a Midwest premiere.

The second play is the replacement **Sweet Prince**, and runs Oct. 8-Nov. 7. No additional information about the play has been obtained at this time.

The third play is Dennis deBrito's

Happy Ending, and runs Dec. 31-Jan. 30. It stars Paul Winfield, well known for his roles in **Souther and Roots**. This is a comedy which "dramatizes, in highly entertaining fashion, a young black playwright's fantasy of being cast as the son in an all-white, all-American family." It is a world premiere.

Shakespeare returns with **Richard III**, running Feb. 4-Mar. 6. "Political intrigue, power-lust and driving ambition are the central themes in this chronicle of English literature's most twisted and malevolent figure."

Concluding the Mainstage season is Lanford Wilson's **Talley's Folly**, running Mar. 11-Apr. 10. It is "a stunningly simple love story set in Lebanon, Missouri in 1944."

Only one play, South African playwright Athol Fugard's **The Island**, has been scheduled for the Studio Theatre thus far. It stars former resident actors John Cothran Jr. and Stephen McKinley Henderson, and runs Oct. 29-Nov. 23.

Repertory shows are performed at 2:00 p.m. Sunday and Wednesday, at 8:00 p.m. Tuesday through Friday, at 5:00 and 9:00 p.m. Saturday, and at 7:30 p.m. Sunday. Free tickets for the Webster College community are sometimes available at the box office the night of the production.



Robert Spencer as Ebenezer Scrooge.

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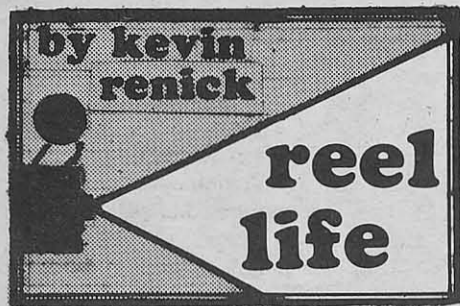
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Summer Flicks: Box Office Horror Story



The summer of 1980 will be remembered as one noticeably lacking in the boffo box office business department (that's movie lingo for blockbuster flicks — seen any lately?). There simply was not the kind of viewer excitement this summer needed to regularly fill theaters.

The *Empire Strikes Back* was a certifiable smash, but even it failed to draw the repeat business that the original *Star Wars* did.

The Shining, which was expected to be a "monster hit" and even "the scariest movie ever made" was neither — it was a great disappointment to many. *Urban Cowboy*, *The Blues Brothers*, *Blue Lagoon*, etc. were films that did okay, but certainly not as well as the studios had predicted.

The most successful entries tended to be low budget laugh getters like *Airplane!* (the surprise hit of the summer — a spoof of all the *Airport* disaster epics that offers a generous amount of slapstick humor) or the usual campy horror flicks that thrive every summer.

Why the decrease in box office dollars? Certainly there is much disgust over the now nearly universal \$4. admission charge. Many viewers probably found it preferable to watch TV for free at home (or better yet, catch last year's epics on their cable TV if they have it).

Word of mouth was not very enthusiastic, either — I heard reactions like "Oh, it was okay," much more frequently than "Hey, it was great — go see it!" Maybe there was an indefinable restlessness brought on by the merciless heat and the grim world picture (let's not leave out the highest inflation rate ever).

Probably, some of the movies were simply not that wonderful. I enjoyed most of them, but I tend to be more easily stimulated than some of my peers.

One of the current offerings that is a terrific example of film art is Brian DePalma's new thriller, *Dressed To Kill*. Without doubt, DePalma is one of the most engaging and stylish directors around. He has practically made the device of teasing the audience his own trademark — not surprising, since that was Hitchcock's favorite technique, and

DePalma is widely acknowledged as the heir to Hitchcock's throne.

However, far from being any cheap imitation of "Hitch", the 40 year old DePalma merely uses Hitchcock's chosen genre (thrillers) and his love of intricate stories (tightly controlled mixtures of chills, laughs, and unexpected plot twists) as a springboard for his own stylish imagination and cinematic playfulness. After roughly a dozen films (of which the best known is probably "Carrie"), DePalma has evolved into a master filmmaker and entertainer.

Dressed To Kill shares two key plot ingredients with Hitchcock's *Psycho*, namely that the apparent main character is killed off early in the story, and also the evildoer in both cases is an individual with a split personality. From there on, it's DePalma's territory. This is the type of movie that can be utterly ruined by giving away too much of the story, so I'll keep it brief.

A woman (Angie Dickinson, in her first big motion picture) is having sexual problems with her husband; seemingly, she gets more satisfaction from her fantasies (one of which is shown pretty graphically as she is taking a shower at the start of the film) than from her real experiences.

She seems to be waiting for some mystery man to unchain her wild passions. One comes along, too, in a visually intriguing sequence in a huge art museum that finds the would-be-lovers playing a strange game of hide-and-seek after the man finds a glove Dickinson dropped. After an apparently wordless evening together, Dickinson is shockingly murdered in an elevator in the man's building.

An attractive prostitute (Nancy Allen) catches a glimpse of the killer, and she is accused of committing the crime herself. There begins the not-so-united efforts of Allen, Dickinson's teenage son (Keith Gordon), her psychiatrist (Michael Caine, in a restrained and effective performance), and the police to locate the murderer.

Dickinson's son is a whiz kid who invents, analyzes and methodically figures things out. He rigs up a camera that will automatically photograph the killer, and teams up with Nancy Allen to trap the scoundrel once and for all. There is some interesting chemistry between Allen and the boy which begins when he saves her life after an exciting chase (Allen running from the killer) through the streets and subways of New York. Allen tries to find safety by hanging around some tough black guys while waiting for a train, but they turn out to be real bad dudes interested in having fun with her. It's a great piece of New York drama, as well as being one of DePalma's most brilliantly directed sequences in the film.

Nancy Allen is surprisingly good in *Dressed To Kill*, balancing her tough sexiness and intense survival instincts quite neatly. A scene in which she bluntly propositions Caine as the psychiatrist is sure to bring out the most voyeuristic fantasies of audience members. The entire cast is genuinely interesting, and pretty flawlessly directed.

There has been much talk about DePalma cruelly tricking the audience, and using the hidden voyeur in all of us to symbolically punish us, as well as the characters in his films (is it significant, for example, that Dickinson is murdered right after her affair?).

I tend to think this is nonsense. I believe it's more likely that DePalma is having a good time with his characters, his film images (his use of split screen



Actress Nancy Allen portrays a prostitute in Brian DePalma's "Dressed To Kill."

here is especially impressive), and the audience that he clearly identifies with.

He's asking us to watch carefully, for not only is there more than meets the eye, but there's more than just visionary aesthetics that he wants us to take note of. He wants to challenge all our senses — make us laugh, scare us, turn us on, and most of all invite us to figure out what's happening on the screen ourselves. If he throws in a few tricks and ambiguous clues, isn't it all the more challenging?

DePalma is a director who loves his art and his audience alike, and his multi-sensory cine-magic offers us an experience that is worth the admission price.

Another sensory extravaganza is *Close Encounters, The Special Edition*. When Stephen Spielberg's UFO epic *Close Encounters of the Third Kind* appeared in December of 1977, it awed critics and moviegoers alike with its dazzling special effects (courtesy of optics wizard Douglas Trumbull), it's almost spiritual enthusiasm for what might be "out there," and its celebration of international humanity. Famed science fiction writer Ray Bradbury wrote a glowing tribute to the film, calling it the first "truly international film, perhaps the most important film ever made," and he added that "everyone should see it every day."

The epic about man's first "official" confrontation with extraterrestrials (benevolent ones, at that) was a huge success, so much so that Spielberg talked the studios into letting him do something unprecedented: shooting new scenes for the film and re-editing it for a later "commercial release." An unusual move, to say the least, but one which has resulted in a more streamlined, solidified picture.

If you're familiar with the original film (if you aren't, you can't call yourself a true movie fan), you'll recall the somewhat ponderous scenes concerning Roy Neary's (Richard Dreyfuss) attempt to build an accurate version of the mountain vision implanted in his brain by the aliens. Critics thought these scenes let down the middle of the film tremendously. Well, Spielberg has trimmed them drastically, to great improvement.

There was also some uncertainty over the ending: Was Neary the only human to board the giant mothership, or did all those red-suited "officials" get free

boarding passes? The answer is clear with Spielberg's new ending, which allows us to see some of the intricate lighting inside the great ship.

There are a few other interesting new scenes, as well as two curious edits: the entire press conference scene in which the government tries to hush the sightings of Roy and Jillian Guiler (Melinda Dillon) by sympathizing with them is mysteriously absent. Also, a harmless scene of Neary reporting to his power company to investigate the electrical failures created by the UFOs is cut out. But basically, the picture has improved by the changes, and offers a good reason to go see it a second time.

What, you haven't seen it?

Grab some money and get going!

Close Encounters was a project Spielberg had in mind for years; he wanted to make a picture that would make people look at the sky in wonder, as well as realize the common bonds that all humans share. He did more than that — he made one of the warmest, most deeply satisfying movies of all time. For the original epic alone, he deserved a special Humanitarian award. The fact that Spielberg cared enough to perfect his masterpiece and invite us back to share *The Special Edition* earns him a place in the "Directors' Hall of Fame" forever.

Picasso from page 4

Spain after being on indefinite loan to the Museum of Modern Art since the artist's death in 1973.

"The likelihood of ever being able to pull together these specific works, which are obviously his major works, is very small. There would be a logistics problem there," said Canepa.

So if this was the last of the large Picasso shows for "maybe one hundred years," and you missed it, Canepa can tell you about it.

"Something you could tell your grandchildren about," he said.

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news briefs

Last Chance To Drop/Add Classes

Aug. 25-29 is drop/add week. Any student wishing to drop or add a class should check with the Registrar no later than Aug. 29.

Work-Study Students Meet Aug. 26

All returning work-study students are expected to attend a meeting on Tuesday, Aug. 26 at 3:00 p.m. in Winifred Moore Auditorium to receive their assignments and go through rules and regulations of the program. Attendance is required by the student services office.

Tune In 'Love Doctor', Channel 9

Leo Buscaglia, the 'Love Doctor', will speak on channel 9 Aug. 26 at 9:10 p.m. and on Aug. 29 at 8:00 p.m.

Get In Your Licks For Arts Council

The St. Louis Ice Cream and Arts Festival will take place on Aug. 30,31 and Sept. 1 from 11:30 a.m. to 5:30 p.m.

There will be continual performances, exhibits, demonstrations and special events each day. Tickets are \$1. per adult and \$.50 per child.

Curriculum Comm. To Meet Sept. 2

The curriculum committee will meet at 3:00 p.m. on Sept. 2.

Coppola's War Epic At Winnie Moore

Apocalypse Now will be shown in the Winifred Moore Auditorium at 7 and 9:45 p.m. on Sept. 4,5,6, and 7. It will also be shown at 12:30 a.m. on Sept. 5. Ticket prices are \$2. for the general public, \$1.50 for senior citizens and students from other schools with proper identification, and \$1. for Webster students, faculty and staff.

Lunch For Chairpersons Sept. 2

There will be a luncheon meeting of all undergraduate chairpersons at noon on Sept. 2.

Eve Without Adam at L—H Theatre

The Loretto-Hilton Repertory Theatre opens the season with *Eve* at 8:00 p.m. on Sept. 3. For ticket information contact the box office, 968-4925.

All Welcome To First CSA Meeting

The first meeting of the CSA will be held at 4:00 p.m. in the CSA office in the basement of Loretto Hall. Meetings are open to all students.

'All The King's Men' For Fifty-Cents

All The Kings Men will be shown in the Winifred Moore Auditorium at 7 and 9 p.m. on Sept. 11. Tickets are \$.50 for all students.

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THE JOURNAL



Sunset over Lake Sloan

Inside: Colorado workshop
story and photos



CSA Postpones Elections, Encourages Student Involvement

by Jean Cummings

The CSA has postponed elections of members until Sept. 22-23.

To date, six persons have announced their candidacy. Since there are 14 vacancies, the committee decided at their meeting on Tuesday, Sept. 2, to give students more time to consider being an active part of student government. The deadline for turning in petitions to the CSA office is Sept. 15.

The ad hoc committee met in the CSA office on Tuesday at 4 p.m. to receive budgets from students organizations, explain what CSA was about, and to point out the procedure for running for membership.

The need for revising the constitution was discussed by Emily Duncan, chairperson. They

decided to wait until after elections, at which time a committee could be appointed to thoroughly examine the flaws and determine their needs.

Duncan, who will be seeking a second year as CSA member, expressed enthusiasm for the prospects of the next year. She mentioned leadership training workshops of which she thought CSA members should take advantage.

The possibility of getting together socially with student government organizations from other colleges in the area was also mentioned.

Exchanging ideas and seeing what others are doing, Duncan said, could be valuable as our own CSA attempts to reorganize.

"CSA has been strong in the past and it can be again," said Duncan.

See CSA candidate profiles on page 3.

THE JOURNAL

Vol. 10, No. 2

Webster College, Webster Groves, Mo.

Sept. 11, 1980

On the cover:
Webster in Colorado

See page 5

Crowds Swarm Planning Meeting

by Jean Cummings

The planning commission of Webster Groves met Monday night at 7:30 to hear the proposal of the Webster College expansion plan and the Old Orchard redevelopment plan. They were also to hear recommendations from their consultant from the Bartholomew Corp., who has been studying the proposal since the July meeting.

But the meeting adjourned shortly after 8 p.m. when the crowds of citizens standing outside the meeting room in city hall began to protest that they were unable to hear.

Leland Curtis, chairman of the planning commission, began the proceedings with the assurance that the meeting would run until 11 p.m. and that the first Oct. meeting would be open to hear from anyone who did not get a chance to speak.

The specific proposal under recommendation Monday night was the rerouting of Big Bend Blvd. This is the initial step in the college's expansion plan.

The meeting broke after about 20 minutes while Robert Graham was speaking on behalf of the Old Orchard redevelopment plan.

"We can't hear," people began to yell from outside the doors of the city hall meeting room. The room, with 126 seats, was overflowing with people lining the walls, doorway, hall and down the stairs.

Curtis interrupted Graham's presentation and stepped into the hall, presumably to speak to the protestors. He emerged a few minutes later and stated the meeting would continue in respect to those who had made the effort to come out. He again assured the crowd that the Oct. meeting would be "an open meeting at a bigger place, where everyone will be able to hear and have an opportunity to speak."

"Why don't we take a vote on that," someone from the audience asked.

"If the noise gets so bad that the people in this room can't hear, I will be inclined to close the doors," said Curtis.

The protest continued within the room and outside. A few minutes later Curtis announced that the meeting would adjourn and reconvene on Oct. 13 at 7:30 p.m. at a more suitable place. Asked where that might be, he suggested a "Schnucks parking lot."

Curtis had promised to make time available for questions after hearing the recommendations as to the order in which questions would be handled. Webster residents not directly effected by the rerouting, felt that they should be allowed to ask questions prior to those interested people living outside the Webster area. Curtis said he would reconsider the order in which questioners would be recognized.

Joseph Kelly, vice president of Webster College, was not upset by the postponement of the meeting.

"It doesn't matter," said Kelly. "We have offered the Loretto-Hilton for the next meeting."

Dick Leary, president of the Garden Ave. Assoc. which has been gathering support against the proposal in an effort to save their homes, said he was ambivalent about the postponement.

"I am a little disappointed that all the people were not able to express themselves. The people weren't there to boo and hiss, they just wanted to hear what was being said and to express themselves," said Leary.

Leary said he thought that chairman Curtis did the right thing and closing the doors would have been a bad situation.

Regarding the Loretto-Hilton for the next meeting Leary said, "I hope it's a joke. I could pitch a tent in my front yard and the meeting could be held there."

Leary suggested a more neutral site for the next meeting might be in a high school or one of the various churches in Webster Groves.



Webster administrators had a tough time remaining attentive at the overcrowded and noisy meeting of the Webster Planning Commission on Sept. 8.

photo by Chris Bird

Forget The Issues, Vote For The Character



by Ruth Canterbury

Active-positive, active-negative, passive-positive, or passive negative? Who do you want for President?

These four personality types developed by James Barber in his book **The Presidential Character** are part of a selection process that Sister Mary Mangan feels people should use to select their political candidate.

Sister Mangan believes that people should forget the issues and vote for the person on the basis of their character.

"As the issues change, the character, by and large, remains the same," said Sister Mangan.

Sister Mangan feels that by doing research into the candidate's early life, adolescence, and first political success, you can identify the person's style, character and world view.

"You can tell much from a candidate's world view, especially how he views human beings," she said. "If you know where a person is coming from and what his perspective is you can determine how he feels about certain things."

Sister Mangan also feels that by knowing a candidate's past and his political success you will find certain qualities that are indicative of his character.

These qualities are where the character types that Barber developed come in.

The first personality type is the active-positive. Sister Mangan describes the character of the active-positive as a person who is not going to be put into a corner if he comes across something that is defeating to him. The active-positive will move on to the next problem and not

Cont. on page 6

Editorials

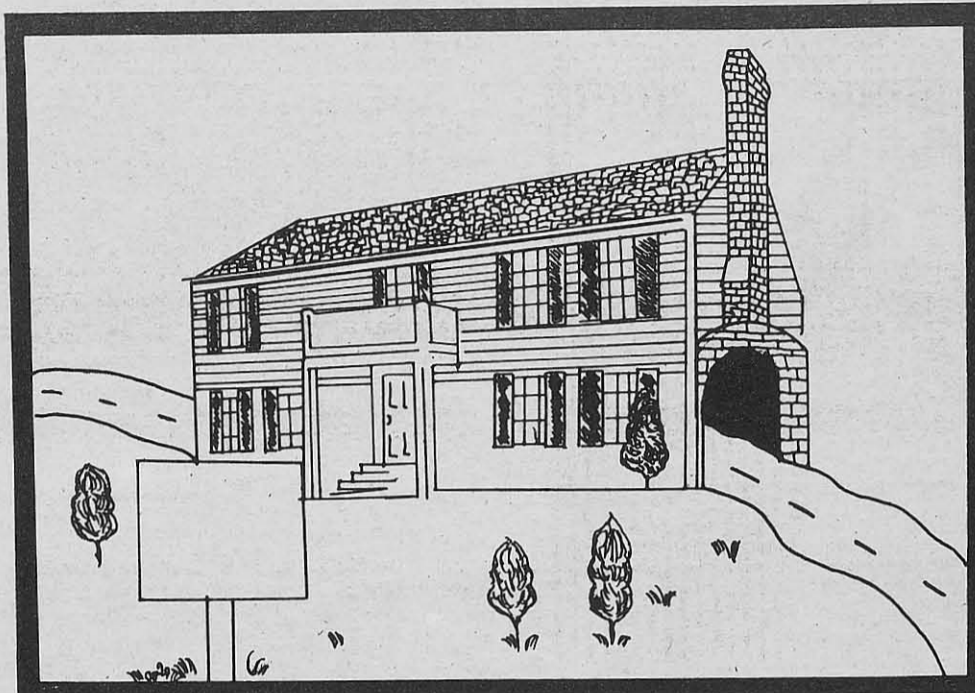
College Redevelopment Plan Concerns Everybody

The proposed redevelopment plan by Webster College concerns the entire Webster community. A proposal of this magnitude and complexity should be carefully studied not only by administration and faculty, neighbors and city officials, but by students as well.

Redevelopment can be good or bad. Or, it can be good and bad. In any case this issue is likely to be around for the next few years. Input from Webster students can only help in the process of determining the future course of the college.

Webster College students should take the time to fully understand the issues involved in this proposal, what it means to their education, the future of the college and the general community. This should be weighed against the problems of displacing homes and families and the possible disruption of neighborhoods. Listen to the opponents of the proposal and to its supporters. Ask questions and express your opinions.

Jean Cummings



Loose Security Puts Damper On Fun

Thefts, carelessness and a lack of security guards shed some bad blood on the first Bored Board party on Saturday, Aug. 6. What appeared to be a very successful "Come As You Aren't" party ended for some as a dreadful reminder that one can never be too careful.

Several Loretto Hall residents were enjoying the drink, music and dancing in the cafeteria, not realizing that at the same time their rooms were being ransacked for cash and valuables. A total of \$1750 in cash and merchandise was stolen from different rooms. There was no breaking . . . just entering. They had all left their doors unlocked. One of the rooms was searched for goods while a student lay sleeping in his bed. Perhaps for him it was lucky that he didn't wake up.

The dorms should be secured for students the next time the Bored throws one of its numerous parties. Though these students should definitely have locked their doors, who is to say that the locks will not be broken next time? Will the situation worsen as the year wears on?

Security should be beefed-up during major parties. Students should lock their doors and report any non-Webster students to security. It would be advisable to station a security guard at all stair cases leading up to both dorms to make certain that everyone coming or going is a resident or a guest. The guest sign-in sheet at the entrance of the dorms should also be enforced at all stair cases leading to the rooms to account for all persons actually going up to a room. This procedure might seem an inconvenience to some, but only need be used at the time of a party.

A stranger is waiting at the entrance of the dorms. A female resident had seen him around the last couple days and asked if he wanted to see someone. Security will allow anyone to come into the dorms if a resident signs his or her name to a sheet of paper. This girl saw no harm in signing for him, and he was in. They went their separate ways, and she has no idea to this day if he stole from rooms or not.

Wake up. If you don't know the person, as this

girl didn't, don't allow him the opportunity to steal from your fellow students or perhaps from you. The next party should be just that, but we all must cooperate. That's what makes good parties.

Steven Thomas

Letters

Chairperson Discusses CSA Needs

Dear Students:

Some of you have been asking about CSA. Is this a strong organization? Does it serve a meaningful purpose?

I would give it a 3 on a scale of 1-10. CSA needs student, faculty and administrative support, participation and respect. But it definitely has potential.

Anyone and anything can change. Furthermore, everything will change. Webster College is not the place it was when it was a girl's school. Nor is it the same place it was in the 60's, nor is it going to be the same place it was in the 70's. We cannot go back.

But we can, and should, move forward, eagerly seeking to make things better.

I believe the direction we are heading in the 80's is for us to decide. And, if we choose to do nothing, we have made our decision.

The CSA constitution is in need of change to be functional for the type of students attending Webster now. In order to revise this document, a group of at least 50 full-time undergraduates must vote in favor of such a revision at a student constituency assembly (SCA).

An SCA meeting is scheduled for Sept. 19 at 1 p.m. in the Winnie-Moore Auditorium. Absentee ballots may be picked up at the meeting by a friend if you have a conflicting commitment. All students are urged to attend, or vote by absentee.

Please mark Sept. 19 on your calendar and plan to take advantage of this opportunity to shape the 80's, a good decade for students of Webster College.

Emily Duncan.
CSA Chairperson

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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to: The Journal, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone (314) 968-0500, ext. 283 and 284.

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In Appreciation. . .

Dear Friends:

Thank you seems so inadequate to express my feelings for the love the people of Webster expressed to me at the death of my beloved husband. My heart is too full to express in words how much it meant to me to have you there and help me through a difficult time. Thanks to each of you for your cards and visits. God Bless you.

Martha Stuetzer

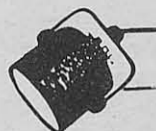
Classics New Flicks In Film Series



A scene from the Bolshoi Ballet film *Romeo and Juliet*.



Treat Williams in a scene from the movie *Hair*.



by Jean Cummings

Dave Kinder, former chairman of the Webster College student film society, has joined the staff as film coordinator. The student film society no longer exists.

While neighborhood theatres are closing their doors (as the Webster Groves theatre has done), due to the competition of TV, Kinder said some colleges have taken on the concept of "second-run theatres".

Consequently, Kinder has been able to put together a weekend film series of "almost new releases", which will not be sold to TV for a while.

Kinder has also impressed and excited students and Webster residents with other series.

All The King's Men, with Broderick Crawford, John Ireland and Joanne Dru begins the Thursday night classic series on Sept. 11.

Hair, with Treat Williams and John Savage is the second of the weekend film series to be shown Sept. 12 and 13.

Dance Concert Society and Kinder are also jointly sponsoring three Sundays of the Bolshoi on Film. **Romeo and Juliet** begins this series, danced by Galina Ulanova and Yuri Zhonov.

Showtimes for this production will be Sept. 21 at 2, 4, 7 and 9 p.m.

Kinder explained the reason the Bolshoi films were more expensive (\$3 for students, \$3.50 for general admission) was the film company would not allow ticket prices set at less than \$3.

"They thought it would cheapen the film," said Kinder.

Children's film, a series of primarily old-time favorites, will begin on Nov. 1 and 2 with **Pete's Dragon**. Showtimes are at 12 noon and 2:30 p.m.

Webster Students Announce Candidacy

CSA Gets Rolling

Karen Mudd is a senior majoring in language philosophy. She is the coordinator of the womens resource center and is interested in becoming active in the school as well as acquiring some organizational skills.



Mudd is from Southern Illinois and is living in the dorms on campus.

Susan Deli, a senior at Webster College, considers herself "a person of the world". Her father was in foreign service while she was growing up so "home" is wherever she is living.



Deli is seeking her first term as a member of CSA. Last year she served as purchasing director for Bored Board and plans to continue her activities with Bored.

Majoring in minstrelsy, Deli enjoys dance and music. She is concerned about the lack of student interest in CSA.

"I'm sick and tired of apathy. I would like to see more student participation in student affairs. I want to do something about it," said Deli.

Gina Duncan, a freshman majoring in political science, is running for the CSA because she is interested in government. She sees things here at Webster that can be improved.



Duncan is interested in sports both as a spectator and as a participant. She lives in Kirkwood.

Joy Marcus from Atlanta, Ga., is in her third year at Webster College. She is seeking membership on the CSA for the first time.



A student of fine arts and management, Marcus enjoys film, theatre, arts and crafts.

Marcus has served as public relations officer and chairman of bored board. She has always been interested in CSA but has never had time until now to get involved.

"I'm tired of seeing CSA sit there and not be used," said Marcus.

Melanie Braman, a native St. Louisan and dance major at Webster College, is seeking a second year of membership on the CSA.



Braman has been a student for 2 1/2 years at Webster. She enjoys writing, painting and "being with people".

"I'm really interested in student government here. The CSA has been so chaotic in the past and there is too much apathy on the part of the students," said Braman.

"I think maybe I can help," she added.

Emily Duncan, a junior majoring in management, was the chairperson for CSA during the Spring term last year. She is seeking a second year as a CSA member.

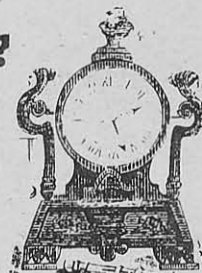


Duncan is interested in trying to "enhance the social environment and make the student organizations better."

She is employed at the Webster Groves Presbyterian Church as youth director. She lives in Kirkwood.

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Evans Attends Festival

by Stephani Boyd

Philosophy academics are trained in logic and critical thinking. Webster philosophy professor James Evans puts his training to good use — he is a dance critic for radio station KWMU and the *St. Louis Post-Dispatch*.

Evans is not a professional journalist, nor has he been a dancer, but apparently he convinced the employers that he could do the job.

"I got interested in dance and dance criticism when my wife started dancing," Evans said. She is in the Metro Theatre Circus company. "And several people encouraged me. So I called up the *Post* and KWMU and said 'You ought to have me doing this for you'."

Apparently they agreed, though Evans is not sure why. He has a hunch his Ph.D. helped.

"It's just a funny world. You have a Ph.D. and people assume you know



James Evans

something," he said.

Evans doesn't think his philosophy degree has helped with the job. Other things have, however.

"I've always been interested in philosophy of the arts and am used to talking critically. I've been going to dance performances for a long time," he said.

Also helpful was this summer's American Dance Festival at Duke University in Durham, North Carolina, which Evans attended.

"The festival is a gathering of dance teachers and students. It is the most long-standing and famous of festivals concerned with modern dance," Evans said.

About 11 years ago, two of the better known dance critics received a grant from the National Endowment for the Arts to set up a conference for critics. Since then, 10 or 11 critics go to the festival each summer. "A few famous ones come, and we all go to the performances, see films and discuss things together," Evans said.

The festival is designed for professional journalists who have been assigned dance beats but don't know much about it.

Evans knows something about dance, but has had to develop a writing style on his own.

"There are certain things I was aware of concerning review styles," he said. "I'm not very fond of chatty reviews or those that don't say very much for the space they take. And I always disliked some expressions, such as those using transitive verbs without objects — for example, 'the performance failed to excite'."

"I don't see the point in going around the first person singular as some reviewers do. I'm not afraid to say 'I,'" he said.

Cont. on page 6

Yoshida Encourages A 'Wakeful Life'

by Joan Burggrave

Dr. Osomu Yoshida, a Zen Buddhist from Japan has joined the religion department this semester.

Yoshida, born 200 miles north of Tokyo in the mountainous "Snow Country", began learning English in the seventh grade. In 1971, he moved to New York to study at Columbia University, where he earned his Ph.D.

"It was in New York that I met and married my wife," said Yoshida. "We came to St. Louis in 1977." Yoshida taught Oriental Philosophy at Washington University.

During the 1978-79 school year, Yoshida taught at the University of Nebraska at Omaha. Then it was back to St. Louis for Yoshida and his wife, who plays in the first violin section for the St. Louis Symphony Orchestra.

Yoshida now teaches World Religions at Webster College.

"I try to concentrate on the eastern religions more because students are not exposed to them as much," said Yoshida. He covers Hinduism, Confucianism, Shintoism, Taoism, Jainism and Buddhism.

Because he is Buddhist, Yoshida emphasizes Buddhism "more than the other religions in the class."

"Buddha means the Awakened One," Yoshida said. I prefer to think of the 'Awakened One' rather than the 'Enlightened One' because I perceive Buddhism as more of an awake state than a sudden enlightenment.

"Buddhism is the Wakeful Way, meaning that one is aware of what is going on in the world. Therefore, scientific findings can be accepted. In many universal religions, scientific views and religious doctrine conflict."

Yoshida is concerned about the needs of mankind for the future.

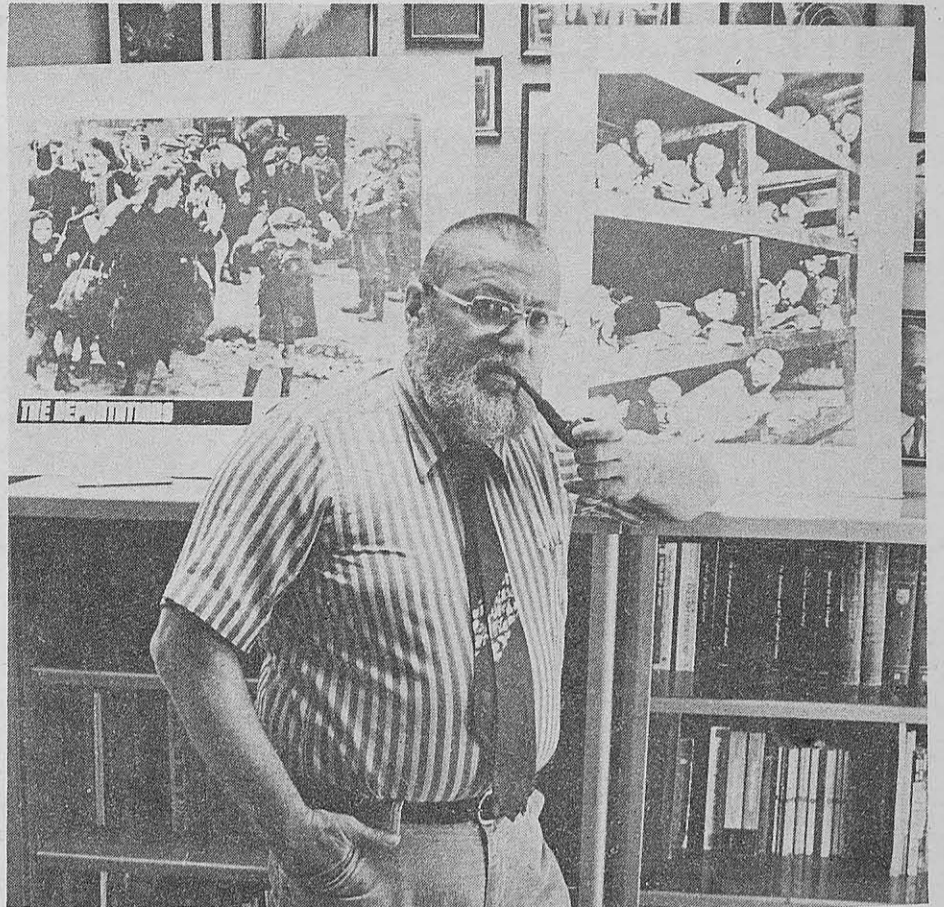
"We need deep insight into the nature of man for the future's problems," Yoshida said. "Religion is a way of life, and a way to life — to realize, or understand, and actualize daily life. For example, all the universal religions teach 'no murder'."

Yoshida says that many people go through the rituals of a religion without stopping to think what it means, or what the daily applications are.

"Often, we follow doctrines or dogmas and we think we are devout, but the actualization is not there. The essential meaning of the religion is then lost."

Yoshida, unhappy with egocentrism and religious wars, directs the Missouri Zen Center, located near the Washington University Campus, as a refuge for people to "know thyself" and meditate the wakeful life.

"Modern life is so busy. There is so much to do, and so often we forget the basic problem of life and death. We must come back home to ourselves and seek



Harry Cargas has been newly appointed by President Carter to serve on the United States Holocaust Memorial Council.

photo by Al Bilger

Holocaust Remembered...

by Kathey Evans

Harry Cargas, a professor in the literature and language department and the religion department at Webster, has been appointed by President Carter to serve on the newly formed United States Holocaust Memorial Council.

The 60-member council, which held its first meeting on May 28, was created in response to the Holocaust and the worry

that it could happen again, according to Cargas.

"The council is meant to do two things. See that the Holocaust of the Jews and others not be forgotten, and that future holocausts of any people be averted," Cargas explained.

The council was created to establish a research center, library and museum devoted to the memory of the Holocaust victims. Also to be founded will be an institute of moral philosophy to instill principles of ethics to professions.

Cargas was selected to serve on the council because of the many articles and books he has written about the Holocaust from a Christian perspective.

"I became interested through my concern of how such an 'awe-ful' thing could have taken place in Christian nations," Cargas said.

He has explored what meaning the Holocaust has for his own Christianity.

"I don't identify myself as a Roman Catholic, but as a Post-Auschwitz Catholic."

People who called themselves Christians were responsible for the Holocaust, according to Cargas.

Those who were Christian heroes are a pitiful number compared to those who were silent, Cargas said.



Dr. Osomu Yoshida

the basic truths of existence."

He says that one such truth is the truth of "dependent origination" in which all the phenomena are dependent upon causes and conditions. For example, just to be alive on earth, Yoshida said, parents must make the decision to have a baby and carry through with it. To stay alive, one must sleep, eat, etc.

"Our bodies are dependant upon many things," Yoshida said. "So, if we can control our bodies and minds, we can gain freedom." This is the purpose of the Zen Center: "coming back home to ourselves and seeking the basic truths of existence."

"The essence of religion is life here and now. Religion must be lived right here and now."

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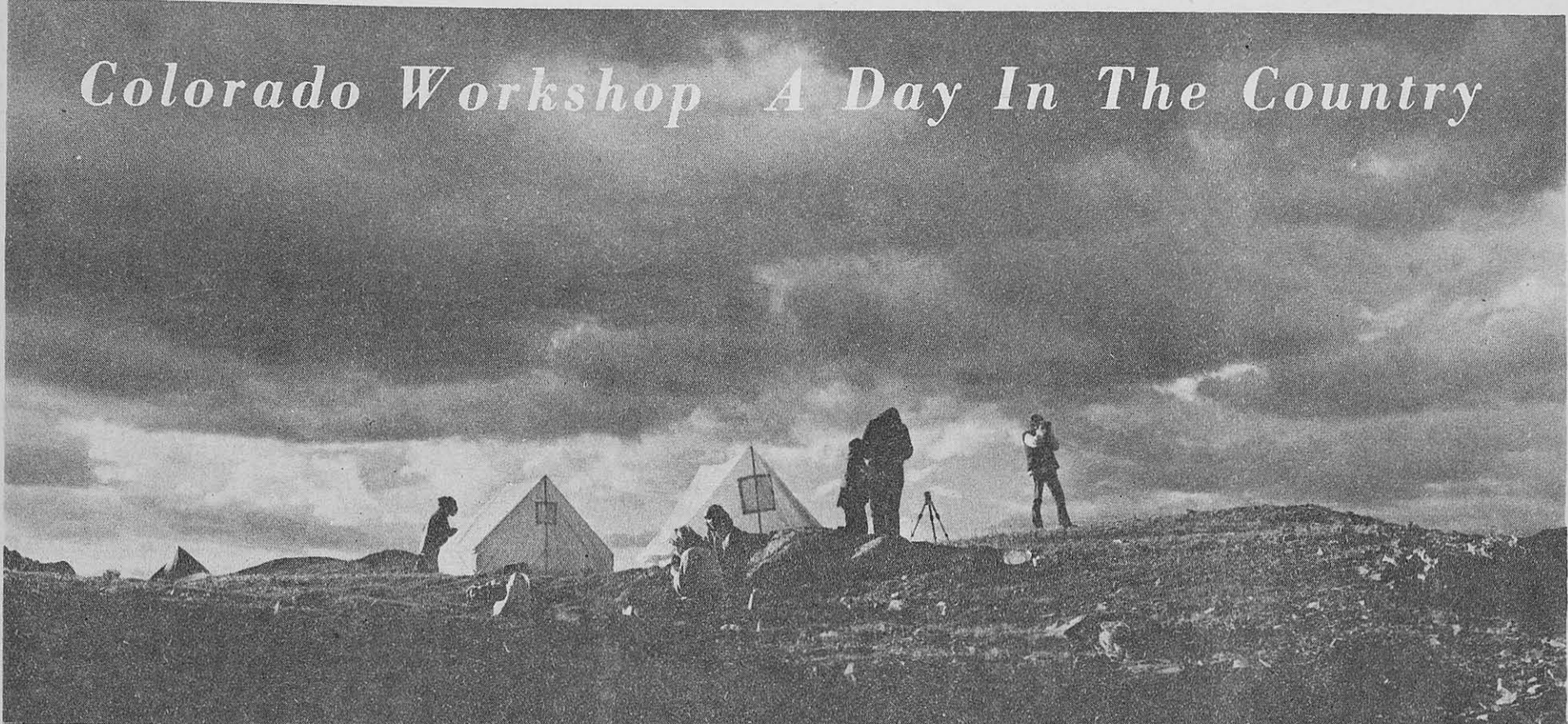
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Colorado Workshop A Day In The Country



After setting up camp everyone grabbed a camera to catch the sunset over Sloan Lake.

photo by Marcia Stoff

by Kim Margold

The little town of Lake City, Colorado was again host to the second annual Colorado Silver Street photo workshop this summer.

During the first week of August, 12 students participated in the workshop, sponsored by the community education dept. of Webster College.

The instructors were Tom Oates, director of Webster's media studies program, and Ann Fessler, a former media teacher at Webster.

Fessler is now studying for her master of fine arts degree in photography at the University of Arizona in Tucson.

A normal day at the workshop began at 9 a.m. when the class gathered for a meeting over coffee and donuts. A van ride into the mountains for a morning of photographing followed.

The afternoon might be spent hiking in the forests and ghost towns of the San Juan mountains around the city. Or, the afternoon might be used to practice photojournalism and do specific assignments around town.

Lake City began as a booming mining community and now flourishes on the tourist trade. There are presently about 200 year-round residents.

The workshop is individualized and adjusts to the different interests and levels of skill of the students.

The evenings were spent in class viewing the slides students had been shooting, or studying the work and techniques of professional photographers.

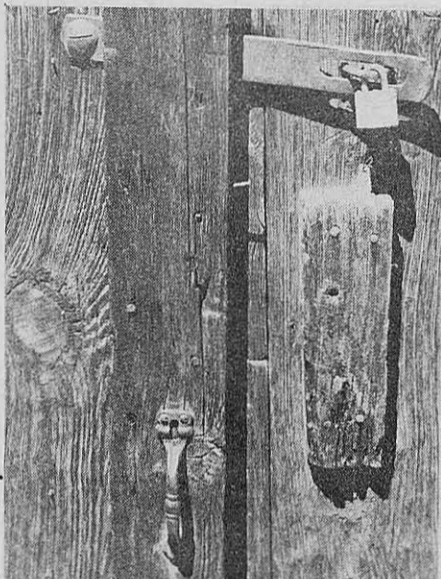
One night was spent practicing night time and flash photography. Gazing at the stars and meteor showers over the United States at that time was also allowed.

Six students participated in an overnight backpacking trip to Sloan Lake, 20 miles outside the city.

The lake is in a remote section of the mountains and located at 13,000 feet above sea level. The only local inhabitants were a large flock of sheep, grazing on the sparse tundra.

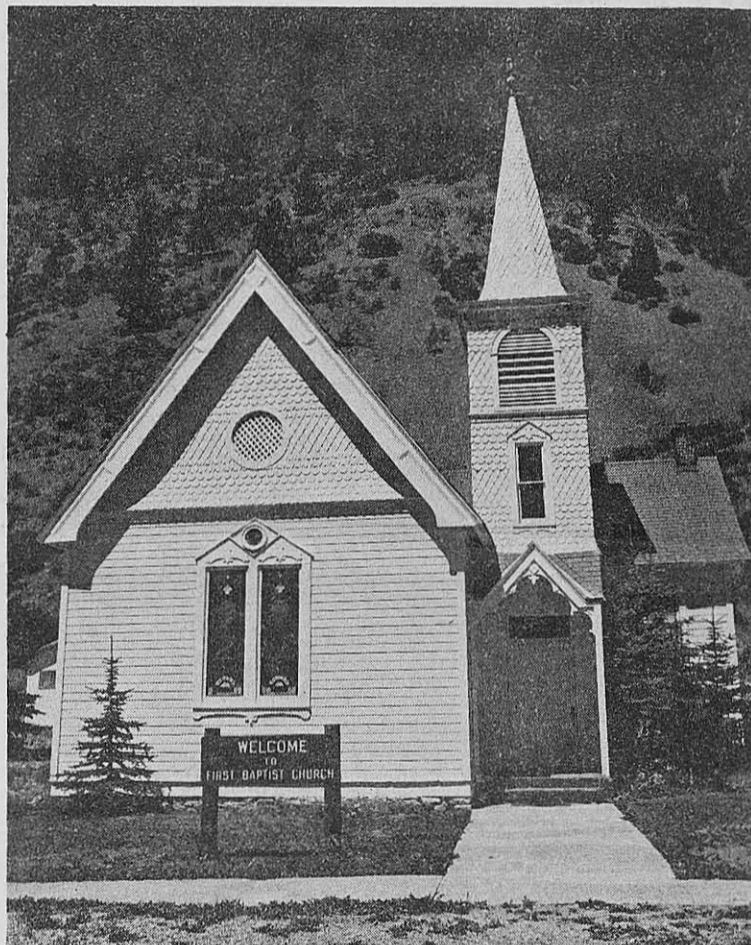
At the end of the hard climb to the lake, the group made camp and were rewarded with a two hour spectacle as the storm clouds cleared and the sun set on the mountain peaks.

That night brought near freezing temperatures and sleet, but the morning dawned clear and sunny for the return hike.



Many of the homes in Lake City have an old shed or cabin in the backyard. Many of them are older than the houses.

photo by Kim Margold



The old Baptist Church on the edge of Lake City resides just below a mountain of gravel.

photo by Kim Margold

**Photos by
Marcia Stoff
and
Kim Margold**



Those attending the workshop were: Mia Ries, Terry Ebinger, Marcia Stoff, Ali Zahrany, Bob Boston, Kim Margold, Ann Fessler, Karen Norman, Bapkin Chekoudjian, Kathy Kilpatrick, Tina Carl, Michelle Ries and Mark Skinner. Not pictured (doing laundry) Tom Oates.

photo by Marcia Stoff

Eve Offers Change For Loretto-Hilton

by Kitty Glenn-Mock

The Loretto-Hilton Repertory Theatre opened its 1980-81 season Friday, Sept. 5, with Larry Fineberg's *Eve*. This is the first effort at Webster of Wallace Chappell, the theatre's new artistic director. His choice of a new and imaginative approach to repertory theatre is to be commended.

However, *Eve* cannot be recommended as an evening's entertainment for everyone. The whole essence of this play is to provide the audience with a gray and heavy portrayal of a 65-year-old woman's identity search, as played by Jan Miner. The only truly uplifting moment of this play comes at the end.

From the program's silver-gray cover, Steven Rubin's stark set design, Bill Walker's drab costumes and Beverly Emmon's dark and imaginative lighting theme, to Craig Anderson's slow direction of the first act, the audience is not given a chance to become involved with *Eve*. Instead, all one can do is feel

the heaviness of the drama. Contributing to this overtone is the occasional music background by Norman Berman, which only comes across as a soap opera



Jan Miner

approach.

This production is based on *The Book Of Eve* by Constance Beresford-Howe and was originally produced in 1976 at the Stratford Shakespearean Festival Foundation of Canada. Montreal's cityscape serves as a backdrop to the tri-level staging. This type of staging provides an interesting and imaginative method for character exchange, with *Eve*'s barren flat as the focal point (specifically her bed).

The story traces *Eve* leaving her husband Burt; confrontations with her married son, Neil; soul-searching flashbacks of her 40-year marriage; reawakening of her sexuality with a Hungarian exile, Johnny and finally coming to terms with life and what it means to her.

As Mr. Fineberg points out in his program notes, this is a type of woman's story that is diminishing in attention. But he asks us to see *Eve* as an individual who will grab and shake us and make us more aware of humanity and ourselves.

That effort has fallen short; the only thing grabbing about Jan Miner's

portrayal of *Eve* is her constant bitching. The role of *Eve* is very demanding, with her being on stage the entire performance. Ms. Miner's efforts are to be admired. *Eve* needs to be a forceful, significant stage presence and a character-grabber, rather than plodding through Fineberg's staccato dialogue. Without this, the audience is left with no true feeling for *Eve*.

Hansford Rowe capably plays the part of Burt. Dan Desmond fits well into the role of *Eve*'s stiff son Neil. Louis Zorich provided a charming and convincing portrayal of the thickly-accented Hungarian, Johnny.

Susie Bradley, who has the small role of Kim, *Eve*'s granddaughter, made her debut at the Loretto-Hilton in this play. Ms. Bradley attends the Conservatory of Theatre Arts at Webster College. Her performance provided a charming presence; one of the more elevating scenes in the play.

All in all, if stark dramatic offerings are your cup of tea, *Eve* is a presentation that is well intended and worth seeing — provided you can hold out for the bouncier second act.

Stage 3 Replaces Workshop

by Rose Rosen

What was formerly known as the Workshop series of plays at Webster College will henceforth be called Stage 3.

Stage 3 is a series of six plays, three of which are thesis projects for master of fine arts candidates in directing.

Admission to these plays will be free to Webster College students showing current ID. There is a charge of \$1 to all others.

Michael Ramach's thesis play, *Rashomon*, will be the first play of the season.

Rashomon will be shown at 7:30, Oct. 12-14 at the Webster College Administration Building on the ground level in the auditorium.

Rashomon takes up "the basic questions of reality and truth dramatically set in feudal Japan."

Ramach said that the play includes many fight scenes done in an Oriental manner.

He also said he has two black belts and will use his expertise in that field to choreograph the fight scenes.

The first week of school was hectic and

nerve-racking for all, but especially for the actors and actresses auditioning for this semester's plays.

A meeting was held on the first day of school and that evening the third and fourth year students auditioned. These students are the ones that made it through last year's cuts at the end of the spring semester.

The next day the second-year students auditioned. The final three to four days of that week were call backs for those who got a part in a play.

"I cast all second-year students except one. You always pick the best person you can for your show," Ramach said.

Ramach's first rehearsal was an Oriental tea, in the mood of the play.

Introductions were made and they took care of "all the preliminary stuff that you try and get out of the way," said Ramach.

When asked why this was necessary, Ramach said, "because directing is communicating. You have to communicate to those people what you want."

"It should be very exciting."

Mangan cont. from page 1

brood or be overly upset about his defeat. Presidents Truman, Kennedy and Roosevelt are described as active-positive people.

Presidents Johnson and Nixon, most noticeably Nixon, are described as active-negatives. One way to describe an active-negative is that he is a person who would be backed into a corner and keep himself in a corner by not backing down or out of that corner. Nixon's Watergate position — not admitting to wrong doing of any sort is an example of the active-negative.

Active-negatives are also described by Barber as people who have a compulsive quality about them and they also have a vague and discontinuous self-image.

Sister Mangan also stated that Barber describes the active-positive as a person who really likes his job and an active-negative as a person who does his job out of duty.

Barber describes the passive-positive as a person who is agreeable and cooperative and is more concerned about

being agreeable and dispelling doubts than being aggressive and difficult. President Taft is given as an example of a passive-positive because he never went beyond what was stated in the constitution.

President Eisenhower is given as an example of a passive-negative. Barber describes passive-negatives as people who are in politics because they think they should be and that they are above the politicking ways of lesser men.

Sister Mangan admits that these are very rigid classifications, but that there are evidences of style and characteristics that would fit a candidate largely into one of these personality types.

Sister Mangan feels that besides character, it is also important to find out just what kind of person we need now and what type of person the times call for.

"If you really want to choose a president intelligently, you should try to figure out what kind of a person he is and how stable he is," said Sister Mangan.

Evans cont. from page 4

Evans enjoys his hobby as critic of the local dance scene, though he is aware of problems for dance in St. Louis.

"There are now three or four local ballet companies competing for the same audience, the same foundation support, and the same limited number of good dancers."

"Obviously there is an audience for dance here. But the problem with ballet is the cost of production," Evans said.

"And lots of smaller cities have better ballet companies than St. Louis. It takes

someone to get them going as Leigh Gerdine has done for the Opera Theatre. He knew how and where to get the money and now the Opera Theatre is a tremendous success," he added.

Evans has no answers to the question of how to bring more dance to St. Louis, nor is he sure that it is desirable at this time. For the time being he plans to stick to criticizing dance performances.

"I try to report what happens and articulate a reasonably well thought out view so people have something to bounce their own ideas off," he said.

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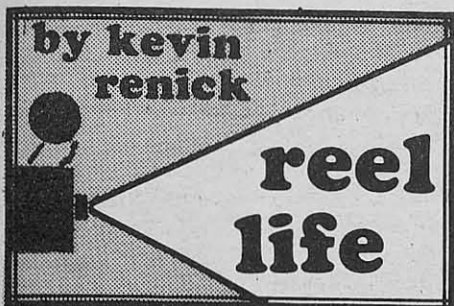
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Those Lips, Those Eyes Make Hit



It is somewhat rare to be able to write about a new film with unqualified enthusiasm. So I was surprised and delighted to discover **Those Lips, Those Eyes**, which (despite a silly and misleading title) is one of the warmest, most enchanting motion pictures to come along in ages.

Michael Pressman directed this story about Summerstock actors (headed by Frank Langella) as seen through the eyes of a young college student (Thomas Hulce, who played the likable "Pinto" in **Animal House**) who longs to be working in the theater somehow.

He gets a job as a props man, and watches with fascination as the actors around him sing and dance for the big summer audiences.

After Hulce is mercilessly yelled at by a tyrannical director for screwing up the props, he is befriended by the "star of the show", Langella. Hulce moans that he probably "doesn't belong here", after which the handsome actor tells him, "Oh, you belong here, all right. You don't know what the...you're doing!"

Langella gives the eager beginner a few pointers, and thrills him with stories about the ups and downs of the acting life. He also helps Hulce into a romantic relationship with a beautiful dancer, played by Glynnis O'Connor. Hulce is digging every minute of it — his big

conflict is at home.

His parents want him to concentrate on school (he's taking a summer chemistry course), and they don't think he can do well if he keeps his theater job. He, of course, disagrees.

Along the way, Hulce feels it all: the thrill of being part of a live drama, the excitement of hearing Langella and O'Connor describe their dreams of being on Broadway, the growing love and desire for O'Connor as she furthers his sexual education, the anger over seeing Langella's ego create misery for him and other production members, and the disappointments he later faces as the conflict between job and school increases.

Hulce's friendship with Langella is a rich and rewarding one, each shares in the other's times of triumph and despair. Langella's advice leads to these inescapable sentiments based on his years of experience: "There's always a bigger agent, there's always a better job, there's always a prettier girl." Not the most original thought, of course, but one which occurs in such beautifully scripted drama that it almost strikes home in a new way.

Thomas Hulce's performance in **Those Lips, Those Eyes** is fresh and wonderful.

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His sensitive face shows it all: innocent enthusiasm, gentle determination, hurt, and aroused anger. Both character and actor are united in an extremely likable portrayal that makes you root for this vulnerable but intelligent guy every step of the way.

Hulce has an understated, winning way of hooking the viewer and pulling him cheerfully along with his acting style; he should get lots of roles after this.

Langella and O'Connor are terrific, also: the former balancing a teeter-totter ego with a weary and sometimes humorous cynical attitude; the latter always quite appealing (and sexy) as the spirited but fickle heartbreaker.

There is also a strong performance by Jerry Stiller as Hulce's father, a hard-working junk dealer set on seeing his son through medical school, and not too keen on his theater plans.

Those Lips, Those Eyes is set (of all places!) in a small outdoor theater in Cleveland, Ohio in the early 1950's. This is of little consequence, however, it could just as well take place in any small theater today. Variables of plot become insignificant next to the absorbing performances and general warm intentions of the entire film.

There are plenty of laughs and low key dramatic moments throughout, and only during some of the onstage musical numbers does the movie ever get a tiny bit tedious. Basically, the whole thing flows wonderfully, and comes close to



serving as a textbook example of creative film editing.

Scattered cliches in the "theater talk" go over due to the unquestionable sincerity of the three principles, and the

unity of the script as a whole. There are some pleasant patches of musical scoring by Michael Small, and the visuals are enchanting throughout.

Those Lips, Those Eyes is not a big budget film in any way, and it has received very little advertising. Certainly the title is a bit goofy — it sounds like something that would accompany a picture of a bikini-clad co-ed beckoning to the soft core porn set. But forget that — this is a lovable and endearing little film that surely outclasses any of the flawed flicks that are around right now.

This one may not stick around, though, so if you like warm, "people-oriented" movies, I urge you to get-a move on. I guarantee that "those eyes and those ears" of yours will not be disappointed.

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news briefs

Bored Votes For Board

Election of Bored Board officers will take place at their regular meeting on Sept. 11. The meeting will be held at 6:30 p.m. in the old TV room on the ground floor of Loretto Hall. Only board members can vote, but all are welcome.

Anyone can become a member of bored after working on one event. Officers are elected each semester.

'El Super' At Winnie Moore

El super, the funny and touching film portraying a Cuban exile's life as a building superintendent in New York City, will be shown at Webster College in Winifred Moore Auditorium on Sept. 14 at 3 p.m.

Admission is \$3 for general public and \$2 for students.

CSA Requests Petitions

Anyone wishing to run for CSA should submit a petition to student box number 50, signed by 50 students. Your petition should briefly explain your platform. The deadline for submitting petitions is Sept. 15.

The Journal will run profiles of candidates after their petitions have been turned in.

Committed Persons Needed

The curriculum committee needs four student representatives; food service committee needs two student representatives; and the publication's board needs two student representatives.

If you are interested in serving any of these positions, go to the CSA meeting on Sept. 16 at 4 p.m., room 16 of Loretto Hall.

'Romeo And Juliet' Sept. 21

The Dance Concert Society and the Webster College Film Series will present the first of three "Bolshoi Ballet on Film": **Romeo And Juliet**, on Sept. 21.

Showtimes are at 2, 4, 7 and 9 p.m. at the Winifred Moore Auditorium. Tickets are \$3.50 for general admission and \$3 for students and senior citizens.

CSA Need Election

An election commission of 3-7 people is needed to run the CSA election of Sept. 22-23. Candidates running for CSA membership may not be part of the commission.

If interested, come to the training meeting on Sept. 11 at 3 p.m. in room 16 of Loretto Hall.

Big Purse For Verse

A \$1,000 grand prize will be awarded in the poetry competition sponsored by the World of Poetry, a quarterly newsletter for poets.

Poems of all styles and on any subject are eligible to compete for the grand prize or for 49 other cash merchandise awards.

Rules and official entry forms are available from World of Poetry, 2431 Stockton Blvd., Dept. N, Sacramento, Cal. 95817.


Bible Study On Tuesdays

The Inter Varsity Christian Fellowship will meet in room 345 AB for Bible study at 12 noon on Tuesdays.

The fellowship is nondenominational and studies consist of guided discussions. No lectures. All interested students are welcome.

THE JOURNAL

Vol. 10, No. 3

Webster College, Webster Groves, Mo.  Sept. 18, 1980

Journal Holds
Open House Sept. 25
2-4 p.m.

Iranian Ambassador To Speak

Sullivan Denounces Carter Policy

by Kathy Evans

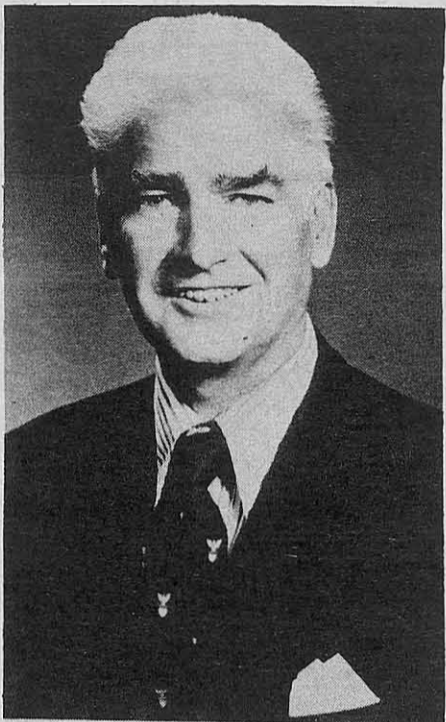
Former Iranian Ambassador William H. Sullivan will speak on "The Iranian Revolution/An Assessment" at Alumni Weekend activities Friday, Sept. 26 in the Loretto-Hilton Center at 8:30 p.m.

Sullivan recently retired after 35 years of government service. He was Ambassador to Laos and the Philippines, and he played an important role in negotiating the peace treaty with North Vietnam.

During the Korean War, Sullivan served as a political adviser to General MacArthur. He was recently selected as president of the American Assembly, a Columbia University affiliated organization, which is devoted to the explanation of both foreign and domestic policies.

As Ambassador to Iran, Sullivan witnessed the rapid disintegration of the late Shah's rule and the dramatic sweep of the Ayatollah Khomeini's Islamic revolution.

Sullivan organized and directed the safe evacuation of 35,000 Americans from the violence of the revolution, and took steps which saved the lives of his staff when the U.S. Embassy compound



William H. Sullivan

was first attacked by guerillas. A second attack that followed led to the taking of the American personnel still held hostage.

In a recent magazine article, Sullivan blames the Carter administration's foreign policy for causing the violent overthrow in Iran. Sullivan states that his plan for an orderly transfer of power to a broad-based coalition headed by Khomeini was sabotaged by National Security Adviser Zbigniew Brzezinski.

Sullivan's plan was not used by the Carter administration, and according to Sullivan this was "an irretrievable mistake." On the eve of the Shah's departure, the U.S. "was left with no policy."

The Ambassador's plan would have preserved the U.S. interests in Iran and the integrity of that country and its armed services would have been maintained.

In late 1978, Sullivan states that he had worked out an agreement between Khomeini's revolutionary leaders and the Iranian generals. This agreement would have allowed the Shah to leave the country and provide a peaceful transition to a pro-U.S. government headed by Mehdi Bazargan, a "benevolent social democrat."

The pact would have prevented Iran's armed forces from being destroyed as they later were when various elements

defected to join the revolution, according to Sullivan.

Sullivan feels that Brzezinski rejected this proposal because he had the mistaken idea that the plan was based on the State Department view that the Shah should be deposed because of his human rights abuses, no matter what the consequences.

Based on this belief, Brzezinski started making his own policy for Iran. He gave Ardeshir Zahedi, the Shah's ambassador to Washington, the job of "pulling the Shah's resolve together so that he could suppress the revolution."

In November of 1978, Sullivan recommended that the U.S. arrange a settlement that would permit the armed forces to remain intact under a widely-supported Bazargan regime. His recommendation was rejected.

According to Sullivan's plan, Theodore Eliot, inspector general of the Foreign Service, was to go to Paris to work out the details with Khomeini for the transition to the Bazargan government.

Instead, President Carter chose to send Gen. Robert E. Huyser to Terhan. He was assigned to "assist in maintaining the integrity of the armed forces and in transferring their loyalty from the departing Shah to the Bakhtiar regime."

The plan President Carter chose did not work. As Sullivan had predicted earlier, the Bakhtiar regime "would be swept aside by the arrival of Khomeini and his supporters in Tehran."

In addition to his scheduled speech, Sullivan will attend a Forum On Iran led by Dr. Daniel Hellinger, assistant professor of the political science department. The forum will be held on Friday, Sept. 26 at 2:30 p.m. in the conference room on the first floor of the Administration Building.

'Power Plants Are About Death' Says Leader Of Survival Group

by Ruth A. Canterbury

"If you treat the earth with respect and nurture it, it will nurture you, but now people are ripping out the heart of the earth," said Charles Stewart, a member of the Long Walk For Survival.

The Long Walk For Survival is a group of concerned people on what they call a spiritual walk for world peace and the survival of Mother Earth.

The members of the group, led by the Indian people but consisting of many races, are walking from San Francisco to Washington D.C. in an effort to call attention to, and an end to uranium mining, all nuclear development, the forced sterilization of Indian women, draft registration, war preparation and world hunger.

Stewart came to Webster on Sept. 5 to show a movie titled **Danger: Radioactive Waste** and to speak about the purpose of The Long Walk For Life.

The movie, supplied by the citizens for a radioactive waste policy, questions the use of nuclear power plants without knowing what to do with the nuclear waste and the problems with the disposal methods that are now in use.

Disposal site leaks, the active life of the waste, and not knowing the consequences of waste leaks and the impacts on human life were the major points the movie focused on.

After the movie Stewart spoke of the trip's meaning and the places their journey has taken them so far.

The group has walked across the proposed MX missile site, visited the above-ground atomic bomb testing

ground in Nevada and Utah, saw the uranium mining in New Mexico and prayed in front of the Indian Hospital in Claremore, Oklahoma to honor the women sterilized there.

"Power plants are about death, the radiation is poison and the elements are poison," said Stewart, he added "We are being used and abused and if we don't end it now human beings won't survive."

Prof. Releases Manuscript

Hicks Discusses Contemporary Black Art

Leon Hicks, an associate professor in the art department at Webster College, has recently released his manuscript, **Works of Art on Paper (A Guide to Appreciation, Collecting, and Purchasing)**.

The manuscript begins with a section on ethnic art, specifically Black Art.

Hicks feels that Black Art culminated the search for the identity movement of Black Americans.

In his manuscript, Hicks dates the beginnings of Black Art as far back as the Harlem Renaissance period of the 1920's. From 1920 until World War II, Black Art had not spread. It took until the sixties and seventies for this movement to completely saturate America.

Prior to the movement, when Hicks would draw a nude model, it would have no identity to him. Now he says, "When the black movement came and I participated, I saw a black model."

When asked about the difference between Black Art and African Art, Hicks said, "One is historic, the other contemporary."

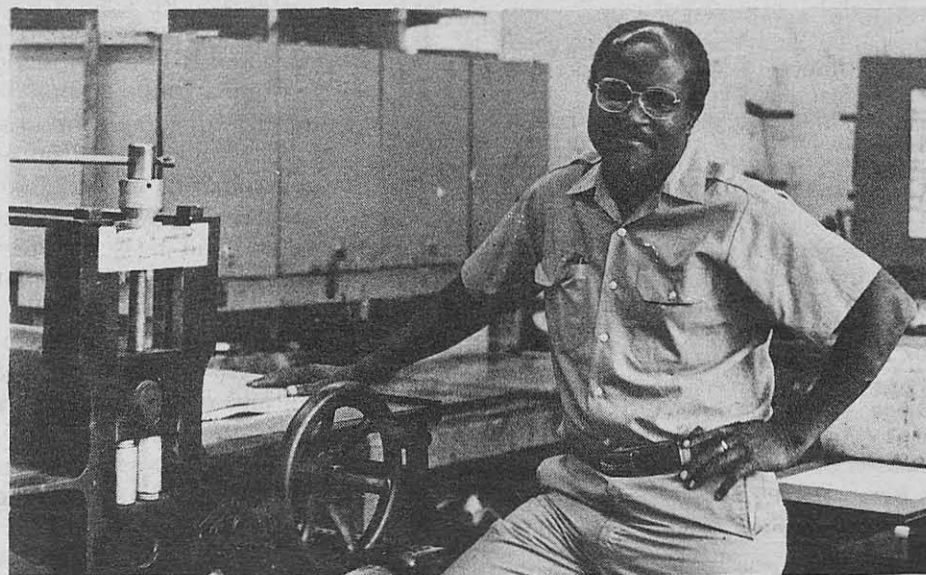


photo by Al Bilger

Hicks also said that Black Art is "an attempt to link contemporary form with African Art."

He commented that in Black Art, "content becomes visual and symbolic. Form and subject becomes crucial."

Works of Art on Paper does not deal strictly with Black Art. There are chapters on drawing, printmaking and photography plus a section on print collecting.

Editorials Perplexing Parking Problems Persist

This is your semiannual editorial on the lack of parking facilities at Webster College. Each semester we all experience the problem and hear the complaints.

"Why should we have to pay for a parking sticker if the school can't provide us with a parking space?"

Since I am quite sure you are all familiar with the problem I have decided to take a different approach in this semester's parking editorial. Parking need not be a problem at the college if you just use a little imagination and creativity. Since I realize everyone is not imaginative and creative, I have listed some solutions below — just to get you thinking in a more positive vein. If anyone out there has some better ideas, please pass them along to the **Journal** so they might be shared with frustrated fellow students.

— Get here at 5:30 a.m. and take your pick of the parking spaces.

— Ride a bike.

— Jog to school.

— Park at the public parking facilities in Webster Groves and catch the Bi-State to school (leave plenty of time in case it snows and the bus doesn't show).

— Sign up only for reading courses.

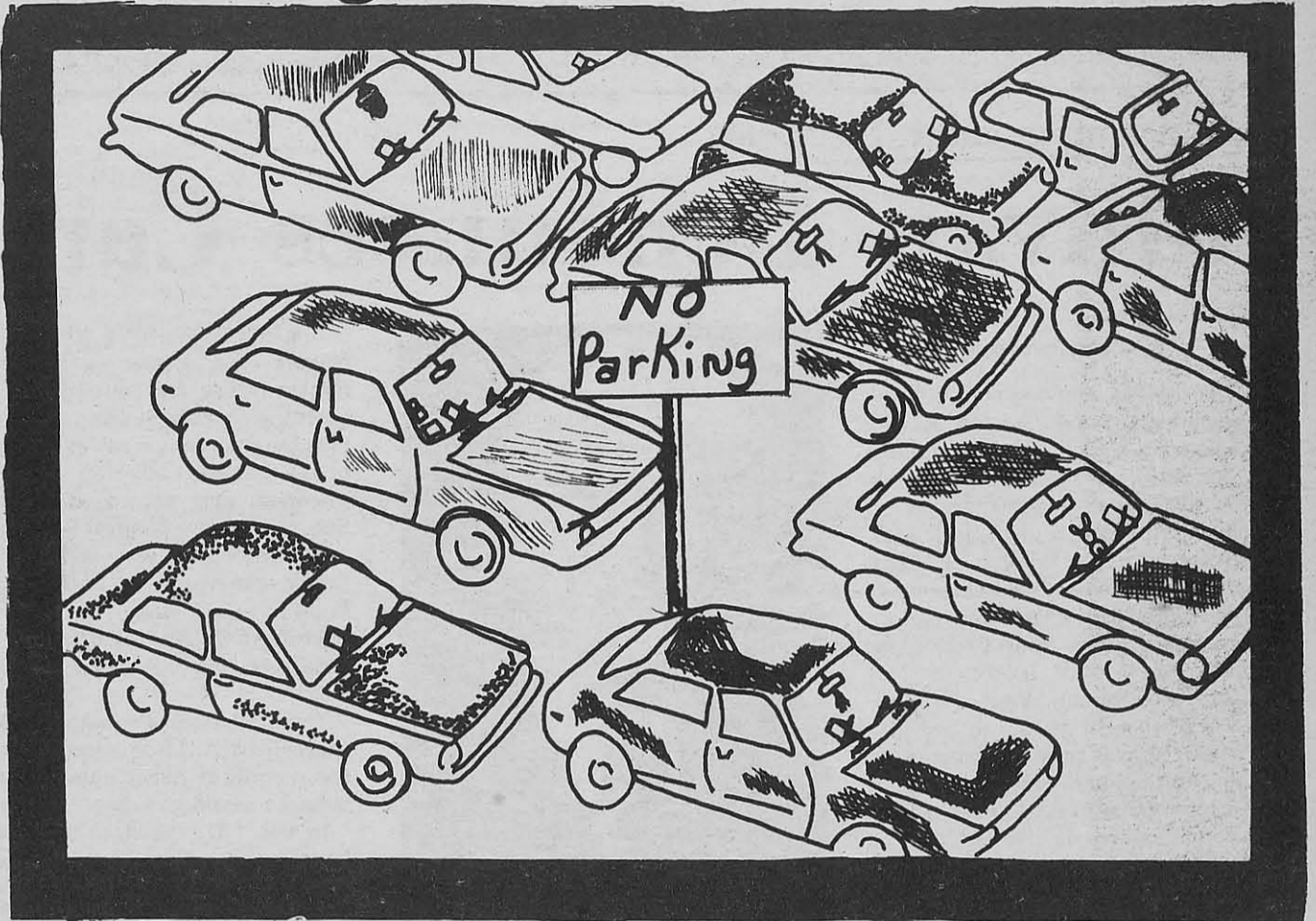
— Park in front of the yellow lines. (If anyone says anything, say you forgot)

— Park in the entrance to the parking lot. No one will mind because all the cars in the lot need only to exit.

— Block someone in and leave a note on the car telling the person when you will be back. He/She will enjoy the extra time to study, have a cup of coffee, or just walk around campus.

— Find out who is on sabbatical, where his/her parking space is located, and use it.

— Park in one of the unoccupied spaces directly behind the administration building —



the ones generally reserved for administrators. They will admire your courage.

— Park under the many **No Parking** signs. When someone asks you, "Can't you read?" just say, "why do you think I am going to college?"

— Double park on Big Bend. This will allow people an opportunity to witness a "bottleneck".

— Get a truck and park in the driveway behind the cafeteria. People will think you are making deliveries.

— Put a gumball machine on top of your car and park anywhere you please.

If you do not like these suggestions, and you can't think of a better solution, then feel free to write a letter of complaint to the editor of the **Journal**.

You pay \$8.50 for the privilege of parking on campus. This averages out to about 53 cents per week, per semester. Demand your money's worth!

Jean Cummings

Letters

Student Offers Alternative To Expansion Plan

By now, most of the Webster College community should be aware of the conflict emerging over the proposed rerouting of Big Bend Boulevard along Garden Avenue. The overflow crowd that caused the postponement of the Sept. 8 public hearing has demonstrated

the concern of the local residents and the extent of that concern.

The controversy centers on the demolition of existing homes necessary to achieve the proposed rerouting. The fundamental issue is the existence of property rights vs. the power of "eminent domain". Man's right to own property is directly linked to his right to exist as man — if a man has no claim on that which he needs to survive, then he has no claim on his own life.

These principles are fundamental to the economic system of capitalism — if man has the right to exist and the right to maintain his existence, then a system by which he may deal freely (i.e. without the use of force) with other men is possible. The American system of government, as originally conceived, was devised in order to protect these essential rights, and it is the present conception of government's function that is the root cause of the conflict.

Government's ability to give the power of eminent domain to private developers is an outright denial of property rights. The reason usually given in defense of this policy is that the property involved is "blighted" and could be put to "better use". There is no "blight" involved in the Big Bend relocation case. The property involved is owned and maintained by private individuals, and these individuals by right have the final say over what is to be done on their property.

I would like to make clear that this argument does not necessarily champion the cause of the values of the opponents of the proposal. Many

of these people seem to prefer things remain "just as they are", an attitude I do not share when it comes to the often-maligned concept of "progress". I would like to see Webster College achieve its goal of an expanded campus,

There do exist alternatives to the present proposal that may bear further study. One alternative would be for Webster College to use what property it already owns and to create a "serpentine" campus — intriguing but complex and confusing. Another possibility would involve the purchase by the College of the section of Big Bend from, say, Lockwood to East Swon from St. Louis County. Big Bend would dead-end on either side, traffic would redirect itself, and Webster College could proceed as planned, though possibly not to the same extent.

The ideal solution would be for the residents to sell their property to Webster College (talk about a seller's market) and to reconstruct their homes elsewhere. This solution assumes that the residents would be willing to sell and move, an assumption essential to any free-market transaction.

Capitalism is often denounced as an exploitive and ruthless system; ironically enough, it happens on this very campus. It would be a welcome change if the parties involved in the Big Bend controversy could see their way clear to do a bit of ruthless exploitation. I, for one, would like to see it happen.

James P. Goeddel, Jr.

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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to: **The Journal**, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone (314) 968-0500, ext. 283 and 284.

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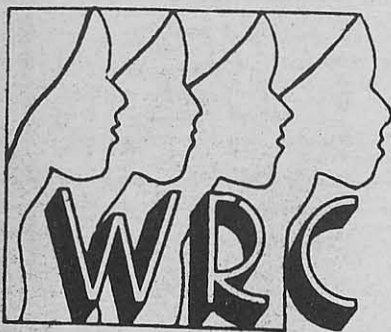
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Finegar, Brian Frankovich, Annette Guye, Charles

Thames, Glenn Willis

Faculty Advisor Don Corrigan

WRC Opens Doors



by Stephani Boyd

Beer and wine flowed freely as did conversation at the Women's Resource Center Open House Sept. 9.

At least 35 students and faculty of varying shapes, sizes, colors, and both genders appeared, but all seemed to have one thing in common — support for the WRC and the feminist principles it stands for.

"Some of my best friends are women," quipped Joy Marcus, a third year management and fine arts student.

Marcus became interested in women's issues because her best friend is a radical feminist.

As for the WRC, Marcus wants to see "awareness brought to the men who think everything's dandy and nothing needs to change."

Marcus doesn't expect the WRC to solve the whole problem, but "I think it can be a beginning," she said.

Student Molly Blades went to the open house because "I ran into a professor in the hall and she asked me if I was going."

"I'm interested in studying philosophy and I appreciate the atmosphere here," she added.

Blades said she has "usually been obliged to go home" after classes and that "to an extent, apathy is always a problem at Webster."

She also said that most people don't feel involved with women's concerns and that many women are afraid of the label "feminist".

Still, Blades feels that the center has good potential to benefit both men and women.

Walter Washington, a pre-dentistry student and also a black male, feels that he has a place in the center, too.

"I read a very interesting book the women at WRC loaned me called *The Liberated Male*. I consider myself extremely liberated. I may be as bad as some women. As a black male, I can't

stand a chauvinist pig. Like women, I have had to fight to get what I want, not just deserve it," he said.

Washington also had an observation on the dearth of black women in the women's movement.

"Black women feel like they're already liberated," he said. "A lot of black women here at Webster are first generation college women and are trying to seem refined. They feel being liberated and refined conflict and that they can't be ladies."

"I say we're all here and we all need similar things to survive," he said.

Sounds like there were a lot more things on these people's minds than free pretzels and potato chips.

Center Provides Supportive Environment For Women, Men

by Stephani Boyd

"The organization is nothing right now, but the students can take it in any direction they want to," said Karen Mudd, student and coordinator of the Women's Resource Center.

The WRC has gone through some changes in direction since its beginnings, but it still has some of the same goals as in yesteryear — to maintain a lending library of books and magazines as well as distribute information of special interest and give referrals; and to sponsor speakers, films, seminars and discussions.

Although the main goal of the organization is to provide a supportive

environment for women, most of the people in it welcome supportive men, too. A compromise has been suggested for those who don't: the center office may set aside time for "women only", for those who feel the need to be alone.

The WRC has a budget of \$200 for bringing in eight speakers at \$25 each. Workshops being considered include yoga and holistic health. Potluck dinners may be held every two weeks.

The WRC also plans to sell speculums, vaginal sponges, and other items giving women greater awareness and control of their bodies.

The organization office is room 15 Maria Hall, next to the pool tables. The phone number is 968-0500, ext. 374. All are welcome and encouraged to call or drop by.

Coombs Tires Of Media 'Rat Race' Joins Webster College Faculty

by Kitty Glenn-Mock

"I would have to say that the journalism rat race moved faster than I felt comfortable with," Ed Coombs said.

Coombs, former copy editor for the *St. Louis Post-Dispatch*, now teaches a feature writing course at Webster College. He retired from the newspaper business after 32 years because, "I found I was working more and liking it less." Coombs said the fast pace of journalism today is due to computerization of the entire industry.

"In a nutshell, what the printer used to do, the editor now does. In addition to editing copy, he also sets the type. I prefer to do part-time writing and teaching," he added.

Coombs brings an extensive journalism background to his Webster College class. He graduated from the University of Missouri Journalism School and gained experience on newspapers in Indiana, Illinois and Missouri. His last two positions include nine years with the *Globe* and 15 years with the *Post*. In addition to copy editing, Coombs has also done some writing.

"When I was in Illinois I was a reporter and feature writer. I then became a copy editor and state editor on the *Globe*... on the *Post* I was only a copy editor. By that time and that age you are more comfortable with one or the other."

"You are not both — almost nobody is both. But on small papers the reverse is true, just like you do on a college paper," he said.

Coombs said beginning journalists could gain the best experience by

Cont. on page 4



photo by Chris Bird

News Briefs

Volunteer Counselors Needed

The Women's Self Help Center needs volunteer counselors for rape victims. Volunteers are asked to complete a comprehensive training program of crisis intervention techniques and information on rape. Training will be held Sept. 19, 20 and 21 at the center.

Call 531-2005 and leave your name, address and phone number for more information.

Dance Auditions Sept. 19

Webster Dance Theatre auditions will be held in the dance studio of the Loretto-Hilton Center at 7 p.m. For more information, call 968-0500, ext. 310.

Neil Simon Film Scheduled

Chapter Two will be shown in the Winifred Moore Auditorium at 7 and 9:30 p.m. on Sept. 19 and 20. It will also be shown at midnight Sept. 19.

Ticket prices are \$2 for the general public, \$1.50 for senior citizens and students from other schools with proper identification, and \$1 for Webster students, faculty and staff.

'Eve' Runs Through Oct. 3

The Loretto-Hilton Repertory Theatre production of *Eve* continues through Oct. 3.

Ticket and time information are available at the box office, 968-4925.

Bike-A-Thon Oct. 4, 5

Area organizations will sponsor the American Cancer Society's Bike-A-Thon 1980 on Oct. 4 and 5 from 8:30 a.m. to 5 p.m. at 15 area locations. Patches, certificates and T-shirts will be awarded.

Call 567-9730 for more information.

Lovers Dance On Screen

The Dance Concert Society and Webster College Film Series will present the Bolshoi Ballet in the film *Romeo and Juliet* on Sept. 21 at 2, 4, 7 and 9 p.m. in the Winifred Moore Auditorium. Tickets are \$3.50 for general admission and \$3 for students and senior citizens.

Tickets are available at all Famous-Barr Ticketmaster locations, the Dance Concert Society Box Office or charged to Master Charge and Visa by calling 966-3333. Tickets will also be available at the door.

Don't Take It For Granted

The Youthgrants program of the National Endowment for the Humanities will offer up to \$2,500 to individuals and \$10,000 for groups to pursue non-credit, out-of-the-classroom projects in the humanities.

Applicants must be in their teens and early twenties, and must submit completed applications by Nov. 15. See the placement office for more information.

Social Action Starts Sept. 22

Social Action Collective will meet Monday Sept. 22 at noon in Maria Lounge. Ways of supporting Proposition 11 (to regulate nuclear wastes), future social action, and the meaning of social action will be discussed.

All are invited to participate.

Say 'Cheese' And Wine

Journalism, Photojournalism and any other students interested in contributing to the *Journal* are invited to attend a wine and cheese open house Thursday, Sept. 25 from 2 to 4 p.m. in the Journal office.

The function will offer an opportunity for students to exchange ideas and become better acquainted.

Walk For Survival, cont. from p. 3

Stewart then went on to tell of a radiation leak in Church Rock, New Mexico that he said no one has heard about.

The leak was from mill tailings in an earthen dam that broke. According to Stewart when the dam broke 100,000 million gallons of radioactive water leaked into the Rio Grande river. Now the drinking water for that area has 100,000 times the allowable radiation level in it.

The group stopped in St. Louis to call attention to the fact that there are 20,000 tons of radioactive mill tailings in St. Louis county.

The sites for these mill tailings are in Weldon Springs, near the Bush Wildlife Refuge, at Latly Ave. and Hazlewood and near the St. Louis airport.

The group states that runoff from the airport site leaches into the Coldwater Creek that follows into the Missouri River just upstream from where the city water works gets the city's drinking water.

The group also points out that I-70 is the major east-west corridor of the US for transportation of radioactive waste.

The walkers were in St. Louis until Sunday, Sept. 8, then continued their journey to Washington.

Rat Race cont. from p. 1

"The most important thing is to be curious about everything in the world. A good journalist is a person who has a background in literature and history. He tries to know who he is so he can better learn who other people are," he said. working on small papers. He had some additional advice.

Ed Coombs has taken his own advice to heart — he has a wide variety of interests. Among them are tennis, swimming and reading. "The best fiction and non-fiction I can get my hands on; but I never catch up — I could read for the next 100 years... reading is a natural journalism characteristic," he added.

Boatbuilding is Coombs most unusual hobby. He has built a 15-foot tarpon class sailboat.

"I did that because I was in the Navy and was always interested in boats... I have always lived close to the ocean and it was a suppressed desire that I had just gotten to in later years. Eventually, we will move to Florida where the sailing will be easy," he said.

Coombs and his wife have also raised three children. But there are no journalists in the family. "I think it's interesting that none of my children became journalists and I don't care one way or the other," he smiled.

Business Opportunities
Address and stuff envelopes at home. \$800 per month possible. Offer, send \$1.00 (refundable) to: Triple "S", 869-C Juniper Hills, CA 92372.

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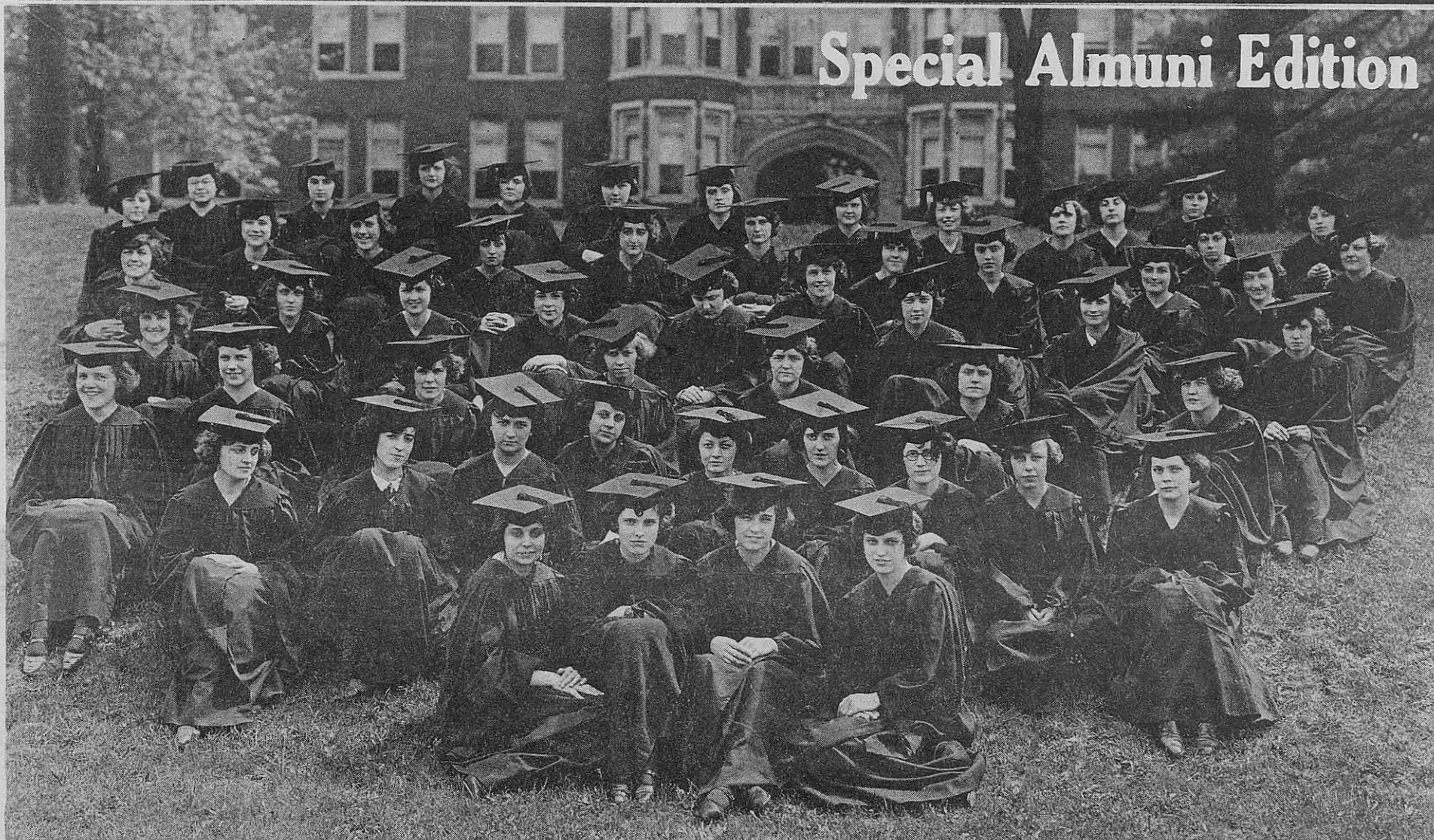
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THE JOURNAL

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Special Alumni Edition



THE JOURNAL

Coming And Going:
Webster Faculty
See Page 4

Vol. 10, No. 4

Webster College, Webster Groves, Mo.

Sept. 25, 1980

'Goodbye Girl' Says: 'Hello, Webster...'

by Kitty Glenn-Mock

"I was extremely happy at Webster College," said Marsha Mason, a 1964 graduate who has achieved what most theatre students dream about — stardom. Mason said she feels she owes a lot of her success to the drama department at Webster.

"I felt very involved and excited because from the moment I entered Webster, in terms of the drama department, I was able to participate in the theatrical events of the season. I felt extremely fulfilled from my freshman year on. Sometimes, at the larger schools, the freshmen do not have an opportunity to be involved," she said.

While her favorite part of Webster College was the drama department, Mason said she really had some terrific teachers. In particular, she mentioned one outstanding person.

"I do think Jacqueline Grennan Wexler is an excellent example and a fine role model for women," Mason said.

Mason said she had high hopes for achievement, but no idea she would become so successful in her career. "All I knew was I just wanted to go to New York," she said.

After graduation she went to New York and after some months of pavement-pounding, she finally began to do some commercials. Her big break came when she got a part in the off-Broadway production of Norman Mailer's "The Deer Park" a few years later. After that she got

parts in such productions as "The Indian Wants the Bronx," with then-unknown Al Pacino, and "Happy Birthday Wanda June." Then it was on to Broadway to co-star with Betsy Palmer in "Cactus Flower."

Some of her other accomplishments include "The Goodbye Girl," "Cinderella Liberty" and "Chapter Two." In 1973, she met and married the successful and prolific playwright, Neil Simon. And his recent production, "Chapter Two," is Simon's account of their courtship, marriage and postmarital problems.

Mason has been twice nominated for an academy award and won the Golden Globe award for best actress for her performance in "Cinderella Liberty." She also received an Oscar nomination in the same category in 1974. This must be what she had in mind when she said, "All I knew was I just wanted to go to New York."

She had some advice for Webster students as to how they could get the most out of their education. "I think it is very important that you use your college years to explore yourself, your surroundings and your interests. There is plenty of time in the future for the pressure and responsibilities that the outside world puts on you. The four years should be spent for what they are designed, your personal education. I don't think a student should feel he has to conduct himself as if he were in the outside world. Experiment, explore and be spontaneous," she said.



"Experiment, explore and be spontaneous," says 1964 Webster graduate Marsha Mason.

Exclusive telephone interviews with distinguished Webster Alumnae. Graduates of yesteryear remember happy days at Alma Mater. Jacqueline Grennan Wexler recalls Sisters of Loretto. See Page 5.

Former Webster Student Becomes NBC Program Exec

by Kathy Evans

Mary Alice 'Mickie' Dwyer Dobbin, a 1963 graduate of Webster College, remembers her days here as "a happy time" when she became involved in everything.

In May of 1979, Dobbin was promoted to vice president of children's programming for NBC where she has been employed for the past three years. Prior to her three years at NBC, Dobbin worked on children's programming at ABC for four years.

"In retrospect, a lot of what I got from Webster put me in good stead for the future," Dobbin said.

Mickie, as Dobbin is known to her friends, majored in speech and drama at Webster. She had originally planned to teach, and taught two years at a

secondary school, before going back to school for her master's degree in theatre and teaching.

She was interested in working behind the scenes in the theatre.

"I decided that theatre is very insecure and hard to get into professionally," Dobbin explained.

Last year Dobbin was named as the "broadcast individual responsible for most improvement in children's programming for 1978 by the American Women in Radio and Television and Good Housekeeping Magazine.

Dobbin feels children's shows should be designed to do more than just entertain. They should help the child through a difficult time.

"If I can help one or two kids get through some problem, then I've accomplished something," Dobbin said.



"Mickie" Dwyer is a 1963 Webster graduate who is currently vice president of children's programming for NBC.

Editorials

8 Hours Too Long 'Til Graduation

Full-time students at Webster College are allowed to take a maximum of 16 credits per semester at the tuition rate of \$1,675.

In order to graduate, a student must have a total of 128 credit hours. This comes out to precisely 16 credit hours per semester.

Now, let's say that a student takes three four-credit hour courses and one three-credit hour course; or, four three-credit courses and one four credit course. Given the fact that there are very few one-credit courses offered at Webster, the student will probably opt for a total of 15 credit hours that semester. When does this student make up that one credit so he/she will be able to graduate in four years?

Should a student have to go to summer school in order to complete an undergraduate degree in the usual four-year period? Or, should students be expected to pay extra to make up credits another semester?

This should not be the case.

In order to rectify this problem, all that is necessary is to cut the total credit hours



required for graduation from 128 to 120. This does not seem out of line since other schools such as Washington University and St. Louis University require only 120 credits for an undergraduate degree.

I hope the Webster faculty and administration will consider this problem seriously and work out a solution in the near future.

Rose Rosen

Letters

Classroom Racism: The Dodo Still Lives

TO THE WEBSTER COLLEGE COMMUNITY

Being a product of the lower class environment, I have made it my goal to become an asset to that environment. That is, to become a learned person with the willingness to apply my skills for the benefit of that environment.

In one advertisement, we hear "that a mind is a terrible thing to waste." Millions have gone to waste. In the book, *Schools With No Failure*, William Glasser states:

"We must develop schools where children succeed, not only in our wealthy suburbs, but in all parts of our cities, from upper-middle class neighborhoods down through the poverty stricken central city. It is the goal of each individual child to work to succeed in the world, to rise above the handicaps that surround him; equally it is the responsibility of the society to provide a school system in which success is not only possible, but probable. Too much of our present educational system emphasizes failure and too many children who attend school are failing. Unless we can provide schools where children, through a reasonable use of their capacities, can succeed, we will do little to solve the major problems of our country. We will have more social disturbances, more

people who need to be kept in jails, prisons, and mental hospitals, more social workers to take care of their lives because they feel they cannot succeed in this society and are no longer willing to try."

I am not advocating the theory projected by Glasser in the book; however, I do agree with the statement. We have a system where dropping out of school and illiteracy are ways of life. A recent study stated that 50 percent of the students who enter high school in Chicago drop out. An earlier study in New York found a 45 percent drop out rate there.

Being a student myself, I find classes a challenge. I attend the classes not only with the objective of learning, I also attend the class for grades. In class, it is my goal to make an A. However, in some classes I find this difficult. Often these classes take a tremendous amount of study, and the time to study is limited. But, there is another aspect of grading in which a professional student such as myself has to deal with.

How often have I heard students say, "I wanted to give my true opinion, but the instructor is too conservative, and would grade me down." Colleges and universities are supposed to be centers for universal knowledge. This is what the term 'university' implies, a center for universal knowledge. So why do we fear to truly trade ideas and feelings? Why must we make the priority of a grade take precedence over true learning and expression? The poet Theodore Roethke said:

"I am often filled with tremendous enthusiasm for a subject, yet my writing about it will seem a sorry attempt. Above all, I possess a driving sincerity — that prime virtue of any creative worker. I write only what I believe to be the absolute truth — even if I must ruin the theme in so doing. In this respect I feel far superior to those glib people in my classes who often garner better grades than I do. They are so often pitiful frauds, artificial, insincere. They have a line that works. They do not write from the depths of their hearts. Nothing of theirs was ever born of pain..."

Often what the student perceives as the truth is subjective, but he should still have the right to project his ideas to others for examination, synthesis, and criticism.

Being a minority student, another complaint I so often hear is that of racist instructors. The following is an example:

"I feel that I could have done better in the class, but the instructor was racist," or "The instructor has hidden prejudice," or, "I just wasn't treated the same as the white students. There just wasn't equal opportunity in the class."

The Dodo bird is not extinct. They are still alive and flying. They are people with racist mentalities. However, there is an all out war against racism, and the racist mentality will soon be extinct. Racism (the idea that ones race is superior, and policies and actions centered around this point) is a sickness.

It is this thing that motivated Paul Robeson to say, "The suffering he has undergone has left an indelible mark on the Negro's soul, and at the present stage he suffers from an inferiority complex which finds its compensation in a desire to imitate the white man and his ways; but I am convinced that in this direction there is neither fulfillment nor peace for the Negro."

I often feel inferior in the classroom in the presence of whites. This feeling is often a result of latent or overt racism. This type of thing must also be eliminated from a classroom situation. We all must learn to live together as one people because we all must share this world together. On the other hand, it would be incorrect for minority students to use racism as a crutch to keep from producing in a classroom environment.

The classroom challenge is before us. There are many obstacles, however we can overcome them. We can achieve our goals without going into retrograde...the future depends on us.

Jerome Love

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No Wonder You're So Tired!

I have run across some absolutely irrefutable statistics that show exactly why you are tired. And brother, it is no wonder you are tired either. There are not as many people actually working as you may have thought. At least not according to the survey recently completed.

The population of this country is 200 million. Eighty million are over 60 years of age, which leaves 116 million to do the work. People under 20 years of age total 76 million, which leaves 40 million to do the work.

There are 22 million who are employed by the government, which leaves 18 million to do the work. Four

million are in the armed forces, which leaves 14 million to do the work. Deduct 13,800,000 the number in state and city offices, leaving 200,000 to do the work. There are 188,000 in hospitals, insane asylums, etc., leaving 12,000 to do the work.

Now it may interest you to know that there are 11,998 people in jail. That leaves just two people to carry the load. That's you and me — and brother, I'm getting tired of doing everything myself!

Anonymous

Jarman To Perform Saturday At CASA

by Rose Rosen

"It takes the Ensemble and the audience to make a concert happen," says Joseph Jarman, composer, reeds player, and percussionist for the Art Ensemble of Chicago.

The Art Ensemble will perform in St. Louis for the first time since 1969 at CASA, 560 Trinity Ave. The performance is scheduled for Saturday, Sept. 27, at 8 p.m. in the main auditorium.

Although the Art Ensemble is classified as a jazz band, their slogan identifies their spectrum of music more precisely: "Great Black Music: Ancient to the Future." This is the band's "definition of identity," says Jarman.

Jarman and other members of the Art Ensemble wear actual African attire on stage. Jarman said, "They're not costumes. They become costumes in theatrical situation. We use these symbols (costumes and face paint) to express our association with heritage and our identity to that."

Jarman explained that in Africa, "music is a spiritual entity, not having a personal identity." Thus, face paint or masks are worn so the identity of the

performer will not be known.

Dance and pantomime are other important factors of Art Ensemble concerts. As Jarman put it, "We like to allow the movement, the evidence of theater, the evidence of mime, to be . . . They (the audience) will make it mean."

In order to hear one of these Art Ensemble concerts, you have to put yourself into it."

Jarman is also a poet and feels, "Poetry and music for me are the same thing because they are both based on breath."

He related that breath goes through a saxophone, just as it goes through one's speech. Jarman uses many of his poems as lyrics for his songs.

Alas, this man of many talents must have an idol. But, no, Jarman says, "Everyone contributes to consciousness that we come in contact with."

Jarman said he is "always excited about coming to St. Louis." According to him, many great musicians came from St. Louis.

"We're happy to be able to create music and have these opportunities to express it. We're not aiming to be important. If it's meaningful to people, then we're doing our work and it is important," Jarman said.



Joseph Jarman of the Art Ensemble of Chicago is dressed and painted for a performance.

Telegram Service Delivers Laughs

Knock, Knock. Who's There? Eastern Onion

by Steven Thomas

You're a guy taking a girlfriend to a fancy restaurant for her birthday. Sounds nice and typical, and you want to do something special. You'd like to impress her as much as possible, but what will you do?

Don't call Western Union. They're not in the business of being unusual or funny. You'd have to call Eastern Onion.

For \$27 Eastern Onion will send a messenger dressed in a red tuxedo and top hat with a wind-up monkey on his shoulder to sing to your special birthday friend. An extra ten dollars could get you Wonder Woman, Superman or a Tap

Dancing Cake. Or, if a man is to be honored, the messenger can be accompanied by a belly dancer who will dance circles around the man of the hour.

Eastern Onion sends out its stable of performers from 9856 Manchester Road in Rock Hill. Owner Lowell Smith also has a store in Kansas City. The St. Louis franchise operates with six messengers and one belly dancer (for "bellygrams"). Manager Mark DeGuire says Eastern Onion keeps all these messengers hopping.

"This seems to be the only telegram service that's working," says DeGuire. "All of our messengers are stand-up

comedians. The people are pretty talented, real loose in the mind."

Off-the-wall buffoonery is what keeps Eastern Onion alive, according to DeGuire. The service boasts of having over 100 crazy songs for all occasions, sung to the tunes of such traditional numbers as "Stars and Stripes," "Roll Out The Barrel," "I'm Looking Over a Four Leaf Clover," and "Baby Face." Lyrics have been written to suit occasions ranging from birthdays to divorces, all in the name of good fun.

Eastern Onion operates its unusual business out of Las Vegas, where it started about six years ago. The owners,

Jim and Mary Flatt, sell franchises to cities, such as McDonald's restaurants do. DeGuire said it was actually Mary Flatt and Paul Terry who came up with the original idea. Terry was a writer for the Dick Van Dyke Show.

The name "Eastern Onion" was a spin-off from Western Union, and Terry thought the idea might catch on and turn into a profitable business. Now he writes songs for Eastern Onion's 32 franchises nationwide.

So if you're in a restaurant and Superman drops by your table, there's probably no great catastrophe. It's no doubt Eastern Onion at it again.

Safety Patrol Answer To Rerouting Dilemma



by Spencer Knapp

Recently I was honored by the Webster Groves Lions Club as Journalist of the Year. I was particularly honored when guest speaker Frank Leta of Northland Honda, accompanied by his semi-beautiful daughter Paula, said that I was to journalism what Henri Mancini is to baseball.

Now folks, I don't know if I rightly deserve this honor; but I do know that I have always attempted to do my duty as a journalist and commentator as I saw it. I have always felt that the commentator's role in society is one of researching and analyzing complex problems and proposing simplistic, knee-jerk solutions.

Perhaps the most complex and

heated issue in Webster Groves right now is the matter of rerouting Big Bend. Proponents of this action complain of being unable to cross the street under their own supervision, while opponents claim that it would be a costly expenditure of the taxpayers' money on a private institution. It has been my observation that when two factions as heated as these are, come up against each other, compromise is the only solution. It is with that thought in mind that I humbly suggest the formation of the Webster College Safety Patrol.

Here is how it would work: Only students who have distinguished themselves academically would be selected for the Safety Patrol. Each member would receive a badge, a belt (lavender) and a beret (also lavender). Whistles would be issued to only the most responsible of officers. These students, to be known as the Lavender Beret, would then supervise pedestrian traffic on Big Bend reporting jaywalkers and brutalizing drug offenders.

I realize, of course, there are those who feel the dangers and rigors of

patrol work should be reserved only for the male students. But I say if a woman is qualified, then there is no reason why she shouldn't be part of the patrol team. There are, of course, sexists who say it is difficult enough for a man, let alone a woman, to report a friend for jaywalking knowing full well that he may be forced to write on a blackboard countless times, "I will not jay walk. I will not jay walk."

Certainly opponents of the Safety Patrol will be quick to point out that it would be cheaper for Webster to let the state spend millions of tax dollars evicting people from their homes, rather than spend a couple of hundred of college money on equipment for the Lavender Beret. But I say let's look at some of the unseen benefits of a Safety Patrol.

For one it produces a better student. When Joe Patrolman is out there in his lavender belt and hat, playing with his badge, he learns what it means to be responsible. Secondly, it produces a better dresser. By serving on the Lavender Beret a student learns how to coordinate belts and hats. For an acting student doing his first Tonight

Show, this can be a Big plus.

And let's not forget about that first employer. When he sees that you've served on the Webster College Safety Patrol, he sees an employee with a proven ability to lead. You know many great men have served on their colleges' safety patrols. Gerald Ford served honorably on the Yale Safety Patrol. Sen. Patrick Moynihan was a captain on the prestigious Harvard Safety Patrol. And Richard Nixon was president of the Whittier College Safety Patrol, until he was forced to resign in disgrace after being found in a sorority house disguised as a plumber.

I realize, of course, there are many difficulties in forming a safety patrol. Administration officials will have to design courses in traffic safety such as Survey of Street Crossing 101 and 102 (Which should be good for about eight credit hours). And let's not forget there are many unscrupulous students who would use the Lavender Beret as a stepping stone to a higher position such as Home Room Monitor. Still, in all, I feel that the formation of a Safety Patrol is a good idea.

Faculty Arrival

Sculptor Weeds Out Important Junk Items

by Tom Dewey

A new teacher on campus always arouses a considerable amount of curiosity, but John Ruppert, in sculpture, may prove to be more interesting than most.

Among his classes this semester, Ruppert is teaching "Management and the Arts", which tries to merge the arts and business. An important aspect of the course involves getting the student ready to join the job market.

"I try to get them ready to show a portfolio. I cover resumes, statements of purpose, and how to photograph their work. It's all very important."

In one of his sculpture classes, a field trip to a junk yard is on the agenda.

"I'd like them to spend a couple of hours weeding out the importance in the junk items. I think it would be nice if we could fill a truck full of things like and bring them back and work with them," he said.

In addition to his sculpture, Ruppert has another type of work that can best be described as a three dimensional temporary installation, meant to be photographed for permanence.

Ruppert describes it more directly, "I'm presenting a 3-D concept in 2-D."

An example is a triptych consisting of three photographs presenting different

angles of trees. Around those trees are several rows of red surveyor's tape, making a striking image in triplicate.

The photographs take on a quality that surpasses straight photography because the subject matter is in a heightened, temporary situation which no longer exists, except in the photographic image.

The medium is a bit hard to classify. Personally, Ruppert feels they are, in a sense, drawings. Most gallery exhibitors tend to disagree, stating they are photographs. This is an issue Ruppert and gallery directors may be discussing for some time. Hopefully this portion of Ruppert's talent will be expanded and encouraged.

His main reasons for coming to St. Louis were personal development and a chance to teach on a full time basis. In his sculpture classes, Ruppert said he tries to help students develop a gut instinct about their work. He wants to help them articulate and define their own talents, not restrict them to his individual ideas.

Born in Winchester, Mass., Ruppert grew up in Maddenfield, N.J. and has spent much of his life on the east coast.

He was fortunate to live and explore in Amman, Jordan, for two years while still in grade school.

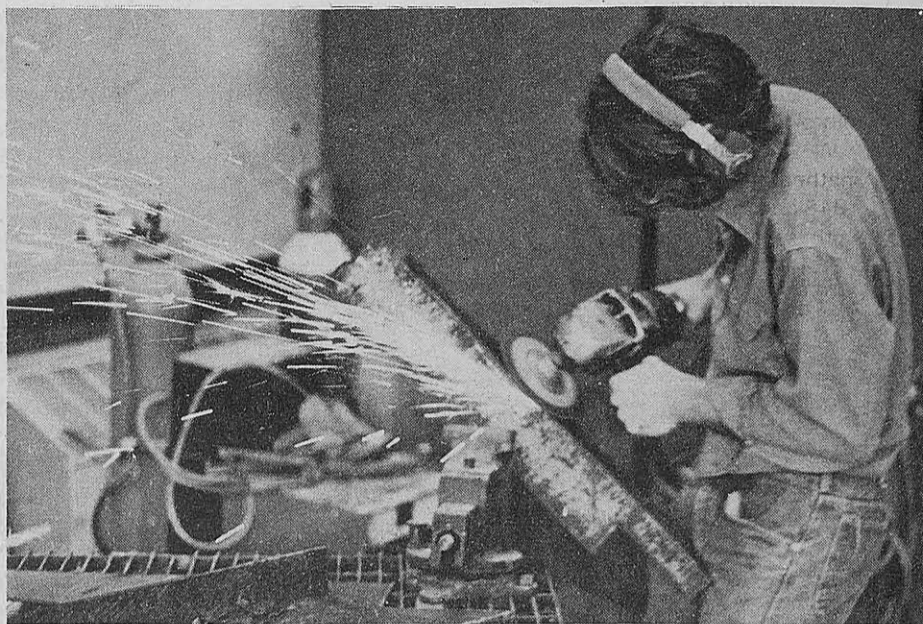
His father was with the State Department and this provided him and his parents the opportunity to become

interested in archeology. They spent a great deal of time exploring ruins and castles and Ruppert admits that observing the raw materials during those explorations proved crucial to his later development as an artist.

"Seeing those man-made systems influenced by nature, or by observing the influence time has had upon them was very important to me."

Ruppert graduated from Miami University in Oxford, Ohio with a Bachelor of Arts in art education and a minor in fine arts. Three years later he earned his Masters of Fine Arts (metals) from the Rochester Institute of

Cont. on page 6



New sculpture instructor, John Ruppert from New Jersey, grinds metal into art.
photo by Glenn Willis

Faculty Departure

Childhood Hobby Proves Profitable

by Kitty Glenn-Mock

It's a rare person who can turn a childhood collection into a profitable business, but John Porter did just that.

The former professor in the media studies department at Webster College is now head of the rare stamp and coin division of Newhard, Cook & Co.

"I started collecting as a kid," he said. "Five years ago I discovered my collection in a cigar box in the basement. They were American coins, U.S. issues. I got catalogues and the more I read the more I wanted to learn. Having done that, I started buying and selling for myself," he said.

American coins fascinate Porter because of their history, value and aesthetics. "The thing that astounded me was that when I went out and got the "red book" for coin prices, I found that this thing I had put together as a kid was

worth an amazing amount of money."

Porter continued collecting on his own and about two years ago began talking with Peter Rexford, now his partner and executive vice president of Newhard's rare stamp investments. Rexford is a recent graduate of Webster College.

"Peter and I were talking and I found out he had been doing the same thing in stamps as I had been doing in coins. He was also doing very well. I talked about coins and he talked to me about stamps. About a year ago he came up with the idea of doing it as a business — it seemed like a dream because it would be so much fun and so profitable.

"About nine months ago we started talking about how it might take form. We started researching the market... We put together a solid piece of research that indicated that in the next two to five years individual and corporate portfolios were all going to be diversified in tangibles like

gold, silver, stamps, coins, rugs and antiques. Everybody who has money is going to be diversified. The research bore out that, in fact, stamps and coins have done better than any other investment," he added.

After the research, the two men began looking for a market. "We negotiated with Newhard for three and a half months before going into this business. Peter and I put together the entire plan. One reason we chose them is because they have an impeccable reputation — they were able to contribute more than anyone else we talked to... It took a lot of hard work and meetings," he said.

Porter explained the unique position of his firm.

"Literally, we are the only people in the entire market who have no affiliation with a dealership. We are the first members of the New York Stock Exchange to offer this service. It is to our own benefit to buy best and sell best."

"We do not have an inventory, but we can put together a portfolio within a few days and eventually, as the market changes, we will be able to do it in a day. If you have an inventory you are a dealer, and it is to your benefit to mark everything up — so we will never have an inventory," he said.

Portfolio preparation in these areas requires expertise and can only be done by a professional. "People are hesitant to put their money in these because the only way you can be in the market is to have knowledge and expertise — this is basically what we are offering. We offer a way of getting into and out of the market securely. Just this past week I designed three portfolios in rare coins. Those all have different goals — one is for 20 years, the others for three and five.

"Based on the data we have collected, we design for appreciation purposes, to give the client a good return on his investment... We make the selection

and buy stamps and coins for clients from retailers, wholesalers, and auctions. The minimum investment is \$10,000 and we charge 10% commission up to \$50,000 — above that amount commission is negotiable," Porter said.

Investing in coins and stamps offers a long-term gain, and tax advantages. "We don't recommend that anyone plan on a return for less than three to five years... The longer you hold them, the more valuable they become," Porter said.

Once in the buyer's hands, care must be taken in storing these investments. "With coins, humidity is a real danger — we are talking long-term though. One thing that we recommend is that persons get a safety deposit box high in the vaults — low boxes are in a dangerous position in case of water damage," he said.

Cont. on page 6



Peter Rexford (left) and John Porter are the only people in the stamp and coin market who have no affiliation with a dealership.

photo by Mark Aiello

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Wexler Calls Loretto Nuns Her Inspiration

by Kitty Glenn-Mock

What does Jacqueline Grennan Wexler, past president of the school, remember about her student life at Webster College?

"I remember a few very strong role models who were then Sisters of Loretto. Looking back, they were probably the only role models we had for becoming women professionals. I remember good friends, because it was an intimate situation. These people are still good friends of mine," she said.

Wexler received her A.B. degree in mathematics from Webster College in 1948 and the M.A. degree in english from the University of Notre Dame in 1957. She went on to emphasize some of the pros and cons of the school when she was enrolled.

"I remember a limited number of very stimulating teachers. I believe that is all one can ever count on or hope for. Those are the great pluses. The minuses were the limitedness of our horizons, at that time. Then, the school did not make us ambitious to try to scale great heights," she said.

That being the case, how does Wexler account for her many professional and academic triumphs? "I immediately became a Sister of Loretto..."

"They were our role models for professional development and some of the more stimulating teachers. I think my entering the order was probably more motivated by that than anything else. Had I not lived in what people say is a



Jacqueline Grennan Wexler spoke frankly about her student life at Webster College in a recent telephone interview.

cloistered world, I would have lived a much more provincial life — at that time," she said.

"Webster was always a great

institution, a rich institution, because of the peculiar strength of the Sisters of Loretto. I think my later direct role in the order always tried to preserve and

develop all that strength," Wexler added.

Wexler has used her strength, learned at Webster and in the order of the Sisters of Loretto, to reach for the sky. Since leaving the convent and presidency of Webster College, she's done many other outstanding things. At the age of 42 she married a New York businessman, Paul J. Wexler, a widower with two children. Six months later she took over as president of Hunter College in New York.

She has been the recipient of many honors. Included among them are being named "woman of achievement in the field of education," by the St. Louis Globe-Democrat, being a member of the president's advisory panel on research and development in education, serving on the president's task force on urban educational opportunities and being the first recipient of the New York University school of education annual award for creative leadership in education.

Wexler is now president of academic consulting, a new division of a management and search firm focused on colleges, universities and related institutions. She also is director of United Technologies, Inter-Public Group of Companies, Optimum Holding Company and serves on several not-for-profit boards.

However, she feels one of her most significant accomplishments is of a more personal, rather than professional nature.

"I am a grandmother of twins, 17 months old," she said.

Alumni Coordinator Finds Happiness In Her Position

Ruth A. Canterbury

"I wouldn't like a job where you knew what was going to happen everyday and you'd know all the phone calls would be the same," said Judy Jasper while talking about her job as an alumni coordinator.

Jasper described her job as a two part job. First she is the alumni staff person, who works with the alumni association to plan and implement the projects and activities they would like to have. Secondly, she works on special events in cooperation with citizens groups on campus.

Also included in her duties is doing research on guest speakers, talking to their agents and arranging the dates.

Jasper likes her job because she feels it is never dull. She said the job picks up to a hectic pace during the alumni reunion and the March fund raising phone-a-thon, then slows down to a "normal" pace again.

Jasper sees her job as a rewarding one. Seeing the work that goes on in the planning stages and watching people

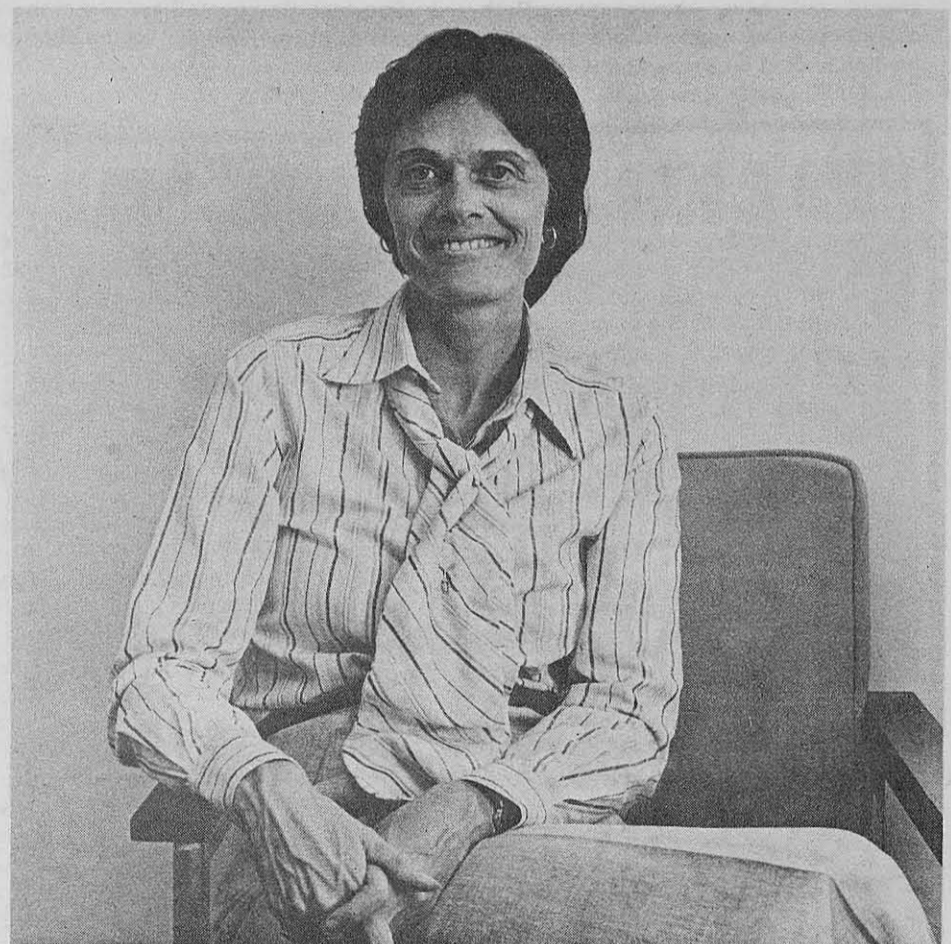
involved in the project and organization is both exciting and rewarding for her.

But the job isn't all fun. Jasper's job is the kind that goes home with her. Working evenings and weekends while raising a family is perhaps the most difficult part of her job. But she takes it all in stride because she knows her free time is the only time that some of the people she is in contact with can call her.

Before coming to Webster Jasper was a corporation communications manager for American Investment Company and did all their internal and community relations. Before that she did ten years of para-professional volunteer work in the St. Louis community doing basically what she does now only on a lesser scale.

Besides her job at Webster she is the mother of three children, a board member for the Life Crisis Services, part of the Mental Health Association, active in girl scouting and serves on the board of directors for God's Green Acres Girl Scout Ranch.

One thing is for sure — Jasper's life is never dull, boring, or monotonous.



Judy Jasper's two-fold job during alumni week often keeps her busy on weekends and evenings.

photo by Al Bilger

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A Humanist, Not Feminist

Sharon Pope Focuses On Human Rights

by Jean Cummings

"My job as an instructor is to try to give people the tools to analyze the issues and draw their own conclusions," said Sharon Pope, one of Webster College's new faculty members.

Pope, who was recently admitted to the Missouri bar association, is teaching an 8-week course on "Women and the Law" in the political science department. She hopes to offer an introductory course next semester focusing on rights of privacy.

Although she regards herself as a "humanist," rather than a "feminist," Pope said the women and law course greatly appealed to her.

"I am concerned with all people's rights, regardless of sex, color or religion," she said. "So women are an issue which is easy for me to become committed to — as easily as any other, because it deals with human beings."

The course will cover various constitutional laws such as 14th Amendment equal protection and due process, and how the Supreme Court has handled past cases. Education and employment laws, family law, criminal law and abortion laws will also be covered.

"This is not a 'how-to' course," she said. "Most of the students are older women. Some are interested in knowing the facts of various issues before taking a stand one way or another."

Pope believes that the disagreement over ERA is not that women should or should not have equal rights. Both opponents and supporters agree that women should be treated equally.



Sharon Pope, a new instructor, teaches "Women and the Law."

"Where people have trouble is in deciding how we do that. My own preference is a constitutional amendment."

She describes herself as "one of those rights of privacy people" on the abortion issue.

"I don't think the government ever ought to step in and tell people what they can do with their bodies — male or female. It's none of their business. Whether abortion is correct or incorrect, I think, is up to the individual to decide," she said.

Pope said she hopes her students also will develop better skills in writing, critical analysis and in thinking.

A theatre major in undergraduate school, Pope said she was naturally attracted to Webster College when she decided last spring to postpone practicing law on a full-time basis. She is married, has a three-year-old son and is expecting another child next spring.

"I thought Webster College might be interested in what I had to offer. So, I wrote a letter and outlined some of the

things I do well. I have taught before (at Michigan State University), and I enjoy it. I have two master's degrees, one in counseling and guidance and one in educational administration," she said.

Eventually, Pope plans a full-time career in law. She is interested in constitutional law, health law, school law, and especially law as it pertains to the entertainment business and entertainers.

While teaching part-time at Webster, Pope maintains a small law practice at home. She also does legal research and is an active volunteer in the American Civil Liberties Union.

"I feel strongly about civil liberties," said Pope. "It's in my heart. I'm a child of the sixties — a fighter. I think Webster College is a good place for me."

Childhood Hobby cont.from p. 4

Portfolios can be liquidated with ease, but the best return can be had by planning. "If necessary, we can liquidate a portfolio within 24 to 48 hours for cash, but that is the worst way. We have to take it into the market and liquidate it at the retail level. If we can have two to three months we can maximize the return. It is best to plan ahead to get the highest rate," he said.

How is all this buying and selling done? "Everything is handled through various delivery and wire transfer systems. Peter

and I never carry cash or stamps and coins," he said. Additionally, Porter said they have just started trading gold and silver bullion.

Sounds like a tremendous load for two people and they plan to expand their staff. "We foresee a time where we will have other people representing us — perhaps in other offices. But for now we are going to do all of the business, all of the trading and all of the buying. We put in a lot of time. We have been eating lunch at our desks, but are having more fun than you can imagine," he said.

Ruppert cont. from p. 4

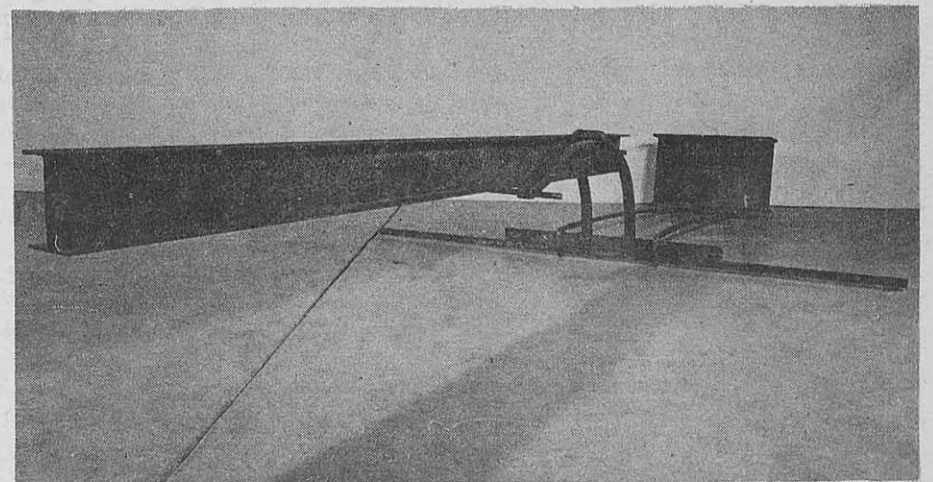
Technology in Rochester, N.Y. His minor at Rochester was glassblowing.

In addition to scholarships and awards, Ruppert has exhibited his works in Arizona, California, Florida, Connecticut, Mississippi, New Hampshire, New Jersey, New York, Texas and Paris.

A two year period as a sculptor in residence at New Rochelle, N.Y., proved to be very productive. While there, his

college teaching responsibilities included internship programs, apprenticeship programs, and general instruction of students. Webster College is offering Ruppert his first full time teaching position.

and creative force in the Fine Arts Department, if browsing through his portfolio is any indication.



"Spring Level '80" by John Ruppert measures 20' x 12' x 3'.

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Jan Miner Stars In 'Eve'

Madge Up To Her Knuckles In Acting Career

by Kathy Evans

Jan Miner, who is appearing in the Loretto-Hilton Repertory Theatre's production of *Eve*, is probably better known to television viewers as Madge, the manicurist from Palmolive Liquid commercials.

Miner has been doing the Palmolive commercials for the past 17 years. Without the wig and make-up, Miner doesn't look like Madge, but admits that she is recognized.

"They seem to know," Miner said. "It's my teeth, I guess."

Miner has been acting professionally for 42 years. She always wanted to be an actress from the time she was a child. In 1938, she joined Equity, the union for theatre actors.

"I didn't think I was good looking enough, so I went into stage design after high school," Miner said.

At age nineteen, she was acting on the stage, and a year later received her Equity card.

The decision to go into stage design is something Miner is now glad she did. It has made her appreciate the stage designs of the many plays she has performed in.

Miner discusses her past stage roles with much enthusiasm and delight.

"You become so involved in the part you're doing at the time, that the character becomes a part of you.

"Madge is a part of me. "A commercial is such a short span of time. You bring a part of yourself to your character in that couple of seconds," she said.



Jan Miner is best known as "Madge" on the Palmolive soap commercials.

photo by Ruth Canterbury

Miner has appeared on Broadway several times, most recently in Lillian Hellman's play, *Watch on the Rhine*. She has also appeared as the nurse in *Romeo and Juliet* and Countess DeLage in *The Women*.

In Larry Fineberg's *Eve*, Miner portrays the character Eva. She thinks it is a wonderful part and feels very strongly about her character.

Eva is in her sixties and feels that the world is closing in, and that her life is

wasted, Miner explains.

"She just walks out on everything, and that is a courageous thing for a woman in her sixties to do."

In addition to her extensive theatrical accomplishments, Miner was a part of television when it was new.

She appeared for nine years as a regular cast member on *Robert Montgomery Presents*. Each week a different dramatic show was presented live.

It was a lot of hard work, with very little time to prepare before each show. "We did everything, Miner said. "I don't know why I didn't die."

Miner describes television as a fantastic medium. "With good material, nothing is more exciting." She cites the current television drama *Shogun* as an excellent example.

For the past 18 years, Miner has been married to Richard Merriell, an actor on the soap opera, *One Life To Live*. They often work together and recently finished the play *High Spirits*.

Miner talks fondly of her husband and five step children, who have made her a grandmother. She proudly tells of one daughter who decided to become a nurse at age 42.

"She was the grandmother of the class. They applauded for her when she graduated," Miner said with pride.

Miner is a woman who loves her work and her many admirers.

"I enjoy what I'm doing," she states.

Jan Miner is happy doing what she always wanted and it shows.

Tenure, Rank, And Sabbatical Hearings

DATE	FACULTY MEMBER	EVALUATION REQUESTED FOR
Wednesday, Sept. 24 2:00-4:00	Winslow Rogers	Faculty Development Leave
Wednesday, Oct. 1 2:00-4:00	Conal Furay Neil George	Sabbatical Promotion to Full Professor
Wednesday, Oct. 8 2:00-4:00	Leon Hicks Kathy Regier	Promotion to Full Professor Tenure
Wednesday, Oct. 15 2:00-4:00	Jim Evans Denny Klass	Promotion to Associate Professor Faculty Development Leave
Wednesday, Oct. 29 2:00-4:00	Donna Campbell John Reisenleiter	Faculty Development Leave Faculty Development Leave
Wednesday, Nov. 5 2:00-4:00	Bob Chamberlin Donald Chen Gail Delente Earl Henry	Faculty Development Leave Faculty Development Leave Sabbatical Promotion to Associate Professor
Tuesday, Nov. 11 8:30-10:00	Sue Ott Bennett Marita Woodruff	Promotion to Assistant Professor Faculty Development Leave
Wednesday, Nov. 19 3:00-5:00	Kate Lafayette Andrea Rothbart	Faculty Development Leave Promotion to Associate Professor Sabbatical
Wednesday, Dec. 3 2:00-4:00	Wrap-up Session Last chance for faculty and students to offer testimony on any faculty member who has requested evaluation by the Committee. All hearings will be held in room 328 of the administration building.	

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News Briefs

Webster Graduate To Discuss Career

Bill Sharpe, an alumnus of Webster College, will speak about the integration of the liberal and fine arts in his career area on Friday, Sept. 26 at noon in the Private Dining Room.

Sharpe is employed as managing director of the Canterbury Loft Theatre in Ann Arbor, Michigan. This presentation is sponsored by the history political science department and the Center for Youth Development.

Finest Printmakers Works On Display

A collection of works by seven of the country's finest printmakers will be on display at the Gallery of the Loretto-Hilton Center Oct. 13-31.

The show is titled "Master Printmakers The Intaglio Process: Engraving and Etching." It is free to the public.

Fall Yoga Classes Begin Sept. 28

The Yoga Center of St. Louis will begin its fall term of classes Sunday, Sept. 28. Special yoga classes are offered for men and women and personalized instruction is also offered.

The Yoga Center is located at 6002 Pershing. For additional information, call 726-5133.

Bolshoi Ballet Performs In Dance Film

The Dance Concert Society and Webster College Film Series will present the Bolshoi Ballet in the film Anna Karina on Sunday, Sept. 28 at 2, 4, 7 and 9 p.m. in the Winifred Moore Auditorium. Tickets are \$3.50 for general admission and \$3. for students and senior citizens.

Tickets are available at all Famous-Barr Ticketmaster locations, the Dance Concert Society Box office or charged to Master Charge and Visa by calling 966-3333. Tickets will also be available at the door.

Writer's Club Holds Reading On Oct. 3

The first poetry reading of the newly formed Writer's Club will be held on Thursday, Oct. 9 at 3 p.m. in BB 2.

Students interested in joining the club are invited. Refreshments will be served.

Graphics Competition For Art Students

The Literature and Language Department is taking applications from art students interested in designing a graphic presentation for the window behind the Art/Literature Departments secretary's desk.

A prize of \$50. will be awarded to the chosen student. Deadline for applications is Wednesday, Oct. 1. For additional information, see Margaret Brown, secretary for the Art/Literature department.

Autobiography Class To Have Lecturer

Dr. Lynn Bloom, a member of the William and Mary faculty, will lecture on "Autobiographers in their own rite: Substance, Structure and Style in Men and Women's Autobiographies," on Friday, Oct. 3 at 1 p.m. in BB 1.

This is an open meeting of the course "Reading and Writing Autobiography." Refreshments will be served.

Children Get The Chance To Audition

Open auditions will be held Saturday, Sept. 27 for the children's roles in the Loretto-Hilton Repertory Theatre's second annual production of **A Christmas Carol**.

Children should prepare a short song to sing unaccompanied and bring a resume and photo. Appointments for the auditions can be scheduled by calling Joyce Ruebel at 968-7341.

Proposition 11 Backers Hold Festival

Citizens for a Radioactive Waste Policy, backing Proposition 11 are sponsoring the Missouri Festival of Friends and Song on Sunday, Sept. 28 at 11 a.m. until sundown at the Kirkwood Park Amphitheater. Ten bands will be performing.

Advance tickets can be purchased for \$4 at Saturdays Child and Natural Way Health Store or for \$5 at the gate. For additional information call 725-8080.

Black Movement To Be Discussed

Frank Chapman, from the National Alliance Against Racism will speak about the Black movement on Tuesday, Sept. 30 at 10 a.m. in Room 322 AB.

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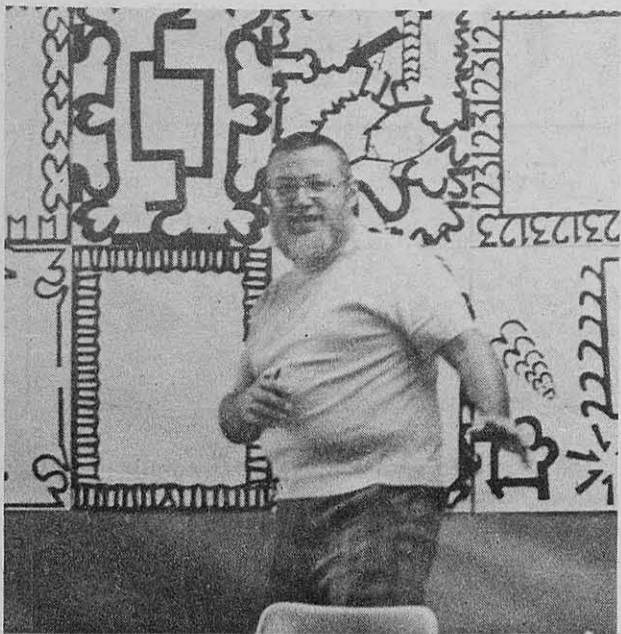
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THE JOURNAL



**Faculty Unionization
At Webster College?**

Science Fiction Called 'Underrated Genre'



Harry Cargas says: "Often times science fiction fans don't read much else..."

photo by Joe Hollmann

by Rose Rosen

There are science fiction fans everywhere and it seems that Webster College is no exception.

"I've been reading science fiction since I was in the fifth grade and that comes out to about 27 years," said Leila McKinnon, a student in Dr. Harry James Cargas' science fiction course.

Cargas said, "Often times science fiction fans don't read much else, so I'm trying to incorporate literary values in this course as well as the political and scientific aspects of the work."

He also said science fiction is an underrated genre of literature which is in danger of becoming overrated.

This course deals with classic science fiction novels such as *Frankenstein* and *20,000 Leagues Under the Sea*. Novels from Poland, Russia and Japan are also read in this course to give it more of an international flavor. Cargas focuses on the historical background of these books in his lectures.

"We talk about the importance of the development of the fan magazine to science fiction," said Cargas.

He also said, "I get some gung-ho students who have read much more science fiction than I have."

"I'm enjoying the class because I'm gaining a new insight into science fiction," said McKinnon, who is definitely one of those gung-ho students that Cargas spoke of.

McKinnon offered her opinion, "I think it (science fiction) ought to be a part of mainstream literature and it isn't."

"I think science fiction offers a knowledge of possible options for the future and we need to be aware of the alternatives available to us," said McKinnon.

When Jules Vern wrote *Voyage to the Moon*, people never thought men would actually walk on the moon, she said. This, of course, is no longer science fiction; it is now reality.

Another student in the class, Vivianne Teston, said, "A lot of the science fiction novels have been a premonition of the future. They were toying with ideas of things to come and I feel they have made social statements as well as scientific."

Cont. on page 4

THE JOURNAL

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Webster College, Webster Groves, Mo.

Oct. 2, 1980

Special
Science Fiction
Issue

Faculty Speaks Out On Unionization

by Stephani Boyd

Faculty unionization: Is it good or bad? In the wake of a Supreme Court decision and some local discussion, a sampling of opinion at Webster College indicates that unionization is not likely.

The court ruled last February that private university faculty exercising absolute authority in academic affairs are part of management and therefore can't bargain collectively.

The decision could affect Webster because it is a private college, as is Yeshiva University in New York, the school involved in the decision. Also, Webster is a small college, and faculty here do exercise some control over their salaries, fringe benefits, curriculum, etc. Whether that constitutes absolute authority as it did at Yeshiva is a question that likely would be up to a court.

The ruling is important also because, although it was concerned with collective bargaining, not unionization, a college or university faculty would have to form a union before it could be represented in a collective bargaining situation.

Because of these conditions, the court's decision may tend to discourage faculties from unionizing.

Webster College faculty are not unionized, nor do they have collective bargaining. All professors interviewed cited a faculty committee representing their views on salaries and fringe benefits as a reason that they have not unionized. They say that the existence of the committee makes some feel that unionization is unnecessary.

Here is a sampling of opinions of Webster professors concerning the landmark court case.

"I think it's a bad decision," said Art Sandler, philosophy professor and department chairperson. "It takes an admirable principle — that you don't let management into unions — and mistakenly applies it to college professors."

Sandler thinks that in some ways

faculty are like front-line employees and in some ways like management. But, "to compare a college professor and a line foreman is absurd," he said.

"We don't have the same kind of supervision from employers as would be the case in the business world, but neither do we supervise a group of employees that need to be protected from us," he said.

Sandler thinks that Webster's administration is less authoritarian than at some colleges, partly because of its small size and because it is a private

institution. The smallness tends to make relations more personal and the private status means that it is not as mired in bureaucracy.

Still, Sandler thinks that unionization and collective bargaining would be "good for the faculty and good for the school."

"There are 75 full-time faculty as opposed to six administrators," he said. "Eighty-one people know more than six. Our combined expertise would be collectively represented."

Sandler said that a study done two years ago found that the administration

felt there was a 90 per cent chance that Webster faculty would be unionized within three years.

"I'd hate to disappoint them," Sandler added.

"I have too much respect for their judgment to think we won't be unionized by 1982," he said.

Dan Hellinger, political science professor, disagrees with the court decision and with Sandler's forecast.

"I don't think faculty are management

Cont. on page 3

Japanese-American Conference

America Urged To Expand Exports

by Kitty Glenn-Mock

"The United States and Japan are two pillars of the capitalist world, and are going to have to find ways of working together," Leigh Gerdine, President of Webster College, said.

Gerdine delivered the welcoming remarks to the attendees of the Japan/United States Business Conference on September 25, 1980 held at the Marriott Pavilion Hotel. Arranged by Webster College and the Japan American Society, the thrust of this event was to help the United States and Japan work together in a more cooperative manner.

Gerdine introduced the conference speakers and gave a brief biographical sketch of each. They were as follows: Yoshio Okawara, Ambassador of Japan; Frank B. Gibney, vice chairman of the Board of Editors, Encyclopedia Britannica and TBS-Britannica of Tokyo; Mr. Kawamura, managing director of Japan's Foreign Press Center; Dr. Eleanor Hadley, group director, International Division of the General Accounting Office; Frank A. Weil, a partner in the law firm of

Ginsburg, Feldman, Weil & Bress; and Kazunao Murata, general manager of the Sanwa Bank Limited, Chicago Branch.

His Excellency Yoshio Okawara, Ambassador of Japan, presented one of

the more significant speeches at the conference.

"It is, I believe, extremely significant that conferences such as this, focusing

Cont. on page 4



Frank A. Weil, former Assistant Secretary of the Department of Commerce, addressed the U.S./Japan Business Conference.

photo by Ron Copeland

Editorials

Student Judges Supreme Court

I think the Supreme Court decision forbidding private university faculty with "absolute authority" from bargaining collectively is a mistake.

The premise is that faculty with absolute authority in university affairs are management and are therefore excluded from the National Labor Relations Board ruling that "employees" have the right to bargain collectively. I can't even accept the first half of the premise because I have never heard of a university other than a "free university" or "people's university" in which faculty have absolute authority. If anyone else has, I hope they will let me know.

Some faculties have more authority than others, particularly in private colleges, but absolute authority?

If such a situation existed, they would have no need of a Board of Trustees or a college president, vice-president and so on.

Associate Justice Lewis F. Powell, Jr. said in his majority opinion statement that the main issue in the case was the "fact" that Yeshiva University's faculty "executed authority which in any other context would be managerial. Their authority in academic matters is absolute."

Yeshiva University is governed by a Board of Trustees. Surely they have at least as much power as the faculty.

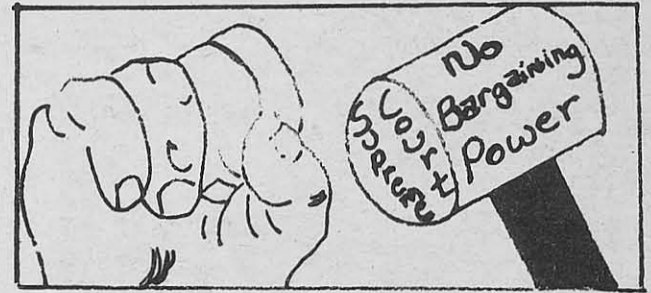
Judge Powell went on to say the faculty "decides what courses will be offered, when they will be scheduled and to whom they will be taught. They debate and determine teaching methods, grading policies, and matriculation standards..."

I would guess that faculty are in a better position to know what courses students need and which they have the resources to offer than is a group of administrators. It also seems appropriate that faculty are involved in course scheduling, as they often have research, writing, or other work-related activities to fit in. Teaching methods and grading policies are obviously faculty concerns as the professors do the teaching, not the administrators, and the professors are expected to come up with consistent evaluation systems for the students they teach. Faculty determine matriculation standards because they should have a better idea of competence levels needed for success in their own fields of study than administrators have.

In other words, if the faculty is willing to direct these activities, who would be better? Their superior qualifications for these roles may be the real reason they perform them, not because they are management, per se. Nor does their performance of these tasks automatically relegate them to the ranks of management.

In the dissenting opinion of the court, Justice William J. Brennan, Jr. said the "court's vision is clouded by its failure to fully discern and comprehend the nature of the faculty's role in university governance."

Some faculties do have say in academic affairs including hiring, termination, promotion and tenure of personnel. These activities are commonly thought of as managerial, but they are not necessarily. It is natural for professors to want input in matters directly affecting them,



just as it is for any employees interested in their rights. Such self-advocacy does not a manager make.

Judge Brennan also said "the touchstone of managerial status is in alliance with management" and that the key question is whether "the employee in performing his duties represents his own interests of those of his employer."

Typically, a university faculty represents faculty, student and administration interests at varying times. To say that a faculty aligns more with its administration than with its students or itself is a difficult thing to discern. Some of the times that a faculty aligns with administration are probably cases on non-authority submitting to authority.

University faculty do not have "absolute authority" and thus need bargaining power.

"Yeshiva always retains the ultimate decision making authority," Judge Brennan said.

And so it usually goes, Judge.

Stephani Boyd

Letters

Neglected Night Student Asks For Day Privileges

To The Editor:

The night students would like to know why everything closes up at Webster College just because the sun goes down. The bookstore locks up at 2:30 and limited registration times are also a problem. Can anything be done for us?

Jim Maniaci
Night Student

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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to: The Journal, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone (314) 968-0500, ext. 283 and 284.

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Webster's Malfunctioning Machinery

Copy Machine Out Of Order' Copy Machine Out Of Order

by Steven Thomas

Make a copy of this if the machine is working!
Make a copy of this if the machine is . . .
"The machines here at Webster seem to be broken down more often than they're working," said Bob Corbett, faculty chairman.

This seems to be the unanimous opinion of faculty members at Webster. As Corbett put it, "The situation got bad enough that the people screamed; until then the administration wasn't aware of the problem."

If you've ever needed to make copies on a Webster machine, you know it can be frustrating to find little signs on them saying "out of order."

When a copying machine is tagged out of order, it does not always mean that it is broken. Periodically machines are shut down for preventive maintenance.

Norm Kittel of Copy Systems, who repairs and services the Webster College machines, said that lack of "in-house maintenance and cleanliness" are the biggest causes for machine breakdowns.

"Another problem is operator error in loading paper and operation of equipment," said Kittel. "And this is normal for the machines; it's not just Webster College," he said. "It's all over."

Earline Burroughs works in the printing room at Webster and often hears faculty members complaining about the copying machine there. She thinks that the machine is overused, and that "maybe we need more copying machines."

Bart O'Connor, business manager, is expected to resolve the copying problem within the next few weeks, Corbett said.



Earline Burroughs of the print shop, once again adjusting the infernal copy machine. She thinks the machine is overused.

photo by Glenn Willis

Comic Fanatic Freaks Out On Blood And Guts

by Sarah Kendall

Monsters and heroes and villains and gore. Why do they lurk behind the cabinet door?

Be they real or be they lore, Jim Theis has a very extensive collection of them locked away in his house. In comic books. Thousands of them. This loves comic books. Not just any, though. He specializes in blood and guts, good and evil, heroes and monsters — adventure stories, horror stories, fantasies.

A man of many diverse hobbies, Theis is a comic book collector first. They absolutely fascinate him.

"It's one of my primary motivations in life to buy these things," said Theis. "I compare it to the hunter bringing home a lion's head. But not just any comic book . . . it's got to be a choice item."

He is especially partial to Entertaining Comics and New Trend Lines, and blames them most for his obsession with collecting comic books. New Trend refers to Entertaining Comics' line of horror and gore comics of the early 1950's. They were weird science fiction comics. The first of the series was "Weird Science," followed shortly by "Weird Fantasy" in 1950. Theis considers these comics "cream of the crop" and is two-thirds of the way to completing his collection of them.

The New Trend comics did well for awhile, apparently finding a large audience ready to suck up the bloody stories of maim and dismemberment, publishing such works as "Tales From The Crypt" and "Vault of Horror."

Theis said that in late 1954 the "McCarthy scare tactics" hit the comic world, bringing EC's New Trend lines down along with several others depicting the same macabre themes.

"Seduction of the Innocent," a book by Frederick Wertham, M.D., was a product of the McCarthy period. In his study Wertham used some of the more dramatic comics as examples of how they

were adversely affecting the children who read them. For example, Wertham said a child jumped off a building and broke his legs because he thought he was Superman. Wertham also described frightening scenes such as a picture of a doctor tied back in a chair with a man

coming at him with a big syringe.

Wertham even insisted Batman and Robin were homosexuals, according to Theis. Wertham's campaign tactics worked, and EC's New Trend line was subsequently discontinued.

"It's all humbug," Theis said. "Kids

aren't that gullible. Wertham used kids with IQ's ranging from 50 to 75. Children who were raised in the most despicable ghettos. Ridiculous! These books are marvelous. The parents were over-reacting."

After New Trend came the New Direction issues which "lacked the good stuff: nasty, bloody gore and horror." New Direction came about shortly before the Comic Code was imposed in 1955 and the industry had to "clean up" the comics. Although Theis feels the literary value was still good, the subject matter and artwork were greatly "pacified."

Not all of Theis' collection is dedicated to horror and gore. "Tarzan," by Edgar Rice Burroughs, ranks high in his esteem. "When I was 12-14 years old, I started reading these things and there was nothing better in the world . . . except Conan," Theis said.

Who's Conan?

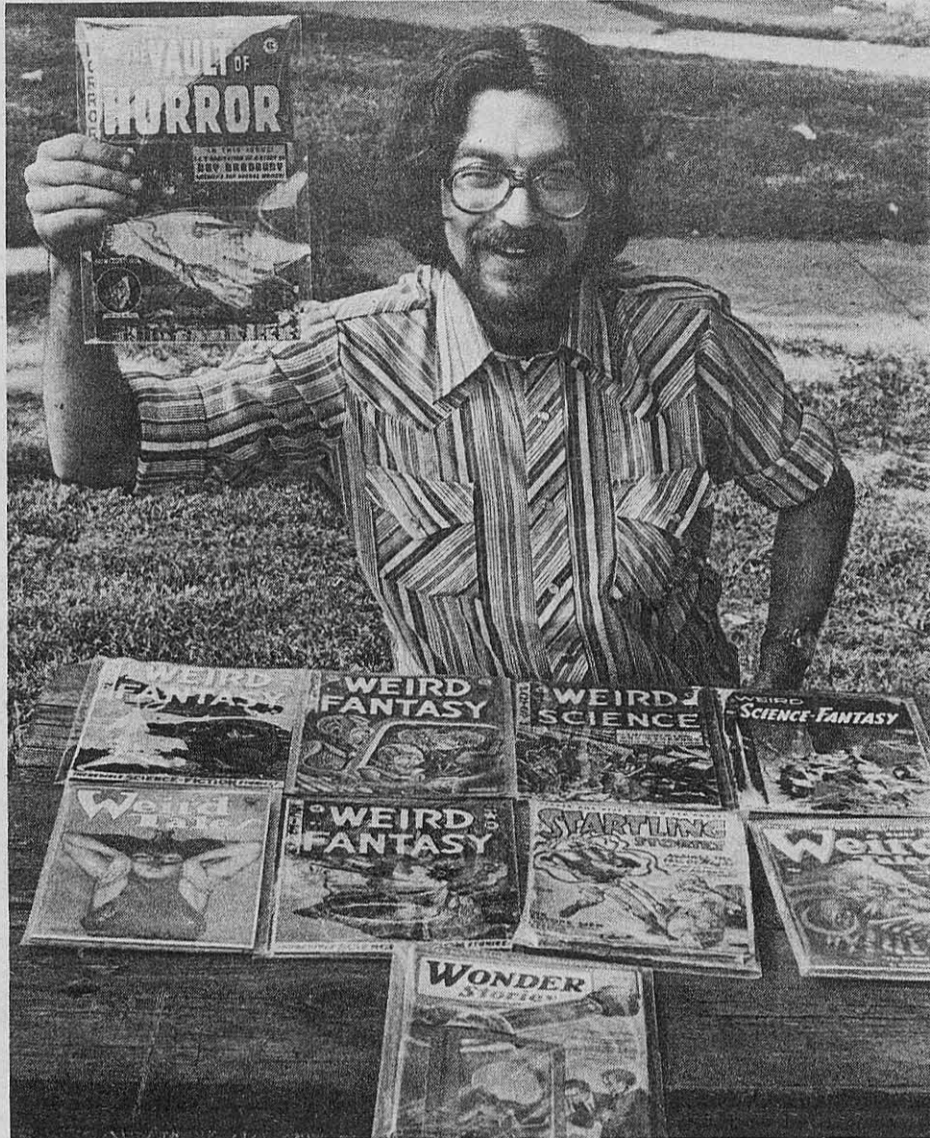
Why, "Conan The Barbarian," of course. He is the epitome of machismo, if not intelligence, who wins out over evil by unsurpassable acts of strength and courage. He is Theis' idol.

Theis' collection also contains such gems as the complete set of "Spiderman" by Steve Ditkos and Stan Lee. His prize possession is "Batman No. 1," whose worth he estimates at about \$1,200; \$2,500 in mint condition. The rest of his collection ranges in price from \$600 on down.

Theis feels that, in general, there are no sociological or political implications in the horror/fantasy/science fiction comics he craves so much.

"If you take something and try hard enough, you can prove almost anything. A lot of people read science fiction/fantasy type stories not because of the parallels to science fiction and society, but rather to escape from society."

So why does he spend so much time searching for, caring for and preserving them? "Basically escapism," and the fact that he just plain "loves them."



Jim Theis displays a few favorites from his vast collection of "wierd" comic books.

photo by Glenn Willis

Faculty Unionization cont. from p. 1

in any sense of the term, though it varies from campus to campus," he said.

"It may be true that faculty in most colleges have more autonomy than workers in a factory, but we all work for a wage, and that is the critical issue here," he said.

Hellinger thinks that faculty are vulnerable.

"Our salaries, status and prospects for tenure are largely beyond our control," he said.

He also said that although the faculty has a lot of influence, the ultimate decision rests in the hands of the administration.

"Under law, the administration can say we don't have the right to bargain," he said.

Hellinger would support and sign a petition for unionization but would not lead it, for four reasons:

"First, we have a system in which people have the option of tenure and leave. If we unionized, we would probably have to go to a strict tenure system. I don't think that would be good," he said.

"Secondly, I don't think we are tactically in a very good position to do it," he added. "As of now, relations between the administration and faculty are fairly good. There is no single issue at hand to provoke people to want a union."

"Thirdly, it is a basic fact that to have a

union, workers must be able to press their demands within the context of the labor market. The market for professors is glutted," he said.

"Fourthly, a union is only an imperfect solution to the issue of who makes the policy in a university," he said.

Hellinger would like to see a system in which ultimate authority would reside in the hands of students, faculty, staff (including administrators), and the general public.

"There's always the danger that we would go on strike and no one would notice the difference..."

Peggy Gaskill, director of women's studies and foreign language professor, doesn't think unionization will come to Webster and doesn't want it to.

"We faculty have always had a fairly open relationship with the administration here," she said. "Their stated policy is to consider views and recommendations of the faculty, and many times it has worked out just fine."

Gaskill mentioned the yearly salary and fringe benefit discussions that faculty representatives have had with the administration.

"So far we feel the administration has been pretty fair. That's why we've never felt the need to join a union," she said.

She concedes that there may be faculty members who are dissatisfied, but feels there isn't much discontent as a whole. She doesn't foresee unionization at Webster.

"There's never been much support for it among the faculty."

James Brasfield, a political science professor, agrees.

"I've never been of the view that unionization was necessary at any institution I've been in," he said.

Brasfield taught at another small college before coming here and feels that small college size is a deterrent to faculty wanting to unionize.

"In general, the bigger and more impersonal the academic institution, the more likely it is that some people in it will not be treated as well as they should and will need to organize."

Brasfield said the president and vice president of Webster College know virtually all of the faculty members personally and vice versa.

"We feel we can stop in and see them any time we want, so a formal organization isn't needed," he said.

But Brasfield disagrees with the Yeshiva decision because he thinks there are some colleges in which the faculties

need formal bargaining power.

The cost of unionization is another reason he feels that Webster faculty aren't that interested.

"We all think we're worth more money than we're getting. There are times faculty might want one or two more percent, but it costs to form a union."

"If it costs \$200 in union dues per year to get another \$100 per year in salary, it isn't worth it," Brasfield said.

Like Hellinger, Brasfield also thinks that unionization is an imperfect solution.

"I think we could use more imagination in terms of how to organize conflict bargaining and settlement in nonindustrial settings. A strike might be right for the United Auto Workers but ineffective for college professors."

"There's always the danger that we would go on strike and no one would notice the difference," Brasfield said with a laugh.

"We need to come up with some innovations."

Brasfield thinks there are faculty members who philosophically are for the idea of union but don't necessarily want one at Webster.

"The way circumstances are right now, I'd be surprised to see us unionize. The one way I could see it is if the administration says we have to stay at the same salary for three years," he said.

Astronomer Prefers Reality To Fantasy

by Stephani Boyd

Bill McConnell, a science professor and avid science fiction reader, doesn't take his students to the stars, but he does bring the stars to them, in a sense.

He teaches an astronomy course at Webster which is experiential, not just lecture.

About six times per semester, McConnell and class go outside and look at sun spots. They also go to the McDonnell Planetarium where a device allows them to see the last 30 skies in one night. McConnell also takes pictures through a telescope, but he emphasizes that he teaches mostly "naked-eye astronomy."

The class studies fact, not fiction. McConnell doesn't use science fiction material in his teaching though he reads a great deal of it on his own, and says it probably comes through in class.

One of McConnell's favorite science fiction writers is Isaac Asimov, author of the *Foundation* trilogy and *I, Robot*. He has also read works by Hal Clement, Philip Wyler and James Hogan.

McConnell says he reads only "science science-fiction," not fantasy science-fiction.

"If I want fantasy, I'll read children's stories," he said.

McConnell said in science-fiction, the author has thought about the realities of the physical world and is consistent throughout the story. In fantasy the author invents several new creations but just in passing. He is always inventing something else.

Alice Through the Looking Glass and

Gulliver's Travels are science fiction to me," said McConnell. "Both authors thought about their world view and are consistent."

McConnell would place works like *Chariots of the Gods* more into the fantasy category. The book expresses the view that Earth has been visited by extraterrestrial beings throughout history.

McConnell thinks explanations in the book, for example, that beings from somewhere else in space helped build the pyramids, are oversimplified. He further discredits the book by pointing out that its author was in prison for embezzlement when he wrote it.

McConnell does believe in life on other planets, though, and looks forward to communicating with it. One way that may happen is for earthlings to take up residence in space.

"Unless I want to be pessimistic, I think we will move to space," he said.

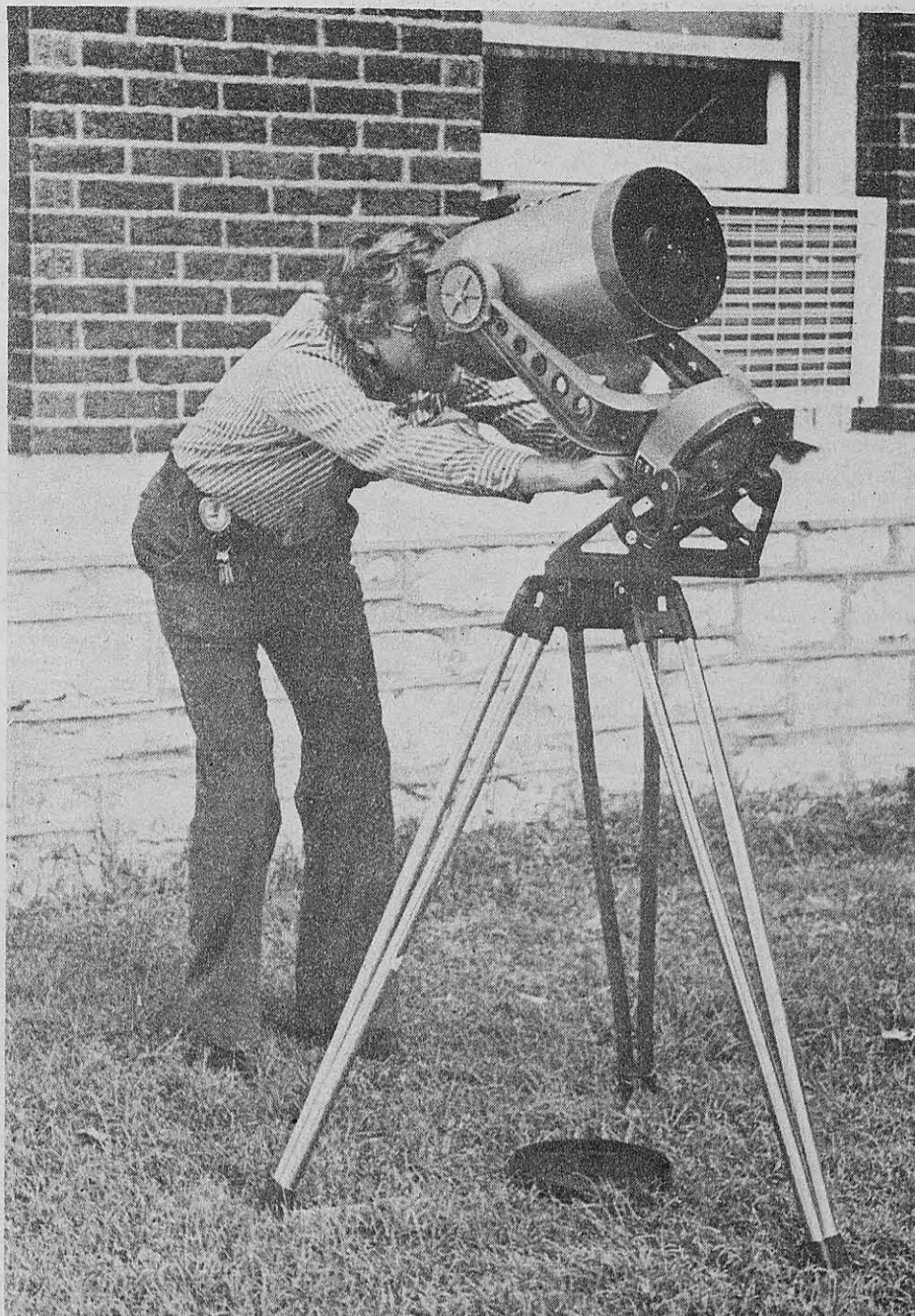
"We know the sun is going to go out. If our species wants to survive, then it better put some of itself somewhere else," he added.

McConnell expects human civilization to survive another two to three thousand years, but not our culture.

"It won't possibly survive another 40. Things are much different now than they were 40 years ago."

McConnell predicts an ever-accelerating rate of change a la Alvin Toffler's *Future Shock*, and people's need to cope with it.

"One reason people read science fiction is not to predict the future but to prepare the mind for change," he said.



Bill McConnell, science professor, demonstrates the use of a telescope. McConnell teaches an astronomy class at Webster.

photo by Ruth Canterbury

Japan-U.S. Conference cont. from p. 1

on Japanese-American business relations, are now regularly being held throughout the United States. . . . All these events seem to share two characteristics. They bring together recognized experts in the field and top business leadership from the region. Almost uniformly, the approach is on practical measures American business and industry can take to expand exports to Japan → and, in some cases, to attract new Japanese investment into the region," Okawara said.

He said the situation today is much healthier than the one of a decade ago. "In those days of the textile controversy, there was less talk about expanding exports to Japan and more talk about restricting Japanese imports into this country. There are good reasons for this turnaround. Ten years ago, only a small minority of American manufacturing companies were heavily involved in the Japanese market or were seriously planning to enter that market. The

management of too many American companies was convinced that the Japanese market was too exotic, too difficult, or too protected to justify a major effort at export marketing . . .," he added.

Okawara said several things have happened to alter these perceptions. "For one thing, the fast-growing Japanese economy reached second rank among the world's economies toward the end of the decade. Japan, with half the United States population, and nearly half their GNP, began to be recognized as a market too large and too affluent to be ignored. Meanwhile, Japan was rapidly dismantling its import barriers, making its market as open and accessible as North America When the Tokyo Round multilateral trade negotiations were successfully completed last year, it was no longer possible to argue that Japan is more protected than the United States or Western Europe," he said.

Okawara went on to say in a report issued earlier this month by the Task Force on U.S.-Japan Trade, of the House Subcommittee on Trade, "American businessmen in Japan seem less frustrated and more certain that if a company makes a long-term commitment to the Japanese market . . . excellent profits can be achieved."

He said another eye-opening development of the past several years has been the success of Japanese imports in the U.S. market in several areas — such as steel, color TV's and fuel-efficient cars — where Japan's competitive advantage has been in advanced technology, high productivity and quality control. "It became unrealistic to claim that price was the only advantage imports could offer, or that the American market was secure

from foreign technological competition," he added.

"The present American administration has recognized that the most effective way to correct the U.S. trade deficit with Japan and with the world is not to restrict imports, but to expand U.S. exports There has, in fact, been remarkable progress on both fronts. The U.S.-Japan trade gap began to narrow in 1979 for the first time in four years. During the first six months of this year, U.S. exports bound for Japan increased a remarkable 23 percent . . .," he said.

Okawara said the challenge remains what it always has been. Free, fair and competitive trade — whether domestic or international. This is the indispensable stimulus which promotes innovation, improvement in product quality, manufacturing efficiency, higher productivity, economic growth and price stability.

" . . . I would only add that the door is open, the welcome mat is out, and although the competition will be tough, it will also be fair," he concluded.

Sci-Fi cont. from p. 1

"In Jules Verne's novel *20,000 Leagues Under the Sea*, he makes statements of raving the undersea world of its life forms, which in fact has come to be.

"I enjoy Harry's class because he integrates many theories from authors past and present that apply to science fiction literature and the world around us," Teston said.

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Former Iranian Ambassador William H. Sullivan was the guest speaker at Alumni activities last Friday. Sullivan has criticized the Carter Administration's foreign policy for causing the violent revolution in Iran. Sullivan warned the Carter Administration that allowing the exiled Shah into the United States could result in reprisals against the U.S. Embassy in Tehran.

photo by Jill Finegar

Historical Societies Sponsor Seminars At Webster College

The Webster Groves Historical Society, the Kirkwood Historical Society, and Webster College have been awarded a grant by the Missouri Committee for the Humanities to sponsor a series of five seminars on researching and writing local history.

The seminars will be held in the Winifred Moore Auditorium at Webster College, 470 E. Lockwood, at 8 p.m., on the five Wednesdays in October, 1980. The seminars are free and will include a one-hour lecture by a different speaker each night, with an hour for coffee and questions at the end of each talk.

The first meeting, Oct. 1, will be overviews of the histories of Webster Groves and Kirkwood, presented with

slide shows by the Webster Groves and Kirkwood historical societies. The second meeting, Oct. 8, will be a class on architectural styles and conducting historical architecture surveys, given by John Lindenbush, a local historian and the former executive director of the Missouri Historical Society.

The third class, Oct. 15, will be instruction in how to research the history of a building with many suggestions of resources for researching local history, and will be given by Ann Morris, a member of the Webster Groves Historical Society and a graduate student of history at Webster College.

For more information call Ann Morris, 962-3526.

Campus Ministry Offers A 'Thinking Approach'

by Joan Burggrabe

The Webster College Chapter of the Inter-Varsity Christian Fellowship started the school year with Open House held Tuesday, Sept. 2, which was well-attended.

According to Candy Icenogle, IVCF staff person, 18 people have expressed interest in the group so far.

The fellowship is "a group of Christians who desire to grow in maturity as followers of the Lord Jesus Christ," reads the IVCF literature. Weekly meetings, Bible studies, weekend conferences, and summer camps are some of the activities offered.

"The IVCF has a thinking approach to Christianity," Icenogle said. "We look at evidence of historical truth for Christians; knowing reasons for why you are a Christian, not just because I was brought up that way."

The group also studies the relationship between school or career and Christianity.

"The emphasis is on a 'Christian world view,'" Icenogle said. "We want to help Christians develop a Christian world view because it is different than a 'secular world view'. A world view is a way of seeing the world based upon fundamental ideas that one holds to be true."

"A Christian world view holds that there is a personal God who is creator of the universe and seeks to establish a personal relationship with the people he has created," Icenogle said.

IVCF is a student-lead movement, begun in 1877 in England. There, it was termed the "Cambridge Inter-Collegiate Christian Union." In 1919, the name was changed to Inter-Varsity Fellowship. In 1928, a man named Howard Guinness went to Canada to establish IVF. In 1934, Stacey Woods began a chapter at the University of Michigan.

"IVCF is now on nearly every major

college campus in the country," Icenogle said. "College is really the time when people decide who they will be as an adult and what they believe."

Icenogle's association with IVCF began when she was a college student at University of Kansas at Lawrence. As a student, she received leadership training with IVCF that enabled her to later join as a staff member, at first a part-time volunteer and then as a paid staff member.

"Most of the staff is trained as students," Icenogle remarked. "It is really a student, lay ministry. The staff people start chapters and provide the guidance and training until the students can 'take over'. We don't want the staff to dominate a campus chapter. We want to foster leadership in the students."

Each staff person works with about three campuses at a time, Icenogle said. She is currently working with chapters at Washington University, The Lindenwood Colleges, and Deaconess Hospital School of Nursing.

Staff people work to develop the purposes of IVCF in each chapter. These are evangelism, discipleship, and missions.

"Evangelism comes from the Greek word 'evangelion' which means 'good news'," Icenogle explained. "This tells what Jesus did on the cross and the significance. Evangelism and mission are closely linked. I like to think of witnessing, telling people the good news, as proclaiming. Also, living the Christian life, not just telling about it."

Candy Icenogle will be at Webster College in room 345 each Tuesday from approximately 10 a.m. to 3 p.m. IVCF meetings will be at noon each Tuesday, also in room 345. Students or faculty wishing to talk with Candy or come to the meetings can stop by at those times, or leave a note in Candy's mailbox in room 331, or call her at 727-3769.

Ken Sortor As Head Cheerleader

Captain Steamer Struts His Stuff For Fans

by Stephen Webb

As the players emerge from a cloud of steam, and spectators stand cheering and waiting for the playing of the national anthem, one "spectator" stands patiently in a passageway, awaiting his entrance.

Disguised as a mild-mannered fan for a great metropolitan soccer team, Captain Steamer is ready to lead nearly endless array of chants and cheers in the American way.

Clad in gold tennis shoes, blue socks, shorts, shirt and silk cape with a blue football helmet and goggles, stocky Ken Sortor, alias Captain Steamer, quickly emerges and ascends a flight of stairs to the upper circle.

And before the game is even underway Captain Steamer is busy leading the crowd in cheers, while moving around in the aisles and strutting his stuff.

Call him crazy if you like, but, Sortor says, "It's a natural high. I like to be in the public eye."

At 28, Sortor is a liberal arts major at Florissant Valley who graduated from Northwest High School in 1971, where he was the class clown.

"I never took school seriously," he said, "I've always been a clown, if someone is

watching, I'll clown around."

His interest in soccer began in 1973 when he was discharged from the Army and became the team manager for the Baden United Soccer team. He cheered then and he's cheering now.

At any Steamer home game you can witness his antics.

"It's easy for me, because Captain Steamer and Ken are so very much alike.

"I like indoor soccer and I like kids," he said. "I like to see kids laugh."

Sortor estimates that at least 20 percent of the spectators come to see Captain Steamer first, then follow the game.

"Before a published story about the Steamers in February in which the reporter made reference to me as a lunatic, I was averaging about 1,000 autographs per game," said Sortor.

Afterward, he said, that average dropped to around 200.

However, Sortor's optimism for the coming season is not lost. With the help of Randy Loraine, his personal manager and friend, he hopes to get Captain Steamer registered so he can truly be the "only Captain Steamer."

"I would like a contract to be part of the Steamer's organization," he said. "I don't



Captain Steamer, alias Ken Sortor, leads the cheers at the Steamers' soccer games.

photo by Steve Webb

do this for money, I'm not being paid, I just love the game and the kids."

As head cheerleader, it's his job to get the crowd going and he does this by mingling with them, sometimes clowning with an individual and always enjoying it.

Once as the Steamers scored a goal, he ran around the perimeter of the Checkerdome slapping hands and chanting. As he came to a sudden halt the agile captain stepped backwards on his cape and toppled to the floor. The crowd roared and perhaps that is why Captain Steamer today spends part of his time doing somersaults and rolling in the aisles.

Besides these appearances, Sortor keeps busy making guest appearances at charity soccer tournaments, clubs, men's associations and turkey shoots.

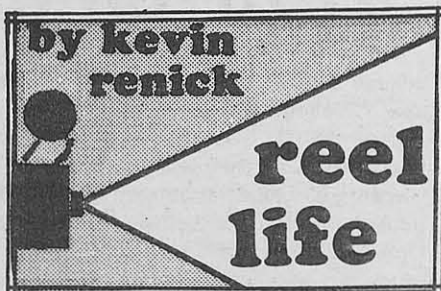
Yet, his goal in life is to one day get into restaurant and hotel management.

"I want to be my own boss," said Sortor.

But for now his heart is with the Steamers and his spirits with the crowds, as he explodes throughout the Checkerdome, leading the spectators in cheers.

"After all," he says, "I'm finally getting to do what I've always wanted to do."

Sci-Fi Films Invade The Seventies



Science fiction films have never been the most marketable genre of celluloid entertainment. There have been successes through the years — *Forbidden Planet*, *The Day the Earth Stood Still*, and *Invasion of the Body Snatchers* in the Fifties, *Fantastic Voyage* and Stanley Kubrick's masterpiece *2001: A Space Odyssey* in the sixties.

These films did fairly well, but were not exactly blockbusters. *2001* is probably the most significant and ambitious sci-fi film yet made, but it took a number of years for it to show a substantial profit.

In the seventies, profit was the name of the game. The big film studios were far more interested in seeing cash pile up at the box office than they were in hearing about innovative ideas from enthusiastic directors.

Since vast sums of money are usually required to make a believable science fiction film (at least one that relies on technology and special effects), 70's studio moguls were often reluctant to give the go-ahead on ambitious projects — it's a well known fact that George Lucas was turned down by studios several times until he changed film history forever with *Star Wars*.

Because of this, because many of the most creative scripts probably ended up in the bottom drawer of some frustrated writer's desk, there were few unqualified successes in the seventies that could be called "true" science fiction.

Nothing could really stop films from being made that in one way or another belonged to the sci-fi genre, though. Conveniently, such films tended, in the seventies, to fall into one of five categories: apocalyptic, "star-gazers," horror-related, "larks" and pure schlock.

Probably, we should add a sixth category — fantasies, since basically this is what films like *Star Wars* and *Superman* were intended to be.

The problem is that the boundaries between these categories became quite fuzzy; there were science fiction fantasies, apocalyptic schlock, horror stories that could also be considered science fiction, and horrifying "star-gazer" films (the horror is that some of them were made in the first place).

Where in all this was the real meat, so

to speak — the true 14 carat science fiction? This is a valid question, and one that could arguably lead to a rather negative conclusion. So before doing that, let's take a look at these categories in detail.

Doomsday Films

The *Apocalyptic* films were born out of observations of man's destructive behavior (wars, rampant crime, carelessness in ecological matters, and dangerous technological experiments, especially regarding the development of nuclear energy) and fears for what could happen in the future if such behavior continued.

Directors played on the public's awareness of these things, or as filmmaker John Sandel describes it, "the desire to be shown present circumstances through analogy."

It's not exactly escapism, although that's a part of it. It's the genuine desire on the part of movie audiences to want to understand what is going on around them. Often, what that mainly is is huge, dark events seen foggily through the present.

Stanley Kubrick used science fiction elements (futuristic landscapes and interiors, concepts like mind control) in his 1971 film *A Clockwork Orange*, about youth ultra-violence and governmental corruption in the future. However, this film, though the look and feel were definitely science fiction, was more of a bizarre social satire — and too much a product of the "gee, how do you categorize this?" directing style of Kubrick to be classifiable as straight sci-fi.

More to the point were films like *Silent Running* (1973), the beautifully directed Doug Trumbull odyssey about one man's effort to save the last plant life in the world from destruction at all costs.

Trumbull's commitment to his ideas was total; the script was a totally believable account of a future time when plant life simply isn't important any more, but Bruce Dern offers his life to see that it continues.

Trumbull's spaceship and effects (he was also the man responsible for the visual brilliance of *2001* and *Close Encounters*) were marvelous; his film, truly prophetic. Additionally, *Silent*

goings on, the former dealing with a society where food is scarce and finding it (murdering for it, if necessary) is the name of the game. Interest in this now cult favorite is chiefly due to the bizarre relationship between a boy and his sarcastic dog, who speaks to him telepathically. They roam the countryside trying to find food and attractive women (who are also scarce).

A wide variety of films looked at future societies and the diverse rotten things that might be going on. In *Rollerball* (1974), an extremely wicked sport is the accepted means of releasing aggression, as well as substantially reducing the population. In *Logan's Run*, everyone has a grand old time, and there is no population problem. Just one thing, though — your life ends at 30. Either you voluntarily commit suicide, or they "terminate" you pronto.

In *Soylent Green* (1975), mass cannibalism is the order of the day, as Charlton Heston discovers. The little green things everyone is eating are made up of everyone else. *Westworld* (1974) and its sequel, *Futureworld* featured a society of dream-date androids that get not so dreamy after awhile. Naturally, there is an evil plot behind these and all the other "Go ahead, indulge yourself" societies in 70's sci-fi. *THX 1138* (1970) was an early George Lucas effort about a totalitarian society where everyone is just a number, and love is illegal. *Zardoz* (1974) was an extremely weird, futuristic tribal fantasy — visually demanding and aggressive, but not easy to summarize.

The Terminal Man was a well made update of the Frankenstein's monster idea, and *The Omega Man* updated vampires by having them spread a deadly virus. *Invasion of the Body Snatchers* was an okay remake of the earlier story

Cont. on page 7

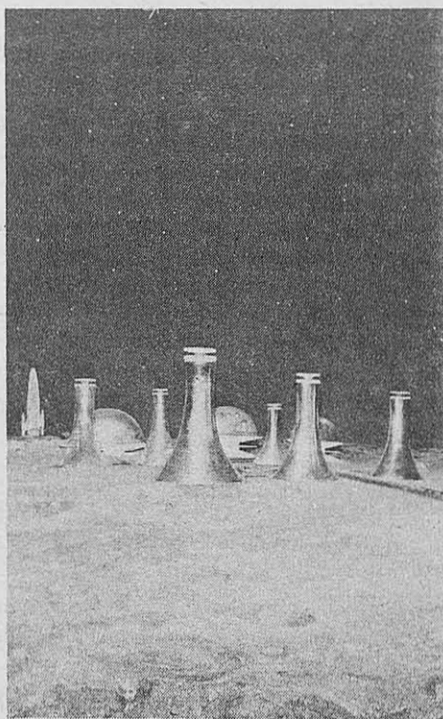


photo by Ron Copeland

Running offered cute, lovable robots several years before R2D2 and C-3PO became household words.

Sci-Fi Societies

A Boy and His Dog (1975) and *Phase 4* (1973) dealt with post-nuclear war

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Sci-Fi Films cont. from pg. 6

about unfriendly pods from outer space. Speaking of unfriendly, director Ridley Scott brought us the thingy in **Alien**, which is brought aboard a ship of casual space travelers and grows (and grows!) truly obnoxious. **Aliens** production values were high, its visuals pretty awesome most of the time, but it added nothing new to science fiction ideology. In the main, it was more of a horror story than anything else, although its treatment of the claustrophobia of traveling in outer space was very effective.

Dark Star (1973) also commented on the claustrophobic aspects of space travel, but it added plenty of black comedy: a pet alien that looks like a beach ball with claw, a talking bomb that has to receive a lecture on existentialism before it will change its mind about detonating at the wrong time, and a bunch of truly goofy astronauts. **Dark Star** was an early artistic success for John Carpenter, of **Halloween** fame.

Star Gazing

The unpleasantness of the apocalyptic films gave way to the wide-eyed wonder of the **Star Gazer** films in the mid-seventies, as epitomized by **Star Wars** and **Close Encounters**. The former was basically a rollicking fantasy featuring comic book-style characters in outer space, but there is no questioning the fact that its brilliant technology and magnificent outer space scenes and creatures set a new standard (thanks to the persistence of George Lucas) that audiences would not want to go below again. This is an important fact, because the unprecedented success of **Star Wars** suddenly made it easier for ambitious directors to get money from the studios; science fiction was "in" again. Now audiences wanted escapism. They wanted flashy effects, likable characters and stories that were fun fun fun. No more doom and gloom.

Close Encounters was a whole different ballgame. The Spielberg UFO epic featured entirely different effects; Doug Trumbull created dazzling, intricate lighting effects (as opposed to space hardware) to make the first truly believable on-screen UFO's. Stephen Spielberg wanted to make man's first official encounter with extraterrestrials

into the most spiritually uplifting, awe-inspiring event of all time.

More modestly, he wanted his film to leave audiences with a feeling of real optimism, and a twinkle in their eyes to match the twinkle of the stars when they would gaze at the night sky (perhaps for the first time, in earnest). **Star Wars** and **Close Encounters**, the two epics of 1977, changed everything. Science-fiction, seemingly, was now the most marketable genre of all.

Well, not quite. The march of the schlock soon began as studios tried to cash in on the craze, often with dismal results. The pilots to two TV shows, **Battlestar Galactica** and **Buck Rogers** were actually released in theaters; these and such memorable (ahem) entries as **Starcrash**, **Message from Space**, and **Battle Beyond the Stars** were basically shameful rip-offs of **Star Wars**. They did not do very well. Neither did a few big budget extravaganzas like **Meteor** (the last of the 70's disaster films — and it was a disaster at the box office) and Disney's barely-good-enough-for-the-kiddies **The Black Hole**.

Horror Parade

Far more profitable at this time was the **horror genre** — horror films that used science fiction themes did surprisingly well at the box office. George Romero's **Dawn of the Dead** featured zombies parading around at your local shopping center, to often devastating comical effect. Basically a combination of horror and mischievous social satire, still, the film's extension of the idea of the dead rising due to radiation or something that first appeared in **Night of the Living Dead** gave it sci-fi visibility.

Various "creature features" like **Prophecy** (seemingly a token horror film by a major director, John Frankenheimer), **Piranha**, and **Humanoids from the Deep** made their money, but basically worked only as trashy fun — sometimes

without the fun. The explanations for how the creatures came to exist, or how they got so big (as in **Damnation Alley** and a host of other "giant cockroach and other bug me's) or why are they behaving this way now (the bees in Irwin Allen's disastrous **The Swarm**) usually centered around chemical pollution here, or radioactive wastes there, or mutated this and cross-bred that.

Sure, these are science fiction ideas if used properly, but we've seen them many, many times before — and nary a good sci-fi flick resulted from them in the 70's. And we won't even discuss the low budget **Bermuda Triangle** and other UFO-related embarrassments.

Likable Larks

There were a few **Larks** that were very successful, and were basically classifiable as fantasies, science fiction style. **Time After Time** was a sheer delight — H.G. Wells chases Jack the Ripper through time to modern day San Francisco and meets a liberated woman who throws him for a loop.

In addition to being one of the better love stories of the year, the film had a charming time machine and some thought provoking speculation that definitely qualified as sci-fi.

Superman, from 1978, was lots of fun and it showed the man of steel's home in glistening detail. **Moonraker** had the usual cliches that all the Bond pictures have, but it, too, was fun — and it featured more than enough special effects and sci-fi technology to go around.

An honorable mention goes to **Star Trek — The Motion Picture**, which managed to combine elements of the apocalypse, star gazing, fantasy and schlock — in addition to being a lark (reuniting the cast of a truly significant sci-fi TV show — but then, we're discussing the 70's here — for the first time on the big screen). **Star Trek** disappointed some, but for its colorful effects and obvious love of real science fiction principles, it deserves to be placed above the other films in the schlock hierarchy.

Top 10 Sci-Fi Films For The Seventies

Putting together a list of the top ten sci-fi films of the decade is more of an effort than one would think, but most likely it should be something like this:

1. **Silent Running**
2. **Close Encounters**
3. **Star Wars**
4. **Time After Time**
5. **The Terminal Man**
6. **Alien**
7. **Dark Star**
8. **Westworld**
9. **Star Trek**
10. **Zardoz**

You could probably substitute **A Boy and His Dog** or **The Omega Man** for any of the last three and it wouldn't make any difference. As earlier noted, there were few unqualified successes. **Silent Running** probably takes the award for best sci-fi film of the decade due to its consistency of vision, dedication to sci-fi concepts, and overall believability. Will there be another great one like that again?

It's impossible to say, but as long as directors like Lucas and Spielberg come along every now and then, science fiction films will be made. And maybe a few will be truly memorable experiences, to be singled out when their decade ends.

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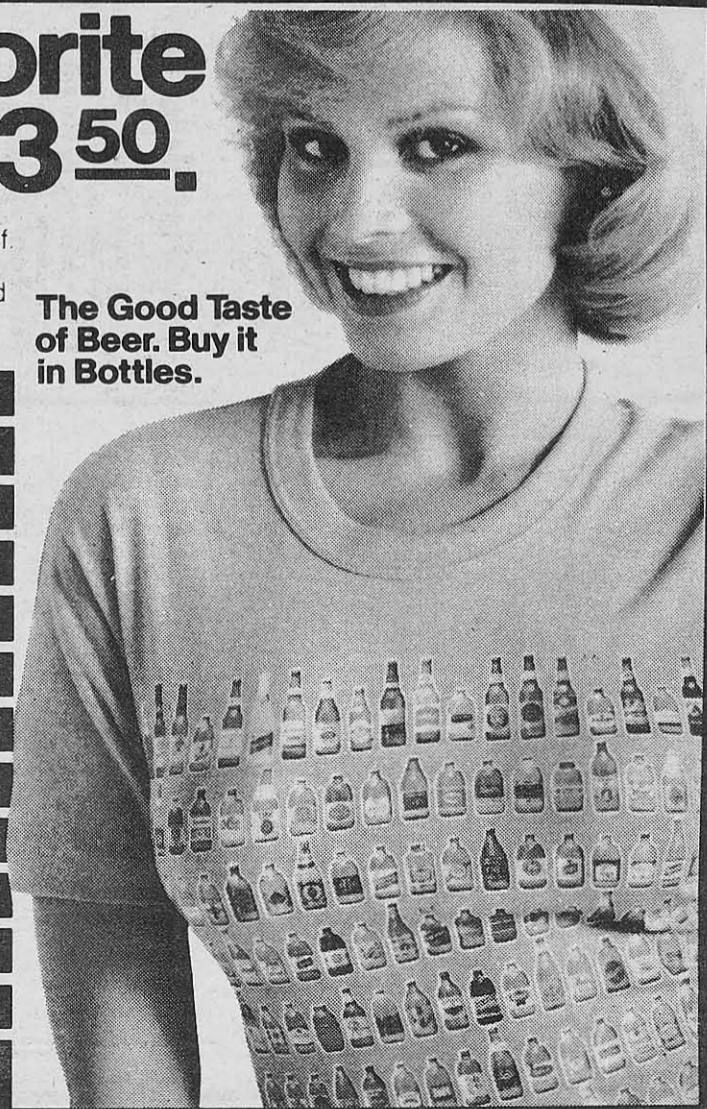
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News Briefs

Lecture To Explore Local History

The second in a series of five lectures on "Searching for Local History" will be presented Wednesday, Oct. 8 at 8 p.m. in the Winifred Moore Auditorium.

John Lindenbush will lead the lecture. The subject matter will be "Architectural Styles and Surveys."

The evening will consist of one hour of lecture and one hour of coffee and questions. Admission is free to all of the lectures in this series.

Women's Self-Exam Seminar Oct. 9

The Women's Resource Center is sponsoring a Women's Self Examination seminar on Thursday, Oct. 9 from 12-2 p.m. at the student health services.

Women's Rap Group sessions are held every Thursday at 2:30 p.m. in the Womens Resource Center. All women are welcome.

Deaf Persons Can 'Hear' Performances

The Loretto-Hilton Repertory Theatre has taken a step to increase easy communication for the deaf. A TTY has been installed in the box office which allows those people who have a similar instrument at home to call and make reservations over the phone.

The TTY will also be available in the house manager's office during the evenings of scheduled signed performance.

Bored Board Sponsors Coffeehouse

The Bored Board is sponsoring a coffee house on Saturday, Oct. 4 in the Red Carpet featuring folk guitarists Peter Clemens and Colleen Mulaney. All students are welcome.

Youngsters Have Dramatics Workshop

The Conservatory of Theater Arts will offer a creative dramatics workshop for children ages 8-15 beginning Saturday, Oct. 4. Cost for ten sessions is \$40.

Class size is limited to 20 students. To register or obtain additional information, call extension 317.

Conservatory Opens With 'Blithe Spirit'

Blithe Spirit, A conservatory of Theater Arts production, will open on Oct. 1 in the studio theater of the Loretto-Hilton Center.

The play will run Oct. 1-5 and 8-12. Performances are scheduled at 7:30 p.m. and at 5 p.m. on Sundays.

Admission is \$3.50 for the general public and \$2.50 for students.

Tombs And Mummies At Eden Library

Temples, Tombs and Mummies, an exhibition of Egyptian art, architecture and tombs in the form of a photographic essay based upon the original photography of Dr. William MacQuitty, English author and photographer, will be on display Oct. 1-31 in the Eden-Webster Library. Photography is courtesy of Dr. Alexander C. Niven, professor of history at St. Louis Community College at Meramec.

Library hours are: Monday-Thursday, 8 a.m. - midnight; Friday, 8 a.m. to 6 p.m.; Saturday, 10 a.m. to 6 p.m.; and Sunday, 1:30 to 10 p.m.

'Spartacus' Ballet Performed On Film

The Dance Concert Society and Webster College Film Series will present the third in a series of movies highlighting the Bolshoi Ballet of film.

Spartacus will be shown in the Winifred Moore Auditorium on Sunday, Oct. 5 at 2, 4, 7 and 9 p.m. Admission is \$3 for students and senior citizens and \$3.50 for general public.

Tickets are available at all Famous-Barr Ticketmaster locations, the Dance Concert Society Box office or charged to Master Charge and VISA by calling 966-3333. Tickets are also available at the door.

'Sweet Prince' Premieres At Webster

The first production of A.E. Hotchner's recent play **Sweet Prince** will preview Oct. 8 and 9, and will open Oct. 10.

The play will be directed by Wallace Chappell and will run through Nov. 7.

Sweet Prince is a bizarre comedy about a Hollywood superstar rehearsing Hamlet for a Broadway opening.

Sabbatical Committee Due To Evaluate

The tenure, rank and sabbatical committee will meet on Oct. 8 to evaluate a request for promotion to full professor by Leon Hicks and a request for tenure from Kathy Regier.

The hearings will be held in room 328 AB from 2-4 p.m. Faculty and students are welcome to offer testimony.

Undergrad Education Party Oct. 4

There will be a party for all students new to the Undergraduate Education Programs, Friday, Oct. 3, 7:30, At Margaret Erickson's house. For details, see the Education/Child Study bulletin board outside Room 240 AB.

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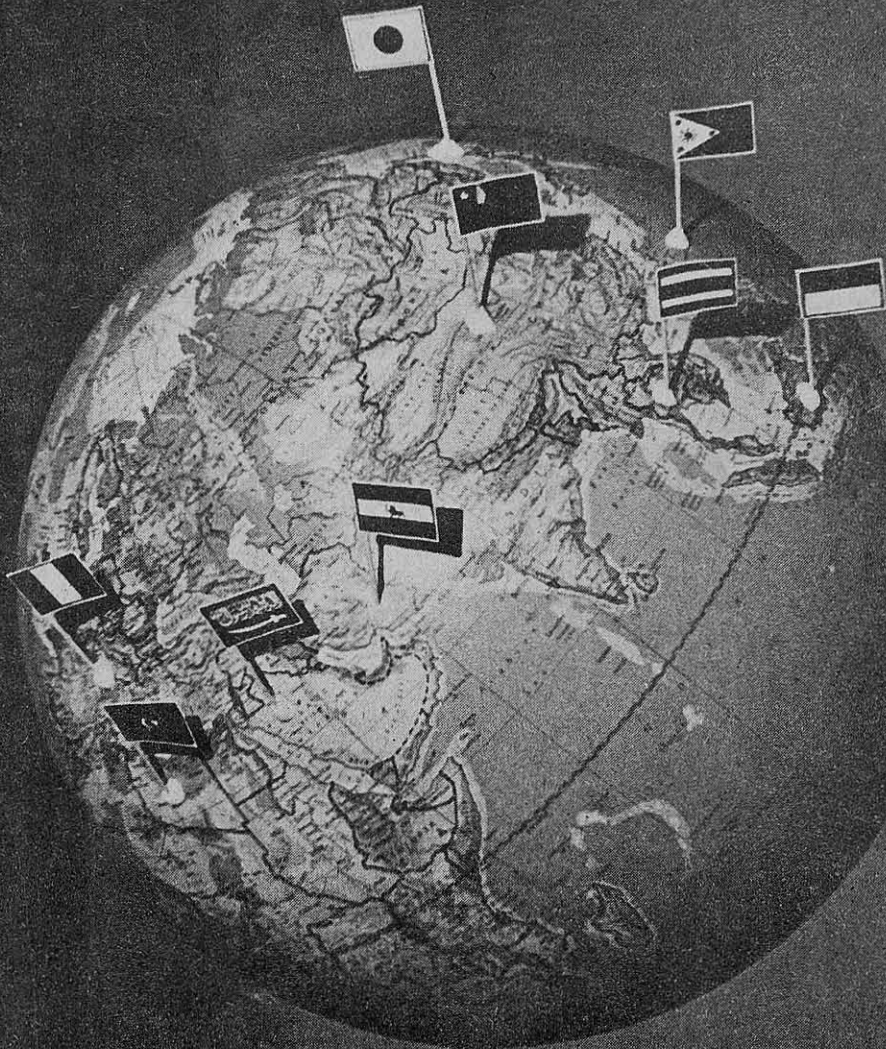
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THE JOURNAL





'Spartacus'

Film Series Boasts Bolshoi Ballet

by Stephani Boyd

Webster College was recently graced with the presence of Romeo and Juliet, Anna Karenina and Spartacus — on film.

The three dance movies, which were performed by the Bolshoi Ballet, were co-sponsored by the Webster College Film Series and the Dance Concert Society. They are part of an effort to bring more varied films and more film series to campus, series director Dave Kinder said.

The idea to bring them here began when Kinder was looking through a film catalog. "I have a personal interest in dance, and had been looking for special

interest films which would fit in a series, and the Bolshoi Ballet films fit the bill," he said.

But the bill proved expensive — for the film sponsors as well as the audiences. Kinder said this was due to "the distributors' desire to increase the value of the films in the audiences' minds. The company also felt the audience should support the high quality of the films because they are "art" films, and required us to charge a minimum ticket price," he said.

The tickets for the series, which concluded Oct. 5, cost \$3.50 for general admission and \$3 for students and senior citizens. This is about double the cost of

attending a regular film showing at Webster.

Luckily, Dance Concert Society and the Film Series received an equitable split of the profits.

"Usually when we split the profits with the distributors, they get 50 to 60 percent and we get 40 to 50 percent. In this case, the company really wanted the films shown because of their quality, so the company got 40 percent and each co-sponsor got 30.

Whatever the price, Kinder feels that it was worth it because the audiences really enjoyed them.

"Most people thought all three were

Cont. on page 3

THE JOURNAL

Vol. 10, No. 6

Webster College, Webster Groves, Mo.

Oct. 9, 1980

Cover Photo
by Al Bilger

Foreign Students
page 4 and 5

Kissinger Tickets: Endangered Species

by Nancy Roenfeldt

A ticket to the Oct. 20 lecture by Henry Kissinger may be as hard to come by as a filet mignon in a McDonald's restaurant.

"A ticket to that event is going to be the toughest ticket in town," said Bob Spencer, assistant vice president of Webster College. "Kiel Auditorium wouldn't be large enough to hold all the people who want to see Kissinger."

"He is a person a lot of people love and a lot of people hate, but everyone agrees he has something to say and they want to hear him," said Spencer.

And a great many people are hoping to occupy one of the 936 seats available in the Loretto-Hilton Theatre. Spencer noted the large number of phone calls from people wanting to know how to get tickets. However, the callers are only one

of many groups to be considered. Spencer said other groups — students, alumni, faculty, staff, prominent members of the St. Louis community and potential contributors — will be represented in the audience as well.

"We're trying to provide the opportunity to have people who are interested in the college and the speaker," said Spencer.

The question of who will get a chance to hear Kissinger speak is one that raises further questions.

"Why has Kissinger's lecture been scheduled when it has — after the college's fall break has begun? And why hasn't the Kissinger visit been widely publicized to students and faculty?" asked Dan Hellinger of the history/political science department faculty. "Here where I think the public relations goal has

taken precedence over the goal of educational exchange. It seems to me we would balance the educational goal and the public relations goal.

"Public relations is a legitimate goal. As a private institution the college needs the financing of public contributions. But this should not be to the exclusion of people in the college community."

Hellinger said he feels that students should make up a sizable portion of the audience, and failure of this to happen would lead to a strictly public relations event.

"And a purely public relations event might just as well take place off campus," he said.

However, Spencer says that plans call for students to make up approximately one-fourth of the Kissinger lecture audience.

He noted also that another key factor in the distribution of tickets is the fact that the lecture is being sponsored solely by a fund set up by Mrs. Leif Sverdrup in honor of her husband's memory.

Sverdrup was a former member of the college board and a well-known engineer who served under Gen. Douglas MacArthur during World War II. He was



Dr. Henry Kissinger

much interested in the status of the United States in the world community and to this end his wife made the stipulation in her donation that the chosen lecturer speak to that theme.

Henry Kissinger fits that bill, according to Spencer. And for those who can obtain tickets, his speech will begin at 8:30 p.m. on Oct. 20.

Male Versus Female Attributes Analyzed Through Autobiographies

by Stephani Boyd

It has been said that our lives are made up of selective fictions, and Lynn Bloom feels this is especially true in the writing of autobiographies.

In her lecture, "Men and Women: Autobiographies In Their Own Rite," the former Webster College women's studies instructor discussed substantive, stylistic, and structural differences between men's and women's autobiographies.

Bloom, who is a published author herself, described autobiographies as stories usually by and about their authors which purport to be true and which the reader must accept on faith.

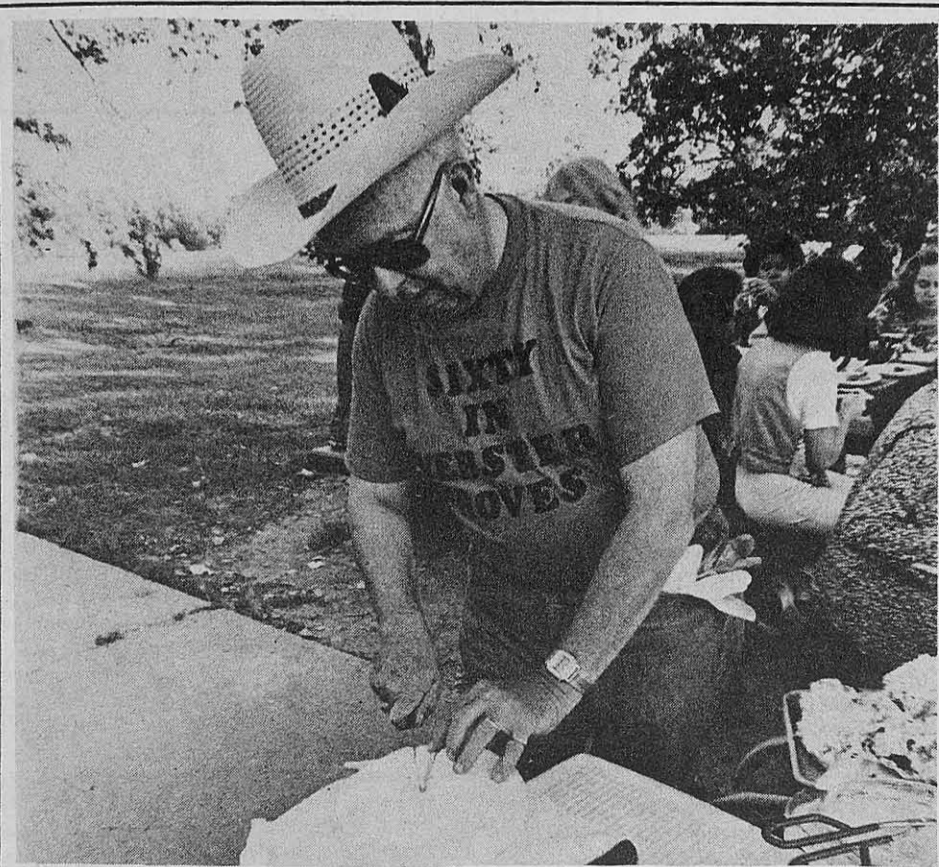
"What is left out is as important as what's put in," Bloom said.

Then she pointed out sex differences that she has noted from her exhaustive reading of the genre — one thousand in the last year and a half.

Looking at substantive differences, Bloom agrees with literary critics who say that men are more likely to focus on their public lives whereas women are more likely to focus on their private lives. She attributed this to men's historically more public lives and said that a person making a public contribution has more incentive to write an autobiography to tell what their contribution has been.

Sometimes this takes the form of writing one's autobiography more about one's activity than one's self. Men often do this. For example, Bloom recounted

Cont. on page 3



Professor Jacques C. Chicoineau acted as chef for the International Club's first event of the year on Oct. 3 at Blackburn Park. About 30 foreign students, tutors and faculty members turned out for volleyball in the sunshine, food and conversation.

Editorials

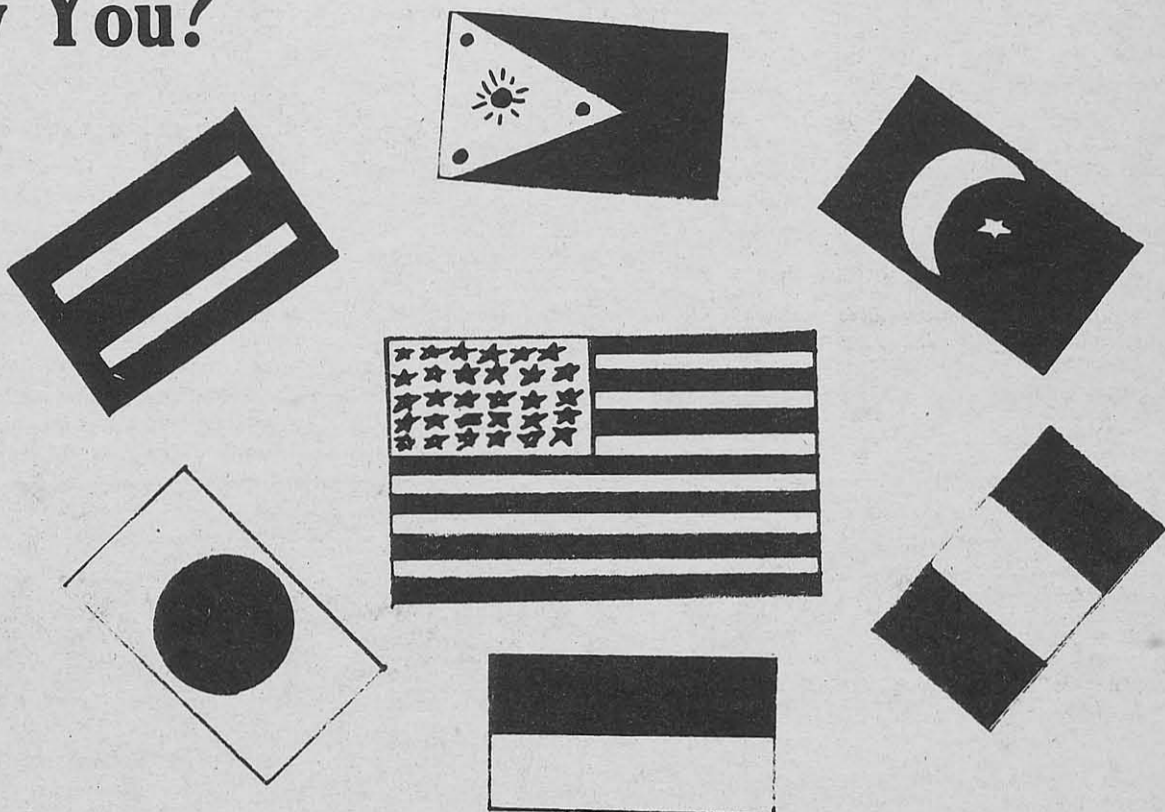
Getting To Know You?

Given Webster College's reputation as a place where creative people abound, one might expect we would have a more creative way of getting to know our foreign students.

Washington University has an international dinner once a month where foreign students can become better acquainted with the American students. They also have informal activities and parties to encourage interaction.

Webster has a picnic each fall which is generally for foreign students to become acquainted with one another. What about the rest of us?

Perhaps some of our more imaginative fellow students could come up with a unique way to welcome students from other countries to Webster.



Letters

Student Thinks He Got Snow Job

Dear Editor:

In January of 1980, I called your office asking for a press release to relay to my hometown newspaper, as I was going to Alaska for nine weeks accepting an internship with the Alaska Repertory Theatre. The person that I spoke to took the information and that was that. Two days after our phone conversation I sent a picture of myself and written information to your office.

Around the beginning of April 1980, I talked to my hometown paper, and was told that they had never received any such information. When I returned from Alaska in April, I once again called your office explaining that I had just returned from Alaska and perhaps they would be interested in an interview. No response.

One of the first Journals this year included stories and interviews with students who had spent several weeks in Colorado. Needless to say, I was angry upon reading this story.

There was another Webster student in Alaska at the same

time as I, (she had been there a total of 5 months). We feel that we have been ignored and misrepresented by The Journal.

I understand that this year a representative of your paper is communicating with all of the departments within the College weekly. I feel that this is a good idea, but is the student body aware of this?

I sincerely hope that The Journal has a much more efficient and conscientious staff this year.

Dale White
Theatre Arts Department

The Journal staff does not write publicity releases for theatre students or anyone else. Maybe the public relations office could have helped in this matter.

Regarding coverage in the Journal of Mr. White's internship in Alaska, we can only assume that time and/or end-of-year schedules prevented us from doing the story before the final edition.

Theatre Coverage Irks Student

To The Editor

Having accepted the up's and down's of Webster College and it's Theatre Department for going on three years, I feel that I have earned the right to speak up on one particular issue that has been a thorn in my side for some time: The Journal.

This week marks the opening of the current season of the Conservatory of Theatre Arts. I realize that this news isn't as earth shattering as some of the other news items published in the current Journal. Certainly "Webster's malfunctioning machinery" and the half page article on "Captain Steamer" (a Webster student?) relate more to life at Webster than happenings in one of the college's main departments.

Last week, The Journal carried no mention of the Conservatory's opening production of *Blithe Spirit*, and this week we were lucky enough to rate as a "News Brief." It would have been nice to mention the fact that Webster Students need merely to show their ID card and the CSA will pick up the cost of the ticket.

I realize that the Conservatory is only one of the many departments within the College, and therefore only one of the many interests of its students. But consider the fact that approximately 20.5 percent of Webster's total full time enrollment are Theatre majors. (figures from Student Services)

I was always under the impression that one of the main functions of a newspaper in the academic situation was to

represent the student body. Unfortunately, I feel, along with many other students (not only theatre majors), that our department is being severely misrepresented, if represented at all by The Journal.

Noel Stern
Theatre Arts Department

In our first paper this year, dated Aug. 25, the Journal ran a half-page article on the conservatory theatre. The article was the result of an interview with Michael Ramach, a student in Webster's Master of Fine Arts Directing program. In that article it was stated that all conservatory shows are free to Webster students, but tickets must be obtained through the CSA office or the box office. It also outlined some of the future productions of the conservatory, including Blithe Spirit.

Our deadline for articles is Thursday for the following week. Since the play opened Oct. 1, it would have been impossible to run a review in our Oct. 2 issue. It is, however, included in this issue.

Furthermore, we do have a reporter assigned to the conservatory. She was told by Peter Sargent that Michael Raymond was to be her contact person. She checks with him on a weekly basis for news briefs and/or story ideas. Evidently Mr. Raymond did not think of opening week at the conservatory as a story possibility.

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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to: The Journal, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone (314) 968-0500, ext. 283 and 284.

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- Faculty Advisor Don Corrigan

We All Goofed!

To The Editor

I made a mistake. I've made more than one, but I'm only admitting to one here. The document I referred to projected a 10 percent chance of unionization by 1982 and a 90 percent chance of unionization by 1990. I'm sorry.

You made a mistake. Your article makes it appear as if the Supreme Court held it illegal for faculties and administration to bargain collectively. That's not true. They held that faculty unions at schools like Yeshiva are not entitled to protection by the NLRB and that administrations are not legally obligated to bargain with those unions.

We shouldn't feel too badly. So did Hellinger and Brasfield. They remark that unionization isn't a perfect solution, as if that were relevant. Who claimed it is? We don't keep the college open because its perfect. We keep it open because keeping it open is a better and more reasonable course of action than closing it. The relevant issue here is not whether unionization is perfect, but whether it is a better and more reasonable course of action than our other alternatives.

Art Sandler

Geneva Veterans Enjoy Experience

by Lucretia Williams

The Webster College University in Geneva Switzerland, now in its third year, has proven to be very beneficial to the students and faculty members in St. Louis who have taken advantage of it.

"I spent some time in Geneva during the summer of 1979," said Neil George of the history/political science department. "Essentially I was extraordinarily impressed with the faculty and students. I think that anyone on the St. Louis campus who knows about the program will be impressed with it."

The Geneva program was started in order to satisfy some basic needs in the country, particularly the need for a part time graduate program taught in English. An undergraduate program with emphasis on Management and International Studies soon followed. The interest in the American system of education and taught in English comes from the significant number of English speaking students whose parents may have either worked for the United Nations or for an international corporation.

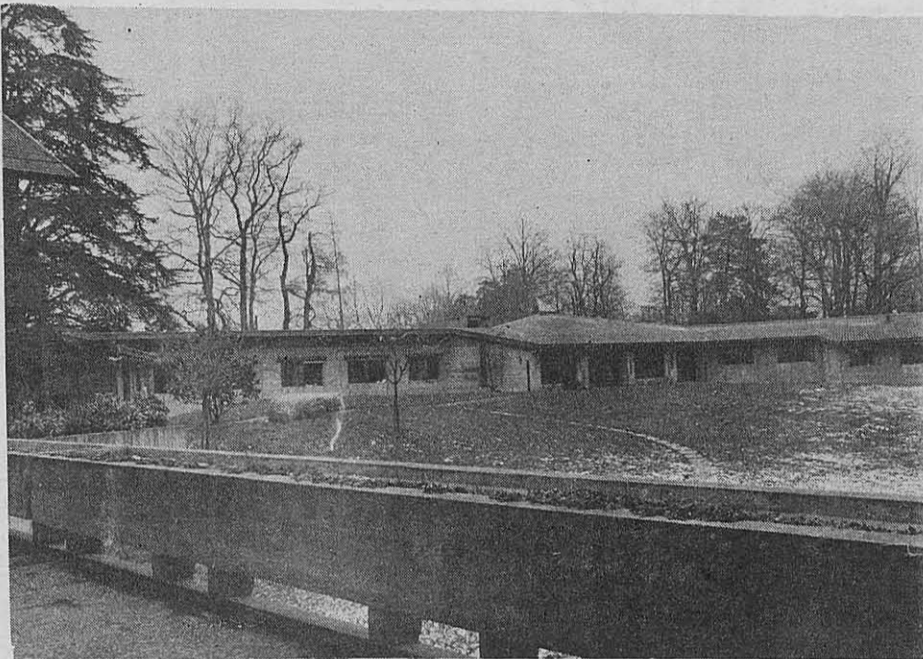
The program was very well received in Geneva, and today there are students from over 50 nations attending there.

Steve Stigall, Jr., Peggy Downey, Joe Kelley and Colleen Buettenmueller are a few of the St. Louis students who have taken advantage of the program. Michael

Lachtrup recently returned after graduating during his studies abroad. He also received an international public service internship, worked for a nobel prize winner and worked for the world health organization in Geneva.

"We have had a couple of students come back from Geneva actually expecting more in the future," said George. "I also recommend that anyone

interested in Geneva talk with Doris modern languages. Mrs. Gaskill is coordinator of European Studies on campus. You don't have to major in management to go to Geneva. You can use the courses as electives. The Geneva program isn't for everyone, but everyone should be familiar with the possibilities that merit study there."



The John Knox Annex at the Webster College University in Geneva, Switzerland. Students from over 50 nations are attending classes there.

Webster is anticipating an exchange of faculty members in the Spring of 1981. It is possible that Sister Mary Mangan will teach in Geneva and a member of the Geneva staff will come here to teach. Sister Mary will be joining Ann White, director of the program; Charles Orr, academic advisor, and Richard Springer, coordinator of the faculty, also from the St. Louis area.

The Geneva Center is operated similar to the one in St. Louis. Classes meet once a week for four hours over an eight-week period and the students have access to several international libraries. A student may study for eight weeks or up to two years.

The cost of the program is the same in Geneva as course work on the main St. Louis campus. Financial aid also is available for eligible students. The only additional expense would be living and transportation. The additional expenses are reasons why the students, so far, have not always chosen to go to Geneva. The cost of living in Geneva is much higher than it is in the U.S. Also, things are tough for non-nationals because of strict rules regulating the job market.

Despite these obstacles there are many values to be obtained by studying in Geneva. Such as sharing classes with students from 50 different nations. Geneva itself is an ideally suited area for international exposure, particularly because it has access to several other countries.

Bolshoi Ballet cont. from p. 1

wonderful," Kinder said. But he says there were problems with the first film, *Romeo and Juliet*.

First, the film was made in 1954 and is dated. But worse, the print the college received to show was "terrible", Kinder said.

"It was scratched and the sound was garbled," he continued. "And the original ballet was almost an hour longer than in the film. One possibility is that the Russians chopped part of it out to make it shorter."

Kinder said this is done everywhere

because an hour and a half film can be played more times in a day than can a two and a half hour one.

Still, many audience members enjoyed the film because of the dancing, which was so well done by some of the best of the Bolshoi.

The other films, made around 1975, proved even more successful.

"*Anna Karenina* was a marvelous interpretation. There was a lot of artistic expression I wouldn't have expected," Kinder said.

He explained that the film had a striking sense of adventure and exploration. "I expected something more stolid," Kinder said.

"*Spartacus* was great also," he added, saying it was his personal favorite.

Kinder, formerly of the defunct Film Society, was hired as regular staff to direct the film program. He has worked and plans to continue to work to make Webster College an exciting film center.

"They became available in 16 millimeter for the first time last week," he said. Up to this time, the films have only been available in 35 millimeter, and 16 millimeter is the size necessary for

Despite these added annoyances, Kinder is pleased that the films were obtained for another reason.

"I think the number of films shown in St. Louis is appalling," he said, adding that the situation has worsened all over the country in the last decade.

"Many neighborhood theatres have closed and left the chains and the colleges to fill the void," Kinder said.

One of his concerns is the lack of foreign films coming to St. Louis. Distributors claim that this is because St. Louis audiences won't support them, but Kinder disagrees. The Tivoli Theatre in University City always has foreign films scheduled, and presumably gets sufficient audiences.

"A lot of American films don't make it to St. Louis, either," he said.

Kinder also runs the film program at the Art Museum and has been trying to fill gaps there. He hopes to fill the holes that the Museum doesn't at Webster.

Possible series for next semester include surrealist films of the 1920's and 30's and women's films, perhaps with an independent women's filmmaker coming to speak.

Autobiographies cont. from p. 1

the autobiography of a yacht designer which was really about boats, not the person. "They were his life," she said.

Bloom also said that people try to get their own version of their stories down before the media can jump in and distort them. Women do this as well as men.

Autobiographies of women treat women's work as peripheral to their lives, Bloom said. In a book about George Sand, the woman novelist who took on a male pseudonym to be taken more seriously, one would think she had more love life than work, she said.

"It makes you wonder how she got her work done when she should have been exhausted from everything else," Bloom joked.

"But some of the most interesting autobiographies are of women who had no public lives," Bloom said. "Pioneer women, for example."

Structurally, autobiographies of active women who get married tend to end with a "happy chapter on meeting a wonderful man and being happily carried away," Bloom said.

They also tend to devote a greater number of chapters to the private concerns of women than to their other concerns.

Plus, stories about women tend to be more fragmented structurally than stories about men, Bloom said. She told

Cont. on page 7

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Consuello Gallagher, director of the EFL program, helps foreign students learn the English language. photo by Joan Burggrabe

The EFL Program: 'English Only Spoken Here'

by Ann Morris

The west end of the third floor is a sort of meeting place for the many foreign students who attend Webster College. A sign written in bold black letters proclaims: "English Only Spoken Here." The question still remains, how do these students, coming from Japan, China, Saudi Arabia, and Venezuela, learn to speak our language?

Mrs. Consuello Gallagher, director of the EFL program screens and interviews prospective tutors. There are several requirements to be met, but the main one Gallagher stresses is a good command of the English language. Once a student has been interviewed and requirements met, a schedule is set up. Once regular classes start, a tutor's work begins.

Jackie La Porta, a tutor for the past two years, said each tutor takes a different aspect of the English language to teach. La Porta teaches beginning vocabulary and conversation. She got into tutoring through work-study last year, but stayed in the program because, "It's fun to see the students progress."

If anyone has taken a foreign language before, it's easy to see how much easier our own language is, right? Wrong! While La Porta said she hasn't received many complaints about our sometimes backward language, she does see how some students have trouble learning it. La Porta said many students complain about our words that have different meanings, but are spelled the same, and how some words mean different things by just where they are in the sentence.

Through tutoring, La Porta has learned and has achieved respect from these students. She said she has seen the Iranian situation through different eyes, for instance.

La Porta said a close bond is created between student and tutor, and at the end of each school year everyone tries to stay in touch. At the start of each new school year, everyone tries to get together through a picnic.

With the help of people like Consuello Gallagher and Jackie La Porta and others, foreign students go back to their native countries with a new language and new friends.

From Around The World And Back To Webster

Silaphusidh Says Thais Satisfied With Standard Of Life Back Home

by Gabrielle Wilson

Panyaridn Silaphusidh was born in Bangkok, the capitol of Thailand. He studied in Catholic school from kindergarten until he finished high school. He began to study English while in high school but said, "I never got to use what I learned because everyone in Thailand spoke Thai."

Silaphusidh has been in St. Louis for three months and when he left Thailand he had no intention of coming to St. Louis. He came to St. Louis because his sister has a friend who lives here and she told him about the colleges and universities.

Silaphusidh worked for one year at a commodities market. His specific job duties were to predict the prices of items for consumers.

He has been in college for the past seven years, formerly enrolled at Thammasat University, in Thailand. While at Thammasat he became involved in politics and helped start a political newspaper. The paper was called Palang which means false in Thai.

Most of the people in Thailand are Buddhist.

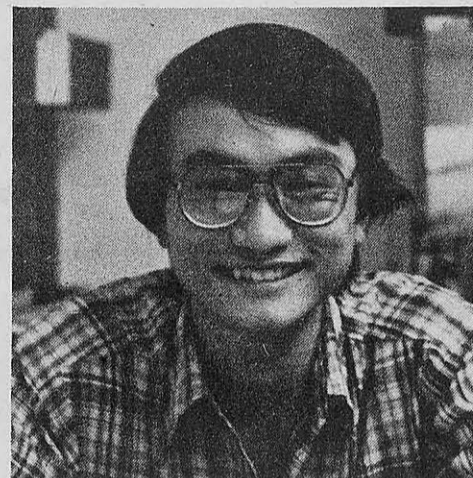


photo by Joan Burggrabe

who believe in the cause and effect theory. That their action's have a lot to do with their state of being. "Their attitudes are the reason their economic status, they are satisfied with their present way of life."

Venezuelan Feels Life In America Offers Variety Of Opportunities

by Antoinette L. McMurphy

"Vivir en America es una gran oportunidad para conocer a su gente y sus costumbres," or as Jesus Alvarez, a graduate student from Caracas, Venezuela, would say in English, "To live in America is a great opportunity. To know its people and customs."

Alvarez, his wife, Maria Gonzalez de Alvarez, and their two-and-a-half-year-old daughter, Vanessa Alvarez Gonzalez have been here for one year. They like St. Louis and feel fortunate to have found such a place just from the advice of a friend.

"In St. Louis people are kind persons. If you have any difficulty you can ask anybody and they will smile and try to help you," he said.

"I think St. Louis is a really quiet and nice city. We came from a very crowded city. Four-and-a-half million people are all squeezed into many tall apartment buildings. There are no parks and many traffic jams. It is a jungle of buildings and narrow streets," said Alvarez describing Caracas. "The city is in a valley and cannot spread farther because of the mountains. St. Louis is flat ... it can grow and grow. They can build many houses and wide highways."

There is one thing that Jesus does not like about St. Louis — the weather. "It is too hot and too humid ... even at night," he said. He misses the mild weather of Caracas and the beaches, which were only an hour's drive from his house.

Jesus also misses speaking Spanish with his family and friends. His English is easy to understand, however, he is still self-conscious about correct grammar and pronunciation. As a matter of fact, he said that his daughter speaks better English than he does.

The differences in the family life of Americans and Venezuelans was most noticeable to Alvarez. "In Caracas family stays close all the time. Even when the children grow up and have their own families they still get together a lot. Everybody in America is moving all the time. The children go to college and meet their wife or husband. Then they make their own lives."

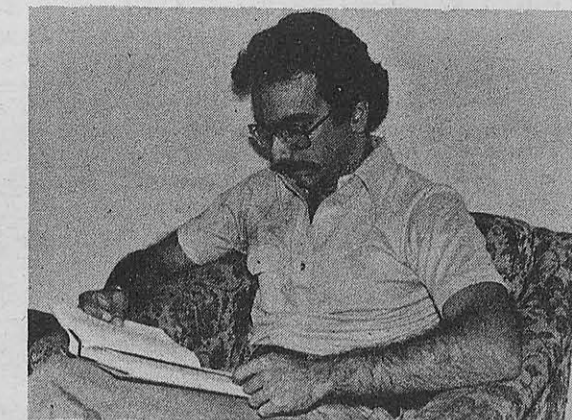


photo by Ron Copeland

"Americans teach their children to be independent at an early age. Latin Americans try to keep their children dependent on them. They avoid letting the children make decisions. They are overprotective, especially of the females."

Alvarez does not feel that way about his daughter. "Times are changing and I can't keep my daughter doing things I like. She will make her own decisions someday and I must be prepared for that."

Alvarez first came to Webster College because he felt he had more say here in decisions about courses. "At Webster College the MA is an open program. I enjoy doing things for myself and not having to follow a pattern," he said.

Alvarez is seeking an MA in business administration and finance. He received his BA from Andres Bello Catholic University in 1974 and began working in a bank where he met his wife.

He plans to make his two years here both enjoyable and productive. He is already talking about coming back to visit his many amigos here.

"Webster College is smaller ... everybody knows me as Jesus, and that is important. I enjoy that."

Limitations In Taiwan Brings Student To U.S.

by Jim Theis

Customs in Taiwan reflect an increasingly westernized influence. But, the government controls college enrollment, and limited employment opportunities greet graduates. Sin-Kwan Cheng, 26, came to America seeking escape from these limitations.

The impact of Western culture has produced far reaching consequences in Taiwan. Prosperity increases as technology improves. The standard of living rises as industrialization spreads throughout the island. New factories spring up each year. But, the pressure of over-population imposes severe restrictions upon individual potential.

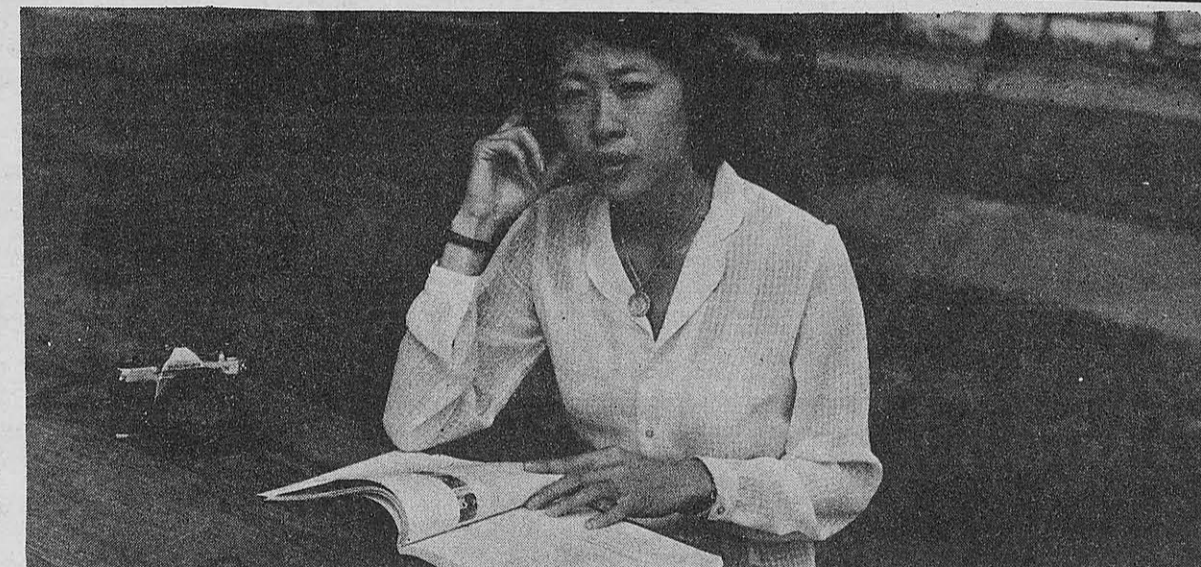
Everyone is permitted to complete junior high school, but the government controls advancement to high school and college. A quota is set according to the maximum capacity of these institutions. Students take tests to determine who can advance.

"You have to study very hard, and you still may not make it," said Sin-Kwan. "I don't mean to indicate unfairness in the system. There just aren't enough classrooms to accommodate everyone."

Many Americans complain about too few jobs for too many people. But, Sin-Kwan sees matters from a different perspective. Formosa, although not much larger than Maryland, swells with a population near 9 million. Uninhabitable mountains rising to 15,000 feet divide the island and tighten this squeeze. Career-minded individuals find little chance to pursue their talents.

"Employment opportunities are highly competitive and employers are selective to a degree unknown in this country," explained Sin-Kwan. Circumstances force college graduates to accept any position available. Often, nothing can be found. America is much larger and offers wider opportunities for both initial placement and future advancement.

Adding to these barriers is the Oriental attitude towards women. They have traditionally served a menial role in society. The influence of western ideas has softened this outlook, but it has not eliminated it.



Sin-Kwan Cheng, a foreign student from Taiwan, has decided to take up permanent residence in America. photo by Joe Hollmann

Women receive much better treatment in the United States. Sin-Kwan does not deny that chauvinism exists in this country too. It is a problem that she suspects will pose a challenge following graduation. But, women's rights have advanced significantly in recent years and are decidedly better than those observed in Formosa.

"Women deserve equal treatment, but some people go too far. The sexes are not physically equal and they never will be. You will never see a girl playing professional football nor a man giving birth to a child. Such ideas are ridiculous."

Sin-Kwan prefers a "middle of the road" approach. "Women can keep their role without kneeling down," she said. "Raising children does not disqualify a girl from the working world. Many families depend on an income from both husband and wife. The rule should be ability. If a girl can perform a job as well as a man, then she deserves equal consideration and equal pay."

Other attitudes in Taiwan are also shifting to western influence. But, Taiwan is certainly not identical to America. In some ways, Sin-Kwan prefers Taiwan.

"Each side has good points and bad ones," she admitted. "Like Americans, the people of Taiwan are very busy today. But, the tendency is greater here. Americans are too independent and self-centered. Without realizing it, they are often inconsiderate and pushy. They tend to live in their own worlds without noticing the interests of other people."

In a broad sense, this applies to American relations with Taiwan. "Western ways are often good, but America pushes its ideals too hard. People need time to absorb new ideas. I knew many people in Taiwan who resented western intervention. They considered it an intrusion into their lives."

One tendency, however, has not been absorbed. Formosans have no freedom of speech. This is ironic. Without this liberty, they cannot openly express their resentment of western intrusion.

"The government is not overbearing," said Sin-Kwan. "People in Taiwan do not feel repressed. But, they do not openly air their grievances either. For example, campus protests are unknown in Taiwan. Anyone who complains loudly runs the risk of trouble with the authorities."

After carefully balancing these factors, Sin-Kwan decided to take up permanent residence in America. She intends to seek a naturalized citizenship. Living with one brother and one sister who preceded her to this country. Sin-Kwan has adjusted well to the American style of life. She has many friends and does not feel self-conscious or out of place.

"It was difficult at first," she admitted. "When I came to the United States, I could only speak the Cantonese and Mandarin Chinese dialects. My brother and sister were very helpful in teaching me English. It is a complex language and I still have some problems with it."

Iranian Student Leaves Country To Further Education In America

by Dana Giboney

Sanaim Tavalloli is a foreign student from Iran. She is in her first semester at Webster College majoring in art. She arrived in the United States on Feb. 25, 1979. Tavalloli came to the U.S. because the situation in her own country was in turmoil with the revolution that overthrew the Shah.

Tavalloli said she sometimes found it necessary to run home from school in Iran because of shooting and violence in the streets of Tehran. She came to the U.S. to continue her education without the stress of the revolution or threat of personal violence.

Tavalloli has an uncle in St. Louis with whom she lives. She has a younger sister who lives in California. Her younger sister, age 9, lives in Iran with her father. Her father went to Michigan State University and her mother lived in England for nine years.

Tavalloli was required to study Arabic while in school in Iran because they had to know the

holy book, The Koran. She is of the Moslem faith, which is the main religion of her country.

Tavalloli said that in Iran the "schools are harder" for younger children and high school students. The colleges are the same as in the United States.

Tavalloli's hobbies are painting and dance. She also likes classical and disco music. Tavalloli went to Lindenwood College for a semester then transferred to Webster because she heard it was a good art school. It is also closer to her home.

In Iran their dating customs set more limitations than we have here. In the United States we may date one or more people, whereas in Iran they may date just one person. "There is more personal freedom here," she said.

Tavalloli said that "after the situation in Iran is over and I finish my education and if I don't marry I will go back to Iran because it's my country."

Former Venezuelan Bank Manager Leaves 'Security' For Education

by Peter Flynn

More than a year ago, Francisco Guevara, a Venezuelan, had a good job as a bank manager, a nice home, and a family. Mostly, Guevara had security. Today, Guevara is jobless, far from home, and living among people who speak a foreign language. But he is happy.

"I like the people because the people are very friendly," said Guevara. "I like the country's organization. The universities and schools are very well organized."

Guevara worked for 15 years as a bank manager in Caracas, Venezuela. Two years ago he decided to come to America because, "I needed to learn more about management, about banking ... I would like to learn more English ... I would like to get a bachelor's degree."

Guevara says that Venezuela has a few good universities but the classes are very political. So, Guevara and his family moved to America.

None of his family spoke English when they first arrived here. Now, they all speak English. But it has been hard for Guevara and his wife, Gladys. Their three children learned the language very quickly, because they are so young. Guevara said it's more difficult for someone over 30 to understand a foreign language than it is for young people.

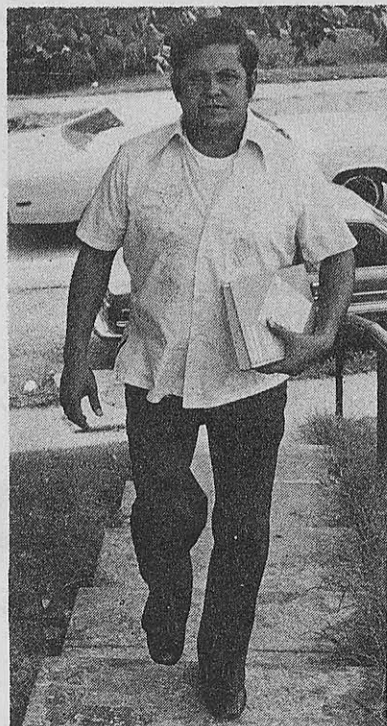


photo by Tom Dewey

Student Flays Conservatory Play

by Keith Dudding

It's 7:30. Wednesday night. October 1st, 1980. I am seated in one of the cushioned folding chairs that populate the Studio Theatre of the Loretto-Hilton Center. The Conservatory of Theatre Arts at Webster College is about to pull the cork on Noel Coward's *Blithe Spirit*, their first Mainstage offering of the 80's. "...!

That was it. There was no "pop", no fizz and no bubbles to tickle the nose.

It's not that *Blithe Spirit* has been sitting on the shelf too long. On the contrary, it has been passed around quite frequently. So often, in fact, that the bottle is almost empty and the little remaining inside is flat, dry and tasteless. Like champagne left open overnight, gone is the sparkle. Left in its absence is a stale aftertaste and a slight remembrance of once having giggled.

"An improbable farce on the subject of death" written over a period of four days in 1941 "when England was facing the reality of its horror daily," *Blithe Spirit* has not been given the chance to age gracefully yet. Instead, it is preserved in amber like a fossilized relic on a museum shelf. It would do well to remain so if popular demand didn't insist on being tickled with a feather duster at least once every five years.

In 1976 Marita Woodruff's production of Coward's *Hay Fever* carried the Conservatory to the Kennedy Center in Washington D.C. as a national finalist in the American College Theatre Festival. Four year's later Ms. Woodruff is directing another play by the "amusing" Mr. Coward. Only this time there's a little too much starch in the collar and the entire production seems to suffer from occasional stiffness because of it.

Things started out at a snail's pace and then seemed to slow down.

To begin with, the set looks shoddy, poorly constructed, shamelessly decorated and almost unfinished. There is a fireplace mantle that does a good bit of moving around whenever an actor is near. The whole house shakes when the centerstage doors are slammed and an

onstage clock, in full audience view, does not move but sits frozen at just a little past five. There are a pair of "marble-painted" stairways that look more "painted" than "marble."

I'm sure this effect is more easily achieved on the massive Mainstage than



Charles (Buddy Vest) and Ruth (Bette Skewis) from Blithe Spirit in perfect control a few minutes before chaos breaks loose with the entrance of Elivia.

photo by Rob Rowlands

in the close environs of the Studio Theatre. Still the same effect has been successfully rendered in past productions of *Tartuffe* and *The Country Wife*, no reason the *Blithe Spirit* marble shouldn't shine like the rest.

Once seated in the theatre I became aware of a persistent buzz emanating from the sound system's speaker. I'd hoped it would go away, but it would not. So I listened to the show with a constant ringing through my ears and distracting my attention from what was being said on stage. Another disturbance was the near-continual flow of backstage whispers and chatter that did everything but enhance the evening's performance.

None of this nor all of it together bothered me half as much as the three act, seven scene form of the play. This

was no one's fault but Coward's, who wrote the cheery little number. The script dictates several scene changes and I recognize the necessity for them.

I don't doubt that the stage hands were doing their utmost to do their job and get offstage as soon as possible. Still, the brief action between scenes did much to break my concentration and lessened my enjoyment of the play considerably.

The play itself never seemed to pick up enough momentum in the first act to carry it through the second and third. Things started out a snail's pace and then seemed to slow down. The play itself does not take that long, only a little over 2 1/2 hours if you count the two ten minute intermissions. It just seems that way. The humor is so droll you almost have to get out and push to keep the play moving once it has started. Don't give up without trying. About halfway through I felt my attention begin to evaporate. All that was being said was so trivial that I could see nothing in the play to hold my interest.

The actors try to establish a rhythm and do their best to keep up with Coward's gay banter. But they do not succeed in giving the play a significant life-like quality of its own. Instead it seems to settle somewhere towards the back of the endless line of *Blithe Spirit* revivals. Buddy Vest is the smoothest thing you could hope to find this side of the Mississippi to the David Nivenish role of Charles Condomine, and Betty Skewis gives an accurate rendition of his bitchy second wife, Ruth.

The performances that come closest to feeling the pulse of the play belong to Melinda MacCreary as the eccentric

mystic Madame Arcatti and sophomore Joy Thamuski as the housemaid, Edith. Both possess a fine sense of what they are doing, and why. They contribute a definite sense of "what's going on" to the play and even dig below the surface and get down to some strictly "personal motivation" in many instances. Both are to be applauded for their work in this piece.

Last among this abbreviated list of congratulations, but by no means the least is the director Marita Woodruff. Despite the shortcomings I mentioned she has succeeded in staging a clear and coherent presentation of a limited script. I would rather see her considerable talents applied to some worthier piece than this "amusing" surface comedy, but that's beside the point. She sought to share with us her own personal view of Coward's play and she managed that well enough.

... the Conservatory is content to reproduce the accepted levels of style and production ...

My main objection to the Conservatory's capable, if somewhat clumsy handling of *Blithe Spirit* is that it is nothing new. We have seen this style before and are sure to see it again. *Blithe Spirit* seems to be little more than an exercise for the Conservatory. Instead of doing new and exciting work, the Conservatory is content to reproduce the accepted levels of style and production that we have all grown accustomed to over the years.

Anyone interested in seeing *Blithe Spirit* can arrange tickets by calling the Theatre Arts office or stopping by the counter in the lobby of the Loretto-Hilton Center before the show. Curtain is at 7:30. I do hope you enjoy the show. It can be entertaining, but there's an education missing from it somewhere.

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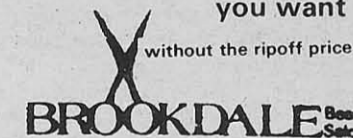


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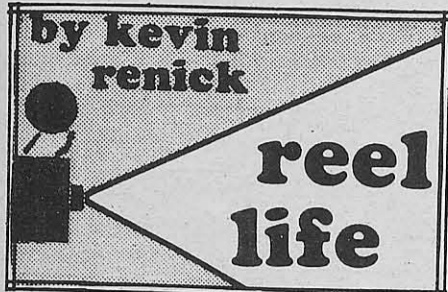
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'Stardust Memories' Recalled Fondly



Woody Allen's-tenth film, **Stardust Memories**, is a further step towards his goal of making serious films that have comedy smoothly integrated into them. Allen would probably like to make films that are devoid of laughter altogether (as **Interiors** certainly was) full time, but he just can't help himself. The absurdities of life, of human behavior, keep revealing themselves to him in the form of riotous one-liners and sharp-tongued witticisms. There are plenty of these in his new movie, but substantially fewer than there were in **Annie Hall** or **Manhattan**.

Allen plays himself far better than any other major director. If his "character" seldom varies much from film to film (in this one, he's a director of funny movies who wants to stop being funny — much to the dismay of his producers and peers. Sound familiar?), then the questions he raises are always important enough to be taken seriously.

Allen doesn't beat around the bush; he always lets you know exactly what's bothering him, and he expects you to be bothered, too. Sandy Bates, the latest Allen variation, says things like "I don't feel funny; I look around, and all I see is human suffering," and "Did you read in Time magazine where matter is decaying? Pretty soon there won't be any Beethoven or Shakespeare or anything."

It's the familiar Allen scenario, all right — the one that has won him the adoration

of so many. Allen ponders life's big questions while proceeding through a network of relationships with women as neurotic as he is, and enduring the unavoidable contact with determined fans and pretentious weirdos.

Allen knows these people well, and they all seem to want something he cannot give them. In the case of his women, one (Charlotte Rampling) is a manic-depressive who is never really satisfied, though Allen insists he loves her; one is a violinist (portrayed touchingly by Jessica Harper) who is self-conscious and reluctant to get involved; the third (Marie-Christine Barrault) wants Allen to marry her and help with her two kids, which he just isn't ready to do.

Allen's love for each woman is real, but subject to the changes his own paranoia and insecurity bring about.

As for the people he must deal with as a well-loved director of dark comedies, Allen shows amazing tolerance. After seeing his new "serious" film, one character says of directors like Allen, "They try to document their private suffering and fob it off as art." Another says "Human suffering doesn't sell tickets in Kansas City. In Kansas City, they want to laugh — they've been working in the wheat fields all day."

As for admirers of Allen's (Sandy Bates's) work, they range from groupies and autograph hounds (one such person asks Allen to sign an autograph; "To Phyllis Weinstein, you unfaithful, lying bitch") to would-be peers. One wants to talk to Allen about "a comedy based on the Guyana suicide"; another wants to include him in an essay about "the shallow indifference of wealthy celebrities."

Allen, of course, has an answer to everything — usually a side-splitting one.



Sandy Bates (Woody Allen) is a director in **Stardust Memories** who wants to stop making funny movies.

At a festival of his films, he is asked if he studied philosophy in school. Allen replies that yes, he did — and he remembers the final exam. It had ten questions on it, and he left them all blank. "I got 100 on the test," Allen says.

Another fan wants to know if he is narcissistic, to which Allen replies "If I identified with a Greek myth, I don't think it was Narcissus. It was Zeus."

In each of Allen's films, there is less laughter and more angst, however. In a truly marvelous sequence, Allen asks the occupants of a UFO (a symbolic depiction of someone with all the answers — the "ultimate intelligence"): "If nothing lasts, then why do I bother to make films or do anything? I can't help anybody."

The wise alien responds, "You wanna do mankind a real service? Tell funnier jokes." Good advice for someone who keeps a wall-sized poster of a Vietnam war outrage in his living room, and sums up his philosophy by saying: "I look out my window, and I see all those people, how unhappy they are, and all the bad things they do to each other, and sometimes I wonder if it's worth it or not."

"Did you read in Time magazine that matter is decaying?"

Stardust Memories is shot in black and white, crisper and more evocative even than **Manhattan** was. There is a fine backdrop of songs by people like Benny Goodman, Glenn Miller, Louis Armstrong and Cole Porter, which provides a tragicomic underscoring to the goings-on.

The acting is just fine throughout, and there is even an uncredited appearance by Laraine Newman, in addition to the three female leads mentioned earlier. The film does seem to lag for longer

stretches than one would have expected in an Allen creation, but Allen's sensitivity and passionate concern for all things human and important renders this an irrelevant complaint. More points are made in any five minute sequence of **Stardust Memories** than are made in entire films by certain other directors.

There is a great deal of symbolism in this movie (gulls on a garbage heap, the aforementioned UFO's) and some often surrealistic sequences that switch from scenes in Allen's mind to scenes of real events to clips from films his character is showing at one of his own festivals. This gets confusing at times, but it is challenging and quite striking, visually. Also striking are the faces of the people in Allen's life — he must go to a lot of trouble to find truly interesting (and sometimes hilariously on target) faces, because they add an unquestionable degree of cinematic richness to his films.

One scene in **Stardust Memories** says all that needs to be said about anything, really. Allen, after being accused of "seeing reality too clearly" and having a "faulty denial mechanism," is remembering a particular moment when he was just staring at his girlfriend (Charlotte Rampling, in this instance), they were listening to nice music, and a cool breeze was blowing.

"I remember how beautiful she looked," says Allen, "and for one brief moment I felt happy. That one moment of contact moved me profoundly."

Allen is obviously saying that despite all the misery, despite all the problems people have, there are still those precious warm moments when it all comes together, and you feel truly happy to be alive. Woody Allen's sharing of such intimate thoughts with all of us as fellow human beings always has and always will distinguish him as one of our most perceptive and beloved filmmakers.

Autobiographies

cont. from p. 3

of an experiment she did in which she opened a woman's autobiography at random spots and counted as many as 21 topics on two pages.

Bloom does not attribute this phenomenon to scatterbrainedness but rather to women's fragmentation in real life. She feels that between home and work, women have had more varied responsibilities than men.

She mentioned no real real stylistic

differences between men's and women's autobiographies but said the worst autobiographers of both sexes are those who have no sense of audience.

"An example is twenty pages describing a bride's wedding dress, music, ceremony and reception, but nothing about the groom," Bloom said.

"The first criterion for any autobiographer should be the question 'who cares?' If you can't answer that — don't bother writing it," Bloom said.

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News Briefs

'Sweet Prince' Opens Oct. 8

The Loretto-Hilton Repertory Theatre production of **Sweet Prince** runs from Oct. 8 through Oct. 31. For more information call, 968-4925.

Deadline Nears—Health Forms Please

The deadline for students to turn in completed health forms is Oct. 27. Failure to comply will result in a denial of services and programs.

Artist Guild Host Pettus Paintings

The St. Louis Artist Guild is hosting an Invitational Exhibition of paintings by Jane M. Pettus at the Guild Galleries, 227 East Lockwood in Webster. The show runs from Oct. 5 through the 23rd.

Apprentice Teaching Forms Available

Students planning to apprentice teach during the Spring 81 semester should pick up their application form in the apprentice teaching office, Rm. 229 AB. For more information call, 968-4925.

Advisory Group Meets Oct. 9

The Campus Ministry advisory group will meet Oct. 9 at noon in the private dining room. Topics will be the progress of the group strategies for expansion. Coffee and dessert will be served.

West End Players Perform 'Lysistrata'

The West End Players production of *Lysistrata* newly adapted and directed by Joe Hanrahan will be performed Oct. 9 through the 19th at the First Unitarian Church. For more information call, 367-6687.

Rap Group Meets On Tuesday, Oct. 14

The women's Rap Group meeting has been changed to Tuesday at 2:30. Meetings are held in the Women's Resource Center.

Sabbatical Committee Meets Oct. 15

The Tenure, Rank and Sabbatical Committee will hold hearings on Wednesday, Oct. 15, for Jim Evans who has requested evaluation for promotion to Associate professor and a faculty development leave. Dennis Klass will also be evaluated for a faculty development leave. Hearings will be held from 2-4 p.m. in room 328 AB.

Printmaking Exhibit Opens Oct. 13

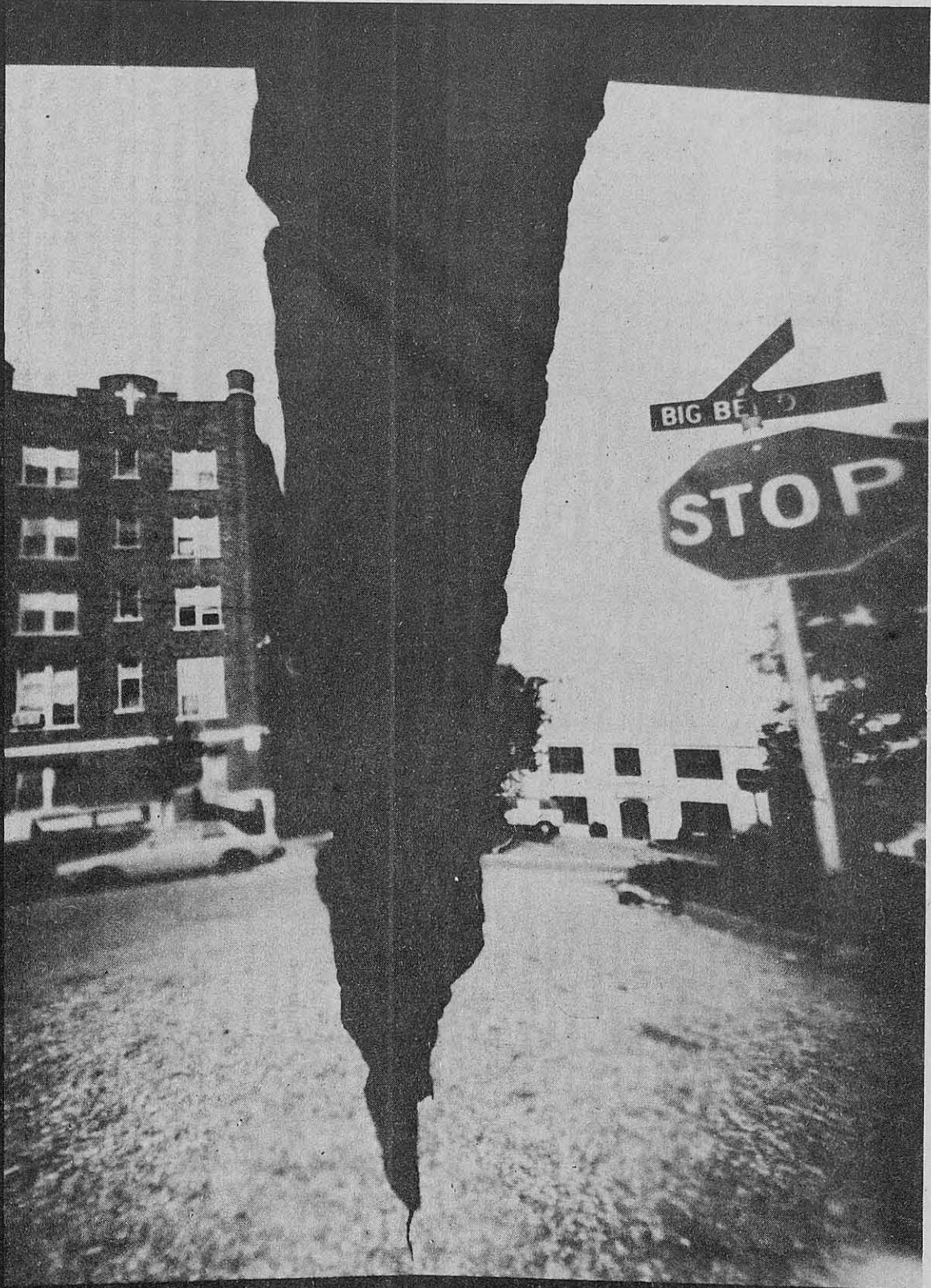
A printmaking exhibit titled "Master Printmakers — The Intaglio Process Engraving and Etching" will open Oct. 13 and run through the 31st at the Loretto-Hilton Centre Gallery.

Romantic Songs At Winifred Moore

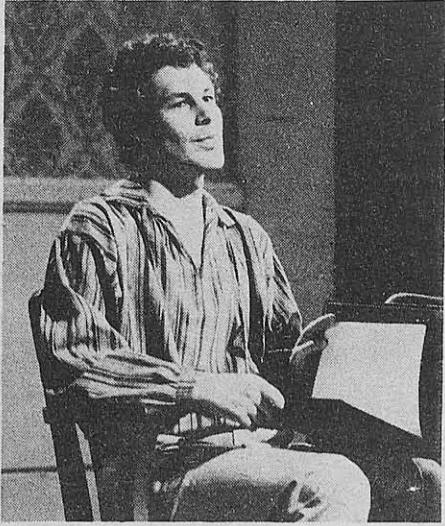
"Late Romantic Songs" by Mahler, Strauss and Wolf will be presented Sunday, Oct. 26, at 4 p.m. in the Winifred Moore Auditorium. The recital will feature Dee Pavelka, soprano, Jo Ann Cruickshank, alto and Doris Pohl, pianist. Admission is free.

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THE JOURNAL



Rerouting Plan Rips Webster Community



Jerred Metz

Wisdom Of Aged Related In Book

by Kevin Renick

If you've ever wondered what life was like in St. Louis in the early 1900s, a new book by former Webster College instructor Jerred Metz paints some fascinating pictures of that era. The book is entitled **Drinking the Dipper Dry: 9 Plain-Spoken Lives**.

"It captures the language of people, among the speaking community seventy years ago," says Metz.

The book is the result of many hours of interviews Metz conducted over a two-and-a-half year period with elderly people. He was originally hired to teach

creative writing at the Jewish Center for the Aged for a period of 10 weeks, but he began visiting the elderly folks on his own and tape recording his conversation with them.

"I was to be teaching them how to write poetry," Metz says. "But as I talked with them, I realized we could turn the teaching situation upside down, and I could learn. When you're 85 years old, who knows what a 35 year-old looks like. I took advantage of the opportunity for the child to learn from the elder. It's a shame more of us don't have this opportunity."

Initially, Metz had planned to return the tapes to his students. But he soon

conceived the idea of writing a book which would contain the essence of the anecdotes and stories they shared with him.

"It's mainly a book of their wisdom, told in stories," he says. "What these people had to offer was a voice that had been in this world for a minimum of 80 years. With a good storyteller, this produces the essential human voice."

There are colorful remembrances of early St. Louis captured in **Drinking the Dipper Dry**. Joe Phelan, born in 1892, recalls: "there used to be Hop Alley. What they call Hop is a Chinese expression.

Cont. on page 3

THE JOURNAL

Vol. 10, No. 7

Webster College, Webster Groves, Mo.

Oct. 16, 1980

Cover Photo
by Al Bilger

Webster Expansion

see p. 4-5

Residents Oppose Expansion Plans

by Jean Cummings

More than 500 anxious residents of Webster Groves packed the Hixon Jr. High auditorium Monday night to voice opposition as the planning commission met to hear the Old Orchard Redevelopment Corp. and Webster College submit a proposal to recommend the rerouting of Big Bend Boulevard.

Leland Curtis, chairman of the commission opened the meeting at 7:30 p.m. and stated the ground rules. He assured the residents that at the end of the presentation anyone who wanted to respond would have the opportunity. He also said he did not expect the commission to make a final decision that evening and anyone wishing to write letters to them after the meeting was welcome to do so.

Robert Graham, president of the Old Orchard Redevelopment Corp., began the proposal with a brief history of the Old Orchard area, some of its problems and a statement of purpose: "To upgrade the area by relocating Big Bend Boulevard."

Dr. Leigh Gerdine, president of Webster College pointed to the advantages of the proposal to both Webster College and the community of Webster Groves. Tying in with the city's master plan, he said, would require the



Leigh Gerdine, president of Webster College, speaks to the Planning Commission on Monday, Oct. 13.

photo by Annette Guye

dislocation of fewer homes for the expansion plan.

He further noted the national recognition of the Loretto-Hilton as a fine arts center and the school's position of a "major employer" in the community.

Shulamith Simon, attorney, spoke on behalf of the Greater Garden Ave. Association.

The problem with the proposal, she said, was that it has "no public base—no grounding in public support."

Furthermore, she added, there is no suggestion that the traffic volume or safety problems justify the rerouting of Big Bend.

"You do not create a monster to deal with a gnat," she said.

More than 30 people passionately voiced opposition to the proposal. The primary focus was the taking of private homes, changing of a quiet residential neighborhood into "another Clayton," and the possibility of creating more

traffic congestion by rerouting, and widening, Big Bend.

The meeting adjourned at 11:55, after the commission questioned the proponents of the proposal. Curtis said he expected the commission would be ready at their next meeting, Nov. 10, to vote on whether or not they would recommend the proposal to the city council. In the meantime, their consultant, Bartholomew Corp., would study it in more detail.

The Webster College administration remains optimistic that a positive decision will be made.

"We will now prepare our answers to some of the more serious questions raised at the meeting," said Joseph Kelly, vice president of the college. He was referring to some of the questions regarding the relocation causing more traffic problems in some areas and to the sequence of the overall plan.

Kelly said the opponents spoke to the issue as they saw it and the planning commission can now discuss and judge the plan on its own merits.

Given the fact that the planning commission meets only once a month and consists of individual citizens, as opposed to full-time city officials, Kelly said he thought a month may not be enough time to reach a final decision.

The Older Get Wiser At Webster

by Stephen Webb

"Some come because they are paralyzed with loneliness," says Jan Ripley, "others because they get a feeling of self-worth."

Through the deep devotion of Sister Gabriel Mary Hoare and the assistance of Jan Ripley, program moderator, a group of older Americans gathers every second Friday at 326 N. Broadway, the downtown campus of Webster College, for a series of humanities programs.

"Through this program the elderly get a chance to enrich their lives," Ripley said.

The Long Island lass, in her second year at Webster College, is an art major with a special affection for the older generation.

"I like elderly people," said Jan smiling. "I always have.

"When I was growing up, I was the

centering point for both my grandparents. They were very supportive of me and from that experience I realized the importance of the elderly.

"There is a lot of resentment in today's society. In previous cultures the elderly were looked up to and respected," she said. "But today the elderly are poorly treated and they aren't going to take it anymore!

"People don't realize the wealth and richness of the older generation."

The Senior Center Humanities Program has been at Webster since 1975, and is one of the activities of the National Council on the Aging, Inc., which is supported by the National Endowment for the Humanities.

These programs have brought in guest speakers, mimes and puppeteers. Webster professors have entertained at

the meetings with slide shows or speeches.

At the beginning of this year, the program ran out of funds.

However, due to the hard work of Sister Gabriel sufficient funds were found and the program continues.

Waldron Koch of St. Louis, a regular since October 1976, remembers it well.

"That was one of the saddest days when Sister Gabe told the class that we had no more funds and could not hold the classes anymore."

One of the major problems facing the elderly today is loneliness, and this program, and ones like it, give them a place to meet. A place where they can voice their opinions and get that feeling of worthiness," said Ripley.

"These are people who have been

Cont. on page 5



photo by Annette Guye

Editorials

Let's Take Another Look..

Besides offering the citizens of Webster Groves an opportunity to voice their opinions about the Webster College expansion proposal, Monday night's meeting of the planning commission may have caused a few people to reconsider their feelings that the college controls the commission.

The questions raised by some of the members of the commission and directed at Robert Graham, president of the Old Orchard Redevelopment Corp. and Leigh Gerdine, president of the college, did not seem to be the kind one old friend asks another. Nor were they the sort that one cohort asks in an effort to "fool" the viewers.

The planning commission, in my opinion, heard the citizens. It is doubtful they will allow the rerouting of Big Bend without careful

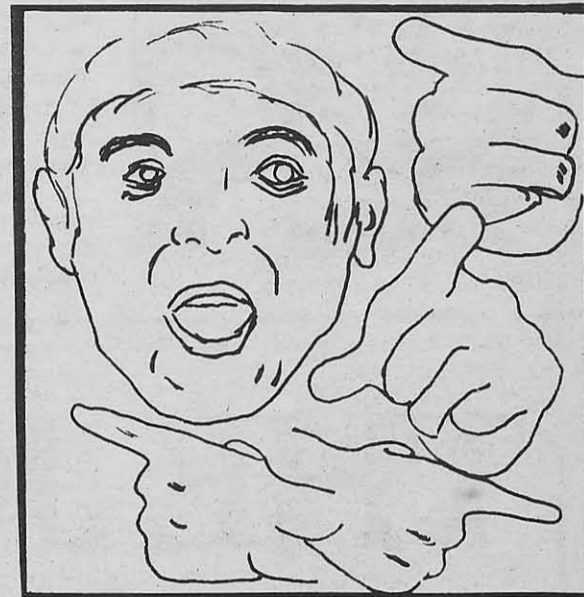
consideration of the questions and problems raised. This is as it should be.

The Webster College administration seems confident the proposal is ideal for the college and the community. The neighbors are convinced it is not. These two factions could probably never reach an agreement.

But those who spoke against the proposal Monday night represent more than the neighbors who face losing their homes. For the most part, they were citizens who feel what the college wants to do is wrong. In the face of this overwhelming opposition, the planning commission must respond sensitively and sincerely.

In the meantime, Webster College might take a closer look at some of the alternate expansion plans available to them.

Jean Cummings



Letters

Eastern Onion Is Not Alone

To The Editor:

This letter is in reference to the article that appeared in *The Journal*, Vol. 10, number 4, dated September 25, 1980, on telegram services.

Contrary to the comments made by both Steven Thomas and Mark DeGuire, there is another telegram business to call in St. Louis and it is working!

Live Wires/St. Louis Singing Telegrams, Inc. has been in the business of writing customized singing telegrams for over two years now, and our office is located in Clayton. We are delivering an average of eighty telegrams a week.

Our base costs start at \$29 and we always send out two performers, dressed in Top Hats and Tails, who sing harmony and dance a soft-shoe and then present the recipient with a signed copy of the lyrics.

We want St. Louisans to know they have a seasoned choice in Live Wires and we hope to have corrected the misleading statements made in *The Journal's* article.

Lawrie Conant, President
Jill M. Janda, Bus. Mgr.

Student Lauds Renick Praises

To The Editor:

Kevin Renick's article "Sci-Fi Films Invade the Seventies" (Oct. 2 issue) was the best student-written and one of the best professional editorial-type pieces I have ever read. *The Journal* is lucky to have such a fine writer.

Beth Von Behren

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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to: *The Journal*, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone (314) 968-0500, ext. 283 and 284.

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Clubs Mix Better With Beer And Wine

by Steven Thomas

Clubs are cropping up all over on campus this year. Add the Management Club, International Club and the Writer's Circle to the existing list. The CSA must be going crackers allotting funds. More power (money) to them. I like beer and wine.

Special interests unify these students into groups or clubs. Then several times a year, all these groups plan socials. It would be in everyone's best interest to plan club parties so as not to conflict with one another, of course. That way, I could cover all of them for the *Journal*. I do like beer and wine.

Cider is okay, as was the first Writer's Circle event in the Big Bend building on Oct. 9, but they are a new organization and probably haven't gotten around to copping a check from the CSA. I think this group may be going "independant" anyway, which would be insane, but writers are self-proclaimed "crazies" in general, so... But how long can they go on heisting refreshments from the Literature/Language Dept? It was very entertaining, though even though they didn't have beer or wine. You should definately go to

their Halloween night readings at midnight for some original horror stories. If you haven't met Gowyn, you're not a real Webster student anyway. You can pick-up some brew at the Bored Halloween party to take with you. They always have beer and wine.

Halloween at Webster's Bored party will be straight-forward rockroll in the form of two local "new wave" bands (and I put that in quotations because it's the only stupid phrase that most people can get some kind of description from), the Retros and Brown and Langrehr.

Some students will loathe this because, let's face it, the band makes the party. these guys play few if any standards, mostly their own material; they're not your typical dance band that cost typical big bucks. Even the Bored Board has a budget to stick to. But they do have beer and wine.

Webster should hear more from the aforementioned International Club. Though they did have a very successful party in the Red Carpet at the end of last year, this was not an actual club until recently. The CSA just gave them \$600 to sponsor several dinner parties this year.

Do you think Webster has room for one more club? Enter the New Journalism Club. Purpose: to integrate all Webster students with the *Journal* staff so that everyone may be better represented in, and have a clearer understanding of how our school press operates. Considering the recent dissatisfaction of some students with equal coverage of all parts of this school, I don't think asking for \$400 would be too much. We sponsored our own socials in the past, and take it from me, I'm this year's business manager, the cost of typesetting and printing the *Journal* is killing us.

So what's the use of printing a paper that might not reflect its readers all the time? It's too expensive to pass-off as practical experience for us journalism students. We're hoping to improve, but we could use a New Journalism Club budget so that we can continue publishing an eight page paper every week that does justice to you, the Webster student.

Beer and wine tends to make us all understand each other better. What do you say? Hope to see lots of people at the Halloween party. Have a nice Oct. break!

Gardiner Cultivates Diversified Interests

by Kitty Glenn-Mock

"My interests have never been narrow; I am interested in just about everything," Gareth Gardiner, a new professor in the management department, said.

This full-bearded Canadian, who boasts nearly boundless energy and enthusiasm for life, has a teaching philosophy to match. "In the school of business I believe if you don't know how to relate to people effectively, you can't do the job in the classroom. Most of the really gifted teachers who can relate to students have had businesses of their own or at least have some experience. But in many academic circles, real world



Gareth Gardiner

experience is looked down upon," he said.

Gardiner went on to explain that, "I don't stand up there and pontificate, I get the students involved in exercises and a lot of discussion. What I do in the business courses is use cases and exercises where I have a chance to see whether or not they can apply the things they have been reading. I will not ask students to memorize things — I am interested in understanding," he said.

After receiving his Ph.D. degree in

psychology from Princeton University, Gardiner taught, "every management course in the books at Southern Illinois University," during the last ten years.

"I have also been doing consulting work with the U.S. Office of Personnel Management. I train most of the EEO (Equal Employment Opportunity) counselors, but am not doing as much now," he said. Gardiner feels most business professors could use a little real world experience and said in some ways he has learned about business mostly by working as a consultant.

In addition, he has done much work in alcohol and drug addiction counseling individual therapy and marriage counseling. "I have run my own consulting business for a number of years with private companies and the government . . . I still teach the weekend MBA (master's degree in business administration) program at SIU, which takes me all over the country," he said.

Gardiner was nominated at SIU for the teaching excellence award because, "all of the students liked me because I was available to them. I still love teaching," he

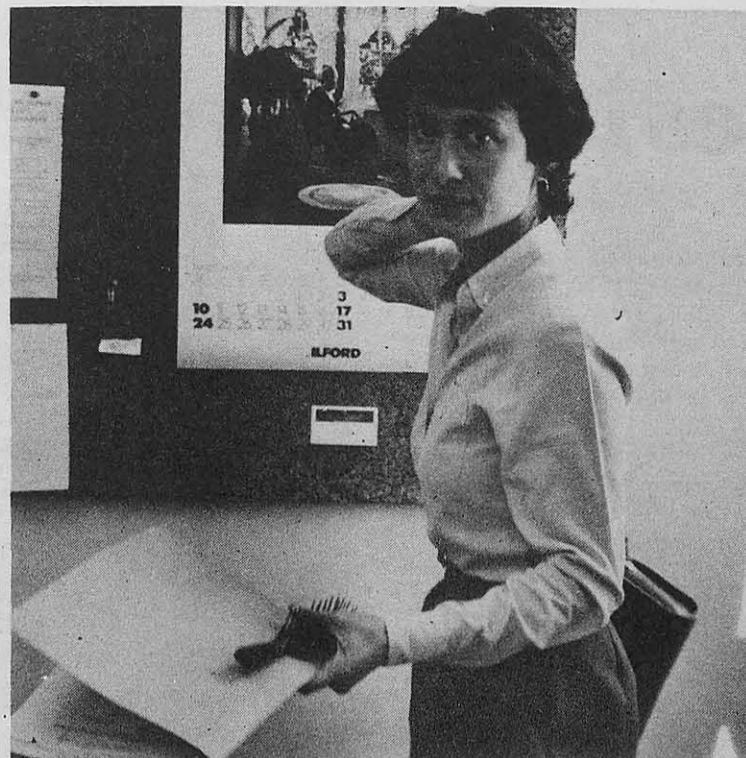
If this sounds as if the professor's life is all business, it is not so. He has some interesting hobbies, or at least that's what he calls them.

"I am remodeling an old apartment building in Souldar for the elderly. Also, I am remodeling a home in that area which was built in 1858. I bought it for \$700 in 1975 and moved in in 1977," he said.

He does some of the work himself, but mostly uses a crew of construction workers and serves as his own general contractor. "I love to get down there on weekends, but don't always have time . . . it is a hobby really," he said.

Another outlet for Gardiner's talents is his new restaurant, which will be

Cont. on page 5



Alise O'Brien

photo by Annette Guye

Alumna Joins Faculty

by Daphne Phillips

"Photography is my hobby," said Alise O'Brien, one of Webster's newest members of the media faculty.

A 1977 graduate of Webster's MAT program, O'Brien returned this semester to teach introduction to photography, a part-time position.

An undergraduate French major at Duke University, O'Brien's interest in photography developed while she taught conversational French in South Bend, Indiana.

"There were very few teaching materials so I made my own. I used photography for creating the class text." She would take the students out to shoot

pictures so they would have something to talk about—in French, of course.

In 1975, after moving to St. Louis, O'Brien entered the MAT program and was a work-study student under Paul Steinmann.

She worked as a production consultant at Florissant Valley Community College for one year and as a part of the instructional resources staff at the Parkway School in St. Louis for three years.

"The job I'm doing now is a kind of combination of the two," said O'Brien.

O'Brien is on campus every school day except Thursday, which she reserves to shoot pictures for a book, "Women in Sports," for the Women Sports Foundation of California.

Wisdom Of Aged cont. from p. 1

There was about 200 people there . . . If you wanted to go in and smoke opium, you could. Did you ever see a Chinaman smoke it? The man lays down and loads the pipe. He takes one puff and takes a little stick and pushes out the ash. Then he puts more opium in. They're supposed to have nice dreams . . . Out at Delmar Gardens they had the sideshow. They had the girls, too. In them days they called it hootchy-kootchy . . . The girls would come out so we'd get a look at them.

"You know how everybody is. They like to look at the girls. The barker had a good voice. They'd give a little speech, then he'd say 'Give 'em a little sample, girls.' Then they'd shake a little. 'Oh wait a minute! That's enough. Come on in now.' You know how much it was to get in? Ten cents. And we'd all rush in with our dimes. Did I go in there! They called it hootchy-kootchy."

Alma Bauer, born in 1898, recalls some things for Metz in an article he wrote for *St. Louis Magazine*. "Years ago down at the Mississippi River, they had booths where they sold different things. My mother took me there . . . I was about five years old. I saw something on the counter I wanted, but my mother wouldn't buy it for me. The man said to her, 'How much you want for the little girl?' He meant it. My mother took me by the hand and I tell you, we got out of there as quick as we could . . . In them days you had to be careful.

"I met Babe Ruth when I was 16 years old. It was always scalding hot in St. Louis in the summer time. Babe didn't want to

stay in no hotel because they only had ceiling fans. A family next door to where I lived always invited him out to their place. We were living on Palm and Twelfth Street. Babe'd have his breakfast there and then he'd go to the ball park. My friend next door, she says 'We got somebody over here we'd like you to meet.' I wasn't worried about a baseball player. I never knew one, and I didn't care about it at all. Babe put his baseball cap on my head and he said, 'Come on out to the ball game!' I said 'I don't know nothing about that game at all.'

"I took advantage of the opportunity for the child to learn from the elder. It's a shame more of us don't have this opportunity."

"Later, my friend Hazel Dawson said Oh, you big fool, you. You don't know, he might have dated you.' Dated me! I didn't like that. I was still playing with dolls. That's the truth. I was making doll clothes when I was 16 years old because those days the fathers were strict with the daughters. That's the way it was; no foolishness. But I never caused my parents one minute of worry."

The details that old people can remember are fascinating, and Metz's book is filled with them. He feels there is a

lesson to be learned from experiencing the vivid and direct accounts of their early lives.

"Real changes have taken place in the language that the book documents," Metz says. "The real flavor was there due to the lack of media influences at the time.

"There's a liveliness we can identify that is missing now. There is antique slang and antique expressions that are lovely to hear. Our language is always set in the time we grew up. When we get to be 70, we'll still be talking the way we did at 20."

Of the nine people who are the subject of Metz's book, two have since died; six attended a reception for it that was held on Sept. 28. Friends, filmmakers, and book buyers were also there, and a half-hour staged reading of some of the stories led to the sale of more than 50 books. Metz says they have already been distributed to many local bookstores, as well as the book departments of Famous Barr.

Prior to *Drinking the Dipper Dry*, Metz published several collections of poetry, including *Angels in the House Auditorium*, *Speak Like Rain*, and *The Temperate Voluptuary*.

He had also written books in the mode of folk literature, and he states that oral literature "has always been a big influence on me." Among works he found personally significant, Metz counts *Black Elk Speaks*, by John Niehart; *Alex Haley's Roots*, and various works by Studs Terkel.

"In my own writing," Metz says, "I've always tried to achieve anonymity where my interest is in the work itself." He adds that "In the new one, I got to use other people's words to portray themselves as they really are, rather than as I interpret them."

Metz is currently at work on two books that "use the same technique as this one, but instead of the free rambling style there are central events that took place long ago." One such event was the largest mass apparition ever seen, which was witnessed by 15,000 people over a period of 15 minutes. This will be documented in *The Angel of Mons*. Another one Metz hopes to finish soon will be titled *Tarzan of the Tetons: The Last 11 Days of Earl Durand*.

Other than authoring books, Metz taught creative writing at Webster College from 1973 to 1977. His wife, Sarah Barker, is currently head of the theater department's movement program.

Metz says "a lot of people involved in the new book were from Webster. I got a great deal of encouragement and support from people there, and that's always one of the most valuable things a writer can receive."

Metz views the creation of *Drinking the Dipper Dry* as a valuable experience, and he hopes others will find it rewarding.

"It was a great way for me to learn to use human beings as a resource," he says.

Resident Says Plan Undemocratic

by Jean Cummings

"Welcome to the extension of Bompert Avenue," said Dick Leary from his front porch at 538 Garden Ave. Leary is president of the Greater Garden Avenue Association, a group which incorporated last spring to fight Webster College's expansion plan.

The plan, unveiled last spring, would turn Leary's front porch into an extension of Bompert Avenue. Big Bend Boulevard would be rerouted through his backyard, and part of a 1,000 car parking lot would replace another part of his home.

Leary and his neighbors, whose homes also would be taken if the plan is successful, hope to stop it in its initial stage: the rerouting of Big Bend.

The rerouting is essential to the college's plan to build a new fine arts theatre and studio theatre near the Loretto-Hilton Center, and to add parking facilities to accommodate increasing numbers of students and theatre-goers.

"The relocation of Big Bend Boulevard is simply and solely to get in and out of Webster College parking lots," said Leary. "There is no other reason."

At the Sept. 8 meeting of the Webster Groves Planning Commission which was to hear recommendations regarding the rerouting of Big Bend from the Old Orchard Redevelopment Corporation and Webster College, The Garden Avenue Association was ready with a presentation of its own.

However, that meeting was postponed as Webster residents, who crowded hallways and the stairway outside the city hall meeting room, complained that they could not hear the proceedings.

"The relocation of Big Bend Boulevard is simply and solely to get in and out of Webster College parking lots . . ."

Because the association believes the college has alternate means of accomplishing its goals by using existing college-owned property, Leary said the plan to take his and his neighbors homes by eminent domain is "contrary to the concept of democratic government."

"A person should be able to have his own property and do with it what he wants—within certain limitations," said



Dick Leary Home, 538 Garden Avenue

photo by Brian Frankovich

Leary. He and his family have lived in his three-story home for 20 years. It was built, he said, sometime between 1892 and 1896.

While he says he understands the concept of "the greater good for the greater numbers," Leary doubts that this theory can be extended to "a parking lot for a college."

Leary said the college's claim that the

rerouting of Big Bend is an effort to unify the campus is merely a "scheme." The real reason for the recommended street changes is for "parking lots and access to buildings Webster College might put up."

Leary is suspicious of the "top dollar" figures which some have suggested would be paid for the homes on Garden Avenue. Webster College, he said, has never made an offer to buy any of the homes.

"The phrase is meaningless," he said. "Is it my figure or that of Webster College? Will it come from an appraiser? If so, what appraiser? They never agree."

Besides that, Leary said, "I don't want to sell. It's my home, my property. Don't I have just as much right to live on my property as Webster College has to run a theatre?"

Joseph Kelly, Webster College's vice president, has said that college-owned homes on Catalina would be offered in trade to Garden Avenue residents who would lose their homes. However, this offer is little consolation to Dick Leary.

"Don't I have just as much right to live on my property as Webster College has to run a theatre?"

"In terms of sheer numbers, they don't own enough homes," he said.

"Furthermore, explore our homes and yards and compare them with any of the homes on Catalina." While the difference in homes may be a matter of personal taste, the difference in yards is obvious at a glance. Many of the homes on Garden Avenue sit on two or more acres with big oak trees shading the yards. The homes on Catalina are closer together with much smaller yards.

Leary also believes there is considerable opposition to the Old Orchard Redevelopment tie-in with the Webster College plan. He said this plan would displace tax-paying businesses in Old Orchard with new businesses which would receive tax abatements for up to 25 years.

"Streets and parking lots don't pay taxes either," said Leary, referring to Garden Avenue homes which would no longer add to city and county revenues.

To date, the Association has staged parades, pickets and petition drives to oppose the plan. They have held bake sales and flea markets to raise money to pay their attorney, Miss Shulamith Simon, a member of the Husch, Eppenberger, Donohue, Elson & Cornfield law firm in St. Louis.

Despite the college's political clout, Leary believes the residents of Garden Avenue will be successful in saving their homes.

"I think the members of the Planning Commission and our elected city officials still understand the difference between right and wrong," he said.

"A person should be able to have his own property and do with it what he wants—within certain limitations . . ."

Kelly said it was never the intention of the college to try to use the power of eminent domain to see the expansion plan through.

"Last spring, on Mother's Day, Dr. Gerdine and I met with Mr. Leary and some of his neighbors. We told them over and over that we would not take their homes by eminent domain."

The rerouting of Big Bend would displace four non-college owned homes, one of which the school has already negotiated to buy. The other three, Kelly said, have also been contacted.

Ultimately, if the planning commission and the city council decide to recommend the plan to the County Road Commission, it would be up to the county to decide further action.

Regarding the parking lot, Kelly said a possible scenario to the problem has been prepared in case the residents would not sell.



Harry Metivier Home, 536 Garden Avenue

photo by Brian Frankovich

Garden Avenue Residents Resist

by Kathy Evans



Douglas Anderson Home, 576 Garden Avenue

photo by Brian Frankovich

The general consensus among the residents of Garden Avenue is one of opposition to the Big Bend Redevelopment plan proposed by Webster College.

"We feel the building the college needs to do doesn't need to re-route Big Bend," said Mrs. Pat Anderson, of 576 Garden Avenue.

If the proposed plan is approved, a large section of the Anderson's backyard would become four lanes of Big Bend, according to Anderson, who has lived on Garden Avenue for 24 years.

Two years ago, Kevin and Kristeen Daly purchased a house on Garden Avenue. They will lose their yard and eventually their house if the redevelopment plan is put into action.

"We bought the house for a place to live for the rest of our married lives," Mrs. Daly said. "Now they want to take it away."

Carolyn Burmann, an attorney who lives at 534 Garden Avenue, is totally against the redevelopment plan.

"They don't have any legal ground to stand on," Burmann said.

Burmann explains that the college is using only eminent domain. For the re-routing to take place, the college has to prove that it is necessary for the satisfaction of the community, explained Burmann.

"They won't be able to prove it," she said.

Sister Mary Gabriel Hoare, an advisor, and Sister Deborah Pearson, an art teacher at Webster College, are living in a house on Garden Avenue that is owned by Webster College. The house would be leveled to make room for a parking lot if the redevelopment plan is approved.

"We haven't been able to take sides. I hate to see it happen," stated Sister Gabe, who has lived there since 1969. "Garden Avenue is a beautiful place to live, but I know it's important to the college to expand."

"I wish it could be handled in such a way to perhaps use space between homes and save the buildings," she said.

"If the plan is approved it would take 10 to 15 years."

"The house belongs to the college and they can do what they want," Sr. Deborah said. "It's their right to do what they want."

Sr. Gabe and Sr. Deborah are renting the house they live in. Other residents on Garden Avenue own their homes.

"We have a different relationship to the whole thing," Sr. Deborah stated. "We're likely to move out anyway. We're not likely to stay here the rest of our lives."

"We have no right to stand in the way," Sr. Gabe said. "We feel a great empathy for those in the path of the development."

The residents take pride in their homes and Sr. Gabe feels this has intensified in the past five years.

Mrs. Anderson echoes this feeling. "Preservation is the name of the game in St. Louis. We love our old houses and have become very interested in preserving them."

Many of the homes on Garden Avenue are 50 to 60 years old. The house Sr. Gabe and Sr. Deborah live in was built in 1905. Garden Avenue is a typical neighborhood, according to Mrs. Anderson.

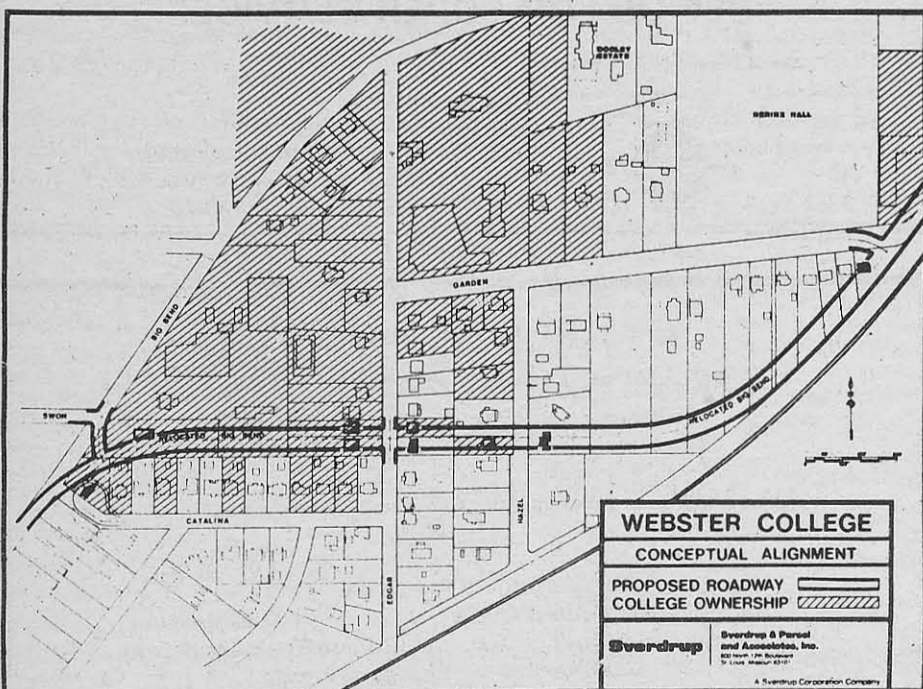
"A year ago we were an area of people who talked over our back fences," she explains. "Today because of proposed redevelopment, those same people are a totally cohesive community."

"All we want is to stay in our houses with our yards the way they are and see the kids grow up," she said.

Sr. Gabe feels that the college is going to negotiate in such a way as to destroy as little property as possible.

"It's never a happy thing to see anything destroyed," she said. "Webster College would have died long ago if it hadn't expanded. It has brought prosperity and culture to the community."

"There have to be trade-offs," she added. "By being as considerate of the neighborhood as possible and bettering the community, not by taking but by giving as well."



The proposed rerouting of Big Bend Boulevard as advocated by Webster College and the Old Orchard Redevelopment Corporation.

Gareth Gardiner cont. from p. 3

opening soon. "It is a luncheon place across from the Busch brewery. There are no other lunch spots near the brewery and we are a block and a half away. There are also no taverns nearby

that serve Busch products. The decor will be rustic, exposed brick and cedar... I am going to take my class to the restaurant — they are already asking me when we are going," he said.

Next Planning Meeting:
Nov. 10, 7:30 p.m. At
Hixon Junior High School
630 Elm Ave.

Humanities Program cont. from p. 1

coming here for five years. They know each other and are supportive of one another," she said.

"Some get excited about it, because it is something worthwhile and it is directed towards them."

Meanwhile, the feelings Ripley has for her students are reflected in their attitudes towards her.

"Jan is a fantastic girl," said Flora Cooke of St. Louis, a program loyalist.

"I think she's very pretty to look at and very nice," added Koch. He and Ruth, his wife of 35 years, agree that the program is enlightening.

"It gives us a chance to express ourselves and to participate," Ruth said.

"I like to be entertained," said Cooke. "When I was younger, I could do things to create my own entertainment, but now I have to depend on someone else to create it for me."

Ernest Horn, who constantly entertains the class with her stories, says smiling, "I attend these meetings to keep my brain active; they are such a learning experience and I don't have to worry about studying my homework."

For those who are afraid of growing older, it is comforting to know there are younger people, like Ripley, who are concerned with helping the elderly.

"This is a chance to develop myself," said Ripley. "Yes, it's very worthwhile."

MFA Students Direct Thesis Plays

by Rose Rosen

"After three years of masters study, you try and culminate your work," said Michael Ramach when discussing thesis plays.

An anthropology major may go to Egypt to study tombs and mummies for their final thesis project. Webster College's master of fine arts candidates in directing put together thesis plays for their final project.

The grading of a thesis play is done in three steps. The first step is the actual performance of the play. When the play closes, the director has only begun to dry his brow of the sweat.

All written materials the MFA candidate director used in directing the play must be turned in within two weeks after the show closes. In essence,

everything that happens on stage is submitted in written form by the director to the Thesis Board.

The third and final step is an oral examination by the Thesis Board. This board consists of a faculty mentor who is chosen by the MFA candidate, the head of the directory program, Marita Woodruff, two other theater faculty members and one person chosen from outside the department.

Stage 3 will present three thesis plays and three regular Stage 3 series plays this season.

Thesis plays are fully mounted productions designed to allow the MFA director a final production outlet for his/her acquired skills. Whereas, regular Stage 3 series plays are focused primarily on the actor-director relationship with minimal production support.

Regular Stage 3 series plays are guaranteed only four jobs. These faculty assigned jobs include a lighting designer, an electrician, a sound technician, and a stage manager. There is no crew for these plays and virtually no budget.

Thesis plays get a budget and a complete crew along with set and costume designers.

MFA candidates in directing, Ramach, Noel F. Taylor, and Keith L. Nelson will direct this year's thesis plays.

Ramach directed the first play of the season, **Rashomon**. This was performed on Oct. 12-14. Ramach said, "In doing a production, there is a whole set of options. You get to a point of picking and choosing and you hope you make the right choices."

Taylor will direct the next thesis play entitled **Equus**. Performances are

scheduled for Dec. 7-9. The play, by Peter Shaffer, takes up "the rite of psychotherapy joined to the ritual of theater."

Taylor said the play is, "highly theatrical." He also said that, "My primary work will be to help the actors in creating their roles."

In the **Boom Boom Room**, by David Rabe, will be the last thesis play of the season. Nelson will direct the performance which is, "a surrealistic examination of a depraved generation." Nelson's play will be shown on April 26-28.

Stage 3 performances are shown at 7:30 p.m. in the Stage 3 performance space located on the ground level of the Webster College Administration Building. General admission is \$1.

'Sweet Prince' Regaled

by Kitty Glenn-Mock

The Loretto-Hilton Repertory opened the second offering of the 1980-81 season Oct. 10 with the world premier of St. Louisan A. E. Hotchner's rousing **Sweet Prince**.

The play's two acts provide Loretto-Hilton's artistic director, Wallace Chappell with his first opportunity at directing for the Repertory and he carries off a quickly paced and smooth presentation.

The internationally renowned Hotchner began developing this play about a year ago, based upon dreams he had been having. **Sweet Prince** tells the story of a Hollywood super-star who is rehearsing to play the role of Hamlet on Broadway. The star's problems, questions about his seeming inability to remember lines and purpose of his own life, are brought out in playing this role.

Gavin Reed costars as J.C. Finster, the British actor/tutor, who helps Judd learn the lines. Reed, who is British and trained at London's Royal Academy, provides the right balance and sense of timing needed to counteract Judd's reflections, soul-searching questions and meshing of Hamlet to Judd's life. It is Finster who must tell Judd that he is not Hamlet but

only an actor playing the part.

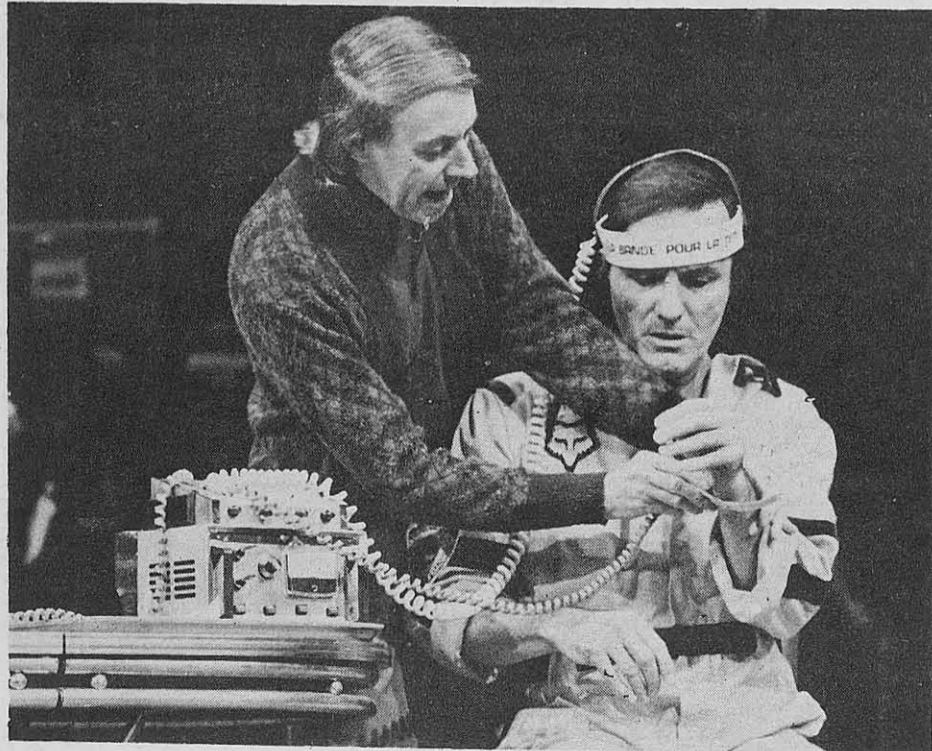
Luisi and Reed are both able to move through Hotchner's dialogue of conversation and recitation of Shakespeare's Hamlet in a way that holds the audience in both instances.

Elizabeth Burr appears as Judd's friend Deedie, "a bonafide middle age teenager." Ms. Burr gives an effective performance as the woman who used to write messages on Judd's soul. Deedie's appearance is short, but provides an insight into Judd's character that is lasting.

Brian Worley, a Conservatory student, appears briefly as Schultz and gives a co-performance in his Shakespearean duel with Judd which brings the play to its conclusion.

Sweet Prince takes place in the basement of a Broadway theatre and Carolyn Ross has designed an outstanding set with large plumbing pipes extending into the ceiling and steam billowing—offering an interesting backdrop. Costumes by John Sullivan's costumer, lighting by Peter Sargent and Glenn Dunn as stage manager all carry out their efforts in a first-class manner.

Sweet Prince is a fast-paced, well-acted presentation that should be a must for everyone who enjoys an excellent evening of entertainment.



Finster, played by Gavin Reed, administers "Shakespearean transfusions" to Judd, played by James Luisi, with a French memory machine.

'Rashomon' Good Entertainment

by Rose Rosen

The elaborate display of martial arts in **Rashomon** made it an appropriate play to kick off the Stage 3 season.

The first thesis play performed at Webster College this year, **Rashomon**, directed by MFA candidate Michael Ramach, was shown Oct. 12-14.

Ramach's knowledge of the martial arts was shown through the choreography of the many fight scenes in the play.

Set in early Japan, the subject of **Rashomon** questioned reality and truth. In the play, four separate testimonies of the same event somehow were quite different. Each witness had his or her own reason for not telling the truth. The last story of the incident leaves the viewer with the feeling that at last the truth was told.

There was only one major drawback to the play. The cast was not Oriental. The script called for Oriental characters, and this was not possible. Alas, excellent attempt at makeup, hair and costume could not transform Americans into

Japanese. The feeling was not just there.

This was especially apparent in the second to the last scene when the fourth story of the incident was given and the mood suddenly changed. For a moment, I thought that this serious Oriental play had turned into a copy of a Neil Simon comedy. American undertones ruined the mood of **Rashomon**.

I must applaud the performances of David Whitehead as the bandit Tajomaru and Randy S. Kleffner as the wigmaker. Whitehead's performance was very strong, especially during his monologues. I'm sure we will see more of this face soon. Kleffner made a serious attempt at giving the play a true Oriental flavor, and did a nice job.

The higher budget of thesis plays this year looks like it was put to good use in the setting of **Rashomon**. The set was well constructed.

The excellent plot of **Rashomon** tended to override most of these difficulties. For the most part, the first thesis play of the season was a good piece of entertainment.

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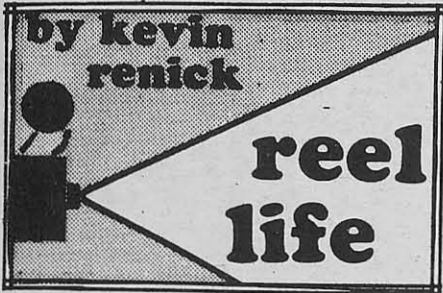
AGENDA

Financial Aid for Law School
Sample Law School Class Legal Education
Life in Law School Admission to Law School
Job Market for Law Graduates

- The Program is designed to provide the answers to the questions you have regarding Law School.
- Dean Rudolph C. Hasl will speak on opportunities in law.
- Professor Vincent C. Immel, law faculty member and former dean of the School of Law, will conduct a "typical" law school class.
- Admissions Committee members will discuss the admissions process and current admissions requirements.
- A financial aids officer will outline sources of financial aid for law school.
- Faculty members, students, and representatives of student organizations discuss life in law school.

There is no charge for admission — refreshments will be served following the program. Call 658-2800 to receive pre-registration material.

'Ordinary People' Overcome Failings



Robert Redford has proven his talent as an actor many times, but in his debut as a director with **Ordinary People**, he is nothing less than stunning—and he isn't even in the film.

Ordinary People is a hard-hitting, emotionally stirring motion picture—and a triumphant one. It offers final proof that it is indeed possible to make a film about real family problems that is intelligent and deeply effective, and never unrealistic or excessively soapy. If **Kramer vs. Kramer** succeeded in this approach by taking on the subject of divorce and child custody warfare, **Ordinary People** looks at a hidden web of problems in a small, upper class family that begins to unfold after the suicide attempt of their teenage son.

The Jarrett family live in a very wealthy neighborhood in Lake Forest, Illinois. The father (brilliantly portrayed by Donald Sutherland) is a respected tax attorney who tries to be as attentive as possible to both son (Timothy Hutton) and wife (the first major big screen appearance by Mary Tyler Moore).

How the trouble starts is shown to us through well-edited flashbacks: the Jarrett's other son is killed in a boating accident while out one day with Conrad (Hutton). Conrad blames himself for the accident, and after a suicide attempt he spends several months in a mental hospital. The first half of the movie focuses on Conrad's attempt to adjust after being released from the hospital, and his parent's failing efforts to communicate with him.

Conrad seeks help from a psychiatrist (Judd Hirsch) who is effective and sympathetic in a way few screen shrinks ever are. He encourages, even forces Conrad to open up, and not deny his emotions. This makes for some compelling scenes, especially after Hirsch has gained Conrad's trust, and rushes to help him one night when Conrad phones him hysterically to tell him, among other things, that a girl he had gotten close to at the hospital just committed suicide.

Meanwhile, it is becoming obvious that Conrad's mother is a long way from being able to help him. She yells at her husband for letting it slip that the boy is seeing a shrink, and insists that no one outside the family should know. There is a fight later on in which the mother's distance from Conrad and her inability to see the truth are explosively revealed. The boy screams to his father that "she can't see anything except in terms of how it affects her," and concludes, due to her cold-hearted attitude towards his depression, that she hates him.

"That's ridiculous," she counters, "mothers don't hate their sons."

Her refusal to accept Sutherland's suggestion that they all see a psychiatrist together leads him to say to her: "You can't handle mess. You always need everything neat and easy." Sutherland begins to realize he doesn't really know his own wife, and questions her about newly significant details like the time she criticized the shirt he was going to wear to their elder son's funeral. In a particularly poignant scene where wife asks husband why he's crying, he says "I don't know if I love you anymore, and that's the reason I'm crying." She then leaves for an extended vacation.

Certainly this is a family that never really acknowledged their problems before. "I feel like I'm falling into a hole that keeps getting bigger and bigger," says Conrad, "and sometimes you can't get out. You're the hole, and you're trapped."

"I feel like I'm falling into a hole that keeps getting bigger and bigger . . . and sometimes you can't get out."

Each member of the family learns some important things about him/herself along the way, and father and son end up with renewed compassion and love for each other. Enough details are presented to understand the motives and conflicts of each character, so that **Ordinary People** becomes a truly involving piece of drama.

Timothy Hutton is superb as Conrad; the intensity of his unhappiness and insecurity is communicated through a piercing stare, visible physical tension, and vocal outbursts that are obviously the work of a real talent. When he finally come to grips with all that has been tormenting him, we truly get the feeling we've known this guy; that he has really



On the verge of attempting suicide a second time, teenaged Timothy Hutton (right) rushes to his psychiatrist Judd Hirsch to seek his help in surmounting this crisis.

taken us on a journey through his psyche. It's a flawless performance.

Sutherland is equally strong as the confused and vulnerable father, who is willing to re-examine his priorities and beliefs to clear up the problem. And Mary Tyler Moore, though her character is not very lovable, is marvelous. There's a real feeling that this hard-shelled, unyielding woman has a volcano of emotional secrets bubbling within her—and that's due to the strength of Moore's characterization.

Judd Hirsch provides most of the release-of-tension moments with his winning half-comical, half-serious acting style; however, it goes much deeper than what we see on **Taxi**.

Also excellent is Elizabeth McGovern as the cute and slightly awkward girl who befriends Conrad in high school (where he has trouble with almost everyone else), and helps give him confidence in himself.

Visually, the film is beautiful: there are moody scenes of the Jarrett's neighborhood showing trees in their fall coloring on the outside, and expensively arranged rooms and ritzy dinner parties on the inside. Edits always come where they will have maximum effect, and enough scenes both powerful and "ordinary" occur to really give us a feeling for the lifestyle and individual frustrations of these people.

Robert Redford based the film on

Judith Guest's novel, and it's hard to imagine that anyone could have done a more sensitive or far-reaching job directing it. Look for a host of Oscar nominations, and plenty of great things from everyone involved.

At one point in the movie, Conrad says to his father, "Why do things have to happen to people? You do one wrong thing, and . . ." He hesitates. Sutherland responds "Things happen in this world that people don't always have the answers to."

Indeed, things happen in **Ordinary People** that bring home the message once more what complicated and emotional creatures we humans are, and how the seemingly most ordinary of us torment ourselves with problems, whether real or imagined. It's worth pausing to think about after seeing this extraordinary movie.

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News Briefs

Want Your Socks Scared Off?

The second annual Multiple Sclerosis Ghost Manor will be scaring the socks off St. Louis area residents Oct. 9-31.

This year's MS ghost manor and monster midway are located in Douglass School, 546 N. Elm in Webster Groves. It will be open Sunday through Thursday, 6:30-10 p.m. and Friday and Saturday 6:30-11 p.m.

Proceeds will benefit the MS Society and support research and patient services, both locally and nationally. Admission is \$2. Special group rates are available. Call 241-8285 for more information.

Women Who Keep Their Names . . .

"What's In A Name: The Prose For Women Keeping Their Own Names" will be discussed by Dorrie Hollander on Oct. 29.

Sponsored by the Women's Resource Center, the discussion will take place in the private dining room at 12 noon.

'Sweet Prince' Now Showing At L-H

Wallace Chappell, the new artistic director for the Loretto-Hilton Repertory Theatre, is directing **Sweet Prince** which opened Oct. 10 at the Repertory. This is St. Louis' first opportunity to observe his directing skills for a full length production.

Complimentary tickets are available to college community depending upon availability. Call 968-4925 for reservations.

Health Insurance I.D. Cards Available

Student health insurance I.D. cards are available in the student health services office now. Please stop by and pick one up before leaving for fall break.

Bored Plans Halloween Dance

There will be a Bored Halloween Dance, Friday, Oct. 31 in the cafeteria at 8:30 p.m. A Webster ID is required for admission. One guest will be allowed for each Webster student. Costumes will be in abundance and refreshments will be supplied.

Sabbatical Committee Meets Oct. 29

The tenure, rank, and sabbatical committee will hold hearings on Wednesday, Oct. 29 from 2-4 in room 328 AB.

Donna Campbell and John Reisenleiter will each be evaluated for faculty development leave.

ITC To perform Family Shows

On two consecutive Saturdays, Oct. 18 and 25, the Imaginary Theatre Company will perform **The Firebird and Other Stories** at the downtown Maplewood facility at Manchester and Sutton. The production is co-directed by Loretto-Hilton artistic director, Wallace Chappell and Ron Nakahara, Chappell's associate from the Mark Taper Forum and the Alliance Theatre.

Firebird is a collection of tales from around the world, told in story theatre style. Tickets for children are \$1.50, for grandparents \$2.25, and for parents \$3. Because seating is limited, tickets should be reserved in advance by calling 968-7344.

'The Wrath Of Achilles', Oct. 18

The Muny/Student Theatre Project's first production of the season, **The Wrath of Achilles**, will open the theatre in Union Station on Oct. 18 at 2 p.m. Based on Homer's *Iliad*, **The Wrath of Achilles** combines music, dance and poetry in a timeless story of revenge and pity.

Performances are scheduled for Oct. 18 and 25, and Nov. 15. Tickets are \$1.50 for children 12 and under and \$2.25 for adults. Group discounts are available. For reservations call the box office at 621-1336.

Relationships To Be Discussed

"Interdating, Intermarriage: What's a Nice Jewish Boy/Girl To Do?" Will be the subject of a discussion led by Rita Tateel, MSW and Dan Lobovits, MSW and graduate student in clinical psychology.

The program will be held on Sunday, Oct. 19 at 11 a.m. at Hillel, 6300 Forsyth. A lox and bagel brunch is also included.

Hearing Tests Will Be Given

Hearing tests will be offered in the student health services department Oct. 27-31 from 9 a.m. to 4 p.m. This is the only time the audiometer will be on campus this year.

Call ext. 281 for an appointment.

Concert Rescheduled For Oct. 21

The first concert of Jacques Israelievitch, artist-in-residence at Webster College, has been rescheduled for Tuesday, Oct. 21, at 8 p.m. in Winifred Moore Auditorium.

Admission is free to the general public.

Campus Ministry Offers Guidance

Students interested in religious guidance or information may contact Candy Icenogle, Inter Varsity Christian Fellowship at 727-3769; Rabbi Beverly Magjdson at 726-6177; or Dr. Osomu Yoshida at 961-6138.

The campus ministry lounge is in room 345 AB.

a webster college student publication

THE JOURNAL



JOURNAL

Vol. 10, No. 8

Webster College, Webster Groves, Mo.

Oct. 30, 1980

Cover Photo:
by Al Bilger

Kissinger Claims Foreign Policy In 'Gravest Crisis'

by Jean Cummings

The United States faces its gravest crisis in foreign policy in American history, according to Henry Kissinger, former Secretary of State.

"It is naive to think wars happen by the unintentional acts of individuals," said Kissinger. "Wars happen when there are so many upheavals in so many parts of the world."

Speaking at the Loretto-Hilton theatre on Oct. 20, Kissinger said that as the succession of crisis moves closer, we will "reach a point where we must resist—not to manage crisis, but to avert crisis."

Kissinger went on to criticize the Carter Administration, which, he said "does not believe in interference."

"To prevent such crisis is our hope," he said.

The Kissinger speech was sponsored by the Leif Sverdrup Memorial fund and attended by college alumni, faculty, students and major donors. The lecture was made possible by a fund established for her late husband by Mrs. Leif Sverdrup. Gen. Sverdrup was a member of the board of directors at Webster College.

Referring to the United States military budget, Kissinger said it is almost impossible for laymen to understand

what these figures mean.

"In every significant category of weapons, the Soviet Union produces more weapons than the United States." The situation, he said, has resulted in a "revolutionary China."

Kissinger said the United States could rely on military and nuclear superiority to avert radical revolutions around the world; however "we no longer have nuclear or any other superiority."

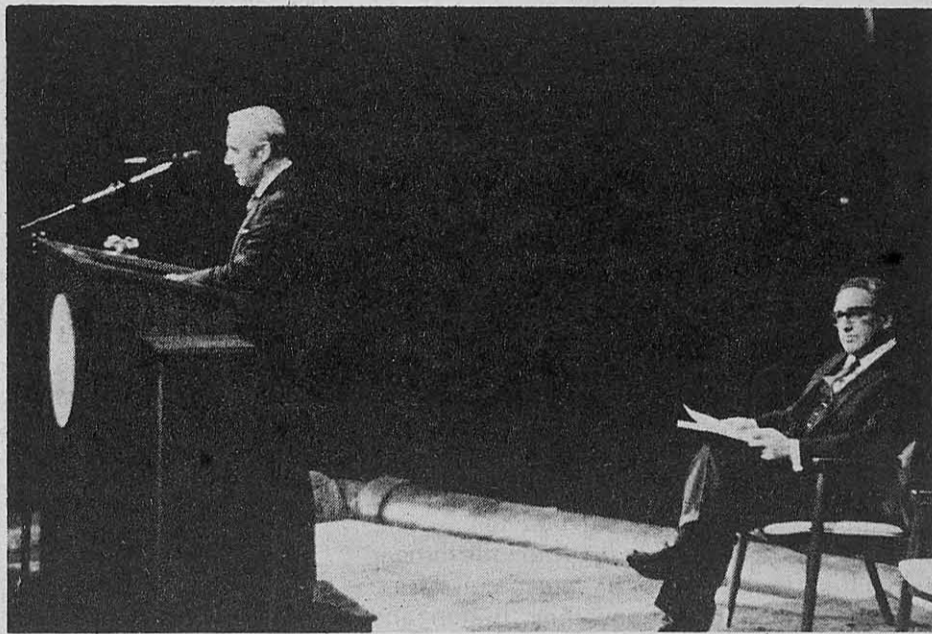
"We are going to see our allies go through neutrality and then hostility," he said.

Through eight United States presidents, Kissinger said there were no wars and no threats of wars in the Persian Gulf. "In 1978-79 we stood by while Iran turned into a hostile country."

He said the United States should stay out of the war between Iran and Iraq. "We may wind up arming both sides—to protect Iran and get our hostages." But this would have the impact of showing that every issue is settled by military force, he said.

Asked by a member of the audience if he thought Reagan could succeed in negotiating a new SALT treaty with the Soviet Union, Kissinger responded:

"The Soviets will reject it when it is put forward by candidate Reagan, and they will accept it when it is put forward by President Reagan."



Leigh Gerdine, president of Webster College, introduces Henry Kissinger, photo by Ken Drescher

GRE, LSAT, GMAT, MCAT — They Spell Graduate School

by Anna Morris

GRE, LSAT, GMAT, MCAT. No, it's not some new foreign code. Just some of the several types of tests given in order to enter graduate and professional schools.

Assistant Dean of Student Services John Healey, said these tests are used as just a piece of the "admissions puzzle." Not to worry though, not all schools require these tests. Webster's graduate program is an example. But if you are wondering which schools do and which do not, room 222 in Plymouth is where you can get that kind of information.

These tests are not the only factor in admission to a graduate school. Others include, your grades for the last two years of college work, course work in your major, and letters of recommendation. According to Healey, the most common grade school test is the Graduate Record Exam.

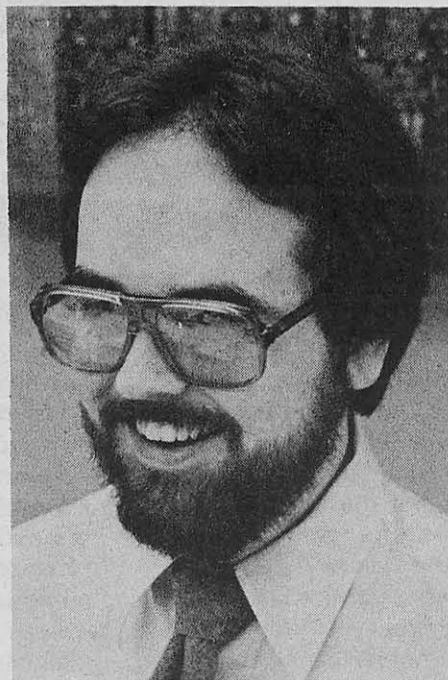
"You really can't study for the GRE, but reviewing is helpful. There are study books available and it is worthwhile getting one," Healey said.

"You should review at least two months in advance. A copy of last year's test can be purchased for two dollars, thanks to a New York law passed two years ago." This law was suggested by students who wanted to get some idea of what they were getting into.

According to Healey, "These tests are designed to predict how well students will do in a graduate school program. The GRE is similar to the SAT and the ACT. Sort of like an achievement test." Healey

said most students react nervously to the idea of more standardized tests.

The GRE is divided into three sections: verbal, quantitative and analytical. These three sections are subdivided into three more sections! All together the GRE takes about three hours to complete. The verbal



John Healey

measurement tests your reading comprehension, synonym and antonym ability plus your sentence structure. The quantitative section tests problem-

Cont. on page 7

Kissinger Says:

Reagan Better Suited To Keep Peace

by Kathy Evans

Former Secretary of State Henry A. Kissinger says the United States should allow Iran to negotiate for aid only after the release of the 52 Americans held hostage by the Iranians.

"A country that keeps 52 American diplomats hostage, humiliates the United States and plays on the anguish of American families, forfeits American support," Kissinger stated. "After the release of the hostages, then we will talk about other matters."

Kissinger answered questions at a press conference several hours before his scheduled speech — The Leif Sverdrup Memorial Lecture on "World Affairs: Outlook for the '80's" at the Loretto-Hilton Center on Oct. 20.

The United States should stay out of the Persian Gulf fighting, according to Kissinger. "We do not have the capacity to interfere directly or indirectly."

Kissinger has made several campaign appearances for Republican

presidential candidate Ronald Reagan. He supports Reagan and feels that Reagan is "better suited to keep the peace."

"Governor Reagan has consulted with me from time to time," Kissinger said. "I have input, but I am not a member of his staff. I do not expect to be asked to serve in the White House."

Although Kissinger did not directly attack the Carter Administration, he does feel that the "current state of defense is inadequate and a threat to our security."

Kissinger believes there have been signals from Washington that there are some kind of negotiations for the release of the Americans held in Iran.

Kissinger said that after the hostages are released, a "sufficient length of time" should pass before the United States decides to give Iran any type of economic aid. He feels if the situation is handled in this way, other countries will realize that they cannot obtain aid by "grabbing U.S. citizens." Otherwise, he said it will not be safe for Americans to travel to any country.

CSA Prepares For The Future

by Kathy Evans

The newly-elected CSA members appointed officers at their Sept. 30 meeting.

Appointed as chairman was Doug Cook, a junior from St. Louis. Gina Duncan, a freshman from Kirkwood, is the new vice chairman. Joseph H.G. Hall, a freshman from New Jersey, was appointed as secretary.

Jon Conrad, a freshman from California, is the new budget comptroller and Kenton L. Eilenstine, a junior transfer student from St. Louis Community College at Meramec, is the CSA budget coordinator.

Approximately 500 students voted during the student elections held Sept. 22 and 23. A total of fifteen students were elected to CSA.

Other students elected to CSA are: Michael Bondurant, Greg Combs, Carlos Cinton, Susan Dieli, Terri Dowdy, Joy Marcus, Karen Mudd, Debbie Anne Murphy, Tony Richetts, and Michelle Strickland.

The new members discussed ideas and plans for CSA at their first informal meeting. The main concern was how to get more student involvement in social activities.

Cont. on page 5



EDITORIALS

Youth Power Can Make All The Difference

I am always amazed at the real power college students have at their command, and how much of it goes unused—wasted.

That is a shame. Because student power could provide that critical margin, that extra measure of push needed to channel our national policies, our energies and our consciousness into new ways of meeting the very pressing needs of the people of this world.

No, I am not talking about the street demonstrations and the sit-ins that were part of another decade. I am talking about the power you have—collectively—as citizens, voters, and shapers of opinion, and about the power you have as individuals to make things happen on your own.

I am told that the current generation of college students is more concerned with their own welfare than with making this planet a better place to live. I am told that. But I don't believe it. I suspect that today's college students are simply not aware of what is going on in the world.

Take the issue of world hunger. Think of the thousands of people who will not live until tomorrow morning because they can't get enough to eat. Now what can you do?

I think it is really simple for a campus hunger committee to establish a voter registration booth where students pay their tuition and begin to talk about the problem—raise political consciousness. The problem with young people, and I've learned this from my own family, is that they all register to vote back home and then all forget until the last minute to write home for absentee ballots. You've got to get people to register on their campuses. I think this would revolutionize American politics.

If you have, for example, 55 thousand students on a campus like Ohio State, or 45 thousand at Michigan State, and they are registered, every candidate coming to those states would come through the campuses because there are so many votes there. And at that point you get to ask the candidate about what he or she is going to do about world hunger. Then the candidate goes to another campus and gets the same question. That starts people in public life thinking, coming up with policies to change things, to get action.

Let me talk for a moment about the other kind of power, the power students have as individuals. You have a decision to make: whether to use the knowledge and experience you are gaining to help only yourself or to share the fruits of your education with people who desperately need what you have to give.

You don't even have to re-invent the wheel. It's already been done. It's called the Peace Corps. Some 80 thousand people, many of them fresh out of school, have served as Peace Corps volunteers helping people in the developing world help themselves to a better life. The Peace Corps is celebrating its 20th anniversary. It is still going strong, still attracting bright people who want to enrich their lives by helping others.

It is an option worth considering. So is service in this country as a VISTA volunteer. VISTA, which stands for Volunteers in Service To America, has just celebrated its 15th anniversary.

The nice thing about VISTA and Peace Corps is that they work. They get results. As an individual volunteer, you may even change world history, and you will certainly change the

lives of the people you come in contact with. When you add up all the lives touched by all the volunteers, think of the difference it makes.

The problems of this world are not going to go away overnight. A better world is built just like a house, brick-by-brick, piece by piece.

Yes, college students do have power, collectively and individually. How well they use that power will make a difference in how well we, as a world community, meet the challenges of this decade.

Andrew Young
former U.S. ambassador
to the United Nations

JOURNAL

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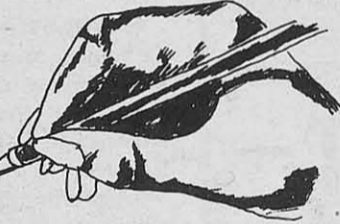
The Journal is published by the students of Webster College in conjunction with the journalism department. The Journal is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, The Journal encourages letters to the editor. All letters submitted must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to: The Journal, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone (314) 968-0500, ext. 283 and 284.

LETTERS



Facts Distorted On Proposition 11

To the Editor:

Voters of Missouri! Don't be duped by expensive advertisements which try to confuse you on the issue of Proposition 11. These advertisements do not even mention what Proposition 11 says. We urge you to read the entire text of Proposition 11 carefully in the paper or when you go to the polls. Here is what it will do:

1. REQUIRE a permanent storage site for radioactive waste before a nuclear power plant can operate and produce such wastes in Missouri.

2. INSURE that the ultimate waste cleanup costs of the plant will be covered by requiring utilities to post a decommissioning bond.

As you can see a yes vote for Proposition 11 is not a vote against nuclear power. As soon as a federally-licensed waste repository is in operation and Union Electric has posted a decommissioning bond with the PSC, the Callaway Plant can begin operation. The high level radioactive waste that will be produced by the Callaway Nuclear Power Plant will contain isotopes, plutonium for instance, that will remain highly toxic for 500,000 years! We need to have a place to safely store this waste before we start making it.

It is now recognized that even low levels of exposure to radioactive waste can cause cancer, leukemia, miscarriages, and birth defects over time. As parents, we are very concerned about leaving this kind of waste for

our children and grandchildren to deal with.

We have all been taught that when you cook or do any project, part of the job is cleaning up your mess. When you generate electricity through nuclear power, part of the job and part of the cost is dealing with the waste. The plant itself will be radioactive and will have to be decommissioned, or taken apart, and safely disposed of at the end of its active life—30 to 40 years. Proposition 11 simply insures the public that safe waste disposal and decommissioning are included as part of the job if electricity is to be generated through nuclear power.

Union Electric says that our rates will go up if Proposition 11 goes into effect because the opening of the plant will be delayed until a waste repository is established. However, they have also said that our rates will increase by 30 percent when the Callaway Plant goes into operation. One way or the other, our rates will go up. We think it's time that the health and safety of people and of future generations becomes more important than money.

The volunteers and members of the Citizens for a Radioactive Waste Policy (CRP) who initiated this referendum do not have any vested interest in this issue. We have only one thing in common—that we are concerned about radioactive waste. Let's not leave a legacy of cancer-causing waste for our grandchildren to deal with! We strongly urge a yes vote on Proposition 11.

Win D. Horner and Paul A. Fotsch

A Kind Donation To Journalism Fund

To the Editor:

I read with interest Steven Thomas' plea for a new journalism club in the Oct. 16 Journal.

Frankly, I don't want to be intergrated into The Journal, at least not this semester, but I do sympathize with his monetary problems. Costs of typesetting and paper have soared—not to mention the costs of beer and wine! So in the interest of good cheer for hard-working journalists I am enclosing a small donation (25 cents) to help establish the new journalism fund.

I am sure that Steve is such a good business manager that he can invest this money wisely and by the end of the school year he'll be able to buy himself a beer. Here's to you Steve!

Jean Oksner

Historical Passages From Book Of Bored

by Kevin Renick

They provideth ye with beer. They charm thy ear and thy feet with wondrous music. They ask not of ye; their sole commandment is "Thou shalt have a good time." The "They" are the Bored Board, the organization at Webster College responsible for throwing parties for the students.

Despite the fact that the Bored Board, or Bored as it is usually called, finances and organizes parties several times each semester, despite the diverse and eye-catching art work that decorates the halls prior to each occasion, few students know anything about the group or how they came to be. On the eve of their 1980 Halloween party, Bored deserves to be recognized for their hard work and creativity both now and in the past.

They've had a brief, but colorful history which is not unlike the Bible, sequentially; there was a creation, an "old testament" and a "new testament." Come, let us now read from the **Book of the Bored**.

In 1974, the organization responsible for running all social events at Webster College was called the Student Executive Committee (SEC). There was a certain amount of conflict within the group over the importance of its governmental duties vs. its entertainment budget. But basically they were a group of close friends who just wanted everyone to have a good time.

There was a lingering 60's consciousness in the group. Or in the words of Ric Parris, the last original Bored member until his departure from Webster College this September:

"The last of the hippies were dying out. There were still dangerous drugs being done by Webster students."



Halloween Party 1977

Drugs or not, things would occasionally get out of hand, and due to the "Let's stick together" kind of friendship in the group; no one would ever pin the blame for a mishap on anyone else. This would be the group's undoing. Ric Parris tells the story:

"They had a record spinning marathon one night," he said. "And they continued to serve beer as long as the DJ spun 'em. Everyone was having a blast, but what happened was a few people got really rowdy. They pulled out this old wooden phone booth that was in the game room and set it on fire. And they put a flag on it and sang the Star Spangled Banner. It was as if a strange force had moved over everybody."

No one was pinned for the event, but the administration held an inquiry to determine just how responsible SEC was. They found that money was being handled sloppily, books did not balance,

and one student was suspected of misappropriating funds. Parris speculated that one may have bought drugs in New York, sold them for a substantial profit, and returned a greater amount of money to the SEC treasury than was originally taken out. This latter amount was in the thousands, according to Parris.

The "witch hunt", as Parris described it, spelled the end of SEC. Dean Phillip Wentzel, a frequent advisor to Bored, related what happened:

"It was the coming together of a couple of events that got people saying student government was irresponsible. That kind of talk led to a constituent assembly, and they demanded the resignations of everyone in student government. Later, a new constitution was written, and a new group of officers was formed who were not interested in giving parties. Their aims were educational."

This group was CSA, which is the current student government.

It bothered certain students that there now was no socially-oriented organization at Webster College. Or in the words of Bored co-founder Gregor Newland, "Our spines have turned to jelly." So in the spring semester of 1975, a meeting was held at which they decided to "get back to fun for dorm students." They wanted to form a group called the "Intergalactic Mindfuckers", but called it "Bored Board" when pleading to the more serious CSA people that the dorm students needed a social outlet.

"The original Bored was mostly out-of-towners," said Kevin Shea, a recent Bored officer. "They were like strangers in a strange land, and they formed a really unified group."

"Bored was a product of the leftovers from the Vietnam War era," added Ric Parris.

CSA told the new group that if they could prove their viability, funding would be provided for them. An outdoor barbecue was held which was a "big success" according to Parris. Everyone was well behaved, and there were no mishaps. So CSA agreed to provide funds for the fall '75 and spring '76 semesters.

There were those in CSA who still didn't like it, and the next conflict took place in 1977 when there was a battle between the two factions over whether Bored should charge an admission fee for their parties. According to the Bored charter, this could not be allowed. But the administration told them to try it, anyway.

"We had an open mike in spring '77," said Parris, "and the admission charge was one rock." Undoubtedly, not everyone found this humorous, but Bored got their way and there was no admission charge at any party after this.

Some of the founding members began to drift away from the group in fall of '77. A new generation of Bored was about to form. Kevin Shea described the changes:

"We were very rock and roll oriented, and a lot looser. CSA was basically conservative."

"People in their junior years were getting disinterested," he said. "The people who started it felt pressured, and they left. Keith Dudding became the first person to be elected who was not there at the beginning."

Dudding, together with Shea and Tim O'Brien, played an active role in Bored beginning with the Halloween party in 1977. This "second generation" worked hard to organize events for Halloween, Christmas, and the following Valentine's



Halloween Party 1979

Day. In addition, they decided to have a spring fest—after CSA talked about it in spring '78. Both groups ended up having their own parties.

"Bored always had wars with CSA," said Shea. "We were very rock and roll oriented, and a lot looser. CSA was basically conservative."

CSA tried unsuccessfully to close out Bored, and the two springfests clearly indicated which group was attracting more students. Bored people had free drinks, music and sports to enjoy; The CSA party was more like a "muscular dystrophy telethon," according to Keith Dudding. It was much more conservative, as well as less well attended. By now, it was obvious that parties should be left up

to Bored.

The high point came in fall of '78. At that time, Dudding was chairman, Parris was ad director, and Shea was budget director. There was a great deal of enthusiasm from both officers and students, and it was decided they would go all out this year. They would have a homecoming.

"We thought it would be wonderfully silly to make up a homecoming for Webster," said Shea. "We came up with a football team, we had team jerseys, and our mascot was a unicorn. It was the Bored Unicorns vs. the faculty. Later, there was a dance which was semi-

Cont. on page 5

Riding Hood's Big Bad Wolf Really Tired Of Playing Role Of The Heavy

by Vivianne Teston

Little Red Riding Hood is in for a shock.

In some respects, wolves are more civilized than humans, according to Scott Barry, author of *Kingdom Of The Wolves*. On Wednesday Oct. 15, the Social Action Collective brought Barry and Jalene, his six month old Grey Timber Wolf, to Webster College.

Barry and Jalene travel throughout occurring to wolves in Alaska today.

they are not fully enforced. People don't profit organization, to inform the public of the growing extinction of wolves and that they are "more than an endangered species." Barry said as of "two months ago the Red Wolf is extinct in America, except for two being raised in captivity."

Barry has been working with wolves for more than a decade and finds them to be "highly intelligent, very affectionate, and the best parents of the wild."

He is concerned with the misconception people have gotten of the so-called "Big Bad Wolf" from the fairy tale, *Little Red Riding Hood*. With a cynical chuckle Barry said "It's amazing the trouble wolves have gotten into because of that little girl." He is currently working on a fantasy story incorporated with factual evidence from his work, around the idea that wolves are not big and bad but, contrary to the fable, are very loving and not known to attack humans. Jalene, his wolf, will appear in the story.

Along with his lecture, Barry showed a film of wolves in Alaska feeding on Caribou. The feeding is a ritual, beginning with the leader and his mate moving down the line to the weaker of the pack. Rarely do wolves turn on one another in a fight for food, rather it seems to be understood that each must wait his turn.

In the mating process only one pair mates at a time. Wolves have a unique communication involving eye contact. If a female gets ideas while watching two wolves mate, she may later try to move in on the male. As this happens she is quickly confronted by the already mated female. Instead of a physical battle for dominance, the mated female will intimidate the other with a direct stare, proving her superiority and claiming the male for herself.

After the mating process comes the mating of cubs. Father and mother work together, he bringing her food and keeping watch over her den. The father plays a major role in the maturation process and is unusually patient and involved while teaching and playing with the cubs. As mentioned in the film, "the human male would generally be long gone by this time."

All of the scenes in the film are endearing, then suddenly you are shocked into the horrifying realities occurring to the wolves in Alaska today.

They are hunted by small planes and snowmobiles and shot with high-powered rifles. Besides the hunting, there are steel traps and poisoning. All of this for a coat, blanket, etc. Initially it is the money that promotes these killings.

"Yes, there are laws against this, but they are not fully enforced. People don't realize that land and wildlife are all relative to us," said Barry.

With man's encroachment on cities and pollution of land and water it is virtually impossible to maintain a balance necessary for the wildlife to survive. It is Barry's goal, with Jalene's help, to wake people up to the real facts about wolves.

"We have a lot to learn from them," he said.

Kissinger Book: Less Than Meets Eye

by Dan Hellinger
Political Science Department

White House Years by Henry Kissinger
(Little, Brown, \$22.50)

"Of few other books could it more appropriately be said that there is less here than meets the eye," says Ronald Steele about the 1476 pages containing the apologies, insights, and reminiscences of Henry Kissinger. **The White House Years** (which include only his experiences during Nixon's first term) will undoubtedly be read and reread by generations of historians, more likely for the clues it provides to mind-set of the North American ruling class than for its own intrinsic intellectual value.

Kissinger's perspective can easily be classified as "real-politic", that is, a view of the world as a place where principles must give way to considerations of power, where vital national interests take precedence over moral imperatives. It is a world where, he said in his recent speech here, "you must reward your friends and punish your enemies." Attentive readers will note how harmoniously this political bromide accords with Nixon's view of domestic politics. But where this action only gained Nixon the ignominy of forced resignation, for Kissinger it has resulted in a Nobel Prize.

Now, even if we were to accept the real-politic perspective over that of moral-politic, we must pause to consider which interests are vital and which are peripheral; which are short-range but conflict with longer-term objectives; and, finally, just what our true "national" interests are.

Steele rightly comments that Kissinger's definition of a vital interest "is devoid of any sense of proportion or priority." Any palace coup that showed radical inclinations was a threat to the entire "free world". A good example is Kissinger's "justification" of U.S. intervention in Chile. Providing we accept the questionable (I would say ludicrous) proposition that Salvador Allende, the elected Socialist President of that country between 1970 and 1973, was

preparing to establish a radical, totalitarian dictatorship, we are also asked to swallow the proposition that Argentina, Bolivia, and Peru were bound to topple in sequential fashion, (unless we were prepared to destroy democracy in order to save capitalism). This is a theory of geopolitic in the absurd—a domino theory for South America.

Chile also neatly illustrates how short-run considerations took primacy over long range interests during Kissinger's period in office. As in Iran, real-politic dictated that we support the most brutal of dictatorships, states that retain their dominance not through acquiescence or public legitimization, but through routinized, institutionalized terror. A more tolerant attitude might have resulted in a slightly higher price for oil or for copper (Chile's principal export), but the long run result might have been admiration and respect for the United States—trade and diplomatic relations founded on trust and generosity, not threats and popular hatred of an intervention.

His memoirs are not simply the recollections and anecdotes of a humble, immigrant political science professor.

This leads us to the principal question, the one raised most eloquently by Charles Beard in his critique of the real politic conception of national interest: Just in whose interests was American foreign policy made? The answer to this question is best ascertained by noting that Kissinger's entrance into the world of policy making was not through a career in diplomacy, but through a door held open by his close friend Nelson Rockefeller and his brother David of the Chase Manhattan Bank. And the door led not to the State Department, but first to the National Security Council.

In this regard, Kissinger's Memoirs are an unintended, vital contribution to our

understanding of how foreign policy is now made, and how it is linked increasingly to the narrow interests of the oligopolies and financial institutions. The National Security Council (NSC) was created after World War II ostensibly to bring together key policy makers involved in the defense establishment. Theoretically, foreign policy was to be left in the hands of the State Department, but the presence of the Joint Chief of Staff and intelligence agencies in the NSC, and the ability of the NSC to flexibly draw advisors from the corporate and academic world, placed it in a unique position to design and carry out policies independent of the State Department itself. It is at the NSC where the war profiteers of McDonald Douglass and General Dynamics, right-wing ideologues from the Rand Corporation and the American Enterprise Institute (not to speak of the Trilateral Commission under the present government), top figures of the military establishment, and of course the CIA and the FBI all come together.

This is no ordinary collection of bureaucrats which impassively and contritely carries out the policy of whatever administration happens to be in power; this is where the dominant faction of the North American ruling class is brought together to protect its collective international interests. The State Department, with its career diplomats and its greater susceptibility to political pressures cannot hope to compete in the long run with the NSC.

The hostility of the diplomatic corp toward Kissinger and now toward Z. Brzezinski is not simply the result of personal conflicts or internal bureaucratic politics, it is the result of a basic conflict between State, which, for all of its faults, has an international constituency and some sense of a general, popularly defined national interest, and the NSC, which is but the institutionalization of Eisenhower's famed military-industrial complex.

Henry Kissinger's job was to preside over this most elite of American

institutions. His memoirs are not simply the recollections and anecdotes of a humble, immigrant political science professor. They are the apologies and aggressive justifications of the American ruling class during a period when it responded most brutally to the aspirations of Third World People.

My recommendation is to wait for the inevitable publisher's overstock sale.

One must give him his due, however. Parts of the book are masterful. The dissections of the weaknesses of Soviet society could probably be accepted by even the most stalwart Marxist. Kissinger clearly understands the forces that are propelling our Western European allies to assume a more independent posture in foreign policy. The biographical portraits of figures like Chou En-lai reveal a literary flair worthy of a novelist (indeed large portions of the book seem to be purely fiction).

But—oh the length! Sometimes extraneous details, sometimes tedious lessons in geography, other times tortuous, convoluted passages designed to answer critics yet to speak.

My recommendation is to wait for the inevitable publisher's overstock sale. This book is worth having in hard cover because it will undoubtedly become a principal reference work for the period. But this is not a book you need to read tomorrow, or one that need be read from cover to cover. I recommend judicious use of the index. Read the first chapter for Kissinger's world view and then select the areas closest to your interest.

To close, once again, a quote from Steele: "Dr. Henry Kissinger has constructed a diplomacy for a Hobbesian world. When he exercised that diplomacy he helped create the kind of world that would justify it. This book tells how he did it. And it also reveals what might happen were he to regain the power for which he so palpably yearns."

Ailing Athletic Program Needs Booster Shot

by Eric Wilson

"In past years we have tried everything we could think of to get this program off of the ground. It gets frustrating to send out notices and everytime we end up with the same result, nothing." These are the words of Jan Landzettel, Associate Dean of Students at Webster, describing the athletic intramural program.

Landzettel explains lack of participation this way. "Webster is primarily a fine arts school, although it is listed as a liberal arts College. Most of the students are in the theatre, art, and music notices and every time we end up with the same result, nothing." These are the slots of classes, as well as rehearsals after classes account for the lack of involvement."

When the intramural program was tried in the afternoon because faculty did not want to return at night, student turnout was very light due to classes. Weekends were suggested as a way to get more of the on-campus and commuting students involved. However that idea was also a wasted effort. Commuting students present the biggest problem of lack of participation. Community activities and poor transportation are the most obvious

reasons, according to Landzettel.

Sports offered in the intramural program include volleyball, basketball, tennis, softball, ping-pong, and pool. Any other sport within reason is organized with help from the student suggesting the activity.

Volleyball according to Landzettel, is the biggest attendance getter. It will begin the first week of October with the games to be played in the Plymouth Gym. Pool and Ping-Pong singles and doubles competition will begin Oct. 28. There are no awards given for the team activities but for the individual sports such as pool

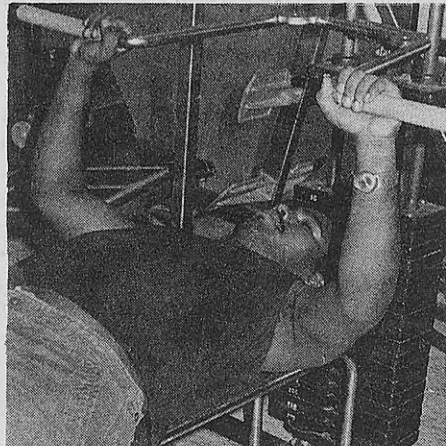


photo by Chris Bird

and ping-pong awards will be given to the champion.

Sports such as basketball are organized through the departments of the school. The faculty came up with the idea two years ago, to form teams through the departments. In this manner, it was thought there would be enough players. There are eight departments, but the size of each forces two or three departments to play together in order to get enough players to form the teams. The players include both student and faculty. In past years the departments have seemingly had problems coming through due to lack of enthusiasm on the part of both students and faculty. "History/political science and language/literature are the main departments that come through each time," stated Landzettel.

This year a new spark of life is hopefully on the way to strengthen the intramural program on campus. There are possibilities for competition with other campuses intramural teams from the area. First, there must be a pick up of enthusiasm in the Webster program. In reference to the question of how a student can be athletically happy and fit, Landzettel said, "Either getting involved on the recreational basis (the way the program is structured at the present time)

or try and help get the intramural program plan off of the ground. I am willing to go the route with any idea. Everthing we have tried so far has fallen flat on its face."

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HALLOWEEN PARTY - AN ANNUAL EVENT
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COME IN COSTUME - BE PREPARED
ONE GUEST PER WEBSTER I.D.
A BORED EVENT

Israeli Artist Displays Work At Frontenac Plaza

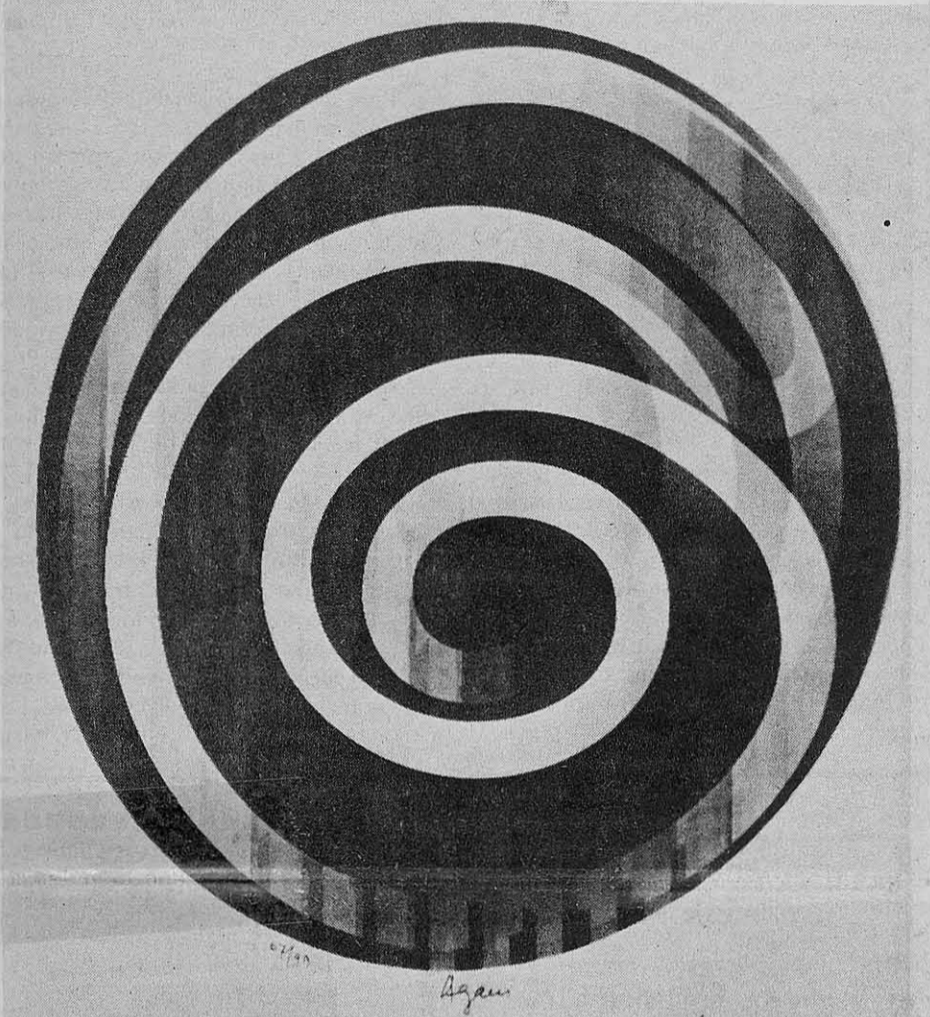
by Rose Rosen

If you like graphic art, you'll love the works of Yaacov Agam.

Today is the last day to view the Agam exhibit in St. Louis at Neiman-Marcus, 100 Plaza Frontenac. The store is open until 9 p.m. If you cannot go today, you can still see his one man show at the Guggenheim Museum in New York through Nov. 2. It would be worth the trip.

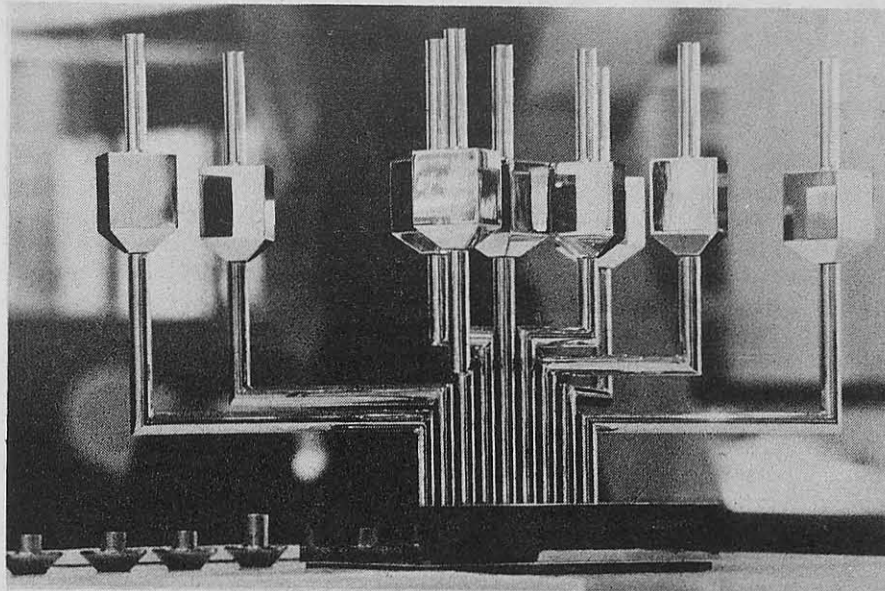
Agam is an Israeli artist, now residing in France. He played a major role in creating the kinetic movement in art and is internationally recognized as one of the foremost leaders in this field.

The temptation to play with Agam's transformable kinetic sculptures is unbearable. Alas, they all have signs such as "Do Not Touch," and "Please Request Demonstration." You will find yourself asking the hostess to



An Agamograph which represents several different images seen independently, successively or fused together.

photo by Ron Copeland



"Candelabra Agam," a kinetic sculpture from the exhibit of Yaacov Agam, now showing at Plaza Frontenac.

photo by Ron Copeland

demonstrate nearly all of the sculptures. They are nothing short of fun.

The most amusing attraction by far is the bubble machine. This is a white box on a pedestal which produces color bubbles controlled by an electronic system that regulates their size, number and rate. A mere \$15,000 and you can own this machine to use as the center of attraction for your next cocktail party.

All of Agam's works are not in that price range, in fact, some pieces are priced as low as \$30.

New art forms such as: polymorphs, agamographs, multigraphs, serigraphs and spacegraphs are being shown at the exhibit. Agam created most of these modes of art.

An interesting quality of these art forms is that they change their appearance with respect to the viewer's position to them. One piece can have four completely different viewpoints and therefore look like four separate works of art, depending upon where the viewer is standing in relation to it.

It is a pleasant change not to have to read a book in order to understand a work

of art. Agam's works can be enjoyed by people of all ages and needs little to no explanation. It is simply fun.

The exhibit, titled, "Agam: In Retrospect, 1953-1980," was brought to Neiman-Marcus under the sponsorship of Galerie Rodin, a privately owned St. Louis art gallery.

CSA Plans cont. from p. 1

At the Oct. 7 meeting, the CSA members voted unanimously to publish a monthly report on CSA business. This report would keep students aware of CSA activities.

A petition to allow juniors and seniors to take a free-overload was approved by the CSA so their graduation will not be postponed due to the decrease in maximum credits for this year.

CSA meetings are held each Tuesday at 4 p.m. in the CSA office. All meetings are open to Webster College students.

Historical Passages cont. from page 3

formal. It was the first dress code we had had. And you had to have a date. There was plenty of enthusiasm behind it all."

"There were four finalists in the homecoming dance, among them a guy dressed in drag. A student named Mark (Moose) McCormick won; he was dressed in a nice, casual leisure suit. Jamie Cass was master of ceremonies. When the winner's name was announced, a white motorized float in the shape of a swan, like something right out of Macy's, came out from behind the curtains in the cafeteria. It drove around the cafeteria while everyone cheered and threw flowers. This was the highest single moment in Bored's history." All seemed to agree on this.

"People took it to the hilt," said Parris. "It was the idea of taking a mundane thing and applying it to Webster College, which was used to absurdity. We started out with a conceptual idea and followed it straight through."

"They've never achieved such a polished event since then," said Dudding. "That was the only thematic structure that really worked."

Dudding described a day when the cafeteria roof was covered with snow, and someone walked on it, spelling "Bored". "People started writing it everywhere," he said. "It was like a common consciousness."

The success of Bored that semester, though, gave way to further changes—

and a certain amount of disillusionment. Only a few people were really trying to keep it alive.

"Every fall, it has to be reinvented," said Dudding. "It has to be raised like the Phoenix from its ashes, and hopefully it will flutter and fly again. They have to learn to avoid the mistakes. See, everyone goes away in May, and it dies; something should be kept going over the summer. Freshman orientation, the whole first week of school should be Bored-run."

An open mike last year was viewed as a failure by Ric Parris. He cited the increase of St. Louis students in the dorm and the domination of performance-oriented theatre students as partial reasons.

"We can do so much, we can incite a riot, but it's up to the people themselves. We turned some on and some off, but our hearts have always been in the right places."

"The people used to just get plastered, go up there with guitars and play the music," he said. "There was more quality to what they were doing. The old Bored was obviously gone forever."

"Last fall there was talk of letting it go," said Kevin Shea. "Only a few people wanted to keep it alive. We talked about having a wake, a funeral. We thought a

party to kill Bored would gain public interest in not having it."

Bored did not die, and there are now signs that there is enough enthusiasm to keep it going for quite a while. Dean Wentzel is one of the group's big supporters.

"There needs to be some social outlet," he said, "and they've done a doggone good job of providing parties for students. They've also been very responsible about policing the area, and cleaning up."

Parris described how the group has changed somewhat.

"There's more concern for what people want to do now," he said. "Originally, they would just say 'Hey, let's do something crazy.' Bored has also gotten into flooding the walls with advertisements, as well as an incredible amount of alcohol."

Kevin Shea continued: "The trend has been to have a theme for every party. Before, it would just be a dance or an open mike. The themes lend themselves to advertisements."

There have been occasional problems with security. Outsiders would want to come in because the parties were free.

"Groups get out of hand sometimes," said Dean Wentzel. "There were times when they didn't have the proper security. But at the next event, they'd be covered. They've been smooth and responsive about dealing with things."

The officers' work load has also been

the cause of complaints, as there often is not enough people to help clean up.

"After you get done cleaning up vomit, you just wanna have a good time," said Shea. "If enough people help clean up, it's not as much of a hassle."

"We talked about having a wake, a funeral. We thought a party to kill Bored would gain public interest in not having it."

Despite the problems, Bored is looking forward to an exciting year, as more students are contributing their time to it now. Kevin Sims is the current chairman, and Art Sandler recently became the faculty advisor.

"I hope to see Bored continue," said Dudding. "We can do so much, we can incite to riot, but it's up to the people themselves. We turned some on and some off, but our hearts have always been in the right places."

"Certain people really believe in Bored; that's the beauty," Shea added. "Everybody has to have some kind of entertainment. Bored makes it possible for people from Webster to get together, free of charge, and meet other people and have a good time. I think it's unique."

"Our motto is: 'If we're bored, we'll stir things up,'" Dudding concluded.

Webster Symphony Opens To Near Capacity Crowd

by James P. Goedel, Jr.

The Webster Symphony opened its 1980-81 season on Oct. 14 with an ambitious program of music by Howard, Mozart, and Shostakovich. A near-capacity crowd was in attendance for the concert. The Symphony's performance was of high caliber, and it bodes well for the rest of the season.

The concert opened with Robert Howard's "Gateway" Overture. The work was debuted, appropriately enough, July 4, 1978 by the St. Louis Symphony Orchestra at the Gateway Arch. Howard is a member of the Meramec Community College faculty, and his works have been presented on the Webster campus in the past.

The overture is rich with ideas, from the opening fanfare to the episodic closing section in 5/8 time—indeed, some of these ideas cry out for further development in a larger framework. The slow development section was especially charming and well-suited for, perhaps, an autumn stroll through Forest Park. The performance of the Symphony was strong; the presentation of thematic material by the woodwinds was especially noteworthy.

The feature attraction was the Mozart Piano Concerto in A Major, K. 414, with Sue Kim, an 11-year-old piano prodigy and student of Gail Delente, at the piano. Miss Kim delivered her performance with poise and confidence, and her playing was assured and well-balanced. The

orchestra, under Allen Larson's direction, complemented the pianist with grace, and the performance seemed a very appropriate and precise interpretation of the Mozart style. More will certainly be heard from Miss Kim in the future.

The concert concluded with Dimitri Shostakovich's Symphony No. 5. The symphony was premiered in 1937, and is today one of the composer's best known works. Shostakovich died in 1976, and his recently published autobiography, *Testimony*, is a revealing statement from a man who tried to exist as an artist under the Soviet regime. His music is often tinged with an air of tragic resignation and grim humor, and at times it becomes savage and brutal; nevertheless, its strongest moments are those that reaffirm the possibility of man's greatness.

The Fifth Symphony is one of Shostakovich's finest, and the Webster Symphony did justice to the work. The first movement's themes were handled distinguishedly by the strings, and the succinct statements by the woodwinds deserve commendation. The entrance of the horns and percussion as the music built to a climax was not overbearing and supported the orchestra well. The pizzicato strings in the second movement were well-executed, as were some striking solos from the flutes.

The movement closed with an ethereal melody played in unison by the harp and cellist, a most enchanting instrumental combination. The third movement (Largo) featured thematic material in the cellos and double basses; the delivery was sensitive and seemed to seek the very soul of the composition. The performance of the woodwinds again deserves mention. The fourth and final movement is a dramatically triumphant statement that must be heard to be appreciated. The horn theme is, in this listener's opinion, unforgettable. Larsen's direction was impeccable throughout, and especially so in the final movement.

All in all, it was a satisfying performance, and the Symphony is to be commended for undertaking such a demanding work.

There was one drawback to the evening, and that was the behavior of the audience. Simple rules of etiquette were completely disregarded; the first two minutes of the "Gateway" Overture were disrupted for this listener by latecomers trying to find seats. There was an intolerable amount of crowd noise during the Mozart concerto, which is a delicate piece of music to begin with. Some of Miss Kim's most expressive passages were marred by whisperings, coughs, etc. audible from the audience. During the Shostakovich symphony, people were leaving in mid-movement.

All this detracts from the musical experience. The listener needs to be in complete mental focus to truly appreciate the music onstage. One cannot listen casually; one must listen as if one's future depended on the outcome of the performance. The performers, the composer, and the music itself deserve no less.

New Look For Maria Lounge

by Rose Rosen

"It looks great!" "All right, totally different," commented students as they passed the tropical plants in the basement of Maria Lounge at Webster College.

The plants were recently planted in the wooden semicircular planter that has been used as an ashtray in recent months. Debbie Dey's horticulture class did the planting.

Alumna and science teacher Virginia Harrison bought the plants as her contribution to Webster College for this year. Dean of Students, Phil Wentzel paid for the soil and the lights needed for the plants.

Harrison explained that last year the planter was filled with small philodendrons and they were stolen. The large plants now in the planter will be impossible to steal without killing them.

"We want to get as much student involvement as possible so that it doesn't get vandalized," said Harrison.

"Dormitory residents may volunteer to be responsible for watering and spraying the trees.

"I hope the kids all like it. If it makes them smile as they are on their way to breakfast, then it should contribute to the whole school," said Harrison.

No Takers In Competition

by Dana Giboney

The deadline for entering the graphics competition was Oct. 1, 1980. Nine days after the deadline, Oct. 10, 1980 there were still no entries submitted to the competition.

The entries were to be submitted to the art/literature department secretary, Margret Brown. When asked about the number of entries, she said, "There is not much to say except no one entered." The art work would have been placed in the window behind her desk.

The competition was organized by Win Rogers, chairman of the literature/language department. "I was a little bit disappointed when no one entered," said Rogers. The window originally had curtains and Rogers thought of putting some type of art work on display. Rogers mentioned that he got tired of looking at the curtains and wanted to look at something a little different. He thought it would be nice to have a piece of art work with the department's name featured on it in the window. "It would be a logo showing we belong here," said Rogers.

The art/literature department wanted a student artist to design a graphic art for the window. The student would be given \$50 which would cover all materials for his/her work and provide some leftover pocket cash. The art could be of any work that the artist would want to express. It would feature the department's name

legibly. Rogers built a fabric frame that is inserted in the window, on which the art could be attached. The art would cover the entire window. Rogers mentioned that he would like a type of art that would catch the eye of someone passing by. The competition would be judged by Leon Hicks from the art department and Reta Madsen from the literature/language department.

Rogers has a poster up publicizing the competition and passed out rules and other information on paper to the art students. Rogers said the students either did not read them or were not interested in the project. He also speculated that students may not have entered the competition because it was something like a commercial art project and most students at Webster are into studio art. "People want to be more creative," said Rogers.

Some photography is in the window now. The picture is by Professor Philip Sultz. Sultz had the picture blown up and put in the window. Rogers said, "It was nice for a change. The curtains were ugly."

Rogers was hoping for the art work to be put in the window by the end of October, although, now it looks like he'll be looking at the fabric frame a little longer. He is still looking for someone to submit a piece of art and will continue his search for an artist in need of a canvas, or, at least, a department window.

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Writers Shine At First Poetry Reading

by Daphne Phillips

"We're trying to start public readings at Webster College and in the Webster Groves area," said student poet and filmmaker John Sandel.

On Oct. 9 the Big Bend Building of Webster College was the site of the first public reading of the Writers' Circle Poetry Reading, a brain-child of Sandel's, who thought of the idea after the departure of a Webster College creative writing teacher last year.

Known as the "Crew", a "motley half-starved group of scribblers," Sandel said they are trying to establish a forum of creative writers at Webster.

The Crew consists of eight Webster College students: Doug Cook, Susan Dieli ("token woman"), Keith Dudding, Goy Landwehr, Karen Mudd (not official member), Tim O'Brien, Sean Belt, and John Sandel. By forming this organization, each Crew member is receiving credit as a group independent study.

Jim Evans Rallies College Artists For 'Talk Shops'

by Jean Cummings

Master, maestro, musician, magician, poet, printer, painter and portraitist — what do they have in common?

They're all artists, of course. They abound at Webster College and Jim Evans, philosophy dept., wants to get them all together to "talk shop."

Evans, a slender, spirited man, is currently setting up an informal gathering time when Webster's artists, or "anyone interested in anything vaguely resembling an art form," can get together to share ideas.

Although his original intention was to begin the meetings next semester, Evans said it may start earlier. However, setting a time convenient to the various talented people at Webster is not the least of his problems.

He envisions a weekly gathering where one person, (student, faculty, administrator, staff member or friend), would be responsible for making a 30 minute presentation to the group, either a showing of something the person is working on or an informal explanation of an idea. A discussion period would follow.

"Suppose Jack Canepa brought in his Shore Temple painting series and told us about how the idea was developed and what he discovered in realizing the project. Then the rest of us could discuss it from our own standpoint," said Evans.

"I suspect that by getting various groups of people together we might discover new resources in the college."

For example, Evans suggested that someone in the art department might be exploring something analogous to something another person is working on in music. And two heads are better than one.

"Hopefully, this will be an opportunity for professionals and nonprofessionals to meet on common ground," said Evans. He has talked with students and faculty and found a great deal of interest in the idea.

"Besides that, I think it could be lots of fun," Evans said.

The Crew's attitude during the reading was one of camaraderie and merriment. They've known each other for some time prior to the event. On entering the reading, the audience was given background information on the "Crew" and offered refreshments. The reading began with a monologue combined with a folksinging guitar accompaniment by Belt in a rendition co-written with Sandel.

The atmosphere had the elements of a mid-60s coffee house, without the smoke clouds and darkness. With a small turnout, the audience was able to relate to the readings and the "Crew".

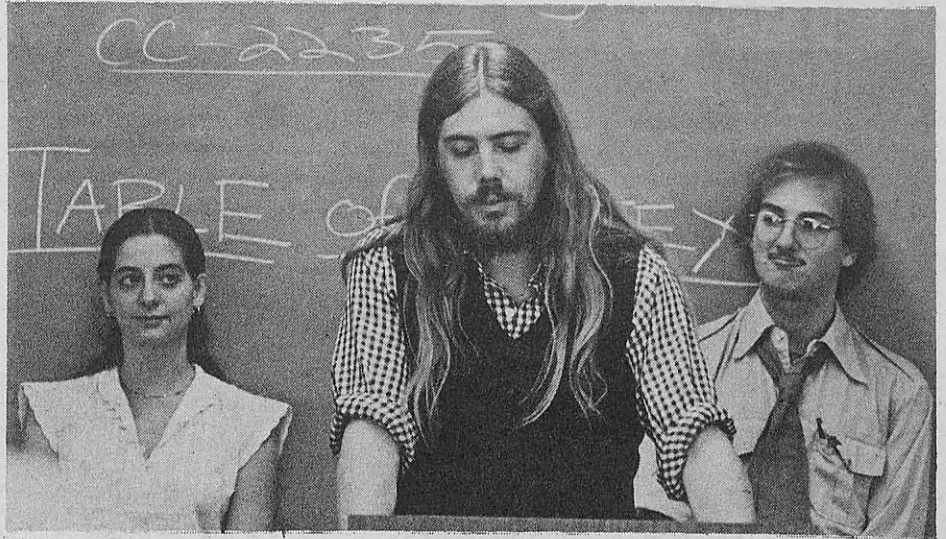
All the writings were authored by students and even though the readings were thought to only consist of poetry, short stories were also recited.

During each recitation, the reader was scored by his/her colleagues on a chalk board, according to audience responses. He/she was graded on how many "snickers", "giggles", and "outright guffaws" and how many "hits", "runs", "errors", and "typos" noticed by the writers.

The writings were about human emotions, lifestyles, and humorous anecdotes. Each composition had its own individual characteristic. Each reader displayed emotion and depth.

"In my opinion, we have some of the best writers in the area," said Sandel. "We are not a club. Anyone with an interest in writing and even those without are welcome. It's for anyone who wants greater visibility for their work," said Sandel, whose ambition is to publish a novel.

There is a reading planned for Halloween, Oct. 31 with original horror stories the fare of the day. Plans for the future reading and literary publication are being established. Any student wishing to join or submit works to the Writers' Circle should contact Win Rogers in the Plymouth Building.



Writer Club members (from left) Susan Dieli, Coug Cook and Keith Dudding read pieces of their work at the club's first poetry reading.

photo by Ron Copeland

Graduate Tests cont. from page 1

solving and elementary math skills. Now for the tough part, the analytical section. It contains things like logic diagrams and questions to test your analytical reasoning.

Students can obtain GRE information booklet from the registrar's office. This booklet contains information about dates for the test and locations plus some sample questions. Locally the GRE is given at Washington University, St. Louis University, and the University of Missouri St. Louis. Webster doesn't offer the test because other area schools do.

For upcoming graduates, Healey offers advice on test taking strategies. "Study in advance, rest and relax. Remember you can re-take it. This is the information-gathering stage for seniors. Talk about career goals and direction. Everyone needs career and educational goals and

some kind of general direction."

The Center for Student Development was created to aid students with these sorts of decisions. This office will give students advice about their career goals. Catalogues of different graduate schools and programs are in this office. Healey added: "The library contains all graduate schools and under-grad catalogues on microfilm." Healey advises undergrad students with questions about their career goals to come into the office and see him. Healey said some students don't need graduate school and it is best to find out what type of educational background the individual student's job ambition requires.

Healey reiterated that not all graduate schools require the GRE or any other test. Like everything else it is best to, "look before you leap."

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News Briefs

Council On Children Seeks Members

A Webster College chapter for the council of exceptional children is now seeking members. This is a professional organization of interest to anyone involved with psychology, education or child study. Interested individuals should contact Dr. Donna Campbell or Ken Holzopfel through the psychology department secretary.

Alternative Party Debate, Oct. 30

There will be an alternative party debate with speakers from the Citizen's Party, the Communist Party, U.S.A., the Libertarian Party, and the Socialist Worker's Party in Maria Lounge, Thursday, Oct. 30, from 12 to 2 p.m.

Elly Ameling Recital Slated For CASA

Dutch soprano Elly Ameling will give a song recital Wednesday, Oct. 29 in the second concert of the Great Artist Series at CASA—The Saint Louis Conservatory and Schools for the Arts, 560 Trinity at Delmar, University City.

The performance, which opens the B concert schedule, will be held in the CASA main auditorium at 8 p.m. Season tickets are still available for the series. Single admission is \$25, \$8 and \$5. For more information, call the CASA box office, 863-3033.

'Huis Clos' Presented At L-H Center

Jean-Paul Sartre's "Huis Clos" will be presented by the Company Inter-Europe Spectacles at 8 p.m. Monday, Nov. 3, in the Loretto-Hilton Center. Directed by Claude Beauclair, the production will be presented in French.

Tickets range in price from \$3 to \$4 for students and from \$4 to \$5 for the general public. Special \$6 patron tickets are also available. For reservations or additional information, contact Jacques C. Chicoineau, department of foreign languages, Webster College.

Delente Students Receive I Ratings

Three piano students of Gail Delente, music department, received I ratings at the St. Louis district auditions of music teachers' national association on Sunday, Oct. 4.

The Webster College students are senior Gail Andrews and junior, Roberta Badger. Also included is 12-year-old Sue Kim, soloist with the Webster Symphony on Oct. 14.

All three students will perform at the Missouri music teacher's state convention at the University of Missouri in Columbia Nov. 14-17.

Bazaar To Benefit Retarded, Nov. 4-7

The Friends of the Retarded will hold their annual holiday bazaar Nov. 4-7 from 9 a.m. to 2 p.m. at the Tropicana Bowling Alley, 7960 Clayton Rd.

All proceeds of the bazaar will benefit the programs of the St. Louis Assoc. for Retarded Children. For more information contact the community relations office at 569-2211.

'Who's Who' At Webster College?

The ballot for selection of qualified seniors for membership in Who's Who Among Students in American Universities and Colleges 1980-81 is being prepared. Selection is made on the basis of academic standing, participation in extracurricular activities and community service. The student must have now completed 90 or more credits and be scheduled as a graduate for July 1980, December 1980 or May 1981.

Any senior who wishes to have his/her name on the ballot should notify Sister Lucy Ruth Rawe, Office of the Registrar, in writing by Monday, November 3.

TRS Committee Reviews on Nov. 4

The tenure, rank, and sabbatical committee will meet Nov. 5 from 2-4 p.m. to evaluate requests for faculty development leave from Bob Chamberlin and Donald Chen; sabbatical for Gail Delente; and promotion to associate professor for Carl Henry. The hearings will be held in room 328 AB.

Jonathan Kozol To Speak Nov. 4

Jonathan Kozol will be speaking on Nov. 4 at 7:30 at Webster College. There will be an informal seminar for faculty and students after his talk. Please contact Margaret Erickson, ext. 367, room 240, for more information.

Minorities To Receive Fellowships

The National Research Council plans to award approximately 35-40 postdoctoral fellowships for minorities in a program designed to provide opportunities for continued education and experience in research to American Indians and Alaskan natives (Eskimo or Aleut), Black Americans, Mexican Americans/Chicanos, and Puerto Ricans.

Fellowship recipients will be selected from among scientists, engineers, and scholars in the humanities who show greatest promise of future achievement in academic research and scholarship in higher education.

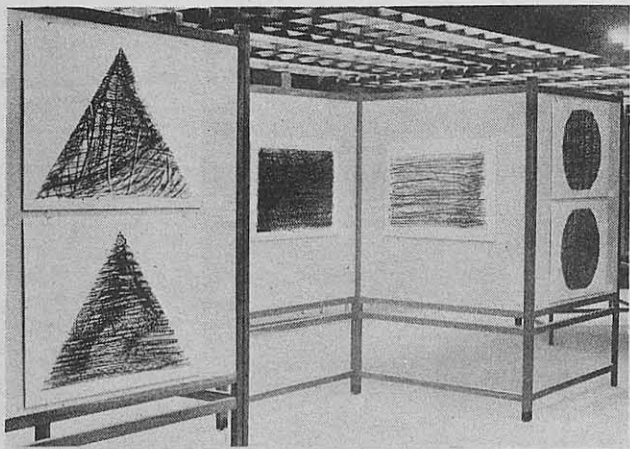
The deadline date for the submission of applications is Feb. 2, 1981. Further information and application materials may be obtained from the Fellowship Office, National Research Council, 2101 Constitution Ave., Washington D.C. 20418.

Christmas Helpers Needed By SLARC

Entertainment troupes, choirs, craftmakers and holiday-spirited individuals are being sought to volunteer for "A Child's Christmas in Lafayette Square" sponsored by the Lafayette Square Restoration Committee for the benefit of the St. Louis Assoc. for Retarded Children.

The Christmas house tour, boutique and afternoon of entertainment will take place Sunday, Dec. 14, from 1-6 p.m.

Contact the SLARC community relations office at 569-2211 for further information.



Some of Leon Hicks' art now on display at The Eden-Webster Library.

photo by Gary Brady

Hicks Exhibits Art Originality

Leon N. Hicks
Stephani Boyd

"Although technology (as a product of science) and creativity can be two conflicting forces when they are merged, I am exploring their influences on my creating of programmed visuals as works of art," said college art instructor Leon Hicks of his exhibit "Programmed Visuals: Drawings."

The exhibit, now on display at Eden-Webster Library, is 32 black and white, geometric drawings produced with the aid of computer techniques.

Resolution and modulation are two television terms Hicks uses in relation to his creations.

Resolution has to do with line density and modulation is detail. Both concepts are easily observed in the drawings.

Hicks wants the drawings to produce sensation, not perception. He distinguishes the two by saying that sensation is visual, perception is empathic.

"I don't want any recall in the viewer seeing my drawings. It is supposed to be a physical encounter—very objective," he said.

The two-dimensional nature of the works should
Cont. on page 4

JOURNAL

Vol. 10 No. 9

Webster College, Webster Groves, Mo.

Nov. 6, 1980

Halloween Party
Big Success
pictures p. 4

Piano Solo At Age 12

Full House Greet Young Artist

by Joan Burggrabe

The hushed audience broke into applause as Sue Kim, solo pianist appearing with the Webster Symphony, walked perkily to center stage and bowed.

Seating herself at the black Steinway grand piano, the Korean 12-year-old wiped the palms of her hands on a white towel which she then tucked under her left leg. The red bows holding her black hair in pigtails bounced as she nodded her readiness to Dr. Allen Larson, conductor.



Sue Kim photo by Glenn Willis

Mozart's Piano Concerto No. 12 in A Major rippled forth from the talented hands of the young artist making her debut on Oct. 14 at the Loretto-Hilton Theatre.

Although the performance was Sue's first major one, enough people had heard about her to necessitate opening the side panels of the balcony, a first in the theatre's history, according to Larson.

Sue got her start in music when her parents, David and Ann Kim of Creve Couer, decided that some music lessons would be appropriate for their two daughters.

"My husband plays piano and used to play church organ . . . I used to take lessons on piano myself but never did much," said Mrs. Kim. "So we bought a piano and asked Audrey Hammann if she would teach Sue. Mrs. Hammann was

reluctant when we told her that Sue was only 6 years old. But she agreed to teach her, and Sue's progress amazed all of us."

Sue could play almost anything set before her, and she began appearing at dinner parties with her teacher. At the age of 8, she won the Fontbonne College Annual Music Festival Competition in the solo division. At 9 she won in the duet high school division. In 1978 and 1979 Sue was awarded the Hesse Memorial Fun Scholarship, which was established for young people with musical promise.

"I am resistant to the term 'child prodigy,'" said Mrs. Kim. "I don't want Sue to feel she's different. Talents are developed through effort." Sue was quick to agree with her mother.

Sue practices two to three hours a day after arriving home from John Burroughs School, where she is in the seventh grade.

Her father says he likes to "relax and enjoy" when his daughter practices. "I could recognize the talent in Sue the first few times she sat down to practice."

Said Mrs. Kim, "He takes a cassette tape of the Mozart concert dress rehearsal everywhere he goes."

The day of the concert, Sue told all her friends at school that "It was nice knowing you," because she thought she "would never see Oct. 15."

"I didn't want to go out on the stage," she said. "But they pushed me out there, so I had to do it. I was really nervous, but once I began playing I was okay."

The young performer says she couldn't go to sleep after that performance because she was so excited. And she did not practice again until the next Monday.

"By then, my fingers didn't know what to do. But it came back to me," she said.

Sue got her "big break" by chance. By now she was studying with Dr. Gail Delente at Webster College after five years with her first teacher. While Delente was using Sue as a teaching example for a piano pedagogy (how-to-teach) class, Dr. Larson walked by in the hall and heard Sue playing. He asked if he could sit in on the class.

Later, he asked Delente if he could hear her once more. "We were pretty sure what he wanted when he asked that," said Mrs. Kim.

Sure enough, he asked Sue to appear at the first concert of the season as

soloist. "My dream is to play with the St. Louis Symphony Orchestra as soloist," said Sue. "This is really close."

When asked if she thought she was ready to appear with the St. Louis symphony Orchestra, Sue replied, "Not this year. There is still much work to be done on technique and repertoire. Maybe next year or the year after."

Has she ever forgotten a piece during a concert? Sue giggled and told this story: "Once, when I was about six years old, I was at a recital and had several pieces to play. There was this one piece I really hated, so I just forgot it. Unfortunately, the playing of that particular piece was supposed to be the cue for a high school girl to walk on stage so we could play a duet."

"Since I didn't play the piece, the girl was still waiting off stage. So I just turned around on the bench and motioned with

Cont. on page 4

Grateful Graduates Pay Back College With Work

by Martha Simmons

Toni Wallace and Neil DeVasto are 1979 graduates of Webster College. They have returned to their alma mater with one purpose. They're out to sell Webster College.

Wallace and DeVasto are now counselors in the admissions department and their job is recruiting new students.

"I'm not a salesman type at all," said Wallace. "But if I'm going to sell something, I might as well sell something I believe in. I really believe in this college, so why not pass it on."

Wallace and DeVasto each had a very positive experience here as students and they both believe this adds a definite enthusiasm to their presentation. "You see, we're speaking about first-hand experience when we talk of Webster and it's programs," added DeVasto.

Both are graduates out of Webster's liberal arts program and hold high regard for it. But when presenting Webster, neither leans toward pushing the liberal arts. They will talk up the theater department just as highly as political science, in which they both majored.

Vietnam War: The True Story

"Vietnam Was Our War, The Next One Is Your's," will be the topic of a program sponsored by the Social Action Collective. The program will have two goals. The first goal will be to introduce you to war, real war, not the novelistic or Hollywood type. The more we know about war, the less likely we are to allow our government to stumble into another one. Finally, we hope to sensitize you to the problems and difficulties the Vietnam Veterans are experiencing while trying to readjust.

There will be a panel of three Vietnam veterans (two will be from the Veteran's Center) to answer your questions. The discussion will be held on Nov. 17 and will begin at noon in the Maria Lounge.

Every admissions counselor is assigned a particular territory for recruitment. DeVasto covers the St. Louis metropolitan area. When he talks with people around town he battles certain problems.

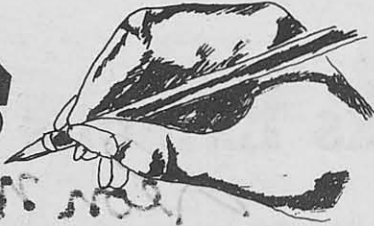
"A lot of people still think of Webster as

Cont. on page 3



Neil DeVasto and Toni Wallace

LETTERS



'Victim Is Always Blamed'

To the Editor:

America is a place where the victim is always blamed and punished. The unemployed are blamed for not working, people on welfare are criticized for being on welfare. We are the only industrialized country in the world without a national health plan; the elderly are placed on fixed incomes during these times of high inflation; Americans are losing their jobs to people of other countries as multinational corporations seek cheap and slave labor. The workers are being attacked as labor unions struggle to survive; the Klan and the Nazis are on the rise; hospitals are being taken from the ghettos; nuclear plants and their contamination are spreading; and the poor are being forced into the army as the talk of war spreads.

It is easy to blame the victim. Recently, in a letter I sent to the paper, I made this mistake. In a statement concerning minority students, I said that the minority student shouldn't use racism as a crutch in the classroom. In correcting myself, I would like to say that by making this statement I implied that the minority student could make it if they worked hard. However, the work ethic does not insure success.

Many of us who work hard are still unsuccessful. Once I heard an elderly woman ask Dr. King, "Why don't the Negro lift himself by his bootstraps?" How can a person lift himself by his bootstraps when his boots are strapless.

Another great man was asked, "Why don't your people rise from the ground and do for yourself?" His reply was, "How do you expect a man to rise from the ground, when you've knocked him down and broken both of his legs?"

In the two examples, the victim once again is blamed. In America, the work ethic is becoming more obsolete each day. Hard work does not

insure success. Blaming the victim doesn't help to solve the problem. By blaming the victim, we are only fighting the symptoms instead of the causes. Why do we so often blame the victim?

The following is a poem in dedication to oppressed and minority students.

Which way is the key to success
to breed dignity and pride
As you go up the elevator that has no exit
but only a sign saying no exit after this ride
You have your pencil as your hammer
as you read your fruitless books
You can be honest like John Henry
or like Nixon you can be a crook
Is hard work the key to success
I don't think it is
Ask the sharecropper in Southern Missouri
or ask the old Jewish maid
Ask the sick old woman who can't pay her Dr. bill
Ask old Joe in the old folks home
or add his life-time savings which are less than a dollar
Now don't become vocal and tell about how you feel
Self prophecy foretells a rotten deal
Now try and work hard
See if justice prevails
They say she's blind
Like someone once said
Justice means just us
and it will kick your behind
Just us right folks with money and power and we will kick
where the sun don't shine
Once again I ask, which way is the key to success
Is it north, south, east or west
I'm lost

Jerome Love

JOURNAL

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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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to: The Journal, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone (314) 968-0500, ext. 283 and 284.

NEWS BRIEFS

Business Vs. Press Symposium

The media studies program will present a journalism symposium, Business and the Press, Friday, Nov. 7, 10 a.m. to noon in room 201AB. The purpose of the symposium is to take a close look at the adversary relationship that sometimes develops between business and the press and to determine when this adversary relationship is helpful or harmful to the interests of the general public. Representing business will be: Barney Wander, Monsanto; Tom Dehner, Union Electric; George Johnson, Petrolite Corp.

Representing the press will be: Roy Malone, St. Louis Post-Dispatch; Rabun Matthews, KTVI-Channel 2; and Don Keough, St. Louis Business Journal.

The symposium is free and open to the public.

English Chamber Orchestra At Casa

The English Chamber Orchestra, a major influence in Britain's musical life for two decades and one of the world's leading chamber orchestras, will perform Sunday night, Nov. 9, in the Great Artist Series at CASA, 560 Trinity at Delmar, University City.

The concert will be held in the CASA main auditorium at 8 p.m. Single admission is \$25, \$8 and \$5. For ticket information call the CASA box office, 863-3033.

Masterclass For Violinists Nov. 10

Jacques Israelievitch, concertmaster of the St. Louis Symphony Orchestra and artist-in-residence at Webster, will present a masterclass for violinists on Monday, Nov. 10 from 4-6 p.m. in the recital hall of the music building.

Participating students will be selected on the basis of audition and recommendation. Persons wishing to attend the masterclass as observers are welcome. For further information contact the music department, ext. 338.

Association For Retarded To Meet

The public is invited to attend the annual business meeting of the membership of the St. Louis Association for Retarded Children to be held at 7 p.m., Monday, Nov. 10 at the Richmond Heights Community Center.

Dr. Levester Cannon, director of the Missouri division of Mental Retardation/Developmental Disabilities, will be the featured speaker. A wine and cheese reception will follow. For more information call 569-2211.

Research Co. Seeks Logo Design

World Research, Inc., the San Diego, California-based non-profit, non-partisan educational and research group, has announced that it is sponsoring a nationwide art competition among high school and college students to find a new, bold, identifiable logo design, according to Barbara Stevens, promotion director for World Research. All entries must be received by midnight, Dec. 30, 1980 to be eligible for the \$500 first prize.

Students interested in submitting a logo design should write Art Contest, World Research Institute, San Diego, Cal., 92121 for entrant requirements and contest details.

Jewish Women Writers To Meet

St. Louis Jewish Women writers will be coming together in an afternoon of conversation and exploration on Sunday, Nov. 16 at 1 p.m. at the JCCA, 11001 Schuetz Rd., as part of the Jewish Book Festival, 1980.

The writers will explore their latest works and personal struggles as writers as well as converse on issues which concern all women writers.

The program is open to the public at no admission charge.

Solidarity Committee On Nov. 15

"Peoples in Struggle," a conference on Latin America and the Caribbean will be presented at Webster College by the Greater St. Louis Latin America Solidarity Committee Saturday, Nov. 15, 8:30 a.m. to 6 p.m. Guest speakers will be Robert Armstrong, North American Congress on Latin America; Sylvia Reyes, Association of Nicaraguan Women; Joseph Kanute Burke, Consul-General to the United States from Grenada and Awilda Colon, American Friends Service Committee.

The conference will feature workshops on media and Latin America, science and technology, women, church, labor, literacy, racism, immigration and Black America, Human Rights, Grenada, and Literature and Politics.

The conference will be held in Winifred Moore Auditorium. Admission charge is by contribution. For more information call Dan Hellinger, ext. 320.

Conservatory Presents Tribute

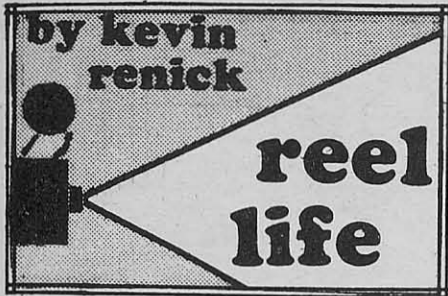
The Conservatory of Theatre Arts will present a musical tribute to German composer Kurt Weill in a Stage 3 production of Berlin to Broadway" Nov. 9, 10 and 11 at 7:30 p.m.

"Berlin to Broadway" will be directed by Keith L. Nelson, a graduate student at the Conservatory. Admission is \$1.

TRS Committee To Meet Nov. 11

The tenure, rank and sabbatical committee will meet Tuesday, Nov. 11 from 8:30 to 10 a.m. in room 328 AB. Sue Ott Bennett will be evaluated for promotion to assistant professor and Marita Woodruff for faculty development leave.

'Elephant Man' Recounts Beauty Of The Beast



The **Elephant Man** is a haunting motion picture. The effects it has on one linger long after one walks out of the theater.

The film is the story of John Merrick, a dreadfully deformed man who lived in Victorian England. Merrick's hideously enlarged head and twisted body are a result of his mother having been injured by an elephant when she was four months pregnant with him. So when Merrick enters into his pathetic life as a sideshow freak, he is billed as "The Elephant Man", or as his disgusting and sadistic owner Bytes calls him, "the greatest freak in the world."

Most of the first half of the film concerns the efforts of a London surgeon named Frederick Treves (played by Anthony Hopkins) to discover whether or not there is an intelligent mind hidden in the monstrous body of the elephant man (John Hurt).

A tear appears in Treves' eyes when he first sees the lamentable conditions of both the man and his surroundings. He takes him to the hospital for a thorough examination, and after pointing out the specifics of his deformities to fellow doctors, Treves says to one colleague "I pray to God he's an idiot." Though Treves has an obvious professional interest in his subject, his deep sympathy and concern for what human being may still be there are shown to us throughout the film.

As it turns out, the elephant man has plenty of human being inside him. One of the most remarkable things about the film is how John Hurt, buried in one of the most complex and impressive makeup jobs ever to grace the screen, can get it across to us that his character is indeed a warm and sensitive person, as well as a pretty cultured one. He does this without being able to show any facial expressions whatsoever.

A scene in which a well known stage actress (Anne Bancroft) comes to visit Merrick in the hospital shows this well. Bancroft is fascinated by Merrick, and right away she sees the sensitive man behind the ugly exterior. She asks him if he has been exposed to the theatre; he has, to some extent. They trade lines from Shakespeare's "Romeo and Juliet", and Merrick's tender, heartfelt reading of them prompts Bancroft to say "You're not an elephant man at all. You're Romeo."

Despite Merrick's increasing willingness to talk and share his feelings under Treves' loving care, many terrible things still occur. A porter at the hospital decides he can make some fast money by sneaking curious onlookers into Merrick's room at night, for a price. They make a tremendous spectacle of Merrick, and frighten him badly. Worse than this, the dreadful Bytes steals him back on one of these occasions and takes him to Belgium, once again to be put in a freak show. Bytes treats him so horribly, that fellow sideshow freaks and members of the public alike are disgusted. The freaks get together some money, and put Merrick on a train one night while Bytes is in a drunken stupor.

"Good luck," one of them says to Merrick. "Who needs luck more than we?"

Merrick is almost home when a crowd of prankish boys and hostile adults chase him, and pull off the cloth head covering



Brilliant young surgeon Anthony Hopkins (left) begins a detailed examination of John Hurt's appalling and incurable affliction.

he wears so as not to frighten anyone. Repulsed, they are on the verge of perhaps doing real harm to him when, in one of the film's most emotional scenes, he half spits and half gasps "I'm not an animal! I'm a human being!"

Treves, meanwhile, has been feeling guilty first for making Merrick a curiosity in the hospital ("He's only being stared at all over again," a colleague tells him), and later for letting him be taken by Bytes.

When Merrick is finally returned, Treves tells him he will have a permanent home now (there had been those at the hospital who wanted Merrick out. "We don't accept incurables," one had said), and sees to it that he gets plenty of attention and the best care possible, though he knows Merrick hasn't long to live.

Merrick charms everyone who really gets to hear him speak. When he meets Treves' wife, he apologizes for being awkward in front of her and says, tenderly, "I'm not used to seeing a beautiful woman." He later shows her a picture of his mother, and speaks of her with so much warmth and love that Treves' wife is moved to tears. Merrick is introduced to the audience in Bancroft's theatre in another scene as "my friend John Merrick, who shares my love for the theatre." He receives a standing ovation; his kind and gentle nature is now known by all.

John Hurt, a veteran actor of both stage and film, is nothing less than astounding as Merrick. Everything we come to feel for the unfortunate elephant man is due to the sensitivity in the way Hurt delivers his lines. And though his face is distorted and incapable of much expression, you begin to see it in a new way after awhile; Hurt somehow makes it less a horrible deformity and more a gentle reminder that it is what's inside, where the soul and character are, that truly counts.

Anthony Hopkins has also turned in many classic performances, and his Treves is no exception. The concern that is always registered on his face as he speaks with Merrick is unmistakable. His is a strong and likable characterization. Anne Bancroft is not on screen that often, but she's terrific when she is, as are Sir John Gielgud as the Chairman of the Hospital Committee, and Freddie Jones as the appropriately villainous Bytes.

The Elephant Man was directed by David Lynch, whose only previous film was the cult favorite **Eraserhead**. Lynch has disclaimed any association with the Broadway play, which has gotten a great deal of publicity on its own, especially since David Bowie took over the lead. The film is in black and white, and it captures the flavor of London in Victorian times about as well as imaginable. Lynch's feel for settings and characters show that he has a bright directorial career ahead of him.

The story of John Merrick is true. He lived in the late 1800's, and he had a Disease called neurofibromatosis, which created his monstrous deformities and led to his premature death at the age of 27. Here's something to think about after seeing **The Elephant Man**. Maybe there is no one today of such widely publicized hideousness, but there are sure sideshow freaks, and more to the point, there are plenty of individuals who are deformed in a small way, unattractive, or perhaps very fat. Though not in an obvious way, we still tend to treat such people as being different, as less worth taking the time to communicate with, and this is a sad fact. We can't all be attractive to look at, but we all have thoughts and feelings inside, and we all need love and attention from others. This is the overwhelming message of **The Elephant Man**.

Minority Resource Office More Service Than Club

by Eric Wilson

Tucked away in a couple of very small rooms numbered 11-12 in the back of the basement student game-room area, one can find the Minority Resource Office (MRO).

The MRO is a part of the student service complex of Webster College, and is designed to work closely with and for minority students on campus as a resource and information office. The goal of the MRO is to focus attention on the academic, intellectual, social and personal growth of the minority student, by offering the following: workshops, seminars, personal group rap sessions, and in-class presentations maintaining an effective communications network through referrals, newsletters, and correspondence within and outside the Webster College community. The organization also updates resource material and articles of local and national relations dealing with student life.

The MRO is maintained by selected Webster students who must pass through interviews conducted by past MRO staff members. The criteria for the job include: full-time student status; participation in a staff training two weeks before the start of the school year;

willingness to be available during the campus orientation program at the start of the semester; readiness to work alone or in groups; and, most of all, one must be in good academic standing.

Karen Cannon's job in the MRO office is to help students gain internships. Others on the MRO staff include: Sharon Fowler, who handles the public relations and advertisements; Melody Garner, editor of the BSA newsletter;

Cont. on page 4



Kerry Sprague

Grateful Graduates cont. from p. 1

as an all-girls school," remarked DeVasto. "Not having a sports program hurts a little and the price plays a big part in it too. St. Louis students compare us to the community colleges and see such a difference in tuition that they are swayed towards them."

Wallace, however, finds these drawbacks are not as problematic in her territory. She covers the Mid West. "I visited a private high school in Ohio and their tuition was higher than ours at Webster," said Wallace.

They both agree that Webster's small student/faculty ratio is a definite plus. "You get to know every instructor, fellow

students and even administrators very well," stated DeVasto. "This creates a real learning environment," DeVasto added.

Both Wallace and DeVasto are grateful to Webster for the treatment they received here as students and feel as though they have a chance to pay everyone back by keeping the students flowing in.

"This job's really not bad at all," said Wallace. "It's a little bit of sales and a little bit of counseling. I really like Webster and found myself talking it up all the time anyway; so to do this and get paid for it is great."

The Bored Come Out For Halloween Party



photos by
Glenn Willis
Jill Finegar
Joe Hollmann



MRO

cont. from p. 3

and, Phillip Clark, who will handle rap sessions and in-class presentations. The supervisor for the organization is Kerry Sprague, new director of student activities.

Sprague replaced Shirley LeFlore who left Webster to continue her education in the master's program of minority mental health at Washington University. Sprague's experience in working with minority programs dates back to her days as sponsor of the Association of Black Collegians at Northeast Missouri State University in Kirksville where she attended and obtained her undergraduate degree in sociology, and master's degree in guidance and counseling. She also worked at Northeast Missouri State as a counselor in special services programs set up on the federal level, to help disadvantaged students with low-income problems and poor academic performance records.

Sprague said she will bring the MRO organizational expertise and counseling abilities. "One of the main questions now is what are the needs of the students and are they being met," said Sprague. "We must find out what students are asking for and direct them where to go."

MRO is more of a student service and not an organization that gets money for activities. Funding for the MRO comes through Sprague's office and then the organization is given the amount needed to run the programs sponsored.

Plans for this semester are still being finalized, however students are asked to stop in and check out the services that the Minority Resource Office can offer. Office hours are posted on the door of her office and the staff is ready and willing to help you.

Sue Kim from p. 1

my finger and said 'come on'. The audience started laughing."

Sue has one sister, Sueryun, a 10-year-old fifth grader at Webster Elementary School. She also takes piano lessons, but Mrs. Kim says that "Sueryun is different in every way."

"Sueryun is more logical and analytical," said Mrs. Kim. "She spends most of her time doing homework."

Sueryun says it is "fun" and she "feels proud" having Sue for a sister. But doesn't Sue's practicing bother her when she's trying to do homework?

"No," says Sueryun. "I just block it out of my mind and keep studying." At this, the sisters looked at each other and giggled.

"We are probably like any other sisters around," Sueryun says. "We have eye contact ('stare-downs') at the dinner table. But as soon as Mom walks into the room, we have to stop."

The pair says they also fight like other sisters. "Oh, boy," said Sue. "If you stay here the rest of your life, we'll tell you about it."

Mrs. Kim said they were "family oriented people" and that when Sue has a recital or concert, the whole family goes. Sueryun says they are a happy family, and she doesn't feel left out.

Sue's words of wisdom for persons aspiring to a career as a concert artist: "One. Practice lots. Two. Pray like anything before a concert."

Leon Hicks cont. from p. 1

aid in this, because as Hicks says in quoting author James J. Gibson, sensation is bidimensional and perception is tridimensional.

Also, the drawings are meant to be autonomous objects, not imitations or reproductions of something. This is consistent with the trend in art today.

"Historically art imitated something," Hicks said. "Autonomous art began with cubism in the early 1900s. Cubists got into the shape of their subjects. It was a shift away from content to form as a governing principle. Art is no longer interested in telling a story."

Hicks says he has gotten a "pretty good response" to his exhibit, which must be gratifying because he has been working on the technique for a long time.

"It takes me maybe a half hour to two hours to produce one drawing, but I've been working on the idea for three years."

It only takes a few minutes to go see this artist's unique work.

The exhibit runs through Dec. 1. Hours are 8 a.m. to midnight Monday through Thursday, 8 a.m. to 6 p.m. Friday, 10 a.m. to 6 p.m. Saturday, and 1:30 p.m. to 10 p.m. Sunday.

Dionne Warwick says: "Get your blood into circulation."



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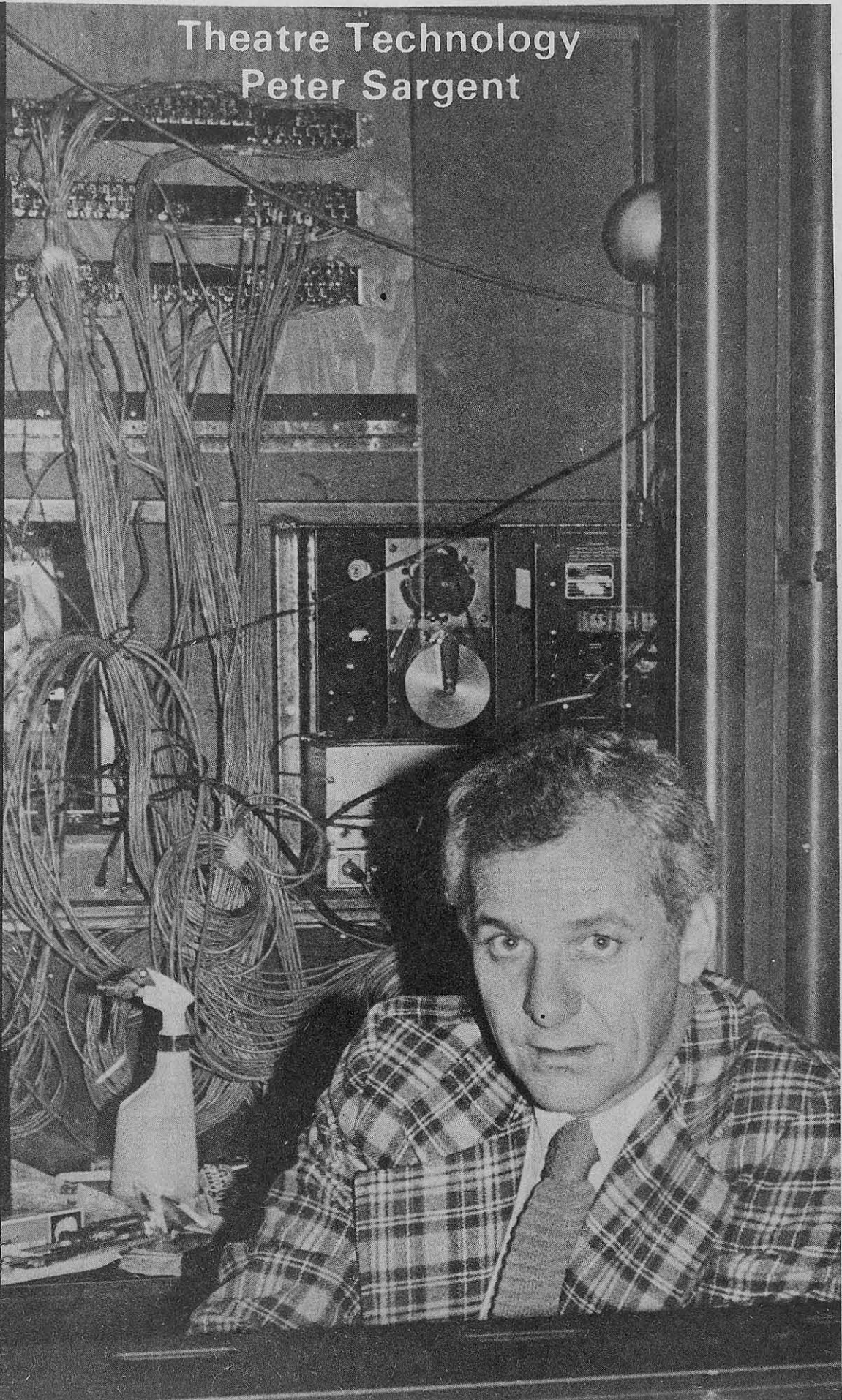
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Theatre Technology Peter Sargent

JOURNAL





Honduras 'Holiday' Recounted

by Rose Rosen

As many students either studied vigorously or tried to forget about school completely over fall break, science department chairperson Debbie Dey and senior Emly Siegerist did their homework in Honduras.

"The purpose of the trip was to collect herbarium specimens for the Botanical Gardens in order to add to their already extensive collection of Latin American specimens.

"The Botanical Gardens are world famous for their herbarium. Herbarium is a way to have, under one roof, representative dried pressed plant specimens from any given region of the world," said Dey.

The technique for drying and pressing these specimens is similar to pressing a flower in a book. The specimen is then

labeled with who found it, where it was found, and its scientific name. It is then categorized by its scientific name and by the country in which it was found.

"I was collecting anything in flower to make a specimen," said Dey, explaining that she was not being very specific in her search.

On the other hand, Siegerist went to Honduras strictly to collect her favorite, live orchid specimens. She is presently conducting an experiment involving orchid seeds planted in different environments. Orchids have been of interest to Siegerist for years.

Eighty different varieties of live orchid specimens were collected by Siegerist and 250 different dried herbarium specimens were collected by Dey.

"The only way you can see a country like that is to be a guest of someone who lives there," said Siegerist. Her friend

owns a coffee plantation in a small village of Honduras where they stayed.

According to Siegerist, Honduras is the most impoverished country of Central America with merely two paved roads in the entire country. Their main exports are coffee and bananas. "There are no American tourists to speak of," she said.

"I came to the conclusion that material possessions have very little to do with their life," said Dey. "Status is measured more by your standing in the church."

In regard to their voting process, Dey said, "You must vote and when you go to the voting place, you are stamped. Police go around and you are fined if you have not voted.

They have more than two political parties and there are lots of slogans and posters."

Siegerist summed up the trip by saying, "We worked very, very hard and had a wonderful time doing it."

JOURNAL

Vol. 10, No. 10

Webster College, Webster Groves, Mo.

Nov. 13, 1980

Theatre Technology
pp. 4 and 5

Cover Photo
by Joe Hollmann

Title III Would Help Strengthen Webster

by Sarah Kendall

Title III is a unique government grant which will directly affect not only Webster College faculty, but also enrolled and future students.

"The purpose of Title III money is to help institutions which are working with new concepts or new programs to strengthen those programs. We've keyed off of that language in saying that our purpose is to strengthen the curriculum, strengthen the recruitment of student services, strengthen the administration," said Bob Spencer, vice president, director of development, and overseer of the Title III administrative direction at Webster College.

Title III funds, which Webster College has earmarked for the Strengthening Developing Institutions Program (SDIP), are designated for distribution to teaching-oriented schools, rather than research-oriented organizations, according to Spencer.

"They (federal government officials) are very clear that they won't fund any ongoing enterprises, they won't fund existing salaries, and they won't fund an existing program. It's all new," said Spencer.

"But what we've attempted to do is zero in on some areas which are already in the works that we'd like to shore up and strengthen so that they may become an integral part of the institution," Spencer

continued. "Over the long run, we want to strengthen areas that will attract students and maintain present students."

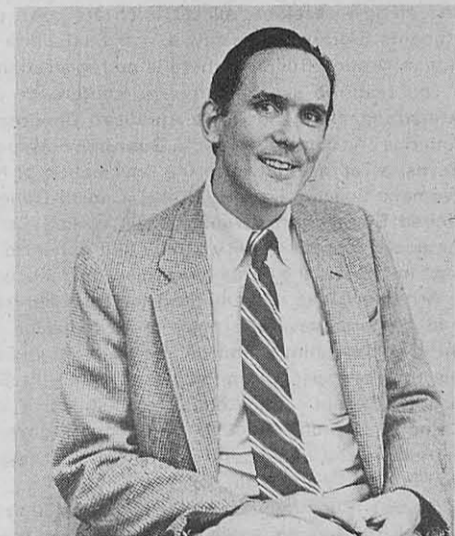
Under the area of strengthening the curriculum, Webster College has proposed five activities:

1. Health Careers Development:

Recently, the nursing field has been wanting to upgrade the Licensed Practical Nurses (LPN) training to a college level. LPN programs are one-year training programs.

"No other colleges have the LPN at this level," said Spencer. "We have set up a program essentially at the freshman level and it's the first one in the country. It's getting rave reviews from the State Board of Nursing, and the hospitals said that it's good somebody is setting a new standard."

Webster College has also conferred with several hospitals about offering a degree completion program for nurses



Bob Spencer

which would lead to the bachelor of science in nursing.

Cont. on page 6

College Withdraws Plan To Re-Route Big Bend

Webster College and the Old Orchard Redevelopment Corporation have withdrawn their proposal to reroute Big Bend Boulevard for the present time.

A decision on the proposal for amendment of the comprehensive plan of Webster Groves was tabled at Monday night's meeting of the Webster Groves City Plan Commission.

According to Joseph Kelly, vice president of the college, the school will submit a separate, alternate plan in time for the commission's consideration at its Jan. 12, 1981 meeting. The revised plan will deal specifically with the college's immediate future needs.

Although the college will "go in alone" at the January meeting, Kelly said "we continue to believe strongly that a careful evaluation of the proposal to reroute Big Bend is in the best interests of all of Webster Groves so the Old Orchard business district can be revitalized."

The original proposal, formally submitted to the plan commission Oct. 13, was met with considerable opposition. The meeting was held at Hixson Junior High School where over 500 persons attended and some 30 residents spoke out against the proposal.

Kelly said the original plan was "too complicated for people to deal with." He expects the Old Orchard Redevelopment Corp. to present it again sometime next spring, "at which time we would support it."

"If after three or four months of debate and careful evaluation of the materials the commission says 'no', I could accept that," he said.

In the meantime, Webster College plans to focus on the school's need for expansion of the fine arts center and an experimental studio, which still requires rezoning but would not take any non-college owned homes.

Journal Positions Up For Grabs

The Publications Board is currently accepting applications for the editor-in-chief, managing editor and business manager positions for the Journal for the Spring 1981 semester.

Those individuals interested in applying for one of the positions should send the following items for the consideration of the Publications Board: a statement of intent in seeking such a position, a profile of work and journalism experience, and

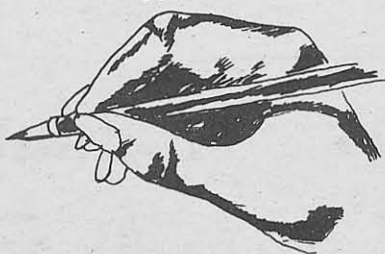
a portfolio of story clips or other evidence of writing or newspaper production ability.

Applications must be turned in to Win Rogers or Don Corrigan or the Journal office no later than Dec. 1.

These are paid positions. In addition, the business manager may collect a 25 percent commission on all advertisements sold.

For more information, contact the Journal office, 968-0500, ext. 283 or 284.

LETTERS



Student Condemns Editor

Note: This letter is entirely unedited.

To the Editor and who ever else is responsible;

I'd like to know what happened to my article on (Scott Barry and the Wolves) from the day I dropped it off to you, to the day you had it MISPRINTED and parts of it NOT PRINTED at all?

To say I am angry would be an understatement, to say I am FURIOUS comes closer. It's bad enough that you gave it a BORING headline, but you took the liberty to mutilate the entire content of the story, which made it completely INCOHERENT!

You eyes must have skipped the lines or perhaps, your brain missed it altogether.

I can't believe you actually changed my words from, (Man's encroaching cities on the land) to (Man's encroachment on the cities) Quite opposite points!

It is unfortunate that a person's conscientous efforts can be so easily shredded by an incompetent Editor.

Journalism is supposed to REPRESENT, not MISREPRESENT. You did this to not only my

style of writing, but to the real facts and quotes I had in my story.

As far as I am concerned, my article would have been better off not printed at all, because the shlock you printed was not what I submitted to you.

What is even more distressing, is that after writing a coherent story, here I am writing you a letter of complaint, which is of equal coherence. Next time you decide to butcher an article, sign your name/names to it.

I only hope you get the message this time around!

Vivianne Teston

All articles submitted to the Journal for publication are subject to editing. I regret the layout error in the Scott Barry story and apologize for any misrepresentation of the writer's intent.

THE EDITOR

"Peoples In Struggle..."

On Saturday, November 15, Winifred Moore auditorium will be the site of a major conference focusing on recent developments in Central America and the Carribean. Several Webster professors will participate in workshops and plenary sessions, all of which are open to Webster students. Sign-in begins at 8:30 a.m. on the first floor of the Administration Building; there is no registration fee.

The featured speakers for the conference are Robert Armstrong, from the North American Congress on Latin America and contributor to the Guardian newspaper; Sylvia Reyes, a representative of the Association of Nicaraguan Women; Joseph Kanute Burke, Consul-General to the United States from Grenada; and Awilda Colon, of the American Friends Service Committee in Puerto Rico and a staff member of the Caribbean Project for Justice and Peace.

Armstrong has recently returned from Central America and authored several articles on El Salvador. He will be bringing with him a film on the civil war there, and will discuss the impact of United States Aid on the Salvadorian people. Recently the Council of Bishops of the Roman Catholic Church criticized Salvadorian government as oppressive and violent, and called upon the United States to withdraw all aid and support to the junta.

Reyes will comment on a slide show depicting the human cost of the Nicaraguan civil war as well as the significant gains in literacy and health that followed the victory of the National Sandinista Liberation Front (FSLN). Reyes was herself a member of the Front and will discuss the role of women, who made up 40 percent of the guerilla army.

Burke is the highest ranking Grenadian diplomat in the United States. In March 1979, the New Jewel Movement, of which he was a part, seized control of the Carribean island from Eric Gairy, a corrupt dictator who enjoyed friendly relations with the United States government. Since that time, the new regime has instituted a massive campaign to raise literacy and health standards on the island. Its friendly relationship with Cuba has alarmed the United States, which fears that the revolution will spread to other English-speaking, Black nations in the Carribean. Burke will be showing a film, "Stand Up Grenada," depicting recent developments on the island. He will also be showing the film and speaking Friday evening in Maria Lounge at approximately 6 pm., immediately following the Afro-feast.

Colon will focus upon the status of Puerto Rico and its attempts to move from Commonwealth status to either independence or statehood. She will also discuss recent violence and protests that have arisen over US Navy shelling of Vieques Island—an important fishing area and over the attempt of the US government to settle more than 5000 Cuban refugees in Puerto Rico, where unemployment already surpasses 20 percent of the workforce.

Among the Webster professors participating will be Daniel Hellinger (History/Political Science) and Don Corrigan (Journalism) in "Media and Latin America"; Harry James Cargas, in "Literature and Politics"; and Margaret Erickson, in "Literacy". Other well-known local experts on Latin America will participate, including Richard Millet of SIU-Edwardsville, author of *Guardians of the Dynasty* and

other books on Central America, and Evelyn Hu-Dehardt, of Washington University, an expert on Mexico. Other local labor, religious, and civil rights leaders will help lead workshops.

Despite the impressive array of expertise, the conference is not primarily organized to provide a forum for academic discussion. Hellinger, one of the conference organizers, comments, "We want to present this information in a way that the amount of interest and openness you bring to the conference is more important to what you learn than the amount of previous knowledge that you bring. That is also why we are not charging a fee."

"Peoples In Struggle"

SCHEDULE

8:30 a.m.	Sign In	1:30 p.m.	Joseph Burke
9:00 a.m.	Robert Armstrong	2:15 p.m.	Awilda Colon
9:30 a.m.	Sylvia Reyes	3:00 p.m.	Break—Exhibits
10:45 a.m.	Workshops	3:30 p.m.	Film "El Salvador: Revolution Or Death"
12:30	Lunch(Bring Bag Lunch—Restaurants Nearby)	4:15 p.m.	Robert Armstrong
		6:00 p.m.	Closing

WORKSHOPS

- MEDIA & LATIN AMERICA:** will discuss how is gathered, disseminated and often distorted in NA media and explore alternative courses and perspectives.
- SCIENCE AND TECHNOLOGY:** will analyze the uses of technology and the structure of scientific research in LA., emphasizing the relevance of these in national needs and needs of North American Corporations.
- WOMEN:** will examine the roles of women in L.A. societies and in progressive revolutionary struggles and will discuss recent gains of women in Nicaragua, Cuba, Grenada and the U.S.
- CHURCH:** will discuss the growing involvement of religious institutions in the social struggles in Latin America.
- LABOR:** will look at labor struggles in Latin America, the repression of trade unionists, and recent gains of workers and unions in Nicaragua.
- LITERACY:** will focus on problem of illiteracy in Americas and how it is being overcome in Nicaragua, Cuba and Grenada.
- RACISM, IMMIGRATION AND BLACK AMERICA:** will look at Cuban and Haitian immigration into the U.S. and the response of the government and Black America.
- HUMAN RIGHTS:** will explore the theological for religious involvement in human rights, the legal implications of human rights and the politics of the United States human rights policy.
- GRENADA:** will view and discuss the film "Stand Up Grenada" giving insights into the revolutionary process taking place in Grenada.
- LITERATURE AND POLITICS:** will enable participants to learn about regions through literature—e.g. Neruda, Garcia Marguez, Ernesto Cardenal have reflected and influenced politics.

JOURNAL

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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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to: The Journal, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone (314) 968-0500, ext. 283 and 284.

Business And Press Meet To Air Their Differences

by Joan Burggrabe

Press members defended their policies and verbally attacked business representatives in the "Business and the Press" symposium held Friday, Nov. 7, at Webster College.

Rabun Matthews, KTVI Channel 2; Don Keough, St. Louis Business Journal; and Roy Malone, St. Louis Post-Dispatch represented the press while Barney Wander, Monsanto Co.; George Johnson, Petrolite; and Tom Dehner, Union electric represented the business community in the debate coordinated by Don Corrigan, assistant professor, journalism.

Roy Malone began the debate with, "Business really couldn't have it any better," referring to press coverage of business events. But Wander countered, saying that the press always seemed to report business accidents and bad news, but not progress and good news.

Keough said, "The business community gripes a lot about news coverage, but they want us there when it's something favorable."

Johnson frequently played the role of intermediary.

"I feel we do have adequate press coverage," he said. "Keep in mind that bad news is news. The press's primary role is surveillance."

Dehner agreed: "We must maintain a liaison with the press. Basically, that's been good; I hope it gets better."

Most panelists agreed that communications problems significantly contributed to adverse relations between the two groups.

"The chief executives in business are usually inaccessible, and surrogates often don't know what's going on," said Keough.

Wander said that problem is compounded by technical language, while Johnson thought the main cause is reluctance of businessmen to talk to the press.

"A lot of management is shell-shocked from previous bad press encounters," Johnson said. He agreed, though, that businessmen are specialists in their own areas, and not in communications.

Most panelists agreed that the press does not intentionally hurt business.

"The time limitations of press intensify the negative feeling of business toward the press," Keough said. Dehner agreed that time limitations "increase the margin of error to the point of being quite risky."

Business panelists concurred that the press often reported shallowly.

"The cop-out in the press is lack of perspective and interpretation... go for the depth," said Johnson. "You don't want to hide things, but you don't want to give people nightmares, either. Journalists should avoid needless and harmful truths."

"The tone is important, not just the words," said Keough. "Be accurate in tone as well as in quotes."

To summarize, Keough said that "The business of journalism is one of generalists," and Wander said, "We in business see the press getting more curious, more investigative, asking more difficult questions, and getting more fair."

Journalist Changes Professions

Past Job Experience Is Asset

by Kathy Evans

"We're gratified that the voters of Missouri, through the efforts of the media, became educated to make what we think is the proper decision regarding Proposition 11," said Tom Dehner, an administrator in the public information office for Union Electric Company.

"I think that speaks well for the Missouri electorate's ability to make a sound judgment on economic and environmental issues because they are so vitally important in this day and age with the so called energy shortage," Dehner stated.

Dehner was one of six speakers at the Press and Business Symposium held last Friday at Webster College. The symposium was held to discuss the relationship between business and the media.

Dehner has been employed by Union Electric since last March. Prior to working for Union Electric, he worked at various radio stations in the St. Louis area.

"Most recently, I wrote the news for Hardy and Davis on KMOX radio's Total Information. It entailed my working from midnight until eight every morning," Dehner explained.

Dehner worked as a reporter for KSD radio in 1975 and also worked at WRTH radio as a newscaster for three years. He describes his job at Union Electric as a liaison between the company and the news media.

"Rather than initiating things, a lot of the time we're always responding to reporters inquiries," Dehner explained. "The questions are asked and we either answer them, or put the reporter in touch with the company official who has the answer."

Dehner lives in Alton, Illinois with his wife. He graduated from SIU-Edwardsville as a mass communication major with a BA in 1975. He had heard that Union Electric was searching for someone with the credentials of a "working journalist in the St. Louis area." At the time, he felt he was ready for a change.

"I think it was the company's intention to draw someone like me for that particular job because they were concerned about improving on a relationship that was already a sound one with the media, and they wanted to make it better still," Dehner said.

He feels he has been successful in improving that relationship. "I think I do lend that area of expertise to the public relations function in the public information department. I think that my being on the other side of the fence has helped both sides."

Dehner agreed to speak at the Press and Business Symposium because he feels there is the need to air the feelings between the press and business on both sides.

"The professional community is remiss if we don't check in with academia every

Keough Enjoys Challenge Of New Business Journal

by Kitty Glenn-Mock

"I've never been told to go to hell in so many ways as I have in the last four or five weeks," Don Keough, editor of the new St. Louis Business Journal, said.

Keough said the St. Louis business community is a tough nut to crack but he enjoys the challenge. He joined the staff of this publication in July 1980 and directed the initial startup efforts of what is the only publication in St. Louis devoted entirely to coverage of the business community. Prior to this, he was editor for the Missouri Times, the state's first weekly newspaper devoted to coverage of state government and politics.

The controversial reporter believes there is not much difference in business and political reporting. "The Techniques of good reporting are really the same. Business reporting is more difficult, though, because most business people are not used to being covered... they are not used to our approach. Our reporters ask questions about financial matters more than most business people are used to answering—even in publicly held companies," he said.

Additionally, he feels it is difficult to break the barriers business has erected. "Most business people don't like the press... I think I have done some pretty tough reporting over the years—organized crime, unions, etc. but I have found some stories in the last couple of months to be even worse," he said.

The reason for the difficulties, Keough feels, is business people, particularly in St. Louis, are not used to this kind of coverage. "So much of this is foolish, because what business does today, like



Don Keough

everything else, somewhere it is a matter of public record. Take for example our recent story on corporate aircraft. Everyone refused to cooperate, so we went to the public records," he said.

In spite of the problems, the St. Louis Business Journal is doing quite well. One of the ways the newspaper is trying to gain the business community's confidence is by putting out a really good publication.

"We tried to hire the best people we could get—all are experienced reporters—no one is just out of school. This brings a kind of credibility and that helps... We have a three-prong approach to the paper. We work very hard to see that it is topical, we have set features like Marketplace and Proxy Corner, and we want to put in a lot of personalities," Keough added.

Management Club To Promote Interest With Unlimited Activities

by Kitty Glenn-Mock

The first organizational meeting of the newly formed management club was held on Nov. 4, 1980.

Doug LaPlante, president of the club said the purpose of the group is to, "promote interest and knowledge and provide practical experience in all aspects of the field of management." He said they were not certain which direction the group was going to take and they wanted to make the charter as broad as possible to make future activities unlimited.

"One of the possibilities is affiliation with a national chapter of a management organization to bring us closer to business. We have also discussed starting a business ourselves, and we are going to form a committee for this. We also would like to incorporate," he said.

The club is also planning to form an investment division. "People who are interested in investing in the market, or any other traditional investment modes are welcome to participate... It will be kind of a pool type operation," he said.

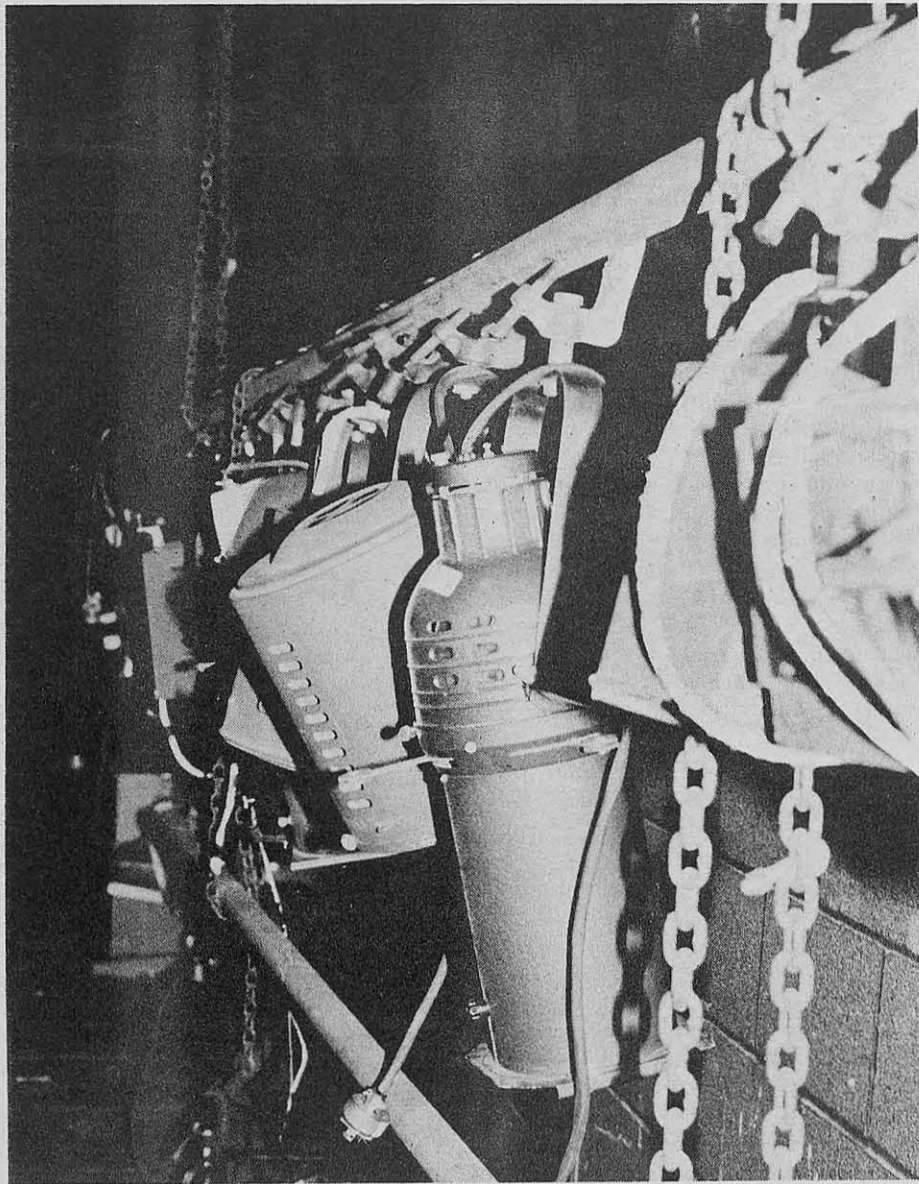
Plans for the club include having speakers from business and industry attend some of the meetings. LaPlante feels this will give the group an opportunity to get closer to the business world.

"This is not a closed group and anyone interested is welcome and encouraged to attend at all times," LaPlante said.

The date of the next management club meeting is Nov. 14, 1980 at 11 a.m. in room 322. Anyone interested in the organization is encouraged to attend.



Tom Dehner



Spare lights are kept in the cat walk on the top floor of the Loretto-Hilton Center.

photo by Joe Hollmann

Theatre Goes High

by Kevin Renick

Imagine you're attending a play. At the end of scene one, the entire lavishly furnished living room where the husband and wife just had their argument appears to literally float off stage. No prop men are in sight. Later, you go backstage to greet the actors, and glimpse a pair of remote controlled robots working in one of the scene shops. A pre-programmed computer is readying the lighting cues for the next scene.

Such advanced technology is not yet commonplace in today's theatre, but it may be soon. Computers, like the one at the Loretto-Hilton theatre, are already coming into increasing usage.

"More and more schools are getting computers; it's the current thing," said Peter Sargent, head of the theatre department at Webster College. "A computer can do practically anything, and it's consistent."

Sargent sees the development of the "memory system" as one of the most significant achievements in 70's theatre technology. It has long been necessary to find a way to change lighting cues efficiently on stage. The memory system of a computer makes this possible.

"We used to be limited by how fast you could make a change in terms of cues," said Sargent. "We can now go to cues as fast as necessary."

Sargent feels the next step is to improve the lighting sources themselves. Energy-saving fixtures that have a high intensity output are being developed, but

not until the recent tungsten-hallogen lamps was any measure of control possible. Incandescent bulbs, which were the standard for 10 years, consist of electrically heated filaments which, in addition to being too large and not very durable, would tend to slide around inside their reflectors.

"What would be nice is to get a brighter source and reduce the size of the optics," said Sargent. "The smaller the wire, the more you can control the light. The ultimate instrument will be one you can move around freely."

The technological developments that have come through the area of rock show lighting have been extremely significant, according to Sargent.

"Rock shows are the one place where there's a budget," he said. "The group says they want a ton of lights put up in town A on a certain date, and they want it done easily. So when you make demands like that, it tends to make step throughs in engineering support. It's easy when you're throwing money around." Sargent thinks that lasers, which are so common in rock concerts, will eventually be used in plays, as will holograms.

"Lighting can do a lot to deal with the look of a show," Sargent said. "You need to stimulate the audience visually, as well as orally."

To this end, there is a trend away from having engineers simply apply their technical knowledge to light coordination. Today's lighting designers are being encouraged to look at productions in artistic, rather than scientific terms. Students in this field often take art classes, and try to visually render what they see with light.

"A lighting designer needs to look at a production and paint light into it," said Sargent.

Other changes outside the field of lighting are also forthcoming.

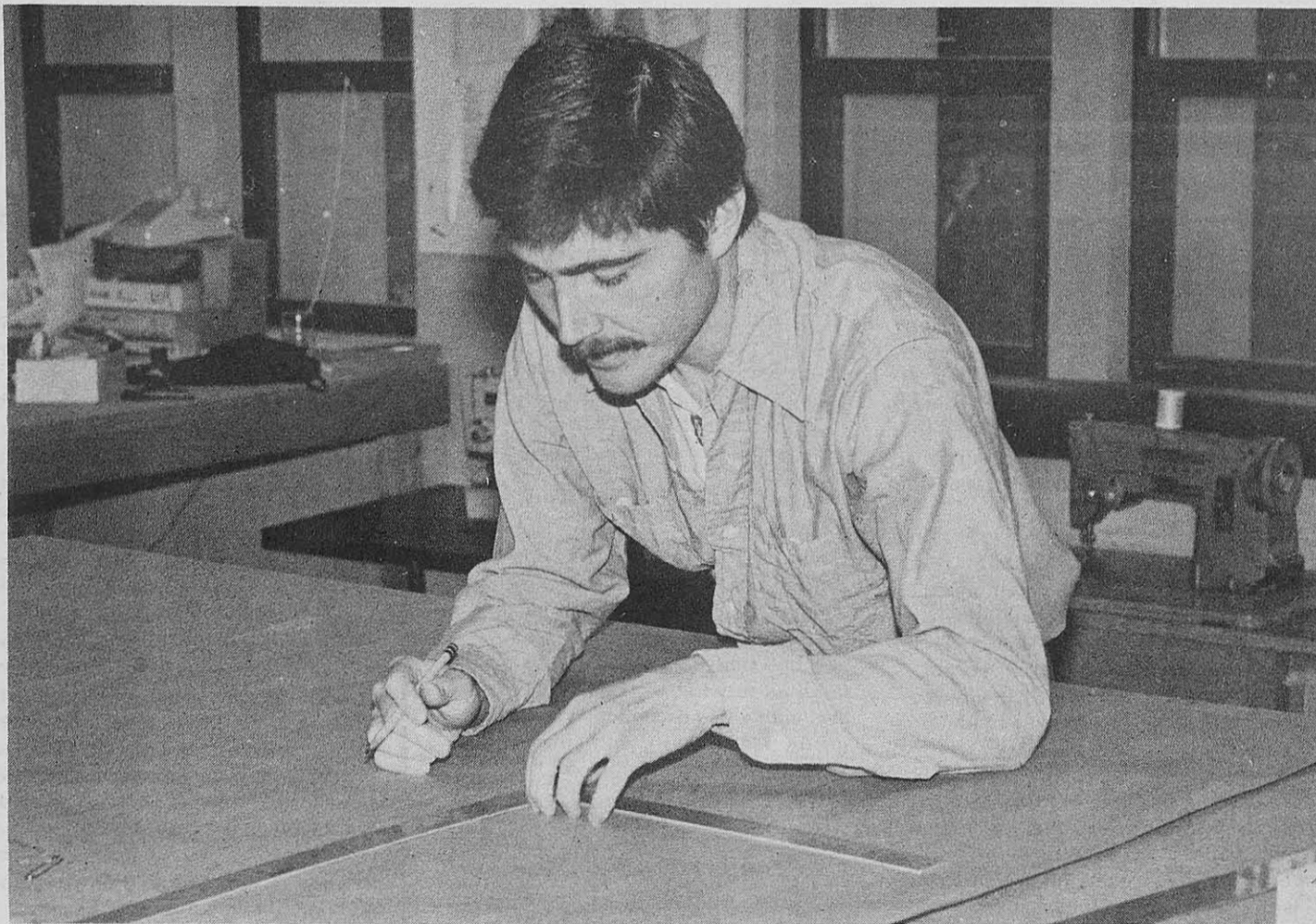
"We are constantly having to look for new materials and better ways to construct sets. The pure cost of lumber is skyrocketing," Sargent said.

Lightweight but stronger materials for building scenery are always in demand, and aluminum is one of the more popular ones right now, according to Sargent. It is also becoming important to find easier ways to move the scenes. One way is through the use of "air casters" which, through the use of pressurized air, can lift the scenery a sixteenth of an inch off the ground.

"More and more schools are getting computers . . ."

"They were able to move an entire symphony orchestra across the stage at the Guthrie Theatre in Minneapolis," Sargent said. He hopes this method can be fully utilized in the near future.

The remote-controlled robots might be a ways off yet, but fully automated stages seem to be coming closer to realization



Lyndon Blaylock, theatre major at Webster College, helps with costume design at the Loretto-Hilton Center.

photo by Joe Hollmann

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Technology In '80s

every day. Will this detract from the live element? Sargent doesn't think so.

"Theatre is one of the few businesses that is hand crafted," he said. "Each show is individually designed, and it's a different experience every time you see it. Most of the automation is just to allow the artistic work to happen. With the frantic action we've got, there has to be a fast way to do things."

A more convincing way for the audience, also. Increasingly elaborate special effects are being developed, such as realistically bleeding bullet holes and a mask whose facial expressions are changed by mechanical devices. One company has blood that comes in two types, fast drying and slow drying.

"There's a desire for that sophistication," said Sargent. "There's a constant demand to make it more real and more effective. People are willing to pay for that."

Sargent feels that more and more people will, in fact, pay to see live theatre in the 80's. He cites increased leisure time and "the desire to escape" as chief reasons for this.

"The idea of finding live activities, whether outside or inside, is appealing to people," he said. "People are looking for activities that are reasonable and enjoyable in their spare time. The theatre will continue to provide this."

It is obviously important to have a continuous cash flow in order to meet rising production costs and help develop more advanced but more economically sound technology. Foundations are being set up to support the arts, according to Sargent, but the government is sadly lacking.

"We'll probably never have enough government support," he said. "What is significant is that corporate support for the arts is continuing to grow. One thing you can see happening is that banks are becoming heavy investors. The leader in this area is the Mark Twain Bank."

Though it appears that the need is always greater than the actual funds, Sargent is encouraged by audience support. He said there are currently 16,000 subscribers to the Repertory Theatre, and single-ticket holders are growing in numbers. "Audiences will continue to grow in the 80's," he said.

A final point is that playwrights are collaborating more and more with the production personnel, which elevates each production to its own interpretation and statement.

"We are constantly having to look for new materials and better ways to construct sets . . ."

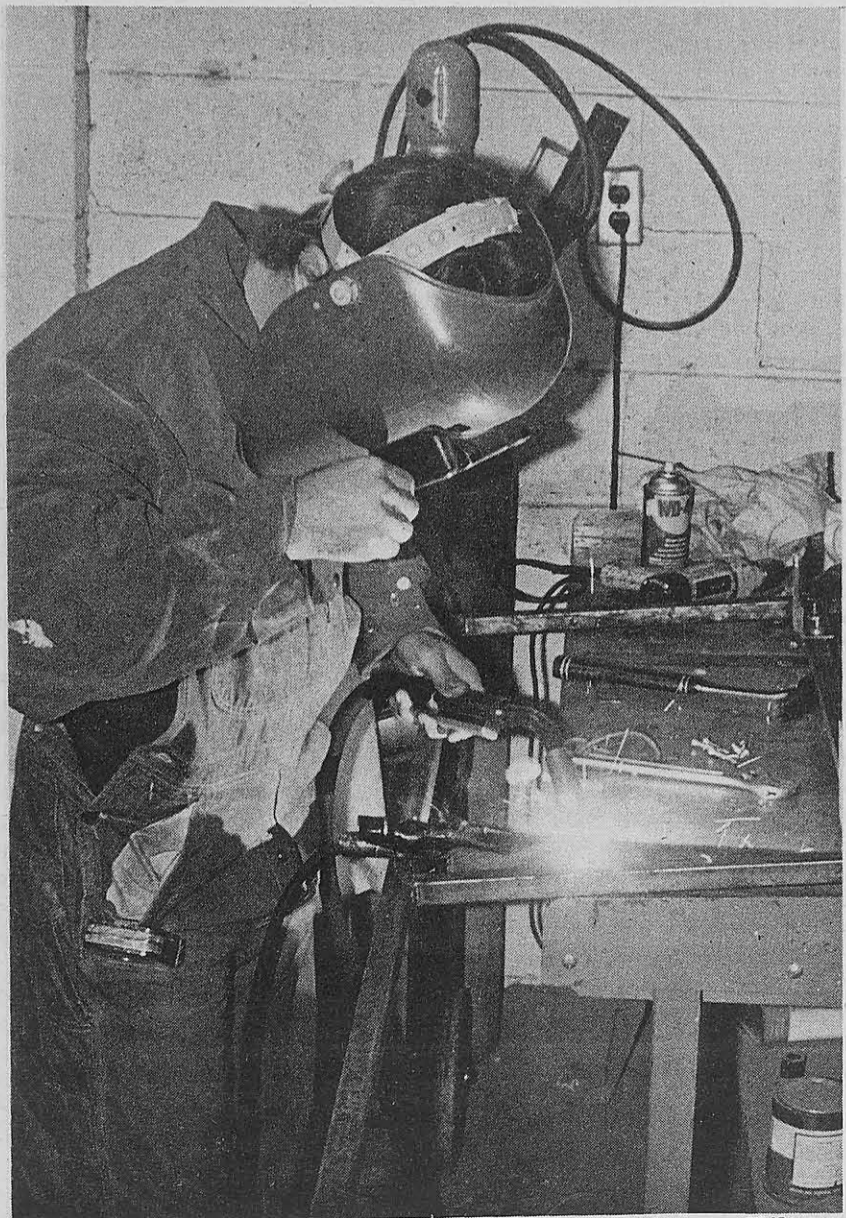
"You sit down and you're a team," Sargent said. "You say 'what are the things we'd like to see happen? What improvements can we make? How can we blend all these things together?'"

It's this blending, of actors and automation, playwright and production staff, special effects and audience reactions that will combine to make theatre in the 80's more exciting than ever. So the next time you go to a play, look and listen carefully. There's a lot more going into it than you might think.



Leo Cortez, theatre major, works on props in the prop room.

photo by Joe Hollmann



An arc welder works in the scene shop at the Loretto-Hilton Center.

photo by Glenn Willis

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Musical Gets Rave Review

by Rose Rosen

As I left the theater, I felt the tingle in my hands from clapping so hard and I realized it was an excellent performance.

The performance I am speaking of is the Stage 3 musical production of **Berlin To Broadway With Kurt Weill**. This play was shown Nov. 9-11 in the Stage 3 performance space located on the ground floor of the Administration Building at Webster College.

Not only was **Berlin To Broadway** a tribute to Weill's best compositions, it was also a lesson in history. The first three plays tributed were done in Germany just prior to World War II. I could feel the tension of the decade mounting behind the humor in the lyrics.

Weill spent a short time in Paris and thus the song, "I Wait For a Ship," was sung in French by Paula Newsome. She sang the song with such feeling that you didn't have to understand French in order to get the full meaning of this song.

America was Weill's final frontier. The music in the play went from the Depression through World War II and into 1950, when he died.

Songs performed in the show such as, "Mack the Knife," "Surabaya Johnny," "September Song" and "Sage of Jenny" are being played in many old-time jukeboxes across town.

The performers all had fine voices. Cindy Reading really shined in "Jealousy Duet," using an operatic tone.

"Lost in the Stars," the concluding song, was beautifully sung by Ron Bomme.

This tribute held together more smoothly than many tributes I have seen. It makes me want to see some of Weill's plays entirely.

May I now say 'bravo' to the director, the cast, the orchestra, and all others responsible for this fine performance.

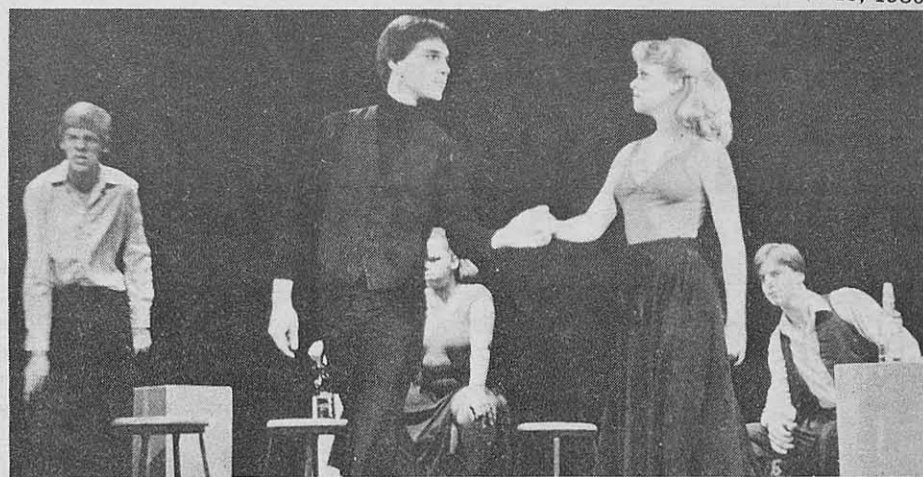


photo by Glenn Willis

Play Tributes Weill's Work

by Rose Rosen

Last year's workshop musical at Webster College, **The Boyfriend**, drew a larger audience than all of the other workshop plays put together. That same size crowd was expected for this year's Stage 3 musical, **Berlin To Broadway With Kurt Weill**.

Keith Nelson, who directed this play explained that it is a musical review of Kurt Weill's work encompassing 38 songs and nine of his shows.

Berlin To Broadway With Kurt Weill covers Weill's first show, **Three Penny Opera**, done in 1928, through his last show, **Lost in The Stars**, done in 1949.

"The show stylistically goes from the Brechtian epic theater to 1940s Broadway musical," Nelson said.

Originally shown on Broadway, **Berlin To Broadway** was written by Gene Lerner. Nelson says that he rewrote the script for the Stage 3 production.

He also said that many of the songs are recognizable such as "The Alabama Song," from Weill's show, **The Rise And Fall Of The City Of Mahogany**. Jim Morrison of the Doors recorded this song on his first album.

According to Nelson, **The Rise And Fall Of The City Of Mahogany** was Weill's last work in Germany. Weill was a Jew who left Germany just prior to the war. This play depicts what happened in Germany during that period. The show was named after the color of the Nazi's shirts—mahogany. New York's Metropolitan Opera recently showed this play.

Lady In The Dark, another Weill show, was Danny Kaye's first Broadway musical.

Berlin To Broadway encompasses these shows and many more.

The play was performed on Nov. 9-11 in the Stage 3 performance space located on the ground floor of the Administration Building.

Title III continued from page 1

"Lots of hospital schools of nursing that are three-year programs are regarded as college level," said Spencer. "The standard procedure in academic institutions is to grant three years credit in transfer if they (students) have a registered nursing certificate. They want us to work with them in developing a curriculum that would be compatible with theirs and would represent the senior year."

Title III will provide Webster College with the funds to hire a health careers coordinator to work with hospitals in developing these types of programs. "This is a wide open field where program development is apt to be particularly effective," said Spencer.

The coordinator would also develop other health careers courses such as a health services management program.

2. Retraining Faculty for Corporation-Based Education Programs:

This activity would grant college credits for employee participation in corporate in-house training programs, such as management training, sales or marketing training.

Spencer said these programs tend to be college level and are taught by people who are credentialed in the same way as college faculty members.

"In many cases we have people who have worked for big companies and have on-the-job learning or classroom learning inside the corporation that we assess and deem to be worthy of college credit," said Spencer.

Webster College is currently working in cooperation with Hussmann Corporation in a similar program at the Hussmann Institute, in which three courses have already received accreditation approval by Webster College.

3. Development in International Activities:

"The history and political science department at Webster College is particularly interested in providing internships for St. Louis-based students to go to Geneva (Switzerland) and work in one of the international organizations there," said Spencer.

"What we've argued in the Title III proposal is we want to develop internships with some of these international agencies with particular attention to providing internships to women and minorities who tend not to be well-represented in state department jobs," Spencer explained.

"Title III will provide the resources for a faculty committee to develop this to meet the needs of our students and be of high academic quality," he continued.

4. Development of a Freshman Studies Program:

"This relates to a policy we've had at the college for 15 years," said Spencer. "No general degree requirements."

Webster College proposes to "provide some educational experiences in the freshman year which don't get into the area of a prescribed curriculum, but yet set up courses or seminars for various groups of students that will help to liberalize or broaden their education," said Spencer. "This might mean developing a western civics program that is designed for theatre arts majors, or suggesting remediation for students who come with inadequate writing or computational skills."

Webster College plans to form a faculty committee to "work closely with all concerned parties to come up with a plan which in a year or two will be implemented and evaluated," said Spencer.

5. Strengthening Recruitment and Student Services:

Strengthening the recruitment policy at Webster College would entail analyzing how the college can attract more applicants to actually contact the admissions office.

"The proposal suggests the hiring of a research specialist who will turn that research into some training for the (Student services) staff and for a group of faculty who will devote two years of attention to that problem," said Spencer.

Webster College will then train about five faculty members to decide how to increase the number of students contacting the college to actually apply.

Also covered in this area is student services improvement.

This activity will "provide monthly training programs for student services office staff on aspects of given groups of people within the student body: minorities or special problems relating to students from out of town..." said Spencer. Also included are returning students. "The goal is to improve our rate of retention," Spencer added.

The third major area of focus for the SDIP is Strengthening the Administration, which consists of two separate projects.

The first is to provide an administrative internship training program for selected faculty members.

Webster College has been experimenting for several years with faculty who are performing, as part of their regular contract, in administrative programs. "It has worked so well that we're saying we really need to develop that," said Spencer.

This would stress three main areas—admissions, counseling, and development, as well as several others—special academic activities, student activities, governmental liaison and institutional research.

"There are a number of faculty fund proposals that have come along every year," said Spencer. If we redefine the workloads of some people, we might find some of the best proposal writers on campus and put them to work writing things like this.

"There seems to be a general feeling that it's an awfully good thing for the college and everyone seems eager to get involved."

What About the Extra Work Load for the Faculty?

"If a faculty member takes on a one-third commitment to work in connection with development or governmental relations or some aspect of administration, that would entail released time from teaching commitments," explained Spencer.

The program would provide salaries during the summer training period and for off-campus related activities. Faculty training is scheduled to begin after graduation in May, 1981.

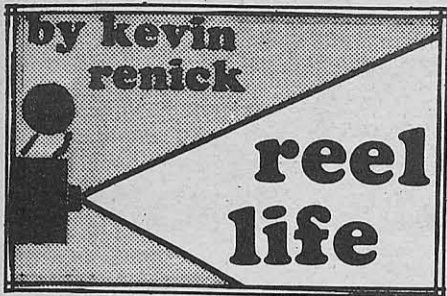
Developing a computer-based management information system is the second project.

The SDIP grant would enable Webster College to buy their own mini-computer. This would allow us to interlock information among the College offices. Webster College currently uses a computer service for all student, business and alumni records.

"We are also looking at applications for the computer in other areas," Spencer continued, "such as word processing capability and future academic applications wherein various departments could be hooked into it to run various (academic) programs."

The federal government has already committed \$625,000 to Webster College for the Title III grant. However, final approval of the SDIP is still pending.

'Motel Hell' Is An Awfully Good Time



"Somebody's gotta take a little responsibility for the planet," says Farmer Vincent Smith in director Kevin Connor's new film **Motel Hell**. "There's too many people in the world and not enough food. This solves both problems."

Such is Farmer Vincent's cheerful explanation for the ghastly goings-on in **Motel Hell**, a perverse but entertaining movie that is successful due to its clear sense of humor and its refusal to gush blood from the screen to take our attention away from plot weaknesses. There is very little blood in this film when you compare it to others in the horror/"Oh, yuck!" genre, and the plot is pretty consistent. In other words, the film is better than the ads would have you believe it is.

Briefly, the story concerns a polite-talkin', friendly country farmer (played by western star Rory Calhoun) and his sadistic but equally polite sister, Ida

(Nancy Parsons). The rustically charming duo run the Motel Hell, which is just your normal garden variety joint that you always pass by when driving on two lane country roads. Trouble is, Vincent and Ida ain't exactly rollin' in the dough, so they figure out a way to supplement their motel income. Yep, it's their own secret recipe for smoked sausages, which Vincent proudly advertises as "100 percent honest-to-goodness, hickory smoked meat."

Why, all the folks in the county are familiar with Vincent's tasty fritters, in fact, many of them are Vincent's tasty fritters. You see, Vince has this garden out yonder, in back of the motel. "And in this garden are his crops/Ee-yi, ee-yi, ugh!/ With an ugh ugh here and an ugh ugh there . . ." Well, you get the idea.

"Let my people grow," is Vincent's motto-and grow they do, until they're ripe and ready to be pulled outa the soil where Vince has 'em buried up to their necks (but still alive) so he can feed and fatten 'em. They make some awfully weird sounds, these members of Vince's own underground club. You can't be sure if they're unhappy 'cause Vince won't buy them any McDonald's hamburgers (he controls their diets, you see), or whether it's just because they've had their vocal cords slit. None of 'em were very good conversationalists, anyway.

Vincent shows a real talent for preparing cuisine—among his entrees are Elaine Joyce and Dick Curtis as kinky-sex lovers who think he's gonna fulfill their wildest bondage fantasies. "You look good enough to eat," he tells the excited Miss Joyce, and boy is she in for a shock. Also on the menu are punk rock group Ivan and the Terribles, a pair of misguided prostitutes, and a local sheriff or two.

This may all sound quite sick-o, but the film is more palatable than you might think. Some of the scenes are too perverse to be taken seriously, and much of the dialogue is rather hilarious. Calhoun and Parsons look like they were laughing hysterically between takes, and their justification for what they are doing is so likable in a demented sort of way that you can't help but get behind them (do keep your distance, though). It is

... the story concerns a polite-talkin', friendly country farmer . . . and his sadistic but equally polite sister . . .

surprising how the film focuses on them, and on a young girl who falls in love with Vince after he rescues her from a motorcycle accident. You expect there to be much more gore—and due to this

anticipation, the film lags in places.

There's a chainsaw fight at the end that winks at Tobe Hooper's **Texas Chainsaw Massacre**, a scene of some of the gurgling crop-busters coming after Vince for revenge that winks at **Dawn of the Dead**, and plenty of other scenes that wink at horror films in general. Anyone with a sense of humor should really find nothing objectionable in **Motel Hell**. It's not a great film or anything, but it is sure of its intentions, amazingly restrained in its violence, and basically entertaining to look at.

The point is this: when was the last time you went to a so-called horror film and laughed because the director wanted you to? Usually, it's because the director took everything deathly seriously—which tends to emphasize script weaknesses and make the actors look incredibly foolish. Not so in this here film. You know they don't expect you to take it very seriously when the closing credits roll to a country song that begins: "You're eatin' out my heart and soul, babe/Feastin' on my bad side." It's food for thought, anyway.

Check into **Motel Hell**, if you want. It's nothing to lose your head over, I mean, don't beef about it. Just be careful next time you try any smoked sausage that boasts of "special ingredients." Beef jerkys anyone?

Woman Exercises New Birth Control Method

Stephani Boyd

Can a set of exercises, done at different times of the month depending on the purpose, really help women get pregnant, not get pregnant, and naturally abort if they do get pregnant?

Joanna Cherry of Richmond, California says "yes, and more." The delicately beautiful and soft-voiced woman in her mid-30s was in town recently to teach the exercises, as well as to lecture on two of her other favorite topics: rebirthing and the metaphysics of sex.

She first found out about the routines in Amsterdam while on a European tour this summer. For the first time, a course was being taught outside of Israel, where the idea was developed, and Cherry enrolled.

The exercises were developed by Israeli gymnastics and ballet teacher Aviva Steiner. She researched exercise and put together a series for producing periods in women, regardless of whether they were still of menstrual age or not. Her first subjects were women past

menopause, and the experiment worked."

The four-day course that Cherry took stressed using the Steiner system for other purposes as well—conception, contraception, natural abortion, and relief from cramps, cysts, infections, and other irregularities. It also taught her to teach the system and accredited her as an instructor.

Since then, the new instructor has returned to the United States to teach, and St. Louis was the first stop.

"I'm visiting my parents here. My mother is the founder of the West End Players and my father is the marketing director of the **Post-Dispatch** and the **Globe-Democrat**," the Californian explained.

In her recent talk at Webster College, Cherry told the enthralled group that 100 percent of Israeli women checked by followup have used the Steiner contraceptive technique successfully, some for as long as 15 years. She explained how the exercises work:

"First, they bring 17½ liters of blood per minute through the pelvis, as opposed to 4½ liters when a woman is at rest. This cleans and tones the female system, allowing it to work as it should, plus allows the woman to manipulate her body's functions."

Cherry, holder of two graduate degrees, including one in education, demonstrated.

"The exercises are for general female health, so they make a woman better able to conceive, though are also strenuous enough to cause an abortion," she said as she rapidly inhaled, exhaled, jumped, contracted her body and relaxed again.

The trick is said to be in when a woman uses the movements.

"For example, to get pregnant, women should do the exercises after the first day of the period for nine days up to two days before ovulation," the teacher said.

Sound complicated? Well, it could be. Cherry said a woman must have a predictable menstrual cycle so that she can determine the dates she needs to use the program. But she added

that there are exercises to regulate periods, also.

The Steiner system has not been medically approved but it is being researched at two American universities.

If that isn't enough to convince people that there might be some truth to all this, Cherry understands.

"I was skeptical, too, before I was taught," she said. She has even put her money where her mouth is by using the contraceptive system herself.

"I can't report any results yet because I started doing it two months ago and the man I live with and I have been apart most of that time," the divorced Cherry said with a smile.

Aviva Steiner has made little effort to inform women of other countries of her technique because she conceived the idea for her countrywomen, but through teacher training now going on in other countries, the information should spread.

Cherry believes that one day, due to the Steiner system's effectiveness, lack of ill side effects and general health benefits, it will become a major form of birth control.

Ironically, she ended the discussion with a plug for her mother's theatre group's production of *Lysistrata*, the story of ancient Greek women who withheld their sexual favors from their husbands in protest against their constant warring.

Speaking of effective birth control.

Build A Solar Greenhouse In Planned Three-Day Course

by Rose Rosen

It looks like Webster College will have a solar greenhouse on campus by next semester.

The Solar Greenhouse Association is an organization that runs weekend workshops on greenhouse building. During the weekend, the group builds a greenhouse.

People who attend the workshop pay a fee for learning this skill. The greenhouse is paid for by the owners of the house where it is built.

Debbie Dey, chairperson of the science department at Webster College, took this workshop. "On Friday night, you learn the theory behind how to maintain a greenhouse in this climate," Dey said.

According to Dey, heat can actually be gained in your home if the greenhouse is attached. Also, you can grow cold, hearty plants such as broccoli, cauliflower, and cabbage all winter long without the extra expenditure of fuel.

Actual building of the greenhouse is done on Saturday and Sunday.

Dey explained that she put this course in the catalogue for spring semester with the intention that Webster College would pay for the materials, students would build it, and the campus would then have

a greenhouse.

"Since that time, the Greenhouse Association has been contacted by various manufacturers of greenhouse materials. They have tentatively agreed to donate all the materials to the association," said Dey.

Apparently, the association will give the greenhouse to Webster College if students build it in time for The Solar Energy Savers Exposition to be held at the A.J. Cervantes Convention Center on Jan. 16-18.

"This means the greenhouse has to be built this semester in order to be ready for this exposition," said Dey. "The date for building it is Dec. 5-7."

Students who participate in building the greenhouse that weekend will receive one hour of credit. Due to these unexpected circumstances, "Students will do the work this semester and get credit next semester," said Dey.

"Don't plan anything else for that weekend," said Dey. "We'll work till it's built. The more people we have, the less time it will take."

If you are interested in working on this project for one hour of credit next semester, contact Debbie Dey at 969-0500, ext. 391.

HAVE YOU GOT SOMETHING TO SELL? CALL NOW FOR AD INFORMATION. 968-0500; Ext. 284.

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NEWS BRIEFS

Photo III Students Exhibit Work

Works in Color, an exhibit by students currently enrolled in photo III, will be on display in the Media Center Gallery beginning Wednesday, Nov. 12. It will include photographs produced during the semester, utilizing actual or applied color processes. The exhibit will run through Friday, Nov. 21.

Women's Music At Wash U. Nov. 16

Robin Flower, Nancy Vogl, Barbara Higbie and Jasmine will be in concert Sunday, Nov. 16 at 7:30 p.m. in Washington University's Edison Theatre.

Tickets for the women's music concert are \$5 in advance and \$6 at the door. They are available at the Women's Eye Bookstore, Sunshine Inn, Left Bank Books and Streetside Records.

For free childcare call 773-0803.

New Every Other Tuesday Schedule

Brian Worley will direct "Mimosa Puduca" on Nov. 18. Bob Bourgeois will direct "Say Good Night, Gracie" on Nov. 25. Milton Zoth will direct an as yet undecided play on Dec. 9. Plays are at 3 p.m. in the old auditorium in AB.

Philosophy Of Childhood Discussed

Matthew Lipman, author and director of the Institute for the Advancement of Philosophy of Children, will speak informally Nov. 18 from 2 to 3:30 p.m. in 200 AB. On Nov. 19, he will speak from 10 a.m. to noon on his work and from 1:15 to 3:15 on the philosophy of childhood.

Both lectures are free and in the Winifred Moore Auditorium.

'The Changeling' Runs Nov. 19 To 23

The Conservatory Theatre will present a Jacobean tragedy, "The Changeling" on the mainstage of the Loretto-Hilton Center Nov. 19 to 23. The play will begin at 8 p.m. Wednesday through Saturday, and at 5 p.m. Sunday.

Tickets are \$3.50 for the public and \$2 for students and staff. For more information, call the Conservatory Box Office at 968-2235.

Frederick Zlotkin Returns To CASA

American cellist Frederick Zlotkin will perform fully ornamented versions of J.S. Bach's unaccompanied cello suites Nos. I, II and VI in a recital Wednesday, Nov. 19 at 8 p.m. in the main auditorium at CASA, 560 Trinity at Delmar.

Admission is \$5 for adults and \$3 for students and senior citizens. For information on recital and master class, call 863-3033.

Meeting On Study Abroad Nov. 20

A luncheon/lecture on study abroad will be held Nov. 20 at noon in the private dining room.

Dean William Duggan, Dean Charles Madden, Dr. Neil George, Dr. Peggy Gaskill and Dr. Doris Buettenmuller will talk along with returning Geneva students Steve Stigall and Julie Downey.

There will be free coffee and dessert.

TRS Committee To Meet Nov. 19

The tenure, rank and sabbatical committee will meet Nov. 19 to evaluate Kate Lafayette for faculty development leave and Andrea Rothbart for promotion to full professor and sabbatical.

The hearings will be held in room 328 AB from 3-5 p.m.

Philharmonic Opens Nov. 21

The St. Louis Philharmonic Orchestra under the baton of music director, David Stahl, will present the opening concert of the 1980-81 season, Friday, Nov. 21, 8:30 p.m. at Kiel Auditorium Opera House.

A limited number of complimentary tickets are available for the concert. For more information on tickets or membership, call 231-9079.

African Dance Auditions At CASA

Auditions for African dancers, drummers, singers and actors will be held at CASA Midtown School for the Arts Nov. 22 and 23 from 3 to 5:30 p.m. at 3207 Washington Ave.

For more information, call 535-7576 from noon to 7 p.m. or 533-5222.

Photos Go On Trial In Juried Show

The St. Louis Artists' Guild in Webster Groves will sponsor a juried photography show Nov. 30 through Dec. 18.

Prizes totalling almost \$700 will be given for both black and white and color photography.

Deadlines for entry are Nov. 22 and 23. For more information, call 961-1246.

Contest For Unpublished Plays

The Theater Guild of Webster Groves is again sponsoring the nationally known Russell Sharp Drama Fair—a playwriting contest for unpublished one-act plays. Scripts must be submitted to the Guild no later than April 18, 1981. Cash prizes are \$75 for first place, \$50 for second place, and \$35 for the best children's play. The first and second place winners will have their plays produced at the Guild in August, 1981. There is no entry fee. For more information and an entry form, contact: Ray Shea, 5118 Heathfield Drive, St. Louis, Mo. 63128.

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Webster College, Webster Groves, Mo.

Nov. 20, 1980

Don't forget
pre-registration
Dec. 4 and 5

Cover Photo
by
Charles Thames

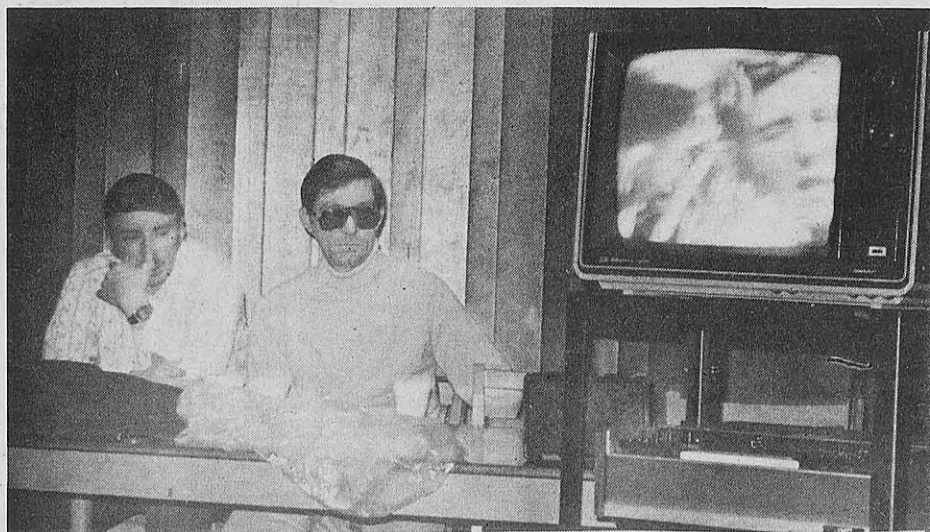
Veterans Still Fighting Vietnam War

by Ruth Canterbury

The real Vietnam War and its continuing effects on the men who fought in it was the topic of discussion in an informal seminar by Vietnam veterans Ray Pierson and Sam Lindberg.

Pierson, a psychology major at Webster and Lindberg, head of the St. Louis Veteran Outreach program presented a view of the war, not the media image of it, and told of the problems of the veterans who served in Vietnam from the standpoint of two men who had been there. Pierson was blinded in the war and Lindberg was crippled. Both feel that war has been generally distorted and intensified by the news media and the movie industry.

The seminar began with a film documentary of the Anderson Platoon. This documentary was the result of a film crew spending several months traveling with the platoon. They went on maneuvers through the underbrush, looking for Viet Cong snipers and hiding. They moved to the different locations with the men, and the crew was there when some of the men were ambushed.



"The Vietnam War was ours, the next one is yours." Ray Pierson (right), a Webster College student, and Sam Lindberg of the St. Louis Veteran Outreach Program, photo by Tom Dewey

One man was killed and several were wounded.

Both Pierson and Lindberg said this type of action was familiar and that this type of situation created extreme tension among the men. The tension taught them to be constantly on guard.

This was guerrilla warfare and both

men said that they had not been trained for it.

"When you got to Nam you threw the handbook away," said Pierson. "Lindberg added, 'you stayed by the old man, they guy who had been there the longest. He might only be 18 but he was still alive.'"

"It (Vietnam) shattered the John Wayne illusion of war that a lot of the kids had," said Pierson. "The average age over there was 20 and when the fighting started it shattered a lot of illusions," Lindberg added.

A lot of tension and frustration was created by the war and both men said that doing a job, but not doing it completely, and knowing that after you were finished the cycle would start over again, was extremely frustrating to the men who were fighting.

Lindberg said there was also the dehumanizing effect on the men because victories were in terms of the body count. Both men said that the soldiers didn't like the way it was handled. It continues to haunt them today.

Killing women and children who were fighting with the enemy was also confusing, both mentally and morally for many of the men.

The objective of the men who fought in Vietnam was staying alive for 12 months," said Lindberg. For most of them, the political reasons for being there were unknown or obscure.

Both men stated that perhaps the hardest part of the war was coming home.

Many Vietnam veterans suffered from culture shock upon their return to the states. They were unprepared for the harassment and ridicule by the country for which they had fought.

Having no one to talk with who understood what they were going through, made many vets hide or suppress their feelings and experiences.

Lindberg said many vets started covering up that they were ever in Nam and many refused to put down that they served in Vietnam on job applications because of the prejudice they have encountered from employers in the past.

Both men stressed that the fallacies surrounding the war and the lack of help for coping with the flashbacks and dreams caused by the war had hurt many Veterans who had carried this with them for ten years or more and are just now receiving help.

These two men, like many others, are trying to help the public understand Vietnam and the old problems associated with war, as well as the new problems arising from contamination by agent orange. Agent Orange was the defoliant used in Vietnam which is now causing cancer and birth defects.

"I'm helping to bring the men home from Vietnam who haven't yet made it mentally and emotionally," said Lindberg.

Conference On Latin America Concentrates On Revolution

by Jean Cummings

More than 250 people attended last Saturday's conference on Latin America and the Caribbean, "Peoples In Struggle," presented by The Greater St. Louis Latin America Solidarity Committee.

Among the many co-sponsors of the day-long conference were the Black Students Association, history/political science department, social action collective, The Women's Recourse Center and Webster College. The conference was held in the Winifred Moore Auditorium.

Robert Armstrong, attorney, member of North America Congress on Latin America and (NACLA) and contributing author to **NACLA Reports** and **The Guardian**, who recently returned from a visit to El Salvador was the first keynote speaker of the conference.

Central America and the Caribbean, according to Armstrong, are most important regions in terms of world changes and what the future might hold.

"In the last 150 years the United States has invaded this area 75 times. And there is a real likelihood of another intervention in El Salvador," said Armstrong.

A film, "El Salvador: Revolution or Death" was shown and depicted the repression by the government junta, which is supported by U.S. military and economic aid, and the people's response: revolution.

"What is going on in El Salvador, in a very real sense, is going on all over Latin America," said Armstrong.

Furthermore, Armstrong said the Carter administration is presently preparing to escalate U.S. involvement in El Salvador by sending "Non-lethal aid—

material used in repression" and military advisors.

The revolution, Armstrong said, is challenging the system of rule by a few people.

"They're fighting the present system of government," he added.

Another keynote speaker was Joseph Kanute Burke, consul-General to the United States from Grenada and a member of the New Jewell Movement which is presently in power under the new People's Revolutionary Government.

Burke discussed the revolution in his own country and the changes currently in progress.

Regarding foreign investment, he said, "We're going to control our own products and put up our own factories. Those who make the profits must benefit from the profits."

Other keynote speakers were Sylvia Reyes, representative from the association of Nicaraguan Women, and Awilda Colon from the American Friends Service Committee.

Part of the morning was devoted to various workshops, such as media, women, the role of the church, and literacy in Latin America.

The purpose of the conference was to inform people in the United States of what is happening in Latin America, the extent of U.S. interest and involvement in this region, and to point out ways in which they might help.

Regarding the escalation of U.S. involvement in El Salvador, Armstrong said, "Write your congressmen, senators, the secretary of state, President and the President-Elect, saying, 'No intervention in El Salvador.'"

No Heroes From Vietnam

Blind Veteran Remembers. . .

by Nancy Roenfeldt

Fifty-seven thousand men never made it home; 300,000 that did were victims of some war-inflicted injury; most came home with emotional scars from the Vietnam War, some of which will never heal.

These problems, however, are compounded by an American public that doesn't understand the Vietnam War and, moreover, its veterans, according to Webster College senior Ray Pierson.

"It's important for people to realize that Vietnam veterans are not looney," said the 32-year-old Pierson, who entered the Vietnamese conflict in 1967 at age 18 via the draft and came out of the war blind. "If people would only try to understand not to be critical of the veteran we'd be better off. Sure, it was an unpopular war, but the veteran didn't start it."

Pierson said he feels it's important to show people "war for what war really is... not romantic or adventurous."

"In the way Hollywood portrays war and also in the novels you read, there are heroes. With Vietnam, there weren't any recognized heroes."

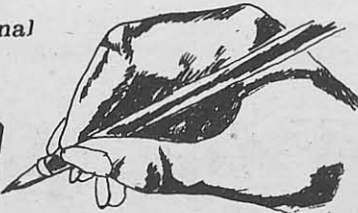
The production of such movies as "A Rumor of War" and "Coming Home," in Pierson's estimation, has aided in educating the American people to a more realistic perception of what it was like for soldiers in Vietnam and after they returned home.

"It was a weird war to say the least," said Pierson. "There was always a sense of fear and frustration. It really does affect you. Killing your friends being killed, innocent people being killed... it got to where you repressed it. If you let it get to you it would kill you or you'd go crazy. And a lot of us brought it home; even my wife and I couldn't talk about it for a long time. She didn't understand, and, truthfully, I didn't understand it myself."

"We were over there to stop the spread of Communism, or so some of us thought,

Cont. on page 7

EDITORIALS



'The People's Struggle'

Citizens Not Informed Of U.S. Foreign Policy

The turnout at Saturday's conference on Latin America was truly incredible—not at all representative of the apathy in America we so often hear about today. Evidently, people do care about what goes on in the world. The question is, can we do anything about it?

The people who worked to set up the conference and those who came to St. Louis to speak believe we do have control over our lives and over the actions of our government. Those who came to listen and learn were provided with the evidence: in Nicaragua where the people have taken control and made great strides in improving their circumstances; in Grenada the same; and in El Salvador where the people continue to struggle against social-economic oppression.

In the United States we are more apt to concern ourselves with the quality of life, rather than survival. This is good, but we can hardly

expect to improve the quality of our own lives when our government uses our tax dollars to support oppressive and corrupt governments in other parts of the world. This, we are told, is done to protect U.S. interests: copper, gold, oil, etc. The problem is that it is not our copper, it's not our gold and it's not our oil.

We in the U.S. are accustomed to a standard of living which is not possible for most of the world. Improving our quality of life should not be at the expense of those who are worse off than we are.

It is in our best interests to know what goes on in our behalf. We are not often informed about U.S. policy in other parts of the world until something happens like what happened in Iran.

Shouldn't "the greatest country in the world" use her greatness to support and uplift high principles everywhere, rather than to take advantage of the weakness of others?



LETTERS

Administration Agrees To Consider Amending Overload Charge Policy

To Webster College Students:

The members of the C.S.A. would like for the students to be aware that we have been involved in a series of dialogues with the administration concerning the tuition policy of 1980-81. We are glad to announce that the administration has agreed that:

"Full time students who can demonstrate that their programs were planned to permit a maximum of 18 hours in their final semesters but who were prevented from carrying out their plan by the change in policy, be permitted to appeal the overload charges."

We are now engaged in the process of establishing the procedures through which this change will be implemented. Any student interested in further information on this matter, or wishing to contribute his/her ideas, is invited to speak with Susan Dieli, Michael Bouelevant or myself. We are interested in getting feedback from the student body on how these procedures should be set up.

Doug Cook
Chairman, C.S.A.

JOURNAL

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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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to: The Journal, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone (314) 968-0500, ext. 283 and 284.

Corbett Expresses Appreciation For Notable Conference

To The Editor:

This past Saturday, Nov. 15, Webster College co-hosted an extraordinary conference: Peoples in Struggle, a conference on Latin America and the Caribbean. This was an intense day-long conference, beginning at 9 and running until near 7 p.m., with one informative speaker following the next. I found the lectures by Joseph Kanute Burke, Consul-General to the United States from Grenada, and Awilda Colon, from Puerto Rico, to be especially informative and provocative.

I wish to congratulate the Greater St. Louis Latin American Solidarity Committee on its well planned and executed program, and to especially thank Dan Hellinger of the history political science department for his part in bringing this program to Webster College.

I believe it is important to bring to the college campus those issues which seldom surface in

Journal Seeks Applicants For Staff Positions

The Publications Board is currently accepting applications for the editor-in-chief, managing editor and business manager positions for the Journal for the Spring 1981 semester.

Those individuals interested in applying for one of the positions should send the following items for the consideration of the Publications Board: a statement of intent in seeking such a position, a profile of work and journalism experience, and a portfolio of story clips or other evidence of writing or newspaper production ability.

Applications must be turned in to Win Rogers or Don Corrigan or the Journal office no later than Dec. 1.

These are paid positions. In addition, the business manager may collect a 25 percent commission on all advertisements sold.

For more information, contact the Journal office, 968-0500, ext. 283 or 284.

the American press—like this sympathetic look at national liberation movements in the Third World.

Congratulations to the organizers and thank you!

Bob Corbett

The Journal will not be published next week . . . Have a nice Thanksgiving break.

Campus Poetry Reading

Well-Meaning Poet Spoils Well-Written Poems

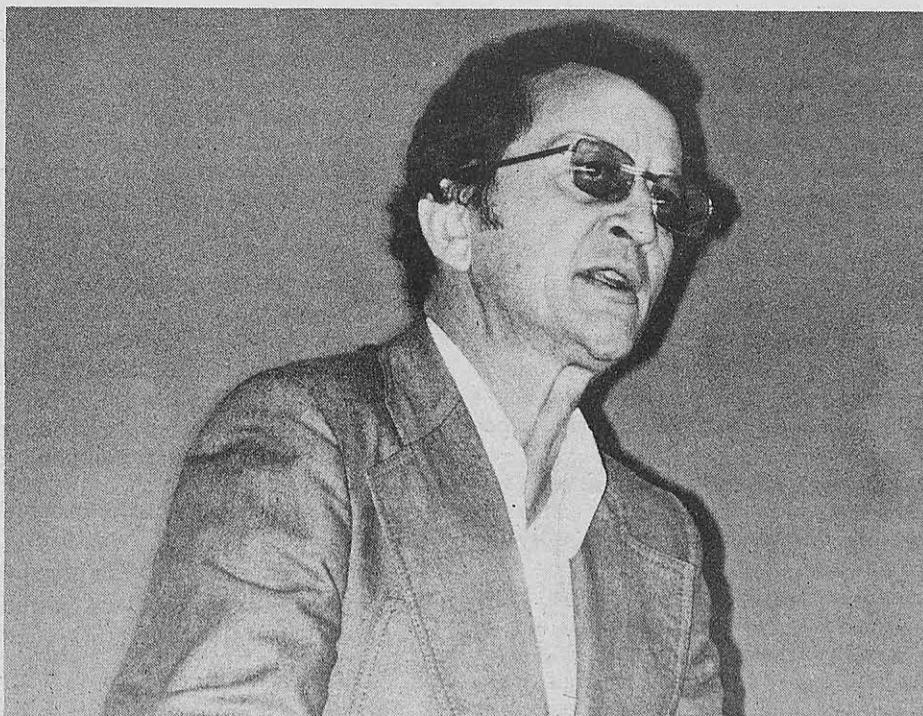
by Manon Cargas

Think of a poet. What image pops into your mind? Possibly a long haired, dreamy-eyed young man overwhelmed by life? An outspoken rebel reciting his works for all who care to listen, perhaps? An unimposing man clad in a denim leisure suit and wire-framed glasses?

If you choose the last one you probably pictured Jim Barnes, a Missouri poet who was on campus last Tuesday for a poetry reading. His outward appearance did not leave the impression of being a stereotypical poet but his verse proved otherwise.

Barnes considers himself a formal poet because he works in traditional forms of poetry. He would rather concentrate on new imagery than a new form. His imagery is strong, and his explanations of each poem's origins before he read them made scenes easier to envision. Several poems about particular places though, were written when he had not actually seen them. "Last Look at Neplata, Missouri" was written several weeks before he had actually been to the small town near his home. When he did visit it, he wrote a second poem titled "Return to Neplata, Missouri."

Traces of Barnes' Oklahoma origins can be heard in his strong voice. He read intently and paused effectively, so that pictures he was creating became clear.



Jim Barnes, a Missouri poet, was at Webster College recently for a reading of his poetry.

photo by Ron Copeland

However, he said he likes to "read on one octave so I won't force an interpretation of the poem on the listeners by the highs and lows of my voice." Indeed, he did not force an interpretation on the audience, but at times uncaptivated attentions would wonder.

Barnes is often described as a poet of Choctaw or Choctaw-Welsh descent, but he says, "I am a poet first, my background is only secondary." Many of his verses have been printed in books of Native American poetry, but he has been published in many other books and

periodicals as well. In fact, a recently written poem will soon be published in *The Journal of Irish Literature*.

Between his poems he also described his writing habits. "I have never had an idea in my head for a poem," he said. "Nothing comes until I sit down with a pen and a yellow pad of paper. The first word comes out and I'm on my way." But he advised students "not to limit yourselves to one subject at the beginning. Be open to what comes up next."

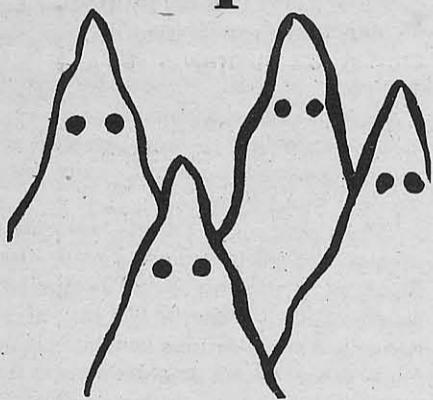
Barnes says it takes him about two hours to write his poems completely but does not consider it successful unless it is "metaphorized successfully." When it is read by others he does not want it skimmed through like a newspaper article, and when it is criticized, the critics should not try to "prove something of the poet by the poems. I consider this the lowest form of intellectual fakery."

Barnes' poems were written well but occasionally he lacked enthusiasm in his reading and the audience reacted accordingly. It was not until his last poem in which he compared a human's inner tensions with a burning stable of horses did both he and the listeners seem to be immersed in the poem, but it was too late.

Barnes is the author of several books, including the forthcoming *American Book of the Dead* by University of Illinois Press.

'The Residents' Fight Music Establishment

Group Invades Radio With Ghostly Tunes



by Kevin Renick

War has been declared against pop music. Record company officials are staring in disbelief as a small army of mysterious San Francisco musicians wage war against the cliched structure of today's pop and the narrow-mindedness of hit-hungry record executives. The Residents are marching proudly into battle.

The Residents are a secretive four-man group from the Golden Gate city who are raising serious questions about the nature of pop music. They are so secretive, in fact, that no one knows who they are—except their musical collaborators. They do not tour, they don't give interviews, and the only photographs that have been released of them show them in ghost costumes, mummy-like wrappings, or similar disguises. They shun all publicity, and want only to be known as "The Residents."

This intriguing aura of mystery has gained them a loyal cult following—mostly people who have read rave reviews of their unusual albums in rock magazines.

It is time to reckon with The Residents—they can no longer be passed off as just another avant-garde assemblage appealing only to weirdos. The group has just released their seventh album, entitled *The Residents Commercial Album*, and it is without doubt one of the

most revolutionary and intriguing albums ever released in the rock idiom.

The record consists of 40 songs, each lasting exactly one minute and each taking the musical textures of synthesizers, guitars, violins, and drums and twisting and shaping them into alternately haunting and amusing snippets of aural impressions. One might doubt that a one minute piece of music could have substance and depth, and the idea of 40 such pieces is initially off-putting. But something is definitely going on here—something strange and new.

The Residents have dispensed with musical padding and reduced everything to swiftly moving currents of sound which grab you, suck you under, and are suddenly gone—leaving you either gasping for breath or laughing from the excitement of it all, depending on how good a swimmer you were. The music is quirky and hypnotic, the lyrics reduce complex emotional situations to one or two brief verses, often cryptically.

Sample verse: "Something's going on between them/Something I can see./Nobody seems to pay attention/ So it's up to me/They're always touching, always looking/In a secret way./I thought that I might cut them deep." End of song. Or how about this one: "They seem to run to morning light/To crash the boards between the night./If they'd learn to love themselves/They might survive the murky depths."

This music often sounds like nightmarish nursery rhymes, or diabolical radio jingles. It is hard to categorize, stylistically, but it is unquestionably the work of a unique collective imagination. In one minute of music, the Residents are infinitely more interesting than entire albums by banal mainstream rock groups like Foreigner, Journey, Kansas, or any of the other so called "progressive" groups that sell millions of albums today.

Who are these guys, anyway? What are they up to? The liner notes on their first LP, *Meet the Residents* tell us that "The

Residents began collecting interesting and unusual tapes about eight years ago in an effort to expand their awareness of the very nature of sound." This was in the late sixties, when these musicians were still college students in northern Louisiana. They moved to San Francisco, began experimenting with their own sounds, and came in contact with an individual known as "the mysterious N. Senada", who had developed a strange musical system based on phonetics. It amounted to a redefinition of traditional music theory and especially of acceptable vocal expression and instrument relationships.

Together with an eccentric British

musician known as "Snakefinger", these individuals created an amazing and challenging new sound. They got their name in classic style: a tape they had sent to Warner Brothers records for consideration was rejected and returned addressed to "Residents". Thus, a legend was born.

No one knew what to do with their first album—it was simply too weird when it finally appeared on Ralph records in 1974. Even weirder still, the second album has never been released—it's a concept album about the "theory of obscurity", which states that it cannot

Cont. on page 7

War Affects Artwork As It Affects The Artist

by Ruth Canterbury

How has war affected art and the paths that artists have taken through the centuries? The question is not an easy one and the answer is impossible.

Even though war has had an effect on individuals and groups of artists, there has never been one clear path or opinion that artists have followed in response to war.

There are documents of war that could also be called artwork. There is also an innumerable amount of artwork that is an interpretation, or a statement about an event that has happened. The artwork must be looked at individually with consideration to the period in which it was created and the artist who created it.

One example of a piece of artwork that has come out of an act of war is Picasso's famous mural, *Guernica*.

Various art historians have said that *Guernica* is a painting full of known and unknown symbolism. The powers of good and evil, resistance, a dying nation and

man's immortal soul are a few of the interpretations.

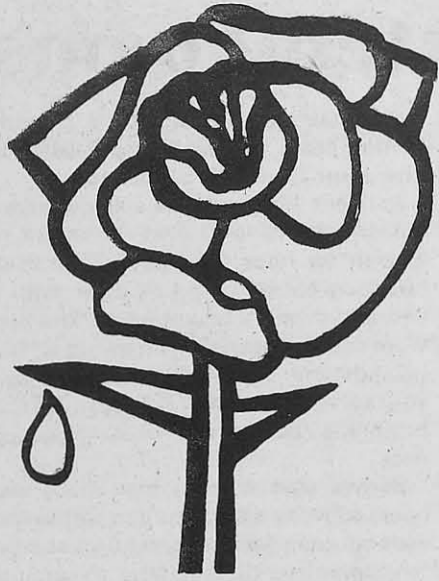
Guernica is not meant to be a description of the bombing of the small town but a statement of the agonies of war and of man's inhumanity to himself.

There were also artists, such as the German Romantic painters, who in their paintings called for an end to the world. Their reasoning was that only through total annihilation could their country be saved from Napoleon.

There was also a group of artists called the futurists who expounded war through their paintings. The futurists glorified war and thought the technology associated with it was fantastic.

Many other artists and groups of artists have expressed their attitudes toward war: support, disgust, horror and reality are only some of the ways war has been expressed through art.

There has been no clear consensus of how artists view war. Only the fact that artists have reacted to the events and situations that wars have created.



Journalists Subject To Violence, Terrorism Within Latin America

by Ruth Canterbury

Is most of the news we read about Latin America distorted? Why do we hear so little news, and when we do, it is usually of a revolutionary or catastrophic nature? Who controls and provides the information we receive?

These were some of the issues and questions discussed at the Media Workshop as part of the Peoples in Struggle Conference held at Webster College last Saturday.

Robert Armstrong, contributing author for *NACLA Reports* and *The Guardian*, Jack Shaheen, professor of mass communications at SIU-Edwardsville, Don Corrigan, journalism professor at Webster College and Daniel Hellinger, professor of political science at Webster and facilitator of the conference made up the workshop's team of speakers.

Dan Hellinger started the workshop by having participants read articles from *Newsweek*, the *New York Times*, and *Latin America Weekly Report*. The stories illustrated how publications differ

Cont. on page 7

Literature Of War'

Course Unfolds Historical Horrors

by Kevin Renick

Death, destruction, and despair. Violence, pain, and suffering. Most people can't bear to think about such unpleasant concepts, but Reta Madsen talks about them with considerable enthusiasm. In fact, she encourages others to study them in depth—in a course called "Literature of War."

"We read poems and novels in the class that talk about how our consciousness is changed by war," Madsen said. "We discuss how people's perception of war has changed since World War I."

Madsen first became interested in war literature after reading a book called *The Great War and Modern Memory*, by Tussell.

"The book is about how World War I entered into the consciousness of English speaking countries," Madsen said. "It looks at the new terminology the war gave us, how the war changed the way we feel about things, and how we perceive new wars. I found it fascinating."

Each of the two world wars is studied in detail in the class. There is no shortage of literature to read from either war, but Madsen said there is a marked difference in the attitude one finds in each series of works.

"In the first world war, people who wrote tended to see soldiers as innocent victims—children who didn't know what was happening to them," noted Madsen. "In the second war, there was no such thing. The literature deals with what Auden called 'the war within us', or the individual guilt of every man. The focus is the moral climate of the nationality of the writer, and the war is an excuse or catalyst to examine violence within ourselves, and the degree to which we've messed things up."

Madsen described how World War I signalled a new era in public awareness of war. Much of the change had to do with who was actually fighting the war.

"World War I was the first large war in which non-professional soldiers fought," said Madsen. "There were writers and artists fighting, and they didn't have the traditional military attitudes of 'ok wow,

now we're gonna' show how heroic we are.' With a new set of attitudes, people communicated their feelings more."

The literature that is associated with World War I began coming out in the summer of 1916, according to Madsen. It was violently anti-war, and the emphasis was on pain and suffering, with graphic descriptions of what people underwent. Such poems as *Anthem for Doomed Youth*, *Suicide in the Trenches*, and *Death of the Ball Turret Gunner* tell the story. Trench fighting in northern France and battles that were badly organized by the allies provided the "inspiration" for such morbid works.

"There was a reaction against war in the 20s. People had nothing to do and they said 'We'll just have a good time'."

"It was an extremely bloody war," said Madsen. "People were slaughtered due to stupid maneuvers left over from a totally different kind of warfare. Waves and waves of Britishers would march right into the machine gun fire of the Germans, and just drop by the thousands."

Poems about such horrors were often written during or shortly after they took place. Their aim, according to Madsen, was to tell the truth about war so that people at home would understand the reality of it. Wilfred Owen and Siegfried Sassoon were among the more prolific poets at this time. Novels, such as *Under Fire*, which went into considerably more detail, did not appear until the late 1920's. After this, it quieted down for awhile.

"There was a reaction against war in the 20's," Madsen said. "People had nothing to do and they said 'We'll just have a good time.' But by the end of the decade, there was a general feeling that war was not over. By the 30's, this was definitely clear."

As World War II appeared on the horizon, the underlying theme became

"No one is innocent," according to Madsen. There was a different sense of what war means.

Prior to both world wars, literature appeared that seemed to prepare people for the acceptability of war. Madsen finds this disconcerting.

"I found that just before 1914, there was quite a vogue of novels that projected a war that was to come," said Madsen. "One of these was *The Riddle of the Sands*, which was influential in preparing the climate of war between Britain and Germany. We're getting books now that are doing the same thing—getting us ready for the next war. When you start projecting wars in people's imagination, you get them accustomed to the idea of war. Our imagination should never be underestimated."

Some of Madsen's students have tried to imagine what the authors of various works must have gone through, and have found it an unsettling experience.

"They found the graphic descriptions of suffering in World War I painful to think about," Madsen said. She added that a few students were especially affected due to having personal experiences with war, or knowing someone who did.

The five men and five women in the class are all anti-war, but are very interested in the subject. In addition to reading numerous poems and books such as Hemingway's *A Farewell to Arms*, the class recently viewed the film *Grand Illusion*, which Madsen described as a "brilliant World War I film." Discussions of both films and literature often find teacher and students in disagreement, but with mutual enthusiasm for the material and its relevance to today.

"War is difficult yet worthwhile for me to intellectualize about," said class member Kim Fehrenbach.

"The subject matter of the literature is unique," added fellow class mate Keith Dudding. "It's the first time I've studied a specific body of material like this, and it has raised some serious questions in my mind. War is such a timeless activity that we could be studying the literature of the future as well as the past."

Protest Songs Were A Way Of Life In The '60s

by Steven Thomas

Gone are the days of the Vietnam war era. If the Sixties are remembered for anti-establishment protest songs, the Seventies will no doubt be recalled by the "You can tell by the way I use my walk I'm a woman's man — no time to talk" disco music. If the new youth is charged with being apathetic, it could be because there's no war to protest about, and it reflects in the music that they make and buy.

Protest songs were a way of life for many Americans during Vietnam. Bob Dylan, Joan Baez, John Lennon and dozens of others led the way in expressing a concern to end the war. Take Lennon's obscure "Freed People" for example from his 1971 "Mind Games" LP.

"We don't care what flag you're waving—we don't even wanna know your name—we don't care where you're from or where you're going—all we know is that you came—you're making all of our decisions—we have just one request for you—that while you're thinking things over—here's something you just better do—freeda people now—do it, do it, do it, do it, do it now . . ."

Anti-establishment songs ended when

the war was finally over and the last of the hippies cashed their checks for real jobs. Love songs filled the gaps in rock-n-roll and peace time seemed pleasant. The Beatles had long since broken up, David Bowie and Alice Cooper broke new ground and long hair grew increasingly shorter.

It wasn't until 1977 that a new band crashed the British music charts with genuine protest music again. They weren't interested in making rock-n-roll as it had evolved into the Seventies. Their music was in protest of the new pop music itself. And though they weren't received well in America, the Sex Pistols inspired a slew of musicians to "drop out" of the established rock-n-roll status quo. Journalists were quick to tag these bands "punk rockers" or "new wave musicians."

The only true comparison one can make of Johnny Rotten and John Lennon is that they both meant it, man. Rotten was compared to Elvis Presley in his hey day. They were both rebels. One of Presley's famous early quotes was in response to the question "What are you protesting?" The young rock pioneer replied, "Whatdaya got?"

While Lennon remained in seclusion and the world bought up record breaking

amounts of "You Light Up My Life (which sold the most 45's, taking out the Beatles' long-standing number one seller "Hey Jude")," Rotten declared war on Great Britain.

"I am an anti-christ, I am an anarchist—don't know what I want but I know how to get it—I wanna destroy, passers by, cause I—I wanna be— anarchy!" screamed Rotten.

And in "No Feelings," Rotten, whose real name is John Lydon, turned America off before they even heard the song. Perhaps Lydon was referring to discos when he wrote, "And in the moonlight, after midnight—I see you silly people out looking for delight—but I'm so happy and feeling so fine—I'm watching over rubbish—I'm wasting my time." Protest song? Yes, definitely.

Now enter punk rock and new wave. Some of it is protest, at least against "rich, aging rock stars who sold out," and disco music. But now, from the same man who brought us "Saturday Night Fever," Robert Stigwood is offering new wave in the form of his latest musical flick "Times Square." So who is selling out? Is protest genuine, or just another gimmick to sell records?

A relatively unknown group called Vince Vance and the Valiants recently

released a "protest song" that is sung to the tune of the old Beach Boy's hit "Barbara Ann." Though it may reflect a current political stance among some Americans, "Bomb Iran" is too silly to be taken seriously. More importantly, the lyrics wreak of "start the war," rather than stop it.

"Bomb bomb bomb, bomb bomb Iran— Bomb bomb bomb, bomb bomb Iran— Bomb Ira-a-an, let's take Ira-a-an, bomb Ira-a-an — Our country's got a feeling — We've really hit the ceiling—Bomb Iran (bomb bomb, bomb bomb Iran)—Went to a mosque—Gonna throw some rocks—Tell the Ayatollah gonna put you in a box . . ."

Though it wasn't meant to be taken seriously, perhaps "Bomb Iran" is an omen of what we can expect from music should we, God forbid, become involved in a war in the Mideast. Though we lost much during Vietnam and the Sixties, we did develop rock and roll. And the times, they are a-changin'.

In the wake of a new president and an uncertain future economically and militarily, John Lennon released his first song after five years of retirement. It's called "(Just Like) Starting Over." Perhaps Lennon is right again. Maybe we are starting over.

Does Draft Registration Mean War?

by Stephani Boyd

In the '60s, students across America became active in all areas of political concern. In the '70's, nothing seemed important enough to get their minds off themselves. In the '80s, we may see a compromise between the activism of the '60s and the passivity of the '70s.

The issue that may mobilize young people is reinstatement of the draft. After stating his opposition last year, President Jimmy Carter on Jan. 23 of this year stated his support for reinstatement of registration.

Draft registration is not the draft, but many feel they are one in the same.

The United States draft dates back as far as the Civil War. But it did not become a routine practice until 1941 and World War II. In fact, the Congress approved the extension of the 1940 peacetime draft to 1941 by one vote just four months before the Japanese attack on Pearl Harbor.

Mandatory military service continued until 1972. By 1975, bitter memories of the Vietnam War and the inequities of its draft helped bring the end of the Selective Service system. We have had a volunteer military ever since.

Last September, Congress debated a bill to require registration. There was much heated opinion on both sides.

Yet this January, in his State of the Union address, Carter called for a return to registration.

The ostensible reason for this was the Soviet Union's invasion of Afghanistan. Registration was to give the Kremlin the message that the United States would back up its warnings against expansionism with force.

Most people viewed the move as a method to insure military readiness-to compute the number of potential troops in case of national emergency.

But the more skeptical observers called Carter's decision a campaign ploy, an attempt to bolster his sagging image as a leader into an image of strength.

The real motives for Carter's act are unclear, but the public's response has been measured. A Gallup poll found that 71 percent of 560 18 to 24-year-olds were in favor of registration, though 50 percent opposed an actual draft. Newspaper editorials across the nation overwhelmingly favored the registration idea, and Congress approved the measure with a wide margin.

Yes, the times they are a changing, when even most of the young want registration.

But some things haven't changed, creating a serious blow to the plan. In February, Carter said that women should register, too. This put a damper on congressional enthusiasm, and on June 25, they ruled that women are to be excluded.

Congress's decision caused a furor among feminists and civil libertarians, and the American Civil Liberties Union filed a lawsuit declaring registration unconstitutional because it is discriminatory to men, denying them the equal protection the Fifth Amendment provides.

A federal court in Philadelphia upheld this contention, but government attorneys requested a stay so that registration in July could go on. It was granted by Supreme Court Justice William Brennan, Jr., and registration did take place in July.

The Selective Service System said 93 percent of those required to register did so by late August. While that figure was not the 98 percent they had set as a goal, director Bernard Rostker said, "I am not unhappy."

Since then, more young men have registered, and it is said that the 98 percent goal has been reached.

Not only that, but it is said that only 1.8 percent of registrants said on their forms that they were registering under protest.

Anti-registration and draft activists are



loathe to believe these percentages.

Barry Lynn, head of the Committee Against Registration and the Draft (CARD) estimated that a half million men refused to sign up. A five-city survey by CARD said that noncompliance ranged from 20 percent in Phoenix to 44 percent in Atlanta.

"I'm not going to call Rostker a liar," Lynn said in Time magazine. "I am going to say I'm very, very skeptical."

Whether 98 percent of 19 and 20-year-old men registered, there is vast

disagreement on the issue of registration. Those for it cite the widely noted inadequacy of the all volunteer forces, both in numbers and quality. Registration is said to be the only way to get better educated men in the military, since the pay and prestige are low and the

life is regimented.

Proponents also say that registration could save three to four months in readying troops for battle. And again, there is the symbolism. People want to show the world that this superpower is still a super power militarily.

Oponents of registration say that it is the first step to the draft which is the first step to war. Some said it would draw a defensive and hostile response from the Soviets.

Many are worried about the loss of

freedoms involved if there is a draft. Also the loss of productive young men to the national economy.

The \$13.3 million allocated to set up registration has some taxpayers upset.

But the most upset are probably the young who feel that registration is prelude to fighting a war in the Middle East for American oil companies.

The legality question poses a serious threat to the legitimacy of this summer's registration. If the Supreme Court upholds the federal court decision that it was discriminatory and unconstitutional, Congress will be required to mandate women to register, else July's registration will become invalid.

That would be good news to the many coalitions which protested against the registration and a possible draft. On March 22, between 30 and 40 thousand people demonstrated in Washington D.C. That is more than in the first SDS march against Vietnam years ago.

Anti-draft coalitions have marched, set up hotlines, distributed information and done counseling. The St. Louis Coalition Against the Draft followed the national example.

It should be interesting to see if the registration of the summer holds up. Reagan opposed the draft in his campaign, and it seems unlikely that a conservative Congress would allow women to go to war.

As in any time, though, the draft would change the right to bear arms to the command to do so.

British Professor Foresees Basing New World Order On Human Rights

by Jean Cummings

The sovereign state is giving way to a new world order based on human rights, according to James Avery Joyce, professor, lawyer, author and lecturer from England.

Joyce, on tour in the United States, spoke recently to Webster College students and faculty on the economic and political realities of human rights. His lecture was sponsored by the management and history/political science departments.

"It's an old subject. It goes back at least to the very beginning of Roman law when the 12 tables were drawn up (five or six centuries B.C.). And for a thousand years in the history of Roman law you will find that individual rights are the basis of private law," said Joyce.

"This," he said, "came from the acceptance that individuals were creatures of God—God made things that way."

Tracing the changes in attitudes about human rights, Joyce said the idea that there was someone who gave rights (a king) began to creep into the concept of human rights in feudal law.

"So, in addition to the law of the people

came the sense that the state, or something like the state, could uphold or condemn or protect."

Later, he said the philosophers began to recognize the breaking up of the feudal order and to prophesy the coming of the state system. "And the sovereign state took over the job of protecting human rights."

"As I look back over the movements in history I see a transition happening today where the sovereign state is passing out of the picture and a new world order is taking its place," said Joyce.

"Probably our greatest difficulty today is to remember that we are part of that transition," he added.

The sovereign state, Joyce said, has come to the end of its ability or capacity to protect its citizens.

"Nuclear weapons have said to the sovereign state, 'you cannot defend your citizens anymore,' because there is no defense against nuclear weapons," said Joyce.

During this period of transition, Joyce said our institutions, specifically the United Nations, are "tremendously important" to our interests.

"The United Nations is not a building in New York. It's part of a great historical change in which we are living. We have to adjust ourselves, our political and social systems, to this emergence of a new type of world economy, a new world

political order," he said.

Regarding the arms race, Joyce said the real contest is not between communism and democracy.

"The real contest is between building a world order equipped to deal with a new century, and building a military complex."

Joyce said there is a new movement in Europe to try to break up the deadlock in the arms race.

"There is a rebellion going on in Europe against U.S. military policy on the question of the arms race," he added.

Furthermore, Joyce said as the developing countries of the world continue to insist upon their own economic, social, educational and technological human rights, the west is in a position of having to reassess its policies.

"Human rights is more than just principles; it is more than just a political propaganda campaign. It is the basis on which a new world order is being built," he said.

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Director Hails 'Changeling' Actors

by Rose Rosen

"Some of the finest scenes between a man and a woman with respect to the structure of the scenes are in *The Changeling*," said Israel Hicks, guest director for *The Changeling*, now being shown on the mainstage of the Loretto-Hilton Center.

The plot involves a woman betrothed to one man who falls in love with another man. "The story evolves out of what she does with one relationship to free herself from another," said Hicks.

Sound remotely like *Romeo and Juliet*? Hicks assured me that *The Changeling* is nothing like Shakespeare's play.

"Its style is Jacobean. It is best

representative of Middleton and Rowley's works," said Hicks.

He explained that the Jacobean tragedies were written during the post-Elizabethan period in England. Middleton was a contemporary of William Shakespeare and one can only imagine the influence they might have had on each other's writings.

This period of history put great emphasis on "who was on the throne at the time," said Hicks, "It was a time when people began to question church and state . . . The individual became more important than church and state."

The Changeling is known for its bloody details. "It is a gory, bloody mess," said Hicks. "They cut off fingers and kill people left and right. People like that sort of stuff. That's why they watch car accidents.

"There are incredible technical problems (in the play), it is always a challenge to make the impossible possible, if you can. It is all an illusion. Hopefully we can make it real."

said, "He (Sargent) had known about me and he had seen some of my work."

Hicks received his BFA in theater arts from Boston University and his MFA from New York University School of Arts. He then became an assistant professor of dramatics at Carnegie-Mellon University.

Next, Hicks moved to Montreal, Quebec and joined the National Film Board of Canada as head of their dramatic fiction department. He explained, "Dramatic fiction means you teach them (the students) how to make films from story."

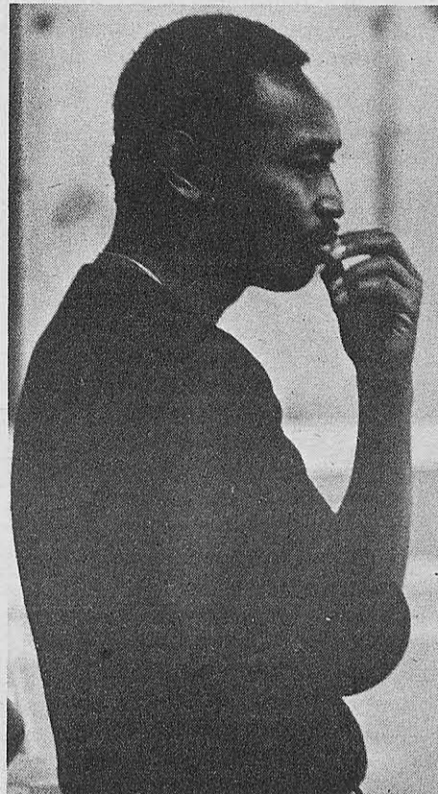
For the past five years, Hicks has directed for television and many regional theaters across the country.

While at Webster College, Hicks is teaching a senior acting class. Many of his students are performing in *The Changeling*. He feels that Webster College "has some potentially good actors."

"The program here is excellent for actors. It is one of the few real training programs. This is one of about six or seven programs in the country where one is trained specifically for the theater world. It is a cut above most university programs."

When asked why he chose directing as his profession, Hicks said, "I enjoy being away from it all. That is why I am not an actor."

The Conservatory production of *The Changeling* is being performed now through Nov. 23. Performances are scheduled for 8 p.m. Monday through Saturday and at 5 p.m. on Sunday. General admission is \$3.50 and free for Webster College students.



Israel Hicks

Peter Sargent, chairperson of the theater department, is responsible for Hicks' visit to Webster College. Hicks

Hindemith's Song Cycle Makes Debut At Webster

by Alycia Davis

Paul Hindemith's rarely-performed song cycle, *Das Marienleben*, was heard in its St. Louis premiere performance Sunday, Nov. 16 in Moore Auditorium. The recital was beautifully presented by Carole Gaspar, soprano and John Bollinger, pianist.

This concert was the third recital from *A Century of Song 1880-1980*, being presented by the department of music at Webster. The *Century of Song* series is comprised of post-romantic and contemporary vocal solo and vocal chamber music featuring the voice faculty of Webster College. Many of these works are either obscure or newly-composed, and are fairly unfamiliar to St. Louis audiences. Future recitals in the series are scheduled for Jan 1, March 15 and May 3, each at 4 p.m. in Winifred Moore Auditorium.

The recital began with an interesting introduction by Dr. Liselotte Dieckmann, Professor emeritus in comparative literature at Washington University. Her enlightening explanation of the poetry of *Das Marienleben* set an excellent mood for the music that was to follow. The poems are by Rainer Maria Rilke (1879-1926), who wrote the German-texted *Das Marienleben* (The Life of the Virgin Mary) after having been inspired by a painting of Mary by the artist Bolger.

The text was first published in 1913 with the Greek subtitle *Having a Storm Within*. The poems are divided into four sections—the birth of Mary, her childhood and pregnancy; the birth of Jesus and the

trip to Egypt; Christ's first miracle and the Passion; and the Death and Assumption of Mary. The text alone is lovely; it possesses an indescribably beautiful myth-like quality.

The German composer Paul Hindemith (1895-1963) originally set Rilke's text in 1923 as *Das Marienleben* op. 27 for soprano and piano. This original version is known as being extremely difficult to perform (nearly "impossible" according to many singers) and is therefore avoided by most concert artists. Hindemith revised *Das Marienleben* into an easier edition in 1948. Both versions involve sudden meter changes and shifts between tonality and atonality.

For this recital, Mrs. Gaspar chose to perform *Das Marienleben* in its original, more complex form. Any good singer could tell this work is one of great difficulty to sing. It requires long, sustained phrases, a variety of vocal and pianistic color, dramatic contrasts in mood and intensity, and an excellent sense of pitch. And any good singer could tell that this work was given a highly professional performance that was delivered with grace and ease. Mrs. Gaspar's interpretation was wonderfully expressive; her face communicated every emotion from ecstatic joy to passionate pain. Her high notes rang throughout the auditorium and the final portion of the last song was glorious.

Mr. Bollinger also did a fine job of accompanying Mrs. Gaspar at the piano; their sense of ensemble seems very natural and artistic. Their performance of *Das Marienleben* was indeed superb.

'A Christmas Carol' Returns With Performance For The Deaf

A Christmas Carol, a celebration of the Yuletide season, returns to the Loretto-Hilton Repertory Mainstage on Nov. 28 and runs through Dec. 26. Charles Dickens' classic story of Scrooge's transformation was adapted last year for the stage by Addie Walsh.

This year's production, again directed by the Rep's Managing Director, Michael P. Pitek III, will star Mike Genovese in the role of Scrooge. Genovese was a Rep company member from 1969 to 1973 and St. Louis audiences will remember him particularly for his roles in *Billy Budd* and

The Front Page. Recently he toured in Milwaukee Repertory's *The Taming Of The Shrew* seen in St. Louis at the Edison Theatre. He also performed with Paul Winfield at the Goodman Theatre in *An Enemy of the Public*.

The signed performances for the deaf will be held on Tuesday, Dec. 16. For information on tickets, subscriptions, and group rates for signed performances, call the Box Office at 968-4925. Our portable TTY will be available in the House Manager's Office during signed performances for outgoing calls and incoming messages (968-8888).

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Balloons And Candy For The Kids

Secret Group Ghostly Tunes cont. from page 3

come out until its makers literally forget it exists. That's a long way from today's airtight record contracts!

Fingerprince came next, and if anything captured the sound of obscurity, this record did. One side was written as a modern ballet, about the future evolution of man; the other side consisted of atmospheric chants and instrumentals.

The next album was the one that earned them their first blast of publicity. **Third Reich 'N' Roll** was a concept album comparing the rise of pop music in the sixties to the Nazi regime of World War II. It takes familiar pop classics, distorts and alters them using synthesizers and abrasive sounding guitars, and ends up as a piece of pretty sinister commentary about what can

happen when anything, in this case music, becomes too formalized. Perhaps a landmark album.

Not Available and **Buster and Blenn/Duck Stab** contained frightening, demented tales of . . . something or another . . . no one was really sure. But critics began to stand up and take notice, and **The Residents** by now had a large enough following to allow Ralph Records to make better quality pressings, ship far more albums out, and sign more wonderfully weird new groups.

Eskimo came out in 1979, and it comes very close to being a totally original piece of music. Using rare Eskimo instruments (made out of walrus blubber and such) and ethereal synthesizer, the Residents wove dramatic tales of the Eskimos' struggle for survival. You can almost feel

the icy cold as you listen to this LP. It contains no conventional vocals and no traditional rock structures at all. British music magazine **New Musical Express** went so far as to call it "perhaps the most important album ever made." Whether or not it is, it's a new music, for sure.

And now there's **The Commercial Album**. That's a joke, of course, the new LP is unlikely to sell enough to meet the modern criterion of "commercial". But it is very possibly the most accessible album the group has done, one that serves as a perfect introduction to their unusual music. With titles like **The Nameless Souls**, **Love Leaks Out**, and **In Between Dreams** and music that is full of quirky rhythmic twists and turns, oddly enchanting/disturbing vocals, and lyrics that are often humorous, often thought-

provoking—this is a remarkably original album, and an important one.

The Residents are challenging mass-scale music marketing; they are also challenging you as listeners, asking you to fight the narrow-mindedness of radio playlists, encourage and support new music, and think carefully about your roles as determiners of what good music is, i.e. what should or should not be recorded and promoted by record companies. That's quite a challenge, but the group should get all the support they can for their campaign. In these days of conformity and faceless acceptance of bland, artless musical creations the "men in charge" may choose to serve you, it's nice to know someone is fighting for an alternative. Support the Residents now. They need your votes.

Media Workshop cont. from p. 4

in their handling of recent events in El Salvador.

Robert Armstrong elaborated on how the nature of mass media affects the news coming from these countries. Armstrong stated that with regard to Latin America four types of news stories are covered by the mass media. Castro, communism, coup d'etat, and catastrophe are what Armstrong calls the four C's of Latin America.

Armstrong said the four C's are supposedly important because they provide information to economic and military decision makers. These factors affect stories journalists submit to their editors.

Armstrong talked about his experiences in El Salvador to illustrate the problems that journalists have in Latin America.

"Journalists in El Salvador live a terrible life right now, it's a very frightening place to live and that affects the way the news is covered."

Armstrong said more and more journalists are subject to attacks in Latin American countries, especially in countries where there is extreme oppression.

Harassment, said Armstrong, is a conscious policy in these countries and is done specifically to affect the news stories coming out of Latin America.

Armstrong told stories of journalists who were killed or who had disappeared. He related a story of two journalists who were killed and put on public display as a "news story," even though everyone knew it was a warning.

Besides violence and harassment, a lack of understanding about the country and its history has had a serious effect on the accuracy of stories. Limited time in the country, lack of non-governmental sources, and the danger involved in covering a story, are all factors in a reporter's mishandling of a story.

Armstrong's personal experience of covering news in Latin America was a different and informative account of what really takes place within the country.

Don Corrigan asked participants what had made them suspect that stories were being suppressed from these countries. Jack Shaheen, professor of mass media at SIU-Edwardsville, raised the point that most people receive their information from television news and that the

medium doesn't really focus on complete information. "Oversimplification and selling frightening news are the major problems with television news," he said.

The workshop raised many questions about the accuracy of news stemming from these countries. A good way to find our own answers is to read from more than just one or two sources. Panelists emphasized variety in reading to insure a well rounded view of what is happening in Latin America.

Blind Veteran cont. from p.1

and to allow the people there to choose their own form of government," Pierson said. "We weren't over there to win a war."

Pierson said Vietnam veterans are often criticized, and mistakenly so, for what appeared to some to be indiscriminate killing, especially the killing of Vietnamese youths.

"It was not a matter of indiscriminate killing," said Pierson. "It was a matter of kill or be killed. No one on the other side was wearing uniforms; they were all wearing civilian clothing. So there was the problem of who to shoot."

"The distinction was hard to make. It's a matter of killing innocent people as well as enemy soldiers. The fact of the matter is you didn't always have the choice. There were 10 and 12-year-old kids with guns ready to shoot us down. You couldn't take into consideration the ages of your enemies," said Pierson with a look that said he can still see in his head though he can no longer see through eyes damaged by a booby trap in Vietnam. Vietnam.

"I don't feel we fulfilled what we went there for, though. I don't really know what we went there for. I used to think that at

least we've learned to keep our noses out of these kinds of problems, and then I hear people talking about wanting to get involved in war all over again.

"With the Afghanistan situation a few months back, for example, I would hear people saying we can go in there and in 90 days we'd have things taken care of. The more people remember the Vietnam War, the less our government's chances are of involving us in another war," Pierson said. He noted that during President Ford's administration when tension began mounting in Africa, America didn't jump right in because "the Vietnam War was still on people's minds."

Pierson said that he recently heard Ronald Reagan say he thought Vietnam was a noble effort, and then President Carter replied saying he thought it had not been.

"How did they mean that? Who were they kicking—themselves in government or the soldiers? The people of this country should realize Vietnam was their fault. We all have to take the blame for it . . . not just the government and GIs.

"The Vietnamese still aren't free, but I can't see throwing more military back in there. Vietnam has to win its own war."

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JOBS! JOBS! JOBS!

Tutors Needed For The Intensive English Program Spring Semester

IF YOU HAVE A GOOD COMMAND OF THE ENGLISH LANGUAGE, WOULD LIKE TO WORK CLOSELY WITH INTERNATIONAL STUDENTS, ARE RESPONSIBLE AND PROMPT — YOU MAY QUALIFY FOR A POSITION AS TUTOR. WORKING HOURS WILL BE 6 TO 12 PER WEEK. TUTORIAL WORK MAY BE DONE FOR A SALARY, AS WORK STUDY OR FOR CREDIT IN A FOREIGN LANGUAGE PRACTICUM.

PICK UP APPLICATION FORM IN ROOM 331 ADMINISTRATION BUILDING. INFORMATION—INTERVIEW MEETINGS WILL TAKE PLACE ON NOVEMBER 25 ROOM 336 AND DECEMBER 2 ROOM 338 AT 3 P.M. IN ADMINISTRATION BUILDING.

NEWS BRIEFS

Help Wanted: English Tutors Needed

There will be an informational meeting for prospective tutors in the intensive English program at 3 p.m., Nov. 25 in room 336 A.B.

Give Thanks In A Foreign Language

Webster students and faculty are invited to celebrate the first "International Thanksgiving Feast and Party" at 8 p.m. Nov. 21 in the cafeteria. Admission to the International Club event is to bring an ethnic dish from your country. Snacks and beverages will be provided.

Last Chance To Evaluate Faculty

Faculty and students will have their last chance to offer testimony on any faculty member who has requested evaluation by the committee. The hearing will be held at 2 to 4 p.m., Dec. 3, in room 328 A.B.

'The Changeling' Runs Thru Nov. 23

The Conservatory Theatre will present a Jacobean tragedy **The Changeling** on the mainstage of the Loretto-Hilton Center Nov. 19 to 23. The play will begin at 8 p.m. Wednesday through Saturday, and at 5 p.m. Sunday.

Tickets are \$3.50 for the public and \$2 for students and staff. For more information call the Conservatory Box Office at 968-2235.

Philharmonic Opens Nov. 21

The St. Louis Philharmonic Orchestra under the baton of director David Stahl, will present the opening concert of the 1980-81 season, Friday, Nov. 21, 8:30 p.m. at Kiel Auditorium Opera House.

A limited number of complimentary tickets are available for the concert. For more information on tickets or membership, call 231-9079.

Artists' Guild Sponsors Illinois Trip

The St. Louis Artists' Guild is sponsoring a one-day trip by tour bus to New Salem, Ill., on Saturday, Dec. 6, including a stop in Springfield and a visit to Lincoln's home. Departure will be from the St. Louis Artists' Guild, 227 East Lockwood in Webster Groves, at 8 a.m. with return at approximately 6 p.m. The tour is open to the public.

Cost of the tour, which includes transportation only, is \$14.40. For reservations and further information call 621-8220.

Photos Go On Trial In Juried Show

The St. Louis Artists' Guild in Webster Groves will sponsor a juried photography show Nov. 30 through Dec. 18. Prizes totaling almost \$700 will be given for both black and white and color photography. Deadlines for entry are Nov. 22 and 23. For more information call 961-1246.

New Every Other Tuesday Schedule

Bob Bourgeois will direct "Say Good Night, Gracie" on Nov. 25. Milton Zoth will direct an as yet undecided play on Dec. 9. Plays are at 3 p.m. in the old auditorium.

Photo III Students Exhibit Work

Works in Color, an exhibit by students currently enrolled in photo III, will be on display in the Media Center Gallery beginning Wednesday, Nov. 12. It will include photographs produced during the semester, utilizing actual or applied color processes. The exhibit will run through Friday, Nov. 21.

Contest For Unpublished Plays

The Theater Guild of Webster Groves is again sponsoring the nationally known Russell Sharp Drama Fair—a playwriting contest for unpublished one-act plays. Scripts must be submitted to the Guild no later than April 18, 1981. Cash prizes are \$75 for first place, \$50 for second place, and \$35 for the best children's play. The first and second place winners will have their plays produced at the Guild in August, 1981. There is no entry fee. For more information and an entry form, contact: Ray Shea, 5118 Heathfield Drive, St. Louis, Mo. 63128.

African Dance Auditions At Casa

Auditions for African dancers, drummers, singers and actors will be held at CASA Midtown School for the Arts Nov. 22 and 23 from 3 to 5:30 p.m. at 3207 Washington Ave.

For more information call 535-7576 from noon to 7 p.m. or 533-5222.

Special Meeting For Future Tutors

There will be an informational meeting for prospective tutors in the intensive English program, Nov. 25 at 3 p.m. in room 336 AB, and Dec. 2, 3 p.m. in room 338 AB.

JOURNAL

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Webster College, Webster Groves, Mo.

Dec. 4, 1980

Final Issue:
Dec. 11, 1980

Deadline For Articles Or
Letters: Dec. 5, 1980

Education: A Privilege Or A Right?

by Sarah Kendall

With the advent of massive federal and state aid to education in the late 1960's and '70's, a college education became available for the first time to many middle and lower income families. In the minds of many Americans, instead of a privilege, a college education now has become an inherent right. And students are looking for ways to see that their educational rights are guaranteed.



Charles Madden and Sarah Kendall
photo by Bob Chekoudjian

Webster Interns Promote College In Jefferson City

by Lucretia Williams

Webster College students are in high demand. At least, they're in demand for the Missouri State Government Internship Program. "The hosts that have Webster students in the Jefferson City program are actually envied by their colleagues," declared Neil George, chairman of the history/political science department.

The internship program was started at Webster about four years ago by George. He was able to initiate the program when he became the recipient of the Messing Award, which is a stipend given to the Webster College faculty in order to finance a certain project which they deem important.

George used his award to go to Jefferson City with plans to initiate the program. At the state capitol, he interviewed various officials as prospects to become hosts for the visiting students.

"Students who are accepted into the program spend a full academic semester working as an assistant on the staff of some public policy official, either in the executive or legislative branch," explained George. "Essentially the students are assigned to a particular post, and I serve as the mentor on campus and function as the liason between the student and the host."

"Students generally spend Monday through Thursday in Jefferson City, working day and night, attending hearing meetings, briefing legislatures,

Cont. on page 11

As purchasers of education, students have entered the field of consumerism. But is education really a product that students, as consumers, buy? And if so, are there any warranties?

"I have always seen the student as a consumer," said Dr. Doris Beuttenmuller, associate professor of economics and director of the management program at Webster College. "But education is a service, not a product."

Phil Wentzel, dean of students, agrees: "I don't think what you put into your head can be called a product. An educational institution is a service-oriented organization," Wentzel said.

"The service we offer is an opportunity to sit in a classroom and learn. Education is not a product because it is not a tangible item," he continued. "It could be a license to get a job, but it isn't because it doesn't guarantee a job."

"There are students I respect who feel that they are not getting their money's worth," said Bob Corbett, assistant professor of philosophy at Webster College. "That is quite analogous to someone who buys a product and finds that product is defective. However, the notion that the student is a consumer in the same sense of educational services is not a very good analogy."

"The assumption is that the purchaser understands his or her wants or needs thoroughly and thus is in a position to

make all the wise decisions as to what he or she should consume," Corbett continued. "This is a presupposition that you know what you want." Corbett said generally educators are in a much better position to know these things.

"In the late '60's, students needed much more input into the content of education," Corbett said. "From going to a greater input to the present world in some short 15-20 years, we have gone excessively to the side of consumerism in education and it's gone to the detriment of society as a whole."

The consumer approach to education is advantageous according to Wentzel. "Many technical schools were previously guaranteeing 100 percent job placement, or five job offers for every graduate," he explained. The federal government cracked down, and now schools must make data available to people on how many graduate, how many flunk out, the acceptance rate at the school, and one's chances of actually getting a degree there, according to Wentzel. As consumers, students are entitled to know what the odds are in their investment.

"Theater (at Webster College) is a prime example. They tell people right off the bat they will only accept a class of around 65," said Wentzel. "By the end of the sophomore year the maximum is something like 28 students. They tell people up front."

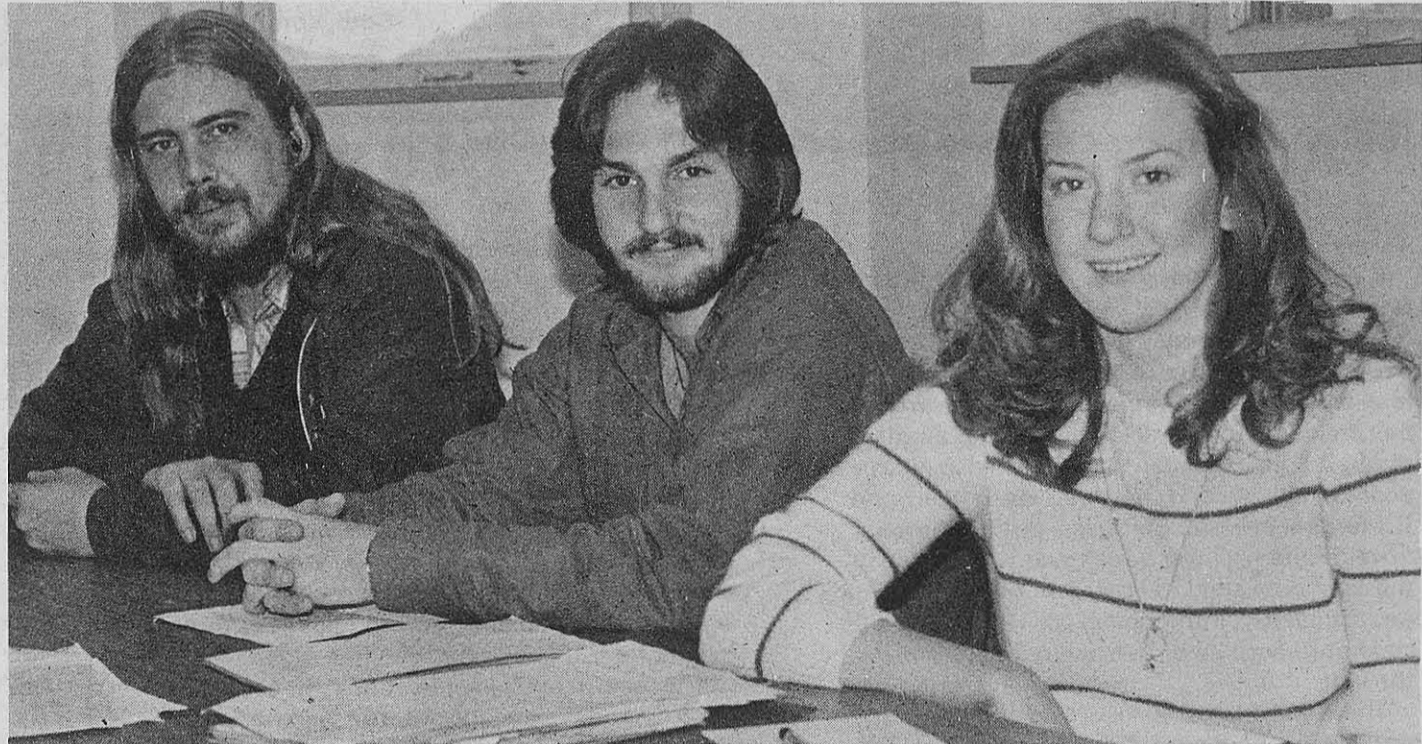


Doris Beuttenmuller
photo by Bob Chekoudjian

"These are all part of consumerism. It prevents those colleges that are out there from grabbing money and doing nothing else," Wentzel said.

If students are to be considered as consumers, should they be guaranteed the same rights as others who buy a service or product? Should they be allowed to complain about unproductive classes, poor or outdated curriculum, excessive class cancellations? In general,

Cont. on page 4



CSA Officers (left to right) Doug Cook, Jon Conrad and Gina Duncan.

photo by Charles Thames

Council On Students Affairs

Students Have Voice In Activities

by Kathy Evans

It is the job of CSA, the student government, to approve the budgets of all recognized student organizations, according to Doug Cook, chairman of CSA.

"CSA has the final say over the budgets," said Karry Sprague, director of student programs and activities. "But

CSA has no authority to tell organizations what activities they can or cannot have."

At the end of each year, all student organizations are required to submit to CSA a proposed budget for the activities they are planning for the upcoming year. CSA must distribute the "student allocation money" to each organization, based on these proposed budgets.

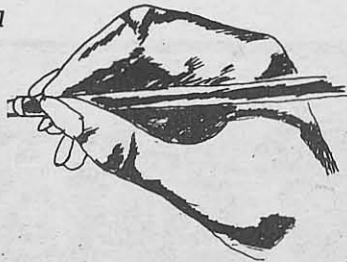
This year the student allocation money

totals \$24,000, part of which is from student tuition. The money is divided among six student organizations. They include Bored Board, Social Action Collective, Black Student Association, Women's Resource Center, International Exchange Club and CSA.

While the other student organizations are busy preparing their proposed

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EDITORIALS



Hearings Lack Student Input

There are so many opportunities for students to actively participate in the administrative processes of Webster College.

Students can become voting members of many of the committees on campus. These committees include the curriculum and advisory committees, and the publications board.

If a student does not have time to join a committee, they can at least voice their opinions at Tenure, Rank and Sabbatical hearings for the faculty. In essence, the student gives a job recommendation or discredit to the faculty member being evaluated.

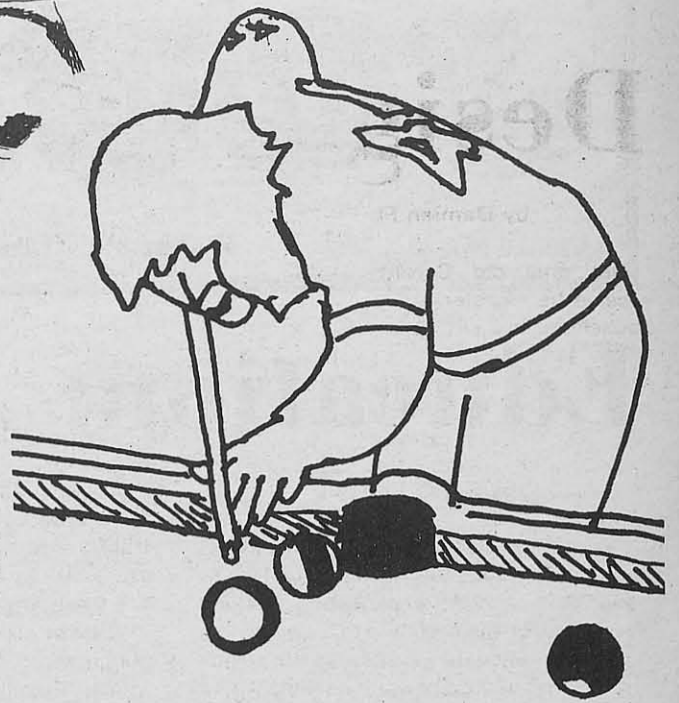
Alice Cochran, chairwoman of this committee, said, "Very few students have come this year... We only recommend on the basis of testimony we receive. That's why it is so important for people to come."

Attending the hearing would have taken about ten minutes, and if you were not free at that time, a letter would have surely been appreciated by the committee. The cut-off date for this was Dec. 3.

One might equate this privilege with the right to vote. If you did not vote, then you have no right to complain about the elected officials. If a student does not exercise the right to voice opinions at these hearing, then they have no right to complain about the quality of their education.

Keep in mind how much of a student's tuition goes to faculty member's salaries. I would say it is not only a student's right to evaluate a faculty member when given the opportunity, it is their duty as a consumer.

Rose Rosen



Why should I go to the TRS hearing?
I'm busy.

LETTERS

Reader Protests Music Article

To the Editor:

Steven Thomas has it all wrong! ("Protest Songs Were A Way of life In The '60s")

Not only does he incorrectly credit the quote/question, "What are you rebelling against?", answer — "Whatdaya Got?" (Marlon Brando in *The Wild One*, not Elvis Presley!); but he completely misses the point on protest art.

Protest songs, literature, paintings, sculpture, films, and even journalism are all part of "counter culture." And counter culture always

exists! War invites the surfacing of such cultures and even provides an outlet.

But war is not the only subject open to protesters. We see man's inhumanity to man (or woman, as the case may be) everyday. That's what civil rights is all about. And if you don't think that these problems are still being sung about, then you have obviously never heard any reggae music, any feminist music, or any blues.

People still protest. People always will protest as long as there is oppression.

Beth Von Behren

Madsen Corrects War Story

To the Editor:

I appreciated being interviewed by Kevin Renick and feel that it is a good idea for the *Journal* occasionally to highlight a course being offered at the College. However, in our long and pleasant interview a couple of errors of fact crept into Mr. Renick's notes: "The Death of the Ball-Turret Gunner," by Randall Jarrell, is a poem of the second, not first, world war, and *Under fire*, by Henri Barbusse, is the only major novel of the first war which was not written in the 20s; published in France in August, 1916, and translated into English by 1917, it was a major influence on British poetry written during the war.

There was also an error of fact perpetrated by the printer, I suppose: Paul Fussell wrote *The Great War and Modern Memory*. The description of the course material makes clear that we don't study each of the wars "in detail"; in fact, the wars themselves are treated obliquely. It's the literature we are interested in.

Finally, I would like to deal with the most difficult and embarrassing aspect of the article, unfortunately spotlighted by the layout editor:

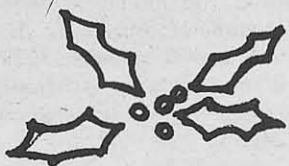
that sentence about the 20s. It took me three days to figure out what I could have said that led to that, but I think I've got it at last. I was talking about the sense of futility that was characteristic, for different reasons, of both the returning soldiers and their younger brothers after the war and that led to the feeling that nothing could be done to change the world in any meaningful way, that the war had been destructive but ultimately meaningless and that no new opportunities for heroism were likely to arise. It was not that "people had nothing to do," but that there seemed nothing possible to do except have a good time.

These are oversimplifications of course; I recommend Robert P. Wohl, *The Generation of 1914*, for a better understanding of the period between the wars.

In spite of these problems, Mr. Renick writes better than anyone who has been on the *Journal* staff for a long time and I always enjoy reading his work.

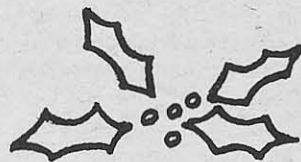
Sincerely,
Reta A. Madsen

Professor of Literature and Language



Christmas Party For 500

We plan to serve Christmas dinner and give presents to 500 homeless and needy people on Christmas Day. We need donations of money, food, gloves, hats, socks, toys, and volunteer help. Please call Jane Corbett at 961-0316.



Financial Aid Workshops
Winifred Moore Auditorium

Tues., Dec. 9, 3 p.m. — Wed., Dec. 10, 5 p.m.
Thurs., Dec. 11, Noon

All financial aid recipients
Must attend one of the meetings.

JOURNAL

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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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to: The *Journal*, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone (314) 968-0500, ext. 283 and 284.

Designer Ross Began Career Early

by Damien Flynn

Not only did Carolyn Leslie Ross receive her master's degree before her bachelor's, but she was in Rome, Italy, when she got her advanced degree. Sound confusing? Not at all. During the years that this talented and imaginative set designer went to the Rhode Island School of Design, she became a certificate student at Yale University.

"My bachelor's is in furniture design and interior architecture," Ross explained. "I worked the Rome Opera and did a furniture thesis, then received both degrees automatically."

Among hundreds of other plays, Ross designed the set for that new play you've seen at the Loretto-Hilton, "Sweet Prince." If you liked this set, you may also like the one she is designing for "Happy Ending" this winter. As you may have guessed, Carolyn Ross is the new resident set designer for the Loretto-Hilton Repertory Theatre.

She is also teaching at Webster as an assistant professor of design. Working for the LHRT is a prime job for Ross, because it allows her to do the two things she loves best; designing plays and teaching.

She has combined these two vocations at Carnegie-Mellon University, Dartmouth College, and the State University of New York.

Ross has worked for many regional theatres in the Midwest and East Coast, as well as for the Rome Opera. She has worked for the Hopkins Center in New Hampshire, and just before coming to the LHRT, for the Missouri Repertory Company.

This is the first time she has worked for the LHRT. She has only known Wallace Chappell for a few months.

"Half of me was brought here by Wally Chappell from an interview I had with him," remarked Ross. "My other half was brought here by Peter Sargent for the school." Her appointment was also voted on by the theatre faculty and Repertory company.

Ross has been around theatre almost all of her life. Born in Temple, Texas and raised in upper New York state, her parents would take her to see plays showing in the area. When she was 14 she began working as an assistant set designer for the Monomoy, a summer-stock theater in Chatham, Mass. By the time she was 18 she was designing sets



Carolyn Ross, new resident set designer for the Loretto-Hilton Center.

photo by Tom Dewey



Carolyn Ross works on set design.

photo by Tom Dewey

New 'Evening On Campus' Courts Prospective Students

With new admissions directors at Webster College this year comes new ways of introducing prospective students to the campus.

An "Evening on Campus," a multimedia program about the college held recently in Winifred Moore Auditorium was one example.

"In the past a dinner was held each semester, after which each prospective student would have an opportunity to speak with a representative from specific departments," said Marilyn Mendenhall, associate director of admissions.

They are now leaving out the dinner and offering programs more frequently in an effort to introduce the "flavor of Webster College life" to more people.

The media program began with words of welcome from Philip Wentzel, dean of students and Charles Madden, dean of undergraduate students. Student representatives from various campus organizations were introduced, wearing special name tags and prospective students were encouraged to seek them out and question them about the school.

The program continued with a slide presentation pointing out some of the academic programs and social activities

Webster has to offer. It was produced and directed by Tom Oates and Frank Popper.

The evening ended, as in the past, in the cafeteria where tables were labelled by departments and students could speak with a faculty or administrative representative in his/her own area of interest.

Mendenhall was pleased with the results of the program, attended by approximately 150 people, including students, faculty, administrators, prospective students and their families. Webster students participating in the evenings activities were as follows:

COUNCIL ON STUDENT AFFAIRS

Jon Conrad
Gina Duncan
Tony Ricketts
Kent Eilenstine
Carlos Cintron

SOCIAL ACTION COLLECTIVE

Mike Bondurant

MINORITY RESOURCE OFFICE

Melodie Garner
Sharon Fowler

Cont. on page 5

for them. Ross said for someone so young to be designing shows is not considered unusual in summer-stock.

She said she's been lucky because she has always had work.

"I do think I've been lucky," Ross said. "Part of it is that I've chosen to organize things in such a way that I'm in a position where I can do many different things, so that my whole life's career doesn't settle around just theater. So it's been organization, not just luck."

This doesn't mean that it has always been easy for Ross. One of the frustrations she has encountered has been her attitude toward certain plays.

"I don't know what the shows will be before I'm hired. I may find I don't like one of the shows personally, but that doesn't make any difference in the way you work on it. The trick is that this is also a business. You may hate the play a lot. You don't allow yourself to have any personal feelings."

One of the first things Ross does when she is hired, is talk to the director. They discuss the characters and how the show will be done. These things are just as important to designing a play as they are to directing it.

"Characters are a part of the total way the play is going to be designed," Ross said. "You may deal with them as to how they relate to furniture. Do they have a favorite chair or a special area on stage?"

For example the characters in "Bus Stop" (which she designed for the Missouri Repertory) were important to the design because everyone has a special area on stage. Ross talked about the differences between classical and contemporary scene design.

Part of Ross' job is looking for sources of materials for her designs.

"The way in which you design classical theatre is no different . . . It depends on how the classical theatre is going to be done. It can be done in modern dress . . . Once you've determined how it's going to be done, then you're going to choose research that is going to relate to that period of classic drama. But, the actual process of building models, doing renderings, doing reference, talking to the directors is no different for a classical play than it would be for any other play."

Ross has done a fair amount of traveling during her career. She has visited England, Europe, Russia, and the Near East.

"I've seen a great deal of theatre in Europe in many different languages and I've seen a great deal of architecture and art. Primarily, when I go, that's what I'm looking for . . . that is bound to give you a better background and a better knowledge of what you're trying to deal with. The quality of the play doesn't change," Ross continued. "What does change is your first hand knowledge of feeling, of light in different countries, of times of day, the way people walk and move, color. Those things are much more reliable if you've seen them first-hand."

Traveling has also been of some help in her American scene designs.

"The thing that does help is that when you come back to the United States, you have a much clearer image of what the United States is in contrast to a European setting. You can begin to see it more from a little bit of distance as opposed to something you live with every day."

Seeing things first-hand can also save a great deal of time in research. For example, her trip to the Near East helped her design a production of "Twelfth Night" done in a Near East mode.

Ross is quick to point out that these are her own opinions. She travels because she chooses to, not because it's the only way to do her job.

"Some people prefer not to travel . . . because they don't feel they need to. They live in a country that's large enough and has enough reference that they can do their work their own way." Part of Ross' job is looking for sources of materials for her designs. For Ross, this is a "fascinating area of the business."

"You have to keep up with the area constantly, so you know what's available, what's in style and what's pattern-wise; and then, to know what it's made out of, and then how you can dye it or paint it or change it." Her homework deals with reading the new magazines on plastics, materials and media as well as architectural styles.

As a final note, Ross had some advice for students of theatrical design.

"You must be interested in what you're doing," she advised. "If there is any doubt that you're not interested in the hours, pace, schedule, the whole thing; then maybe you should either find several fields to do or you might find another art field that's more relaxing. This is a field that's very consistent and your schedule is essentially not your own," Ross continued. "Someone else is making up a schedule because it's a group activity. If you can't deal with that kind of organization of your life then you're in the wrong business."

Artists Need Love More Than Talent

by Antoinette L. McMurphy

What does it take to be an artist? Natural born talent? Unconscious stirrings which well up into creativity?

According to Philip Sultz, associate professor of art at Webster College, it is a matter of being in love with the idea of being an artist. Sultz said, "The potential for success is based on experiences and knowledge which one accumulates over a period of years."

The notion of talent is simply a business term in the mind of Sultz. He explained, "Even children are subjected to corporate advertising that, 'If you have talent, give us \$1,000 and we'll train you.'"

Sultz feels that there really is very little to the belief people have about fantasy or unconscious yearnings creeping into the conscious to create art.

"Staying flexible and not hardened", are what Sultz believes to be prerequisites for delving into the field of art.

"Keeping the child element alive in you," is one of the most important aspects of creativity according to Sultz. "You have to still be able to say, 'Wow' and get goosebumps and feel overwhelmed by something genuine — like a sunset or a good drawing.

"I do it even at my age, and I was born in the Depression. I can say, 'Wow' because the kid is still alive in me."

Sultz does concede that, "Some do catch on quicker than others." He explained that it takes, "a certain kind of temperament to be inclined to lean toward the arts."

When using himself as an example he said, "I don't think I'm very special. I'm just hungry enough to want it."

Sultz views his painting as work: "I schedule specific times for working. I roll up my sleeves and use common sense and intelligence.

"You gotta' be the thing you want to create and have a way to circumvent problems you encounter.

"In order to accomplish what you set out to do in the arts you have to know

what your priorities are. Money, friends and family are only a few of the obstacles you have to deal with.

"You really gotta' love this business because you get very little applause. You can't expect to be a superstar — the chances are so ungodly unlikely.

"Since you are not likely to make a splash, what are you going to gain? It's what you feel you are."

Sultz places great importance in working at something in depth: "It can literally save your life to be involved in a creative process.

"The more sophistication and knowledge, the better. You've got to listen to Mozart and preserve those periods in life that you are obliged to take care of.

"You must gain a global sense and become involved in history. You can then use that knowledge to develop a sense of where you are — yesterday or 100 years ago.

"That will enable you to put a finger on your own identity, and that is crucial, because without it, you are living in a vacuum.

"Whether you are a plumber or a

painter, you don't start from scratch. You must learn about Shakespeare, Thoreau, . . . Then you say, 'I think I'm interested in being a . . .

Once you commit yourself you should, according to Sultz, "keep in mind that the importance of good work is not based on majority rule. Don't worry about what the crowd thinks."

According to Sultz, the audience is one thing in the arts that is always changing. He said, "People shift into new phases from year to year. The general public is always trying something new."

The thing to hope for is to be able to deal with the public, "Because when they find out that they can be included — and everyone can be included — whether they're from Gumbo or New York City — it can prove to be a rewarding experience."

When reflecting on his childhood experiences he explained, "When I was a kid, that's what we got high off of — no drugs."

Fence-building, operating an elevator, toilet construction, and wrangling horses are only a few of the occupations Sultz has worked at to survive while maintaining his painting.

He strives for a balance between energies — what he wants in the arts — and what he needs to make the art.

Much of Sultz' work has been exhibited at the Allan Stone Gallery in New York. He has also had shows at the Cleveland Museum.

Sultz attended the Academia Da Bella Arte in Rome, Italy, and won a World Fellowship in painting in 1954, when he began graduate school at Cranbrook Academy of Art in Massachusetts.

He taught both in Rhode Island and at the Kansas City Art Institute before beginning work at Webster College 15 years ago.

Jan, his wife, is also employed by Webster. She teaches pottery. They have two teenage daughters.

"Art is one of the few great romances left on the face of the earth, Sultz declared.

"The world is craving clear water and bread, but not pictures.

"Yet we are still extremely important. We promote humanism. It sounds haughty, but the arts are the barometer of sensitivity and degree of saneness in our society."

New System To Make Calling Easier

by Sarah Kendall

When Webster College opens its doors after semester break, Santa will have left a big present for its employees: a brand new phone system.

The Dimension 400, a new computerized phone system, is estimated to save Webster College \$365,000 over the next ten years, said Bart O'Connor, director of business and finance.

The system's most noticeable feature, direct dialing, will enable callers to dial the department of their choice without going through the operators, consequently cutting down on the frustration of busy signals and holding time.

Call forwarding, another feature of the Dimension 400 system, will be an added bonus.

"Suppose I had a meeting with Dean Madden and my secretary was gone," said O'Connor. "I could forward my calls to Mr. Madden's secretary." This assures the caller of reaching someone so they can leave a message. Or perhaps O'Connor is expecting an important call. With the new system he can program his phone so the call follows him to wherever he is going. No more missed calls or frustrated callers.

The hunt group, the third feature of the new system, is not a tribal gathering, but rather a technique in which an incoming call searches out a free line. If O'Connor's phone is busy, the call will be automatically routed to his secretary's line. If both phones are busy, it will search out the first free line O'Connor

has requested as a back-up — perhaps the closest phone to his office. Or maybe O'Connor is busy and can't answer his phone. He can program it to be picked up at the switchboard after it rings three times. The caller never hears the phone being transferred.

New technology, which so often fosters confusion, is bound to have some initial set-up problems, O'Connor said. "This is an evaluation-type situation and it will be many months before its full potential is realized," he explained. "But it has a very small down time. One thing I am trying to impress on everybody: the way the system is set up initially doesn't have to be the way it is going to end up. Wire changes and revisions can be made to fit the situation, and there will be a break in period for changes."

Students As Consumers cont. from p. 1

if students feel they aren't getting their money's worth, are they entitled to a refund? Should they sue the college?

"Twenty years ago it was a privilege to attend school, you didn't open your mouth," said Wentzel. "Now it's your right to attend college. If it is my right to attend college, then it is my right to complain. That kind of complaining I find to be totally healthy."

But the distinction between valid and invalid complaints is not easy to make.

"When a student turns around and sues the college because they didn't get anything out of it, how easy is it to demonstrate that the student didn't do anything or neglected his studies?" Wentzel continued.

"What is a good complaint and what is a bad complaint?" said Corbett. "Just because a person is unhappy is not evidence that the product is faulty (in our school system)."

"I think it has gone too far in some instances," said Charles Madden, dean of Webster's undergraduate college. "The student is a consumer and there are certain expectations one should expect. If you get to the point of judgmental kinds of things, quality of class, what's been described in the catalog, then you can take 20 students in that class and maybe half will say it's good and half will say it's bad."

"In all my years of experience, I have

not encountered a situation in which a student could not get something out of a course if he applied himself," said Beuttenmuller. "I do not perform brain surgery. I have had them sitting there waiting for me to put it into their heads. The student has to do much of the work.

"The student who sues — a great deal of it is his own fault," she continued. "The cases that have gotten the attention of the press reflect the students who were failing and probably the main mistake was accepting them in a college."

Beuttenmuller referred to athletes who take easy courses in college and sue because they think their education was inadequate. Stressing it was not the college's fault, she quoted a college professor whose words she remembers:

"I know how to teach Shakespeare: I don't know how to teach third-grade reading."

Students' expectations of a college to not only prepare them for, but to guarantee them a job after graduation have fostered dissatisfaction with some college courses.

According to Corbett: "Because of external pressures on students (economic ones), students have understandably turned to educational products they think will lead to economic rewards."

As a result, many colleges are altering their curriculum toward practical, career-

oriented subjects as opposed to expanding the intellectual horizons of their students.

"I am very unhappy where the current direction of higher education is going," said Corbett. "It is imperative for the survival of the democratic ideal that we have mass education, but that we have mass liberal arts education which trains in the ability to think and organize. If the student is not absolutely astute to learn the workings and economics, there isn't going to be a democracy."

"A student may say 'this faculty member is inept, unqualified. I have not learned a thing in this class'."

"We are catering to very short-term interests. Often we are doing it with bogus claims," Corbett said. "Claims that these (career) courses will pay off are highly suspect. Society will pay dearly for this."

Many colleges have some type of preventative system built in to respond to student complaints. For example, student/faculty committees or a strong advising system to help monitor dissatisfaction between students and faculty. And there is usually a complaint procedure students can follow, either

through an advisor, a department head or a dean.

How does Webster College handle student complaints?

"I listen to what the student says," said Madden. "I try to get at the real issue. If there is a point I need clarification on, I ask the student to be more specific, and I take it to the department chairperson.

"A student may say 'this faculty member is inept, unqualified. I have not learned a thing in this class.' This may be an indication of the faculty member, but it may be a question of the student's approach," said Madden.

"I start working through the department itself to see whether this student is a single case or if it is something the department chairperson has been hearing from the class," Madden continued.

"We check to see if the faculty member used student evaluations, what they've shown, whether they're different from previous years, or whether there's something personal in the faculty member's life which is upsetting him," Madden said. "We investigate through confidential and concerned avenues."

"We must monitor some complaints," said Corbett. We do have some procedures — faculty members are evaluated on a regular basis by peers. That evaluating group seeks, pleads and begs for student input."

CSA cont. from p.1

budgets, CSA is also working on their budget. With Sprague's help, members of CSA will take a look at the budget for the past year and decide if any revisions need to be made. CSA is responsible for submitting a budget proposal for the student allocation money.

"CSA will propose a budget for the student allocation money for what they think they will need for the upcoming year's student activities, based on the total spent last year," Sprague explained.

After the distribution of the money, if any organization feels they did not receive all the money they need, there is a way of appealing the decision, Sprague said. "The organization can go before the CSA to say it is an unjust thing and the CSA will decide if the appeal is justified."

Sprague says Webster College is

unique because the student has a voice in the type of activities that are planned.

"Student organizations get money from the college," Sprague said. At Northeast Missouri State University where Sprague worked prior to coming to Webster, the organizations would have to have fund raisers to get the money necessary for any activities they wanted.

"At Northeast there was a student fund that was run by the school," explained Sprague. "It was out of the student's hands."

"Here at Webster the students decide how they want their student allocation fund to be spent. They do have a say," she said.

"If a student wants to have certain activities, that student should get involved in the organization that can give those type of activities," Sprague said.

Council for Student Affairs Budget 1980-1981			
	1st Semester	2nd Semester	1980-1981
	\$2546.00	\$2521.00	\$5067.00
Funds			
	1st Semester	2nd Semester	Total
OFFICE SUPPLIES:	\$75.00	\$75.00	\$150.00
SWIMMING PASSES:		125.00	125.00
THEATER TICKETS:	750.00		750.00
PRINTING:	150.00	150.00	300.00
ACTIVITIES:	900.00	900.00	1,800.00
STUDENT GRANT:	600.00	600.00	1,200.00
CAMPUS FORUM:	71.00	71.00	142.00
SPRING FEST:		600.00	600.00
Total	\$2546.00	\$2521.00	\$5067.00
*EMERGENCY FUND:	800.00	800.00	1,600.00

*Emergency Fund guidelines must be drawn up before fund can be activated. This fund is not included in the active CSA budget.

CSA, Budget Committee,
Co-Chairpersons,

Admission Events cont. from p. 3

Student Organizational Budgets			
Approved by the Council for Student Affairs on Oct. 7, 1980			
Organization	1st Semester	2nd Semester	Total 1980-81
BORED-BOARD	\$2412.50	\$2412.50	\$4825.00
SOCIAL ACTION COLL.	1500.00	1500.00	3000.00
BLACK STUDENT ASSOC	2834.00	2834.00	5668.00
WOMENS RESOURCE CENTER	1620.00	1620.00	3240.00
INT. EXCHANGE CLUB	300.00	300.00	600.00
*COUNCIL FOR STUDENT AFFAIRS	2546.00	2521.00	5067.00
*EMERGENCY FUNDS	800.00	800.00	1600.00
TOTAL	\$12,012.50	\$11,987.50	\$24,000.00

*Council for Student Affairs divides budget into categorical funds. So projected semester spending is an estimation.

*Guidlines for Emergency Funds must be drawn up by the CSA before Fund can be active. This fund is separate from the active CSA budget.

These budgets do not include advances granted by the Dean of Students.

Kent Eilenstine Budget Coordinator	Comptroller Jon Conrad	Doug Cook Chairman
---------------------------------------	---------------------------	-----------------------

INTERNATIONAL CLUB
 Tamara Biggs
 Chiaki Yamano
 Norito Morokune
 Kim Lewis
 Harumi Yasakouchi

BLACK STUDENT ASSOCIATION
 Leslie Woodson
 Brian Glaze
 Warner Harrison
 Curtis Stocking
 Mitch Taylor

WOMEN'S RESOURCE CENTER
 Karen Mudd

BORED BOARD
 Robbie Ernhart

A day to assist students who will be transferring to Webster during spring semester is planned for Dec. 13 from 1-4 p.m. in the Big Bend Building. Prospective students will again be given the opportunity to discuss their individual program of study with faculty members.

Additionally, academic advisors will be on hand to evaluate transcripts of prospective students, to plan course schedules, and help register for spring semester, and to discuss financial aid opportunities.

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 PHONE _____

Kinder Coordinates Classics At College

Organizing a film series involves lots of behind-the-scenes planning and work. First, someone must coordinate the project. That someone at Webster College is Dave Kinder in the media center.

The first picture shows Kinder in his office on the second floor of the ad building, looking through a film catalog and selecting films for the Thursday night classic series and the Friday-Saturday current hits series.

Now that the film is selected and a showing time is advertised, people arrive to view the movie. For very popular hits, like *Being There* or *Apocalypse Now*, the ticket line may stretch from the entrance of the Winifred Moore Auditorium halfway down the hall or out the front door of the building. Kinder sells the tickets, and the viewers seat themselves.

The third picture shows Dick Bauer setting up the film in the projection booth. Bauer coordinates the technical aspects of the actual film showings: adjusting the

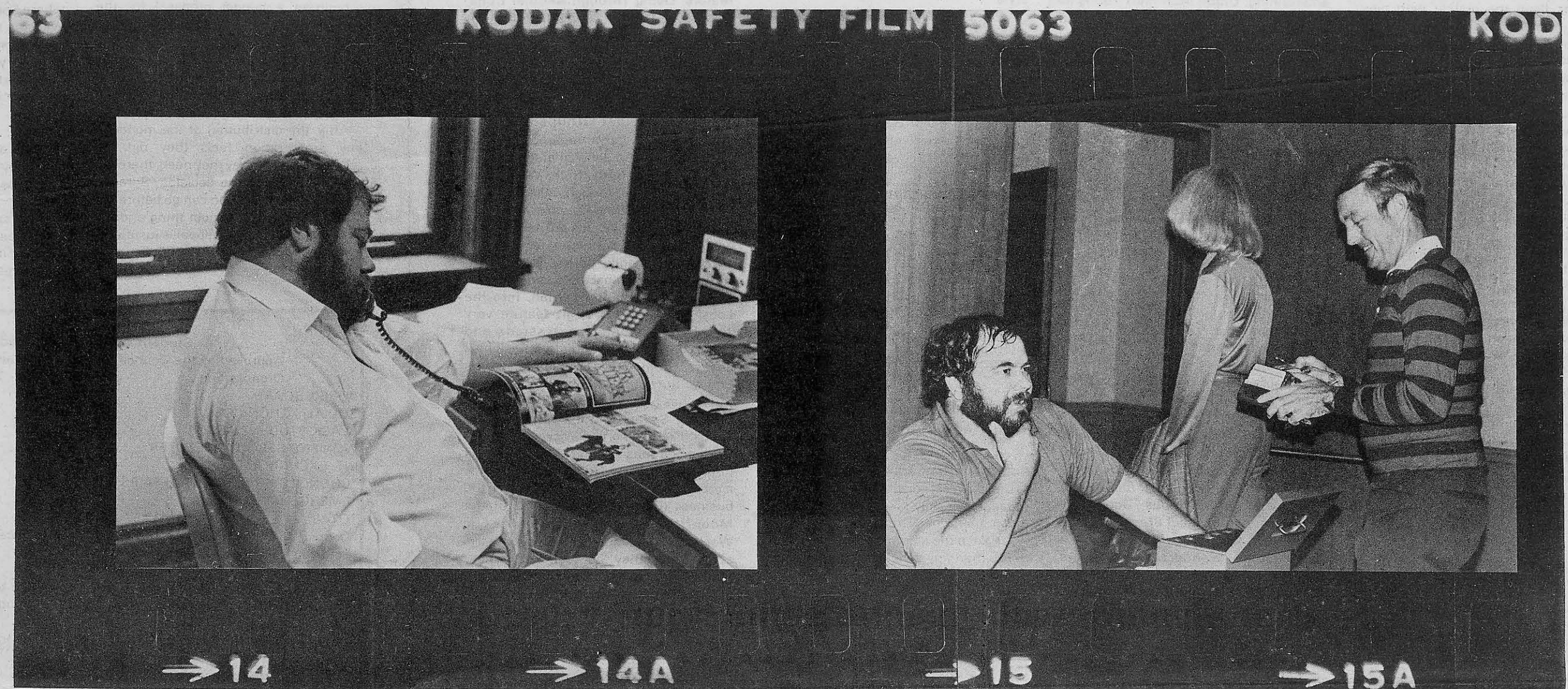
light and sound levels, running the films, and quickly solving any mechanical problems that may arise.

Next, people enjoy the film. In this picture, they are watching *The Caine Mutiny*, a recent Thursday night classics showing.

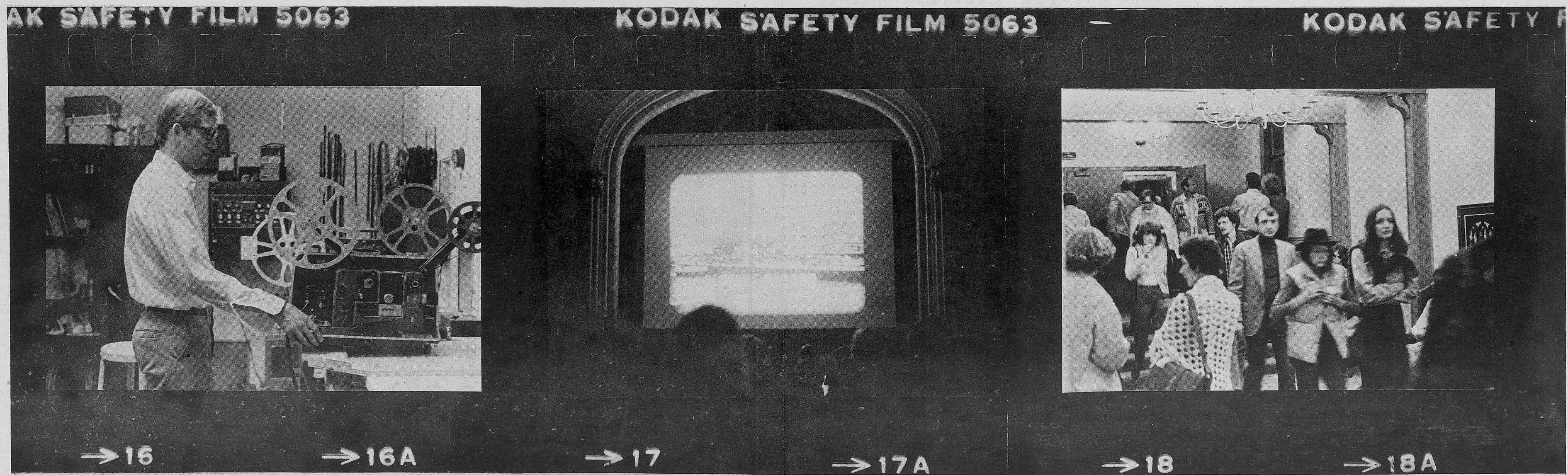
Finally, the crowd exits after the film is over, with many people discussing and critiquing the film. The next group of viewers waits to go in.

The Thursday night classics are shown at 7 and 9 p.m. The Friday-Saturday night current movies are shown at 7 and 9:30 p.m., with a late show sometimes scheduled. There is also a children's film series on Saturday afternoons.

Admission for the Thursday night films is 50 cents for Webster students with IDs, and \$1 for the general public. Admission for the Friday-Saturday series is \$1 for Webster students with IDs, \$1.50 for students from other schools with IDs and senior citizens, and \$2 for the general public.



Story And Photos By Joan Burggrabe



Reviewer Picks Favorite Gift Discs

by Kevin Renick

It happens every year. Between Labor Day and early December, record companies flood the market with new albums — knowing that people will spend money for albums for Christmas when they might not at any other time of year. So once again, the racks are filled with an astonishing variety of albums — and only a specific want list from his friends or family members could keep the casual music shopper from being intimidated by all those choices.

There is the usual plethora of live albums (Supertramp, The Eagles, Heart) and greatest hits albums (Linda Ronstadt, Boz Scaggs, Aerosmith, Kenny Rogers, etc.) this year. These are the kinds of records that always sell well, mostly to people who want all the popular songs of an artist assembled on one record, or people who have no other albums by that artist. However, such albums are seldom distinguishable as anything but record biz commercialism or the fulfillment of contractual obligations by the concerned artists.

Much more interesting are the recent platters of new music by truly creative artists. Almost every important artist in the rock field has put out something fresh and new recently, or is planning to so. There is no way to cover them all, but it's worth mentioning the most significant albums. These tend to fall into three categories: major individual artists, new wave, and popular rock groups.

Major Individual Artists

Neil Young: Hawks and Doves. Neil Young's sixteenth album is a baffling one, and a real change of pace after the gloriously intense rock and roll of his last two (the knockout double-punch of **Rust Never Sleeps** and **Live Rust**). Like that first "Rust" album, **Hawks and Doves** has two very different sides of music — the first side being all acoustic tunes. But there the similarity ends. Young's musical intentions, always fascinating, are a little hard to figure out this time.

The many references to war and unemployment show Young as a detached observer — concerned with the mess we're in, but determined to have a good time anyway."

Side one has four songs, three of which are vague, surrealistic mood pieces; the fourth sounds like an attempt at a traditional folk song, what with its story of "a young mariner, headed to war" and its spare acoustic guitar strumming. Young clearly stepped outside himself to write this song, but you know he's identifying with the tragedy of war when he sings, ironically: "And when I get to shore/I hope that I can kill good." The best song on the side is **Lost in Space**, which is Young at his most cryptic. It has a meandering but engaging melody, provocative lyrics ("Don't take out the magic pen/Don't draw on the infinity board/Your buildings if they rise again/would be much better on the ocean floor/They'll never feel the way they did before"), and a bizarre "marine munchkin" who sings in the background on one verse.

There's another eccentric device in **The Old Homestead**, a song from 1975. Tom Scribner plays a saw (yes, a real saw), which gives this lengthy tale a spooky, old western feeling.

Young gets humorous on side two, which consists of raw, spontaneous country swing music. This sort of thing

will not appeal to Young's trendier fans, but those who know Neil has said he wants to keep changing, and not take things seriously anymore, will find it entertaining. **Union Man** finds Young in his most raucously light-hearted mood ever, as he serves as the loud-mouthed chairman of "a local meeting of the A.F. of M."

Comin' Apart at Every Nail and the title cut are country rockers with lyrics that speak of how the country is going to pieces, but we just gotta keep movin'. The many references to war and unemployment show Young as a detached observer — concerned with the mess we're in, but determined to have a good time, anyway. The final verse is typical Young: "Got rock and roll, got country music playin'/If you hate us, you just don't know what you're sayin'." In other words, live it up; the country may have a load of problems, but we still have freedom and good music — enjoy! **Hawks and Doves** is certainly not Neil Young's best album, but it's another challenging set of observations from a truly unique artist.

Joni Mitchell: Shadows and Light. I said above that live albums aren't usually much to speak of, but this document of Joni Mitchell's magnificent 1979 tour is superb. It features an all-star line-up (Pat Metheny, Jaco Pastorius, Don Alias, Lyle Mays, and Michael Brecker as well as vocal contributions by the Persuasions), wonderful versions of some of her more recent, jazz-oriented material (**Edith and the Kingpin**, **Amelia**, **Black Crow**, **Dreamland**, and a few songs for **Mingus**), and crystalline vocals from the lady herself. Joni makes beautiful music, and this record is no exception.

Bruce Springsteen: The River. The ultimate Springsteen package. The artist's "Racing in the Streets" consciousness; his fondness for making epic tales out of car spins down the highway, the blue collar work ethic, and passionate romantic escapism is here in abundance. Springsteen's lyrics are usually hit or miss due to their simplicity ("Once I spent my time playing tough guy scenes/But I was living in a world of childish dreams/Someday these childish dreams must end/To become a man and grow up to dream again").

But songs like **The River**, **Independence Day**, and **Wreck on the Highway** evoke a mood so obviously heartfelt that they draw you right into Springsteen's soul. This is a must album for fans; those skeptical of Springsteen may find this to be the perfect sampler of his musical styles.

Paul Simon: One Trick Pony. This is the soundtrack to his film of the same name, as well as a thoughtful collection of tunes from one of our most tasteful songwriters. Some find Simon to be getting a little too mellow in his advancing years, but few artists "mellow" half as well. The film deals with an aging musician's struggle to make a living in an ever-changing world and still make his family happy, thus, that's the core of these songs. But the best way to enjoy the crisply arranged, soft-tempo tunes here is to just sit back, have a drink, and let them play in the background. Standouts: **Late in the Evening**, **Nobody**, **Jonah and How the Heart Approaches What it Yearns**.

Steve Forbert: Little Stevie Orbit. Forbert becomes a major artist with this, his third LP. He draws on country, folk, and rock influences to put across his own often touching, often humorous observations about love and life. His half gravelly voice is filled with so much enthusiastic energy that it really powers his songs. Forbert can make you laugh

(**One More Glass of Beer**) or sit and reflect (**The Visitor**) — either way, he's engaging. He's compared to Dylan a lot, but ignore that — Forbert has his own style.

New Wave

Here are five excellent albums, all by groups that are much too creative and individualistic to be lumped under the "new wave" banner, but it seems to be unavoidable.

Talking Heads: Remain in Light. An amazing album, complex and challenging in its concepts the way few other records are. The Heads have had a strong preoccupation with rhythm and with abstract lyrical concepts throughout their first three albums. Now they have turned to Africa for the ultimate rhythmic inspiration — these songs combine tribal drumbeats, hypnotic instrumental counterpointing (with keyboards, guitars, and other-worldly horns), and intensely funky energy to produce a truly international sound.

Get down, get silly, don't worry 'bout nothin' at all.

David Byrne's distinctive vocals are still present, but they take a back seat to the music this time. The always fascinating lyrics keep the album closer to the avant-garde than any style of black-influenced music, but that's part of its tremendous depth. Check out **Crosseyed and Painless**, **Once in a Lifetime**, or **Seen and Not Seen** — or the frightening dirge **The Overload**. Brilliantly innovative music, and it establishes the Heads as a group far above most others in any category, much less "new wave."

The Police: Zenyatta Mondatta. The Police have now seamlessly integrated their reggae and jazz leanings into their crisp, invigorating brand of rock. Andy Summers is an amazing guitarist, getting atmospheric, echoey sounds out of his instrument that are thrilling on songs like **Driven to Tears**, **Voices Inside My Head**, and the current single, **Don't Stand So Close To Me**. Bass player Sting is no less interesting — and his vocals get stronger with each album. There is also a growing lyrical sensitivity to the Police ("Don't think me unkind/Words are hard to find/They're only checks I've left unsigned/From the banks of chaos in my mind."). This is a strong, enjoyable LP.

The Cars: Panorama. I don't care how many critics panned this album. They are full of you-know-what, I say. **Panorama** is a leap forward for the Cars; it explores synthesizer textures fascinatingly, rocks more than the previous two Cars LPs, and features some strangely moody back-up vocals (On **Don't Tell Me No**, **Runnin' to You**, and **Well Come On**). Also, David Robinson is one of the best drummers in view of his understanding of the hypnotic effect of a simple but commanding drumbeat. The Cars are marching forward proudly — if they lose the people waiting for another **My Best Friend's Girl**, that's too bad. **Panorama** reveals a whole new set of landscapes.

The B-52's: Wild Planet. Dance, dance, dance. The B-52's hit it big with the quirky danceability of songs like **Rock Lobster** and **Dance This Mess Around** their first LP — this one continues that sound, with a slightly denser production. It's fun and funny music, often with surrealistic weirdness — but always with an irresistible beat. This group likes to party, and they want you to do the same. Get down, get silly, don't worry 'bout nuthin' at all. Best tracks: **Party Out of Bounds**, **Private Idaho**, **Quiche Lorraine**, and **Give Me Back My Man**.

XTC: Black Sea. Strong melodies, intelligent lyrics, and delightful tempo changes characterize this strong British group's fourth album. **Generals and Majors**, **Living Through Another Cuba**, **Towers of London** and **Sgt. Rock** are rockers, but they are full of wit and humor. This band loves to write, sing and play their music — enthusiasm exudes from the grooves of this LP. A solid effort.

Popular Groups

Yes: Drama. It was a tremendous shock to Yes fans when Jon Anderson left the group, along with Rick Wakeman. They've survived, though, adding Trevor Horn and Geoffrey Downes from the Buggles. And the results are surprisingly good — **Drama** sounds a lot like Yes during the **Fragile** period, and Trevor Horn does a respectable singing job. Tracks like **Machine Messiah**, **Into the Lens**, and **Tempus Fugit** feature very satisfying melodic progressions and power house instrumental virtuosity, as always, from Steve Howe and Chris Squire. Sure, I miss Jon Anderson, too. But he has his own album out now, called **Song of Seven**, and it's different. It's almost like having two Yesses now.

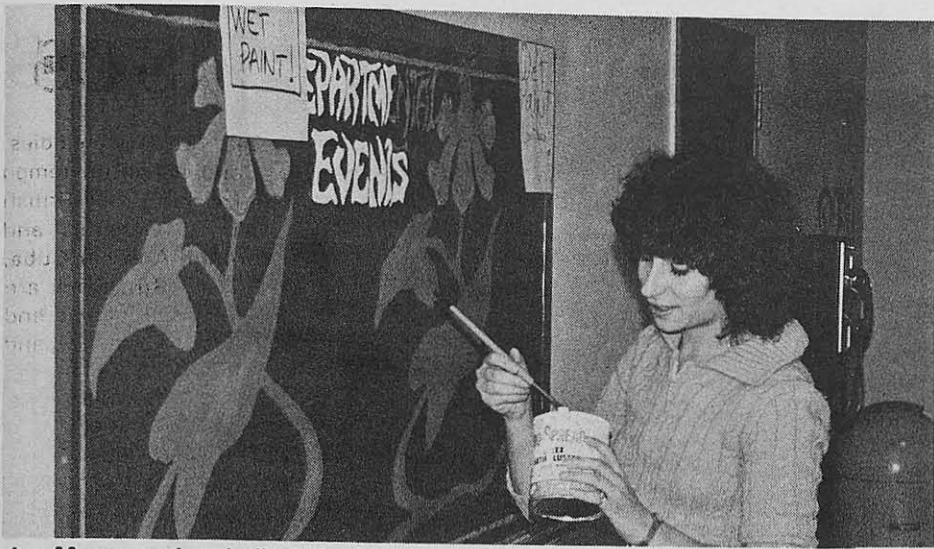
Alan Parsons Project: The Turn of a Friendly Card. Yes, Alan Parsons is only a producer, but he's one of the best in the business (Remember **Dark Side of the Moon**?). He gets creative friends like Eric Woolfson and Lenny Zakatek to write the songs, and they do just fine. **Time**, **Nothing Left to Lose**, and the title cut are among the most melodic and enjoyable tunes I've heard in ages. Forget the fact that it's supposedly a concept album — this is cool, refreshing pop music.

Cheap Trick: All Shook Up. Disappointing after their last one (**Dream Police**), but still a good time rock and roll album. Cheap Trick have a sarcastic sense of humor, and a real cartoon-like presence, owing mostly to centerpiece guitarist Rick Nielsen. They have a hard, insistent sound which is complemented by their fondness for using orchestration — they use it better than most groups. Beatles producer George Martin took the reins on this LP, and it has plenty of catchy/funny songs.

... Pleasant music; for sure — but not for those who are sick and tired of Beatle tributes/parodies/retrospectives.

Utopia: Deface the Music. Tod Rundgren is a musical wizard; he has done an astonishing variety of things with both songwriting and production, and he does them seemingly effortlessly. On this album, with his group Utopia, Rundgren has chosen to do his own personal tribute to the Beatles. He does this by re-creating their sound, their melodic sensibility. None of these songs sound exactly like any particular Beatles song, but stylistically, hey! You'll recognize ... and remember! Pleasant music, for sure — but not for those who are sick and tired of Beatle tributes/parodies/retrospectives.

The Korgis: Dumb Waiters. Delightful British pop-rock, in the style of 10cc. The enchanting single, **Everybody's Gotta Learn Sometime** is already making waves, but melodic numbers like **Love Ain't Too Far Away** and **It's No Good Unless you Love Me** are equally pleasant. The group utilizes keyboards to a greater extent than guitars, and they have a pure, state-of-the-art sound. The vocals are magical, sounding like John Lennon at his most ethereal at times, like Paul Simon at others. Anyone with an appetite for catchy, melodic soft-rock can't go wrong with this album.



Joy Marcus paints bulletin board for a CSA project.

photo by Glenn Willis

Bulletin Boards Get Facelift

by Kevin Renick

A splash of color has been added to the walls outside the cafeteria. No, it isn't a sculpture made out of jello that some fun-loving student decided to stick up there (this can be found in other areas). It's the new bulletin boards, which a group of Webster students recently worked hard to paint for the purpose of brightening up and centralizing information about school activities.

The C.S.A. (Council on Student Affairs) wants there to be one central location where all publicity and information can be posted. Each area of the college has its own space: there is room for student activities, departmental activities, dormitory events, and theatre and film events. Additionally, space is provided for news of outside Webster events and clubs not recognized by C.S.A. There will soon be a master calendar of events, also.

The bulletin boards are the first in a series of things to keep students informed about activities at Webster.

Besides the more coordinated flow of information, C.S.A. is currently planning several activities to increase their communication with students. One of these is an afternoon gathering in the Red Carpet at which refreshments will be served. Details will be posted on the new bulletin boards, as well as announced in the **Journal**. Another service soon to be begun is "Dial an Activity" — news is forthcoming.

Thanks are due Karry Sprague and Joy Marcus of the C.S.A. Activities Committee, and to Jon Conrad, Ken Eilenstein, Tina Carl, Michael Bondurant and the other students who gave up their weekends to help paint the boards. It will unquestionably make for better awareness among all students of what is happening at Webster College.

Groups or individuals having pertinent announcements or posters to put up can still utilize the walls, but C.S.A. wants to make sure that one poster is placed on the appropriate bulletin board, where it will be sure to be seen.

FACT SHEET

December Performance Dates and Times for A CHRISTMAS CAROL:

Week of Dec. 1: Wednesday (12/3), Thursday (12/4), and Friday (12/5) - 8 p.m.
Saturday (12/6) - 5 and 9 p.m.

Week of Dec. 7: Sunday (12/7) - 2 and 7:30 p.m.
Wednesday (12/10) - 2 and 8 p.m.
Thursday (12/11), and Friday (12/12) - 8 p.m.
Saturday (12/13) - 5 and 9 p.m.

Week of Dec. 14: Sunday (12/14) - 2 and 7:30 p.m.
Tuesday thru Friday (12/16 - 12/19) - 8 p.m.
Saturday (12/20) - 5 and 9 p.m.

Week of Dec. 21: Sunday (12/21) - 2 and 7:30 p.m.
Monday (12/22) - 8 p.m.
Tuesday (12/23) - 2 and 8 p.m.
Wednesday (12/24) - 2 p.m.
Thursday (12/25) - 8 p.m. CHRISTMAS DAY!
Friday (12/26) - 2 and 8 p.m. (CLOSE)

Signed performance for the hearing-impaired: Tuesday, December 16 at 8 p.m.

FAMILY RATES: A special savings for children under 12. For this production each full price adult ticket may be matched with a half price ticket for a child under 12.

GROUP RATES: Discounts up to 33% are available for every group of 10 or more. For information and reservations, call Leslie in the Office of Touring and Education at 968-7344.

BLUE CHIP DISCOUNT: During the opening week of A CHRISTMAS CAROL, November 28 to December 7, Community Federal Savings and Loan Association is providing a \$3 off coupon for each \$25 deposit.

Tickets may be purchased at the Rep's box office or any Famous Barr Ticket Master location. Tickets may be purchased by phone using Mastercharge, American Express or Visa by calling 968-4925.

NEWS BRIEFS

Old Wine In A New Bottle

A Christmas Carol, The Yuletide classic, is being recreated on the Loretto-Hilton Repertory Mainstage, Nov. 28 through Dec. 26. A number of new special effects are being presented. See fact sheet on this page for more information.

Camerata Singers Perform

The Camerata Singers of Webster College, under the direction of Donald Chen, will present a concert featuring Saint-Saens' "Christmas Oratorio" and Charpentier's "Midnight Mass" on Friday, Dec. 12, in Emmanuel Episcopal Church at 9 South Bompert, Webster Groves. The concert begins at 8 p.m. and is free to the public.

Jazz Concert At Webster

A jazz concert featuring improvisational works and directed by Steven Schenkel, head of the jazz studies program at Webster College, will be presented Monday, Dec. 8, at 7 p.m. in Winifred Moore Auditorium at Webster College. Admission is free to the public.

Sexual Harassment Discussed

Sexual harassment will be the topic of a special meeting of the Women's Resource Center discussion groups on Friday, Dec. 5, in Room 102, noon to 2 p.m.

Karen Mudd, Hillary Melechen, and Margaret Erickson will present some information they gathered at the women's studies conference in Columbia, and then will facilitate sharing on the issue.

Questions include: what is sexual harassment? How prevalent is it? What is being done about it legally? Does it exist at Webster College? Women are invited to bring their own questions and concerns to the meeting. Call the Women's Resource Center, Ext. 374, for more information.

MRO Career Prep Workshop

Clyde Law, State Farm Representative, will conduct a career preparation workshop on: "People Get Ready." The session will be held, Thursday, Dec. 4, at 3:30 in Maria Lounge. Everyone is invited to attend. Another Minority Resource Office Production.

Big Purse For Verse

A \$1,000 grand prize will be awarded in the Special Poetry Competition sponsored by World of Poetry, a quarterly newsletter for poets.

Poems of all styles and on any subject are eligible to compete for the grand prize or for 49 other cash or merchandise awards, totaling over \$10,000.

Rules and official entry forms are available from the World of Poetry, 2431 Stockton, Dept. N, Sacramento, California 95817.

Russian Dancer To Premiere

Mikhail Messerer, who defected from Russia last year while on tour in Japan with the Bolshoi Ballet, will be making his Midwest premiere with the Metropolitan Ballet of St. Louis. The internationally known dancer will be appearing as Guest Artist in the Metropolitan Ballet's annual "Nutcracker" to be presented Dec. 6 and 7 at Florissant Civic Center. Messerer will be performing the Grand Pas De Deux in all four performances: 1:00 and 4:30 p.m. on Dec. 6 and 7.

For ticket information, call 868-6602. Ticket prices are \$6 and \$8.

Runner Workshop Scheduled

A runners workshop will be held from 9 a.m. to 4 p.m. Saturday, Dec. 6 at the St. Louis Community College at Forest Park, in the physical education building on the campus, 5600 Oakland. The workshop is sponsored by the Holistic Health Center of St. Louis.

Helen Esser, teaching member of the U.S. Olympic Track and Field Development staff, will lead the workshop. The cost is \$20.

The workshop is designed for everyone interested in running and jogging, from beginners to experienced runners. To register send a check or money order to the Holistic Health Center of St. Louis, Box 11432, St. Louis, Mo. 63105. For more information on the workshop call 725-0796 or 968-8095.

Fellowships For Minorities

The Committee on Institutional Cooperation has established three fellowship programs designed to increase the representation of members of minority groups among those who hold doctorates in the social sciences, humanities, natural sciences, mathematics and engineering.

Funded by grants from the Lilly Endowment, Inc., The Andrew W. Mellon Foundation and The John D. and Catherine T. MacArthur Foundation that total more than \$3 million and from additional resources of the affiliated universities, the program will provide 25 fellowships in the social sciences, 10 in the humanities, and at least 25 in the natural sciences, mathematics and engineering for the 1981-82 academic year.

Anyone who has or will receive a bachelor's degree by September 1981 is eligible to apply for the 1981 competition.

Anyone desiring detailed information about the fellowships program should write to: CIC Minorities Fellowships Program, Kirkwood Hall 111, Indiana University, Bloomington, Indiana 47405.

Shrine Tour Offered Dec. 14

The St. Louis Artists' Guild is sponsoring a trip to "The Way of Lights" at the Shrine of Our Lady of the Snows on Sunday, Dec. 14. The trip, which is open to the public, departs from The Guild at 227 East Lockwood in Webster Groves at 3:30 p.m. On arrival, a smorgasbord dinner will be served.

Cost of the trip, including the smorgasbord dinner and transportation, is \$12.50. For reservations or further information, call 621-8220.

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Counselors Listen To Student Blues

by Kitty Glenn-Mock

A unique variety of supportive counseling can be obtained through the Student Services Program. Designed to deal with students as individuals, this service provides academic, social, emotional and life-career supports.

Two key figures in this program are John Reisenleiter, clinical psychologist and John Healey, director of student development. Both men assist Webster students in assessing their interests, capabilities, strengths and motivations in light of realistic aspirations for the future.

"What I am primarily responsible for is individual and group personal growth counseling and psychotherapy. I have been involved in the counseling program at Webster for three years now," Reisenleiter said.

His background includes working in the area of alcoholism and other chemical dependencies for several years. Reisenleiter is currently senior consulting psychologist in the chemical treatment program for St. John's Mercy Hospital.

This sincere, soft-spoken man counsels about 15 Webster students per week, in addition to supervising graduate interns and peer counselors. The individuals seek help for a variety of reasons. "Usually students get to me on their own or are referred to me by Melinda Alexander in Health Services. What I try to do is find resources on

campus that meet the student's needs, according to the difficulty."

"There is no typical problem, but a lot of the things I see folks struggling with often involve relationships in one way or the other. That may not be the problem, but it affects it. The most troubling aspects of people's lives involve other people. . . . Some people I have been working with for as long as one and one-half years, others are seeking out counseling sources related to a more immediate crisis in their lives. When the immediate difficulty has been handled they feel like they no longer need counseling," Reisenleiter said.

Methods of counseling vary, depending on the person. "I don't align myself with any single formal system of psychotherapy, although I have had some training in a number of areas. I am eclectic and try to use whatever technique that seems to best fit the needs and goals of the client. I try to fit techniques to people and not the other way around. . . ." Reisenleiter said.

Sometimes people are not having difficulty, but would just like to enhance their lives. According to Reisenleiter, this is one aspect of his job which is very rewarding. Peer counselors, students who counsel other students, fall into this category. "Typically what has happened is folks have contacted me or have been referred by someone on campus. These students express some interest in learning counseling and interpersonal skills and want to work with other students. Often these individuals have

had prior experience working with agencies in the community and counseling centers somewhere else," Reisenleiter said.

"One criteria I have is that the peer counselors be sophomores, so they have been at Webster a semester or two and have begun to get a feel for the campus. . . . I also feel very strongly that the peers we have be willing to make a commitment to their own personal growth and self-expression. If you are going to counsel others, you need to know yourself," he added.

He trains six to eight peer counselors per semester in weekly seminars and

"This is a learning process. People need to learn the aspects of understanding themselves better."

uses them to provide assistance to some students. "I don't refer just anyone to the peers. Usually it is just for some sort of normal adjustment difficulty; maybe they are new on campus having difficulty meeting people or trouble with their roommate," Reisenleiter said.

In addition to individuals having emotional and adjustment problems, there are those who might just want some career guidance. Reisenleiter refers these students to John Healey, Director of Student Development.

"My primary responsibilities include academic and career counseling. . . . There is some overlap between myself and John Reisenleiter, because some issues cannot be broken down specifically into just academic, career and personal growth," Healey said.

Healey boasts a full beard and could be mistaken for one of the students. His wealth of knowledge in the area of career counseling is tapped by individuals at many different levels. "I see students at many different points in their college experience, but primarily undergraduate. I have been involved in advising students as they are setting up their schedules for their first semester here. I even see students before they are accepted, regarding career options. . . . I also have some students who are assigned to me as their advisor," Healey said.

Also, a large number of individuals who take advantage of this service are people who have worked for a number of years and are returning to college for a career change. Or else they are women, wanting to begin a career.

"I see a fair number of older women going through a decision making process. . . . They have had children and are now asking themselves, 'what am I going to do?' These women are very motivated and willing to do the hard work of career exploration, which is very time consuming," Healey said.

Healey explained the process as being a learning experience, rather than strictly a placement service. His approach to this process is a developmental one, because this allows him to look at the person in terms of his academic career biases and personal concerns related to those areas.

"This is a learning process. People need to learn the aspects of understanding themselves better and what is happening in the workplace in terms of decision making and goal setting. . . . How long the procedure takes depends on the individual. All of the work does not have to take place in a counseling session," Healey said.

He encourages people to carefully look at their career decisions, decide yes or no and then look at some other options.

"I check with people to see if they have some sound ideas. Then we work out interest inventories, which give you a list of various school subjects, activities, etc. and it is a matter of making some choices. This is a way to help people confirm what seems to be their interest. They are scored and can give you some information about the right job for the person. Some people find the results much different than the career they had in mind," Healey smiled.

Even before the skills are identified, Healey encourages people to talk freely about their lives. "Themes are also important. An example of this is a description of relationships with people. These are important because most work involves some sort of relationship. You can also look for interest patterns, based on hobbies and lots of things they are involved in. Part of the process is to help them connect those experiences to themselves," Healey said.

One of his greatest concerns is to see students who have graduated and still don't know what they want to do. According to Healey, there is no need for this dilemma with the services available at Webster.

"We provide career planning and placement services during college and for the lifetime of Webster graduates," Healey said.

Both Healey and Reisenleiter agreed that their services had been most helpful to people in identifying a direction in their lives.

Jeanie Roy Finds Film Fascinating

by Dana Giboney

Jeanie Roy, a new instructor in media studies, is familiar with the problems students have making their minds up on a major. Roy started her own undergraduate education with the idea of going into a field of political science or speech writing. Eventually she decided to go into a field that she enjoyed, film.

Roy has brought her knowledge and interest in film to the courses she teaches at Webster, including film I, film II, advance filmmaking, photojournalism and topics in modern media. Roy also gives workshops on film. She has been teaching for five years and previously taught at the St. Louis Community Colleges.

Roy attended Southern Methodist University in Dallas, Texas. While in college, she took about 80 hours in film and journalism. She took different classes in the area of media because she wanted to have a broad range in the area.

"You can always use something you have learned in media one way or another," said Roy.

Southern Methodist University owned a radio and television station. Roy worked at the television station where she produced an educational program for children. The program was aired on

Saturday morning in Dallas. She mentioned that the station was similar to channel nine here in St. Louis.

During the summer Roy would go to summer school and take some courses in media. After attending Meramec Community College and Washington

University, she received a bachelor's degree in the liberal arts, from Southern Methodist University in 1975. Roy received a master's degree in education in August of this year, from the University of Missouri at Columbia.

Roy teaches quite a few classes here at Webster, but makes time to use her darkroom. She has two darkrooms at home, one for black and white film and the other for color.

Roy enjoys teaching here at Webster. "Students are enthusiastic and interested in what they are doing," she said.

In Roy's advanced filmmaking class, students recently began looking at their first films. Most of the films were humorous and contained pixilation. Roy explained pixilation as giving "a special effect" to the film. The example she used is the commercial where two men are sitting on the ground and take off as if they were in a race. Roy said the films she has seen show potential.

"In advanced filmmaking we're going to do a lot of animation as well as documentary type films; we're going to experiment." Roy finds that many of her students are interested in working with animation and enjoy trying new techniques with their film.



Jeanie Roy

photo by Glenn Willis

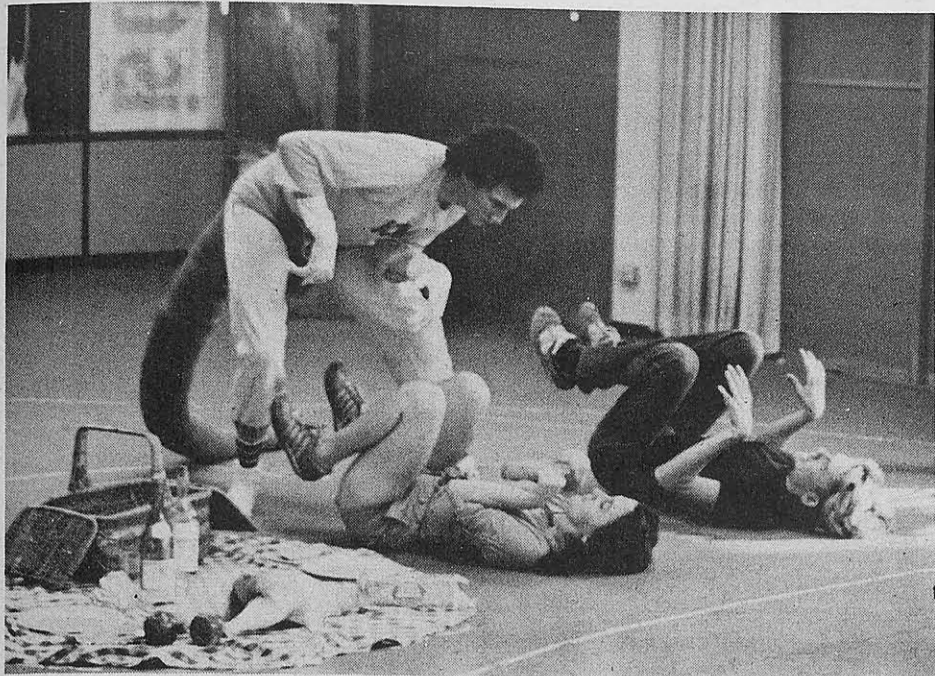
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Brian Worley, Marybeth Russo and Jon Westholme rehearsing for "Seascape."

photo by Annette Guye

Sea Lizards Give Man Insight In 'Seascape'

by Rose Rosen

A middle-aged couple re-evaluates their life through talking with two sea lizards in Edward Albee's *Seascape*, now being performed in the Studio Theater of the Loretto-Hilton Center.

Dianne Middleton, stage manager of *Seascape*, describes the play: "It's about a married couple who goes to a deserted beach to talk about their life together.

"Up over the dunes come a pair of married lizards to do the same thing."

Sue Ott-Bennett, director of *Seascape*, said "They (the lizards) have taken the first step to make a change. They have come up out of the water and onto the land. This is a major difference for them.

"Most of us just talk about changing our lives. The sea lizards really do it.

"From that point on, man is seeing an image of himself in the lizard. He sees a lot of his own vulnerabilities and fears.

"The play is about how man reacts to this sort of challenge. Seeing himself face to face is very frightening.

The cast has been taking field trips to the zoo in order to study lizards.

"The actors playing the lizards had to learn the physicalization of the lizards," said Bennett. "I designed the costumes based on observations of live lizards."

What can sea lizards tell you about life? See *Seascape* and find out.

The Conservatory production of *Seascape* is being performed at 7:30 p.m. Monday thru Saturday and at 5 p.m. on Sunday, Dec. 3-7 and 10-14 in the Studio Theater. Admission is \$3.50 and free to Webster College students showing ID.

'Equus' Set Design Will Give Audience Intimate Feeling

by Rose Rosen

"Equus demands an extremely intimate style production," said Noel Taylor, director of this play.

Glenn Turner, set designer for *Equus*, said, "When Noel approached me, he wanted the most intimate set possible."

Turner then drew up plans to change the Stage 3 performance space into an arena, with seating on all four sides.

Working from these drawings, Turner constructed a small scale model of the proposed performance space.

The Stage 3 performance space, as is, has a stage at one end, an entrance at the other end, and seats in the middle. The floor is raked. That is, on an uphill slant from the stage so those in back can see over the heads of those in front.

"We have to build up the entire space and make it level to compensate for the

rake," said Turner.

With the stage in the center of the performance space and merely two rows of seating surrounding it, an intimate atmosphere will certainly be accomplished.

"The title of the play, *Equus*, is the latin word for horse," said Taylor. "Six horses must be created for the play."

Susan Servos designed the costumes for the people portraying these horses.

"The horses are a combination between costumes and props," said Servos.

Hydraulic tubing was used for the horses' heads and hooves.

"We were not looking for realism. We were looking for a free flowing, powerful feeling," said Servos.

"It's one of the most powerful and gripping plays of this decade," said Taylor.

Interns cont. from p. 1

answering constituent mail, doing case work, and a variety of functions," George continued. "On Fridays, they are responsible to me. At which time, on an individual basis, I meet with the students and talk about their activities and progress. From time to time I go down to Jefferson City and meet with the students as a group and talk about the strengths of the program, and the problems and any shortcomings.

"There is also a discussion with the host where he assesses any strengths or weaknesses he feels students might have. One of the responsibilities of the host is to function as an adjunct professor of politics," said George.

"By the end of the semester and the internship, students are generally qualified and competitive for a number of position; it is not uncommon for the intern to proceed as a working colleague with his host, George added.

George said students generally receive no financial compensation, but at the same time they receive academic credit of 15 hours and have the opportunity to do very significant work in state government. They also grow substantially in their substantive knowledge about politics.

"The object of the program is for students to become more familiar with state government and all its administrations," said George. "Also the program can be used by students to test out their ideas about possible peer functions, to get a more intimate awareness about what it is like to be a state legislator or lobbyist, a journalist, administrative assistant, or the manager of an office. On a daily basis there will be a significant number of different types of

professionals who interact in Jefferson City.

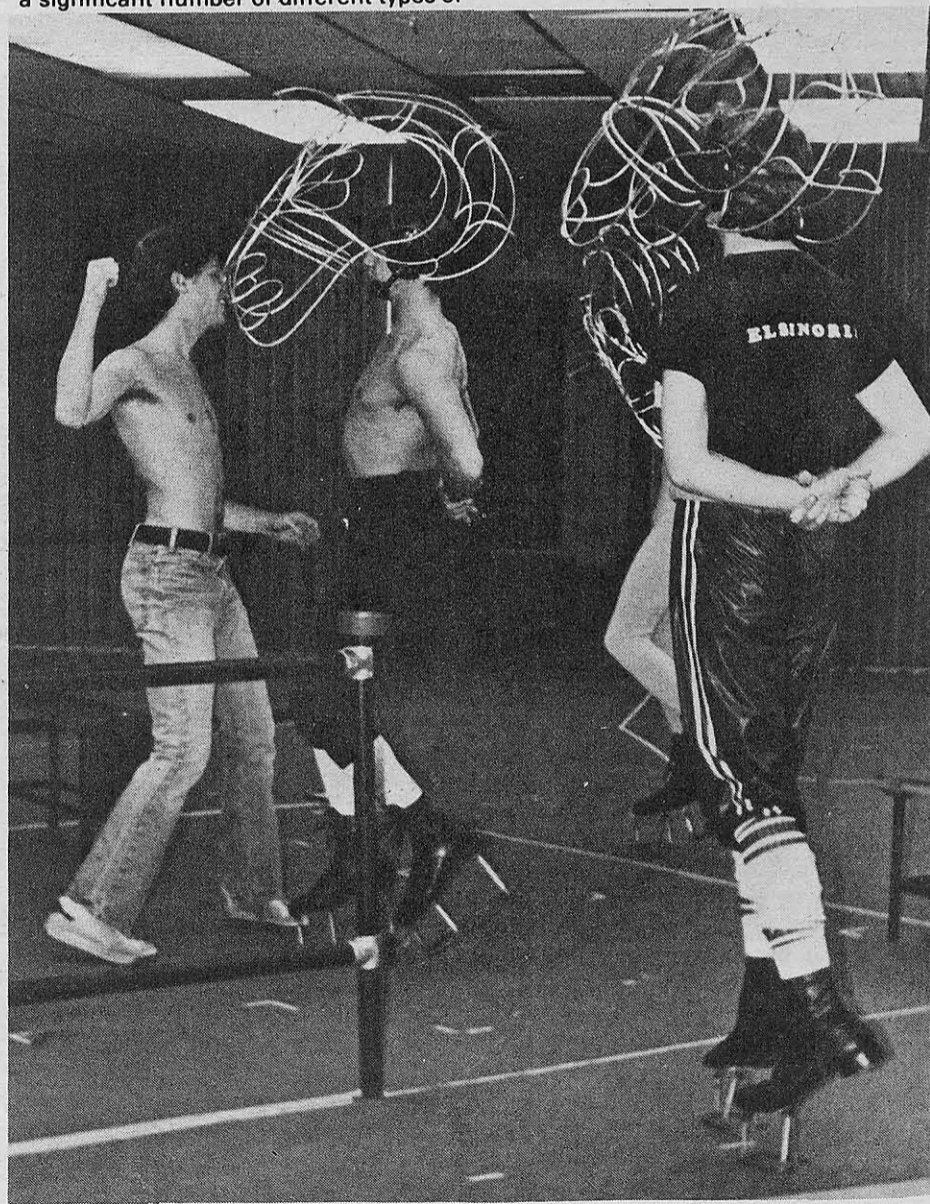
"At the end of the internship program we have a seminar with all the hosts and all the interns where we discuss what they have learned and what they see as good or weaknesses in regard to state legislature itself, the executive branch, or the nature of the system itself."

In reference to application requirements George responded, "We advertise the opportunities for students through our departmental newsletter where we encourage students to give consideration to an internship. When a student comes to see me, we chat for a while and then I ask the student to return and put into writing, in a rough draft, a resume that indicates where they are coming from, what they have been giving their primary attention to, in their academic program at this point.

"Secondly, we ask what is it a student wants to be introduced to," continued George. "Generally speaking about half the students never come back. But those who do, and present this information in a rough form are really the primary candidates for the program."

Some of the students that did return to George's office and went on to complete the program are: Michael Lachtrup, Mona El Shafei, Marie Durbin, Betty Jones, Larry Ream, Joe Kelly, Mary Walker, Nelson Bowie, John Hayden and Cindy Longenfeld.

"Every single student that has gone, has gone, has complete the program successfully, and the image of the Webster college student in state government is of the highest," George concluded.



Actors portraying the horses in *Equus* must rehearse in head gear and hooves in order to "get the feel" of them.

photo by Joe Hollmann

In the play, a child blinds six horses. The plot evolves around "what prompted him or motivated him to do this hideous act," said Taylor. "It's totally engrossing from beginning to end."

Equus is the second thesis play of the

Stage 3 season at Webster College. It will be performed at 7:30 p.m. on Dec. 7-9, in the Stage 3 performance space located on the ground floor of the Administration Building. General admission is \$1.

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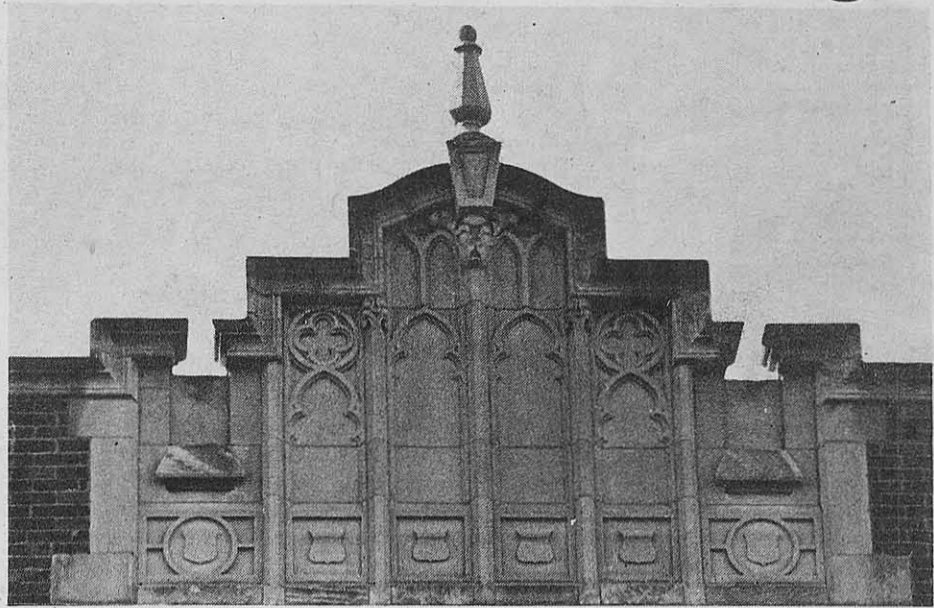
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Another View Of Webster's Buildings



The towering face of the main building greeting us all.



A crowning cap for the Loretto-Hilton Center.

When first given the assignment to do a photo essay on some aspect of Webster College, I really didn't know what to use as my subject. I began walking around campus, pondering everything I saw. Then the idea struck me: Why not use the buildings.

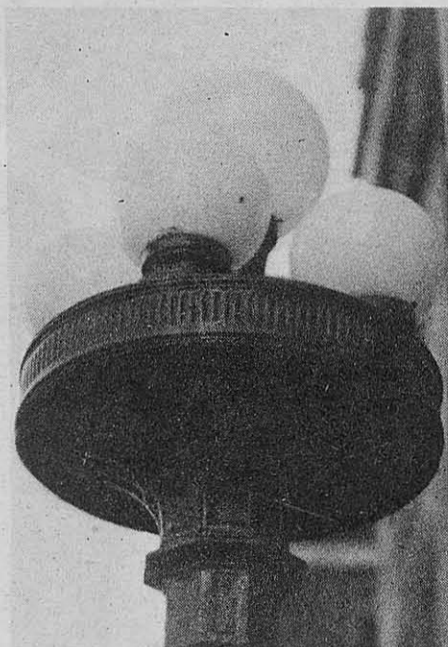
Here we have structures which all of us see each day but don't think too much about. It's possible that not all of us see the buildings in the same way.

I set out to capture the images I found interesting.

After completing the project a few fellow students and faculty asked if I would share my interpretation of the buildings with the rest of you, so here it is. See if you see the buildings in the same way or a different way than I did. It could prove to be interesting.



The guardian that watches over us: These are located along the walls of the first level of the Administration Building.



Putting a little light on the subject leading to the fourth floor: This is a problem to many when the elevator is in disrepair.

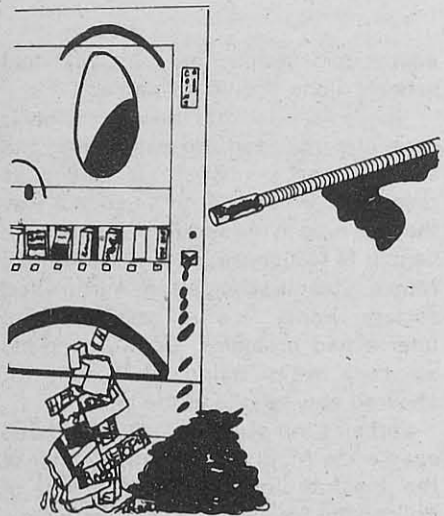
Photos and Story by Joe Hollmann



An empty stairway leading to the 4th floor: This is a problem to many when the elevator is in disrepair.

Vending Machine Vandalism Vexes College

by Daphne Phillips



Vandalism of the school vending machines is becoming an increasing problem. Countless machines are being damaged due to improper use and blatant thievery.

"We'd like to make students aware of the problem," said Purchasing and Personnel Coordinator Teenie Duncan. "Students are beating the machines and jamming them. This makes it impossible for other students to receive proper service."

Maria Lounge is the area with the biggest problem. It is estimated that up to 40-50 packs of cigarettes are stolen from the Maria Lounge machines. Losses of money are often reported because the

machines are jammed by abuse. Because of the abuses, the machines have to be serviced often with costs up to \$60 on every call.

In the Big Bend Building, anchored vending machines were pulled away from the wall.

"The school could receive better, newer machines, like the ones on the third floor of the Administration Building if students would just take better care of the machines," said Duncan.

Don Stuhlmann, of St. Louis Vending Inc. reports unhappily:

"Much mischief is going on. We believe it to be the live-ins on campus, but the high school kids use the machines, too. One rotten apple can spoil the whole bunch. We'd advise students to

run them off.

"We've just installed a new glass front machine and a dollar changer on the third floor of the AB building," said Stuhlmann. "We'd like to do more for the school, give enough of a product and supply better machines, especially in Maria. We try to keep on the ball."

And on the ball they are. Service and repairmen are at Webster often. Too often.

"We're trying to give you the best value for the product," said Stuhlmann.

With proper care of the old machines, Webster College could receive better convenient machines to supply students' needs. Students are asked to report any cases of vandalism to Business Services or to security.

JOURNAL

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Happy Holidays

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Dec. 11, 1980

Cargas Receives Human Rights Award

by Rose Rosen

"The World War II slaughter of nearly eleven million persons in death camps, including one million Jewish children under the age of twelve, cannot be passed off simply as a part of benevolent Creator's plan for us creatures," said Dr. Harry James Cargas during his acceptance speech for the Human Rights Award. The award was given by the United Nations Association of Greater St. Louis at a dinner on Wednesday, Dec. 3 at "The Cedars," 939 Lebanon. Cargas is a professor in the literature and language and religion departments at Webster College.

Also speaking at the dinner was Dr. Carlos Fuentes, a noted novelist and diplomat from Mexico. Fuentes spoke on, "The Aspirations of Humankind, a Comparative Cultural View."

Cargas is only the fifth recipient of this award since its inception in 1970. For the past twelve years, Cargas has devoted much of his time and research to promoting greater understanding of the Holocaust, especially among Catholics. The award recognizes this research.

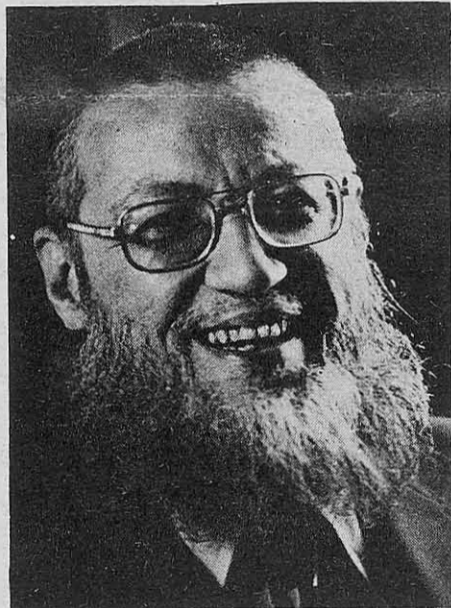
As Cargas explained, "The Holocaust is an obsession with me. I'm trying to understand my Christianity in the light of the Holocaust. For example, I do not identify myself any longer as a Roman Catholic, but as a Post-Auschwitz Catholic.

"It really isn't Rome or theology that impells me to do what I do as a Christian, but the Holocaust."

Researching the Holocaust entailed reading as many books as he could find, "I try to read everything written on the Holocaust," said Cargas.

Through this reading, he published a bibliography of books on the subject. He has also written many books on the Holocaust and spoken with many survivors.

Elie Wiesel, a Holocaust victim who has written many works on the subject, was the inspirational figure who began Cargas on his long journey of Holocaust research.



Harry Cargas

Names Names Names

Women Resume Their Identity

by Kitty Glenn-Mock

"What's in a name? Me, I am in a name, my identity," Dori Hollander, a psychology instructor at Webster College, said.

Hollander, a short-haired slender woman, was referring to a subject that is near and dear to her heart — married women keeping their given names after marriage. Hollander smiled, as she explained why it is important for a woman to keep the same name all of her life.

"I think there are three basic issues involved with this — identity, power and achievement. The whole idea of using one's own name is very clearly linked to those issues. . . . The idea of a woman having to change names at some point in her life is incredible. . . . It means she is going to be immersed in someone else's identity and she loses her own," she said.

Cargas writes, "His (Wiesel's) humanity, his suffering carried a message from which I did not wish to escape. Somehow this man seemed to embody an important part of my history, a past I had to face, had to examine. The mystery of the Holocaust began to reveal itself. I was being shattered but I was, nevertheless, magnetized to the experience."

In 1971, Wiesel appeared on a television program that Cargas moderated in St. Louis.

Cargas said, "In response to a question of mine, he (Wiesel) said that many people thought that Auschwitz and Buchenwald marked the end of Judaism. They were wrong, they marked the end of Christianity."

According to Cargas, letters of nomination for the award were sent to the United Nations Association by Wiesel and others.

Cargas said, "I was particularly pleased with the number of Webster people that came and I'm particularly pleased with the college for allowing me to do the kind of work that I do.

"It's always gratifying to be encouraged in your work. Sometimes you think you're working in a vacuum and this kind of recognition can be seen as validating your work and that's very important. That's why it was so meaningful for me to see so many of my friends from Webster College there, I'm really grateful for that."

Winslow Rogers, chairman of the literature and language department at Webster College, said, "Certainly, it's gratifying to him (Cargas), personally, but he isn't the type of person that would do less work if he didn't get this award. Harry doesn't need this kind of recognition to work hard and move up.

Cont. on page 3



Dori Hollander

photo by Tom Dewey

Cont. on page 3

Students Improve Thinking Skills

by Kevin Renick

We've all heard about the wisdom of the aged. But the wisdom of the very young will be much more remarkable if Critical Thinking for Children programs, as developed by people like Matthew Lipman and Bob Corbett, reach their full potential.

What is critical analysis for children and of what value is it?

Bob Corbett, of Webster College's philosophy department, has set up a program through which selected undergraduate students at Webster are taught critical thinking skills and how to impart their value to children.

"You need to have a fairly decent idea of what philosophy is about," said Corbett about teacher requirements. "You have to like it, and you have to be committed to helping young people come to this appreciation."

Teachers who qualify are placed in local schools, where they teach mostly youngsters between the 5th and 8th grades. Currently, there are also two on-campus classes at Webster College. Though there are only seven teachers at present, Corbett hopes to branch out and increase the number of participating schools, depending on how many potential teachers he can attract to the program.

"Better reading leads to better thinking . . ."

Corbett feels the program can be very beneficial if carried out effectively.

"We're after two major things," he said. "One is to give the students some skills in critical thinking — getting them to think carefully, correctly, and rationally. The other is giving the students a sense of their own competence to think. You just go to any of our classes to see that it is being done."

How are the classes with the youngsters conducted? Corbett emphasized that his teachers try to avoid "rap sessions", and instead encourage a "directed openness" from the students.

"We want them to explore certain kinds of problems," said Corbett. "The teacher has to provide that discipline."

Classes generally proceed in two ways

— with a text, and without one, using a more open approach. In the former method, the students will read a story (Harry Stottlemeyer's *Discovery*, which Corbett said was specifically written for 5th grade level students, is the most popular one) and answer pointed questions about it. The goal of the teachers is to help the students recognize lead ideas; to get them to summarize what they read with careful attention to detail.

"Better reading leads to better thinking," said Corbett.

With or without a text, it is hoped that clearer thinking is the result of the teachers' efforts . . .

When not using a text, the teachers try to guide the students in provocative discussions of various topics.

"We might sketch a situation the students are interested in," said Corbett. "One that was quite fruitful had to do with learning — why the students thought we have laws that required you to go to school. Did they think it wise? Interestingly enough, the kids came down overwhelmingly on the side that mandatory schooling is a good idea."

With or without a text, it is hoped that clearer thinking is the result of the teachers' efforts with the students.

"We've tried to reinforce the notion of specifying a thesis, giving reasons for it, imagining and dealing with real objections — and answering those. That's what good writing is about. It's a systematic look at reasoning skills."

For the most part, teachers have reported positive results. The children seem to be enthusiastic to a further degree than they are in other classes. Corbett has some reasons for this.

"Philosophy is the kind of thing everyone knows something about from personal experience," he said. "It deals with the imponderable questions of the world, which everyone can do. It doesn't take esoteric knowledge. The students like that — they like a chance to talk. These classes are a little more rowdy than a normal class, but the level of participation is exciting. The students are amazed at first that our teachers are not going to tell them things — in fact, there's very little "telling" at all; it's more organizing, recording and directing. But they get used to it. Another thing we hear from teachers is that the old predictable

realms of who's going to talk out in class, are broken by this. People who never talk at other times will get involved. I think it's simply that the notion of education by telling, or didactic education, seems unsuited to many young people — and the chance to educate through self and group explorations turns some people on. Perhaps this is the first chance they've had of doing it."

Where is it all leading, and why does Corbett feel it is so important for children to learn these skills? Corbett gave four major reasons.

"Democratic societies must have people capable of and used to thinking on their own, and valuing this — otherwise they become legally free societies dominated as ours is, I think, more and more by the mass media. The only hope for democracy ever achieving anything like its ideal is for more of the citizenry to have the skills and respect for thinking critically.

"Secondly, and this was something Matthew Lipman discovered accidentally, the reading and writing skills of students would improve significantly. I've observed in my own classes that reading and writing problems were not so much skill problems with grammar or how to read, as how to think. Once they improved their thinking skills, that improved a whole set of skills crucial to successful reading and writing. This is more likely to attract school districts to the program than the idealistic approach.

"Third, I think critical thinking is the most reliable way human beings have yet developed to avoid making mistakes.

"Fourth, I think it helps young people feel good about themselves and to come to feel good about investigating important pieces of their lives, to approach things with a confidence that 'Hey, these are worthwhile issues! I'm not just a dummy or a kid — I can think about who I am and the problems that are important to me. I can think them through

" . . . There needs to be more variety in preparing different kinds of materials for people who are interested in this."

clearly and make some worthwhile contributions."

Corbett did not feel that these goals were being accomplished in the present

educational system, but he didn't feel schools alone should be blamed.

"It seems to me that the way society is presently organized, the way families and schools work — where it places its resources are clearly not in such a way that learning to read and write with some degree of facility is being achieved. I refuse to blame schools, they mirror what society wants. It's a whole raft of interrelated problems. Of the band-aid solutions we're trying, philosophy for children may be one of the best."

Corbett's initial interest in the field was sparked by Matthew Lipman, director of the Institute for the Advancement of Philosophy for Children in New Jersey. Lipman, who recently visited Webster College to speak about the program, has made tremendous strides — and Corbett has watched the progress of his work closely.

"He's learned a tremendous amount of things we have to learn in our program," said Corbett. "He has fully developed goals and aims, which we share closely, and a very developed program of curricular materials. It's in that area I'd like to see us make a contribution. There needs to be more variety in preparing different kinds of materials for people who are interested in this."

Corbett did, in fact, find a number of undergraduates at Webster who were interested in the program. He taught two summer courses himself, but soon found that the demands on his time were too great — which made the need to find qualified student teachers very strong. Training them for the program is critically important if they are to be effective in the classroom. But there is always more work to be done than there are teachers to do it — interested individuals are badly needed to bring the program to its full potential.

"Lipman thinks this is going to be the salvation of American education and American society with it," said Corbett. "I'd like to be a contributing factor — I think Webster College could be — in affecting the lives of some children positively, and in preparing materials for others to imitate. I don't necessarily think the world will be different in 1990 because of it. But we might create some citizens who are more of a pain in the ass to politicians, and some people who are happier with their own life because they understand it better and have more self-confidence to think on their own. Those seem to me to be significant values."

Letters :

CSA Coverage :

Not Very Effective

Dear Editor:

This complaint is in reference to the article in the latest issue of the *Journal*, concerning the Council of Student Affairs.

I am appalled at the lack of effective coverage given to the CSA. If students are only informed about CSA's financial affairs, they will only have a small indication of the true purpose of CSA. CSA is an organization dedicated to addressing, if not satisfying, all the needs of all the students. It serves as a significant link between the students and the administration. It would be advantageous to the *Journal*, as well as the student body to feature a sequential article expressing these aspects of CSA's purposes as well.

Michelle Strickland

JOURNAL

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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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to: The *Journal*, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone (314) 968-0500, ext. 283 and 284.

Sexual Harassment: No Compliment

by Sarah Kendall

Is sexual harassment a widespread problem in our colleges today? Does it exist at Webster College?

Yes to both questions, said a group of women at a recent meeting on sexual harassment conducted by the Women's Resource Center.

With more and more women attending colleges to prepare for careers, the problem of sexual harassment between faculty members and students becomes an increasing concern in the academic world.

Most people are well aware that a faculty member can directly affect a student's academic success and future career. Female students, aware of this influence on their future, can find themselves in a particularly difficult situation when the faculty member is male, and a correlation is made between their grades and sexual favors.

Margaret Erikson, assistant professor in education at Webster College and one of the sponsors of the seminar, cited a case she'd read where a young woman student received a failing grade on a paper.

Discussing the problem in detail, one word came up repeatedly. Power.

"What can I do to improve the paper?" said the young lady.

"What kind of alternatives do you see?" asked her professor.

"Well, maybe I could do another report," she replied.

"No, that wouldn't be fair to the other students," he said.

"Honey," he continued, "Don't you know what I'm asking?"

Although this incident may be considered blatant harassment, many people see a very fine line between actual harassment and harmless compliments. Often, situations arise in which the woman is unsure that she has actually been harassed. If she brings attention to the action, it may be brushed off as a joke, or a misunderstanding, or she may even be made to feel she somehow instigated the advance.

Generally, an overture becomes harassment when a woman is made to feel uncomfortable about herself and/or her sexuality because of the action.

Whether it be unwanted verbal or physical sexual advances, leering or suggestive looks, sexually discriminatory remarks, the demand of sexual favors with the understanding of retribution if withheld regarding grades, letters or recommendation, etc., the women attending the seminar agreed these all qualify as forms of sexual harassment.

Discussing the problem in detail, one word came up repeatedly. Power. The power a faculty member has over a student.

"I think the male faculty member has more power than he thinks," said one young woman. And to judge by the number of cases quoted in the several handouts at the meeting, the power element is very real.

Young female students may be especially vulnerable to this use of power. They may see their teachers as

very influential figures in their lives. If they are approached by one of these male instructors, there's a possibility they may become confused as to their roles and responsibilities in the academic environment.

Women are often hesitant to bring instances to light, and the majority of cases go unreported.

What should a woman do if she feels she's being sexually harassed by a teacher? When she can't go to the faculty member concerned, she could go to her advisor.

Is there sexual harassment between faculty and students at Webster College?

But suppose her advisor is another faculty member. This could present problems, especially if the accused faculty member has tenure and the advisor doesn't. The next step would be for her to go to the department head. Here, too, problems may arise. Schools are hesitant to point a finger at a respected faculty member. And the higher one goes in the academic system, the more likely the problem will be decided by men. Furthermore, victims often must be able to corroborate their claims. These are deterrents to many young women who find themselves in this position, and are possibly the main reason why so often cases are not reported. However, if a woman's case is one of several concerning a particular faculty member, the chances of action against him are much higher.

Is there sexual harassment between faculty and students at Webster College?

"It happens. I don't know if it is an extensive problem, but it happens," said one young woman.

"I think it happens on a work basis here rather than on a student basis," said another.

Although no cases of outright demand for sexual favors in return for grades surfaced during the meeting, sexual harassment has appeared in the form of sexist remarks, attitudes and practices, according to several participants at the seminar.

Women at the seminar offered several suggestions at the grass roots level to discourage sexual harassment:

"Make the other person feel even one-third as bad as they make you feel. Stand eye to eye and tell them."

"Relax, deal with them and don't let them scare you."

"I tend to confront in what I feel is a substantial way. What kind of clues are you picking up from me to make these kind of remarks or act this way? Usually we are able to re-establish a relationship — maybe in some other way that is non-emotional. You need to get it on a cerebral level where you can both feel more comfortable."

If these tactics fail, the woman should take the matter to someone she trusts, either on the faculty or perhaps to a woman's center at her school. By reporting her harassment, she may allow others to realize the potential for this problem, find she is not alone, that others have reported the same problem and will give her support.

Dori Hollander cont. from p. 1

of your own name can be a rocky kind of transition for many women," she said.

Hollander holds a masters degree in counseling and a doctorate in psychology. In addition, she owned a natural foods store in Chicago for six years and worked for the Department of Labor as a psychologist in the women's achievement program. She has been at Webster College for over a year and uses her wide knowledge in many of her psychology courses.

Her eagerness to help women was apparent as she explained some of the changes taking place in the lives of young women today.

"I see more young women who are giving lip service to the idea of keeping their own names or using the hyphenated name. . . Also, some women do change their names after a serious transitional crisis — divorce, death of a spouse, making some major change in lifestyle. I think it becomes more and more difficult for a woman to change her name after she has had the same one for many years. There are problems of discontinuity. . . Younger women are more open to the idea."

Hollander's enthusiasm for this subject stems from experience. About 10 years ago, while in graduate school, she decided to take her given name back. This was a symbolic means for her independent advancement.

"I took my husband's name for a few years. . . We got married in 1963 and that was not exactly something people were doing (women using their given name). One year I decided to take my name back for a birthday gift to myself. I talked to my husband on the phone the day of the birthday and said, 'I'm giving myself an unusual birthday gift — I am taking my name back.' His comment was, 'I guess that's a moot point, . . . he was really good natured about it.'"

By changing her name, Hollander felt she was taking back part of an identity which she had lost. "This gave me a symbolic license to achieve and to assert my potential. For me, when I took my own name back, there was a growing awareness that I was my own person. . . I didn't want to rest on somebody's laurels, however much I might care for that person. I was going to sink or swim in my own right without hiding behind somebody's name," she said.

According to Hollander, this symbolic gesture facilitated her achievement in other areas. But the road was not easy and other people were not as eager to accept this uncommon occurrence.

"I didn't realize the ramifications at the time I did this. I really underestimated people's responses. For a few years it was real rocky — in terms of men in particular not being very sympathetic to the idea. They found it very threatening. They would say things like, 'I'd really like to meet your husband. What kind of a man would allow his wife to do a thing like that?' or 'Oh, I thought you were married to so and so. You are married, aren't you? Is he the father of your children?'"

"But then it leveled off. For the last five or six years I haven't had much flack at all. Many people are coming around and saying that it is a great idea," she said.

Hollander's decision has withstood the test of time and she feels good about what she has done. So much so that her children also use individualistic names. She says this is one way to solve the problem of what name children in this situation use.

"In our case we have two children. Our son uses his father's name. Except on formal occasions or for putting a list in a directory, he will use my name as a middle name. He was just 15. . . Our daughter uses a hyphenated name. she is

very proud of it. She says she is the only one with a name like hers. If someone asks why she uses a middle name she will say, 'that's my last name.' She's 10 years old.

"This gives the children a different attitude toward power and identity within a family relationship. They see that their mother hasn't given up the major part of herself which is her name or label. This gives them a very positive concept of women and marriage. They see it as being an equal involvement of two people

. . . That is what we strive for in our family. They see each person as an individual. The name becomes symbolic."

Hollander sees her name change as a normal thing now and feels she is a role model for others.

"I don't see a woman who uses her own name as being a radical, anti-establishment thing. I see it as a very positive act. It is something that asserts a woman's right to her own uniqueness during her life course. This is reasonable and natural," she said.

Cargas from p. 1

"I was very moved, very touched to be at this event. It (the award) was very well deserved."

Next semester, Cargas will pass his wisdom on this subject to a group of students that will take his course on Holocaust Literature. This will be offered during the third quarter from 5:30 - 9:30 p.m. on Wednesdays.

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NEWS BRIEFS

Old Wine In A New Bottle

A Christmas Carol, The Yuletide classic, is being recreated on the Loretto-Hilton Repertory Mainstage, Nov. 28 through Dec. 26. A number of new special effects are being presented.

Shrine Tour Offered Dec. 14

The St. Louis Artists' Guild is sponsoring a trip to "The Way of Lights" at the Shrine of Our Lady of the Snows on Sunday, Dec. 14. The trip, which is open to the public, departs from The Guild at 227 East Lockwood in Webster Groves at 3:30 p.m. On arrival, a smorgasbord dinner will be served.

Cost of the trip, including the smorgasbord dinner and transportation, is \$12.50. For reservations or further information, call 621-8220.

Fellowships For Minorities

The Committee on Institutional Cooperation has established three fellowship programs designed to increase the representation of members of minority groups among those who hold doctorates in the social sciences, humanities, natural sciences, mathematics and engineering.

Funded by grants from the Lilly Endowment, Inc., The Andrew W. Mellon Foundation and The John D. and Catherine T. MacArthur Foundation that total more than \$3 million and from additional resources of the affiliated universities, the program will provide 25 fellowships in the social sciences, 10 in the humanities, and at least 25 in the natural sciences, mathematics and engineering for the 1981-82 academic year.

Anyone who has or will receive a bachelor's degree by September 1981 is eligible to apply for the 1981 competition.

Anyone desiring detailed information about the fellowships program should write to: CIC Minorities Fellowships Program, Kirkwood Hall 111, Indiana University, Bloomington, Indiana 47405.

Yesteryear Toys At Museum

Selected antique toys from the collection will go on display at the National Museum of Transport throughout December and January. These toys of the 1900-1930 era include trains, trucks, autos, airplanes, buses and street cars.

The Museum, open 9-5 Wednesday through Sunday, is located at 3015 Barrett Station Road west of I-270 off of Dougherty Ferry or Big Bend roads. Admission fees are \$2 for adults and \$1 ages 5-16 or over 60.

Camerata Singers Perform

The Camerata Singers of Webster College, under the direction of Donald Chen, will present a concert featuring Saint-Saens' "Christmas Oratorio" and Charpentier's "Midnight Mass" on Friday, Dec. 12, in Emmanuel Episcopal Church at 9 South Bompert, Webster Groves. The concert begins at 8 p.m. and is free to the public.

Ski Seminars Announced

Outdoors, Inc. announced that Steve DeCampo will join in the ski discussion seminars conducted at the store by Steve Roberts. Each seminar consists of three one hour sessions, starting at 7:30 p.m. — one session each each week.

The skiing seminars cover equipment evaluation and recreational, sport, downhill and cross country skiing techniques. Also covered in the sessions will be appropriate clothing, care and maintenance, as well as discussion of safety and on-slope techniques.

Films of both downhill and cross country locations and rental information are also covered. Anyone interested in attending is invited to call Steve Roberts or Steve DeCampo at 997-5866. Outdoors, Inc. is located in Creve Coeur, in Tealwood Square on the east side of Lindbergh between Ladue and Olive.

Jane Allen To Solo For CASA

Pianist Jane Allen, member of the faculty at the Saint Louis Conservatory of Music, will be guest soloist for the next concert of the Conservatory Orchestra Sunday, Dec. 14, at 7:30 p.m.

The free concert will be held in the Main Auditorium at CASA, 560 Trinity at Delmar, University City.

Miss Allen will perform the Beethoven Third Piano Concerto in C Minor with the Conservatory Orchestra, under the direction of Gerhardt Zimmermann, associate conductor, Saint Louis Symphony Orchestra.

Conservatory ensemble performances are free to the public as a community service of CASA.

'Brubaker' At Webster College

Brubaker, a prison drama directed by Stuart Rosenberg and starring Robert Redford, will be shown in Winifred Moore Auditorium at Webster College Dec. 18, 19 and 20. presented by the Webster College Film Series, the film will be shown at 7 and 9:30 p.m. Thursday and Saturday, and at 7, 9:30 and midnight on Friday. Admission is \$2, general public, and \$1.50, students.

Ice Cream Social Today

CSA is having an ice cream social from noon to 3 p.m. today in the Red Carpet. The purpose of the social is to introduce students to CSA and what CSA is doing. It is open to all students, administration and faculty.

Seminar For Policy Change

CSA is holding an open seminar on the proposed policy change concerning credit overload in Winifred Moore Auditorium today at 3 p.m. until 4:30 p.m. A discussion of both sides of the proposed policy change will be discussed. it is open to the public.

Chit Chat Tickets Redeemable

As a way to encourage more personal contact between students and faculty/staff members, the Director of Student Activities, Karry Sprague, issued "Chit-Chat" tickets to several offices, student organizations and departments for both students and Webster College employees.

These tickets are redeemable for two free beverages at the Red Carpet for a student and an accompanying faculty/staff member. Webster College I.D.s will be required at the cashier. So, grab a student or employee and strengthen the lines of communication. Tickets are also available in Plymouth Building, Room 220, ext. 450.

'81 Scholarships Announced

College students should begin applying now for a variety of new scholarships and work opportunities announced by The Scholarship Bank, a nation-wide scholarship search service for college students.

According to Steve Danz, director, several of the new programs are a work program sponsored by The Scholarship Bank for two hundred students throughout the US, including one or two at this campus; a series of new programs for female students, especially those returning to campus after some years away; and new scholarship programs for students in law, education, political science, medicine and social work.

The Scholarship Bank is anxious to hear from those students who need additional financial aid or work opportunities to stay in school or to pay for graduate school next year. They maintain the only complete data bank of undergraduate and graduate grants in the United States.

Students wishing to use the service should send a stamped, self-addressed envelope to The Scholarship Bank, 10100 Santa Monica 750, Los Angeles, Ca. 90067, or call toll-free 800-327-9009, ext. 397.

Canepa Exhibit In Clayton

The exhibition of works by St. Louis artist and teacher, Jack Canepa, at the Mark Twain Bank Headquarters; 8820 Ladue Road, Clayton has been extended until the end of December. Concurrent with this exhibition recent paintings and drawings by Canepa are on view at the Borne Gallery; 7884 Big Bend Blvd., Webster Groves through Dec. 13.

The show at Mark Twain Bank consists of 70 paintings, watercolors, collages, dye-lacquer stains, drawings and pastels selected from works created by Canepa over the past 15 years.

The 11 oils and eight drawings at the Borne Gallery are all from the Shore Temple series. In these works Mr. Canepa has created a sense of massive pyramidal architecture seen against dawn tinted seas and skies.

Canepa is associate professor of art at Webster College.

'Do You Love Me Still?'

Metro Theater Circus, a St. Louis children's theater group that has earned national recognition, will give two public performances of its newest show, "Do You Love Me Still? (Or Do You Love Me Moving?)" on Dec. 13, at Washington University's Edison Theatre.

The Circus usually performs for children in classroom settings. The Edison Theatre performances, however, will be for the general public. Showings will be at 11 a.m. and 2 p.m. Admission is \$2.50 a ticket. Group rates are available for ten or more persons.

Advance reservations may be made by calling John Weil at 421-4600 or Anabeth Calkins at 367-0491. Tickets are available at Edison Theatre on the performance date of Dec. 13, 1980.

Loretto-Hilton Has New Name

The Repertory Theatre of St. Louis replaces the name "Loretto-Hilton Repertory Theatre" as announced by David Mesker, president of the theatre's Board of Directors and executive vice president of A.G. Edwards, Inc.

Mesker states, "The Board has considered a name change for several years and now, with a new artistic director and exciting changes in our programs, we wanted to clarify our identity and strengthen our commitment to the community.

"I feel strongly about the inclusion of 'St. Louis' in our name," explained Wallace Chappell, artistic director of the theatre. "More and more we are tapping the wealth of resources and talent from St. Louis. Our audiences can expect to see may of the skilled local actors on our stage."

The Loretto-Hilton Repertory Theatre is a funded agency of the Arts and Education Fund of Greater St. Louis, the National Endowment for the Arts, the Missouri Arts Council and is a constituent of Theatre Communications Group (TCG), the national service organization for the non-profit professional theatre.

Webster Dance Fund Raiser

The Webster Dance Department Workshop will be performed at 8 p.m., Dec. 14-16 at Stage 3.

There will be a fund raising dinner/dance following the performance on Dec. 14. Also, a fund raising Christmas boutique will be set up in the Stage 3 lobby area all three nights.

The group is raising funds to help defer costs for the student's trip to New York in the spring.

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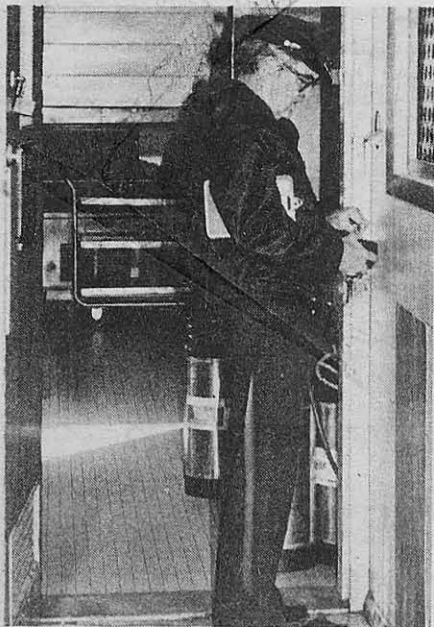


photo by Joe Hollman

Bob Swan, campus police

Security Is Mostly Common Sense

by Joan Burggrabe

Webster College students are safer here than they are on other larger St. Louis campuses, but not as careful as they could be. That is the consensus of some Webster administrators.

The campus has a contract with Hudson Security to provide 24-hour, seven-day-a-week security coverage. While one guard watches the dorms and checks IDs, the other patrols the campus and writes tickets for illegally parked cars.

"We haven't had any serious problems since I came here 12 years ago," said Virgil Morris, head of the physical plant. "Just little things that seem to be caused by the students' carelessness. And you

can't blame the security guards for that."

The "little things" Morris speaks of include stolen wallets, items taken from dorm rooms, and related incidents. Both he and Jan Landzettel, residence director, feel students need to use more common sense in security matters.

A 15-page booklet published by the Channing L. Bete Co. warns students not to "take chances on campus." Statistics for 1979 in the booklet say that 90,000 crimes were reported at colleges and universities across the country, and that between 1968 and 1977 the U.S. experienced a rapid increase in crime.

Morris and Landzettel agree with the booklet's statement that "Leaving your dorm room open while you're not in it is an invitation for burglary." This has

happened to many dorm residents. The booklet also cautions students not to leave keys lying around, to lock their doors while sleeping, and to find out who is at the door before opening it.

Although the rapes, attacks, and other serious offenses that sometimes plague larger campuses are absent here, according to Morris, he says students, especially females, need to be more careful.

"No one should be working late at night alone in the art studios," Morris says. "The theater students are usually okay because they leave in groups. But being alone is too dangerous, even for here."

Another problem is leaving purses lying around. On Sept. 30 of last year, for

Cont. on page 3

JOURNAL

WELCOME BACK
U.S. HOSTAGES!

Vol. 10 No. 14

Webster College, Webster Groves, Mo.

Jan. 22, 1981

Administration Defends 128 Hours

by Kathy Evans

An alternative plan of 120 credit hours required for graduation and 12-16 credit hours per semester was the preference of approximately 125 students who attended the CSA forum held Dec. 11.

The CSA polled those attending the forum to get a better idea of what the students' needs were.

"We want to introduce some flexibility into the schedule," said Gina Duncan, vice chairperson of CSA.

The forum gave students an opportunity to hear the facts concerning the change in credit hours and let them decide their own needs, according to Emily Duncan, a Webster student who

represented the curriculum committee at the forum. Emily discussed the three proposals of the curriculum committee.

The first proposes changing three credit hour courses into two or four credit hour courses at the freshman level. This allows students to concentrate on fewer courses and adjust more easily to college," said Emily. "Twos and fours add to 16 more easily."

The reduction of the total credit hours needed for graduation from 128 to 124 is the basis of the second proposal. Students could take between 18-26 credit hours every semester and have more flexibility in their schedule, said Duncan.

The third proposal is an attempt to

offset the financial loss to the college \$400 per student if the total credit hours required for graduation were reduced. Lowering the required credit hours per semester for tuition would mean less hours the student is paying for. The first two proposals have been sent to the faculty committee for their approval.

Dr. Charles Madden, dean of undergraduates, explained to students at the forum why he felt the total credits required for graduation should remain at 128.

"It (128 credit hours) has tremendous flexibility for the students schedule," he said.

Madden also explained to the students why their required credits per semester was changed from 18 to 16. "Eight

semesters of 16 credit hours total 128," Madden explained. He outlined the entire budget process so the students would be better able to understand how the administration makes tuition decisions.

Duncan felt the student turnout for the forum was good. "A lot of students do have an interest in it. The change affects them and a lot are dissatisfied," Duncan said.

Madden also agreed that the students who attended the forum had an interest in the discussion, but feels it is hard to get a real sample of the opinions of Webster students because they are so diverse.

"The 120 students who attended the forum represent a little more than one-tenth of the students in the undergraduate program," he said.

Psychic Hoy Predicts Much Higher Food Prices

by Sarah Kendall

"Do not look for 10 percent tax relief in the next three years, but do look for 25 percent higher food prices," predicted Dr. David Hoy, America's leading radio psychic. Hoy made these predictions and more as he talked with host Don Marsh and an enthusiastic audience at the filming of KTVI's "Probe" show at the Loretto-Hilton Theatre last week.

Also a magician extraordinaire and previously a Baptist minister, Hoy uses his amazing psychic abilities to perform such feats as predicting the future, finding lost objects and choosing investments, to name a few.

"I didn't like to call them powers; rather I prefer to call them abilities, like playing the piano," said Hoy when speaking about his extrasensory perceptions.

He first realized the extent of these psychic abilities while in college. Hoy said one day he had a strong feeling that his father, only 49 at the time, was going to die. When the phone rang that night, he told his roommate, "This is it. They're going to tell me my father has died." His father had died that day of a heart attack. Hoy decided to use his abilities to speak

and lecture publicly and with excellent timing, met a secretary to an editor at Doubleday Publishing Co. The editor wanted to publish a book of games, and with a \$1,000 advance, Hoy took on the

assignment.

"The book came out and that got me on Merv Griffin and Mike Douglas and gave me a start," Hoy said.

Predicting people's futures can be a

very sensitive subject, and Hoy stresses the implications and need for caution.

"You should not give negative information unless you can give it in a

Cont. on page 4.

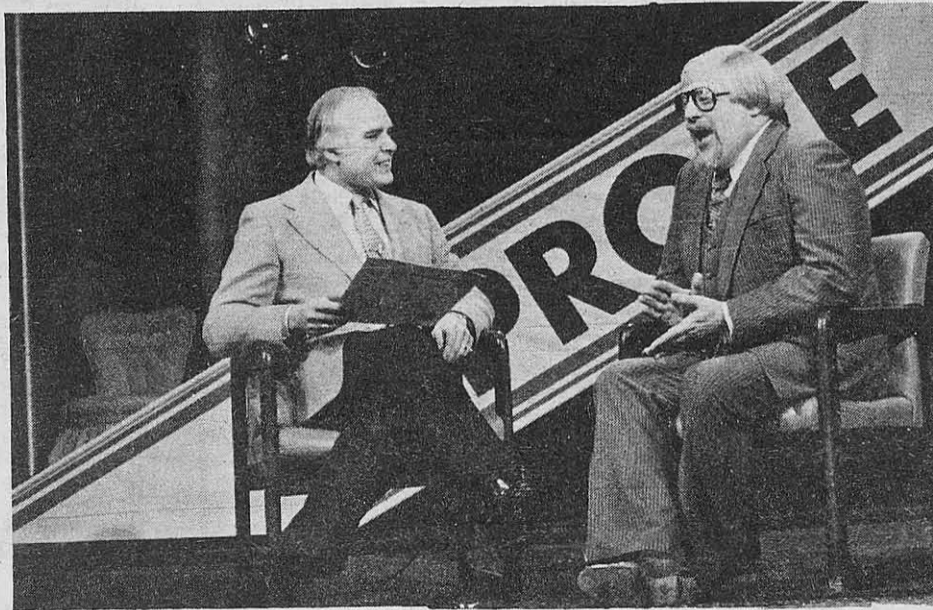


photo by Brian Schaff

Psychic Dr. David Hoy, right, and KTVI Channel 2 Newsmen, Don Marsh, were at Webster College's Loretto-Hilton Repertory Theatre Jan. 16 to tape a segment of 'Probe.'

Journal Seeks Person For Ad Sales Position

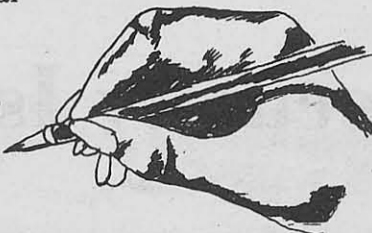
The Journal is seeking a person to fill the position of ad sales representative for the 1981 spring semester.

This position is a challenging one. The ad salesperson will be in charge of soliciting advertising for the Journal.

There is a 25 percent commission on all advertising that is sold. If the salesperson is willing to really make the most of this position, the "sky is the limit" on the amount of commission.

If this type of opportunity appeals to you, contact Don Corrigan or the Journal office, ext. 7488.

EDITORIALS



We Need Your Help!

Another semester has begun at Webster College and the **Journal** staff is gearing up with plans to make the weekly paper more interesting for the Webster community.

We are concerned about the lack of student involvement in this publication and are looking for ways to remedy this. After all, **The Journal** is a student publication for the students at Webster. We are striving for ways that will allow you to have more direct input into the **Journal**. We will accept submissions from any student for possible publication.

Our first step in that direction, is the introduction of a "student of the week" column

that will begin next issue and become a regular feature. In addition, we are trying to develop a free classified section for those who have something to sell or buy.

With these new features, the **Journal** staff is striving to become a better newspaper. But we can't do it without your help. If you have any suggestions, let us know. We are interested in making the **Journal** a paper you will enjoy reading. If you have a criticism or a compliment or just an idea that you feel is important, contact our office at ext. 7488. If we don't hear from you, we won't know if you are pleased or perplexed with our newspaper.



Some Students May Appeal Overload Charges

by Joan Burggrabe

It was brought to the attention of the administration last semester that some seniors had difficulty in carrying out plans of 18 credit hours per semester, due to policy changes regarding tuition. The CSA asked the administration to set up an appeals program for these students.

The administration agreed with CSA's proposal, according to Philip R. Wentzel,

dean of students. A letter to the college community explaining the appeals program from the Committee on Student Affairs is printed below:

To: The College Community
From: Committee On Student Affairs

In November the administration agreed that full time students who can demonstrate that their programs were planned to permit them to carry 18 hours in their final semester but who were

prevented from carrying out their plan by the change in tuition policy be permitted to appeal the overload charges.

Any student who wishes to appeal an overload charge for Fall 1980 or Spring 1981 must submit in writing to the dean of students office a statement demonstrating that they had taken less than 16 credit hours in their first semesters at Webster College with the design towards taking 18 hours in their senior year. This statement should

indicate why the student planned less than 16 hours early in his program necessitating 18 hours in his junior or senior year. Students who dropped below 16 hours per semester because of failure will not be eligible for appeal. If this plan can be substantiated by your academic advisor, a note from the advisor will support your appeal.

Appeals should be submitted no later than Feb. 1, 1981 and all appeals will receive a written response from the Tuition Adjustment Committee.

Webster's King Memorial Postponed, Another Planned

by Daphne Phillips



On Jan. 15, the nation commemorated the birthday of Dr. Martin Luther King, Jr., one of this century's leading forces in civil rights. In St. Louis, as well as around the country, ceremonies were presented, but due to circumstances, ceremonies were postponed at Webster and the college was asked to hold the day in remembrance.

Kerry Sprague, director of student activities, learned from the dean of students and from speaking to other students, some of Webster's past activities and ceremonies for King's birthday.

Being new to the college, Sprague had little time to coordinate a well structured format. She has no complaints about ceremonies for King's birthday.

"We only had three days to plan festivities. All films about King were out at the library and guest speakers had other comments. I hope students didn't feel slighted," Sprague said.

The BSA has planned for February, which is Black History Month, a strengthened, more organized program. Lloyd Brown, of the Wellston School District is one scheduled speaker. Brown was part of the poetry groups of the 60's and has had association with the forming of the Black Collegiate.

Plans for the celebration of King's birthday as well as other activities and guest speakers will be announced in February.

JOURNAL

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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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to: **The Journal**, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119.

Degrees Have Redeeming Qualities

by Spencer Knapp

Of late there has been much discussion on the Webster campus regarding whether or not to drop the required number of hours for graduation from 128 to 120. Proponents of the simplistic maneuver maintain that anyone who hasn't acquired an education by the time they have spent 120 hours in class would probably be better off in the civil service anyway. These people feel that Webster really isn't that academic a place anyway and that some move should be made to get these pseudo-intellectuals out of class and into the real world as soon as possible.

Frankly, I don't like the idea of changing the hours and I especially don't like being referred to as a pseudo-intellectual. And neither do any of my quasi-intellectual friends. One has to wonder why those who are so quick to slander Webster

...to add to the festivities of graduation, Dean Wentzel could redeem degrees on the spot for cash and merchandise.

students are so slow to point out that changing the hours by eight would cost Webster College over \$800 per degree. That's more money than the media department is budgeted in a year.

Still Webster might make up for the

loss of income by soliciting new students. One way might be advertising. I suggest we follow the example of Paul Masson wines and have Orson Welles do our ad. We could open up with a sound over of Beethoven's Fifth and then have Welles speak:

It took Beethoven over four years to write that symphony. Some things can't be rushed. Fortunately though, graduating a bunch of actors is not one of those things. We can graduate a class in a year, a year and a half if they take math. Webster College is a federally approved school in the heart of Webster Groves. Remember what old Dan Webster said himself over a hundred years ago is still true today — We will graduate no student before he pays.

Another method of soliciting students which has been suggested is offering Eagle Stamps with every degree. Perhaps we could even have little markings on the degree in which to glue them. Then possibly to add to the festivities of graduation, Dean Wentzel could redeem degrees on the spot for cash and merchandise. With more and more people feeling that a college degree is worth less and less, it might not be a bad idea. That way a student wouldn't leave Webster armed with just a degree. He might have an electric blanket and a toaster as well.

To a liberal arts student who can't land his first job this could make a big difference. And while we're at it, why don't we follow the lead of banks and other financial institutions and offer a crock pot to anyone who will apply for a graduate degree? Although I realize that

many maintain that you'd already have to be crooked on pot to apply for a graduate degree at Webster.

Another thing we might consider doing is adding a few more departments and cashing in on the quick degree. For years now, many people have felt that what Webster needs is a good two-year medical school, or how about a law degree in a year? Impractical? Not really. After all, a year of law is about all you'd

need to win a malpractice suit against a doctor from a two-year medical school. Maybe we could even offer some sort of dual degree. What about a degree in tax law with an emphasis in meat cutting?

I realize, of course, that I will never be able to benefit from any of the programs presented here, but I don't mind. All I want from Webster when I graduate is my degree and class ring. And maybe, just maybe a matching cup and cereal bowl.

Filmmaker-Photographer To Speak And Show Work Here

Award-winning filmmaker and photographer Amalie Rothschild will speak in room 218 of the Administration Building of Webster College. The talk will be held on Jan. 30 from 9 a.m. until noon.

Rothschild has been making films since 1968 when she was a graduate student in motion picture production at New York University. Her master's thesis project was the film *Woo Who? May Wilson*, about a 60-year-old woman who responded to her husband's dissolution of their 27-year marriage by moving from Maryland to New York City and beginning a career as an artist.

Most of the filmmaker's work was produced and directed to deal with women's issues. Rothschild's still

photography has mostly been in the music field, and her work has appeared in *Rolling Stone*, *Newsweek*, *Village Voice*, *The New York Times* and other publications. She also contributed a 30-page section of photographs for the book, *The Photography of Rock*.

Rothschild will show *Woo Who? May Wilson* and her most recent film, *Conversations With Willard Van Dyke*, dealing with a pioneer documentary filmmaker and former chairman of the Department of Film at the Museum of Modern Art, at 8 p.m., Jan. 29 at the St. Louis Art Museum. This program will also be free of charge.

For more information, call David Kinder at 968-7487.

BSA Reaches Beyond Campus For Increased Recognition

by Lucretia Williams

Without the BSA Webster would not be black at all. "Because otherwise at the school we have nothing for black students except for the Minority Resource Office and we are the only minority here," said Rhonda Watson, president of the Black Student Association.

The BSA at Webster has had little recognition in terms of what it does and what it can do for the school as a whole. Many of the black students feel that this is a "sleight of hand" inasmuch as it is a determination of their significance.

Webster is a socially conscious school and is well known for looking after its own, but as far as the BSA is concerned, there has been very little looking after.

Feeling that they have not been rightfully recognized at home, the BSA has gone outside of the school for recognition. One of their particular projects is to become involved in dealing with the black perspective outside the campus grounds.

"Last year there was a conference in Atlanta, Ga., called the National Black Christian Leadership Conference. We had six students represent Webster, said Watson. "The conference was basically for black student leaders on campus.

"This year at the last minute we got correspondence on the conference, because one of its founders is the husband of Kate Lafayette, who works here on campus. Lafayette knew that we had participated in the conference last year and wanted to know if we were interested in doing it again," Watson said.

Those who attended were Leslie Woodson, the secretary; Warner Harrison, the sargent at arms; Melonie

Garner, from MRO; Mitch Taylor, from BSA; and Watson.

"Basically the agenda for this conference was to elect a national and regional council to this new organization. The councils are broken up into distinct regions," Watson continued. Mitch Taylor was elected chairperson of the Midwest region. Webster College and Washington University were the only schools in the area that were represented.

"What we have yet to do is to present the information to the student body, which will probably be done during Black History month," said Watson.

The BSA has several important events on its agenda for the 1981 season. Since the present president and staff have proven their capabilities in getting the organization involved and on the go, there was a decision not to have new elections. Therefore, the same officers will keep their positions for 1981.

One of the ideas for the new semester was a trip to Washington, D.C. There were plans to organize a trip there on Jan. 15. The purpose of the rally was to be to push for legislation involving Martin Luther King's birthday. "We want his birthday to become a national holiday, and so far Congress refuses to pass the legislation," Watson explained.

Also on the agenda for the spring semester is Black History month. They plan to have a separate event each week with emphasis on some particular subject or personality dealing with black culture.

The leadership in the BSA seem determined to get the black student involved in Webster as a group, not only as individuals. The organization feels that the time for recognition is at hand and would appreciate support.

Gone But Not Forgotten



photo by Eric Wilson

Members of the St. Louis Community for Dr. Martin Luther King Holiday celebrated the late civil right's leader's birthday on Jan. 15 with a downtown march. The committee wants Dr. King's birthday declared a legal holiday.

Security cont. from p. 1

example, this report was filed: "... left bag just outside door to classroom and found billfold gone after class." That is not common sense, says Morris.

Both Landzettel and Morris agree that the biggest problem is that students allow strangers to enter the recreation room area.

"When students are playing pool, often someone they don't know will tap on the window to be let in," says Landzettel. "The students will open the door, and the outsider will just roam all over the dorms without signing in." The correct procedure, she says, is for a student to come to the lobby to greet his guest and sign him or her in.

However, Landzettel says they are "doing much better now than we were at the beginning of the year."

But students have a different view of the security problem. Junior Betty Skewis, a theater major, said that the

stage manager told a play cast last semester not to walk home alone; to "make sure you're with someone when you leave."

"He didn't give any specifics," said Skewis, "but something must have happened sometime, or they wouldn't act so scared."

Junior Chris Galbraith remembers hearing about that "something."

"Two years ago, I think there were two separate assault incidents, but nothing much ever came of it," Galbraith said. "Two guys in Maria Hall looked out the window around dusk and saw a girl being attacked on Plymouth Ave. they ran downstairs and chased the guy for a couple blocks and got a good look at the back of him. They sketched this guy and put up photocopies of the sketch with a warning to girls not to walk alone. There was a scare for awhile."

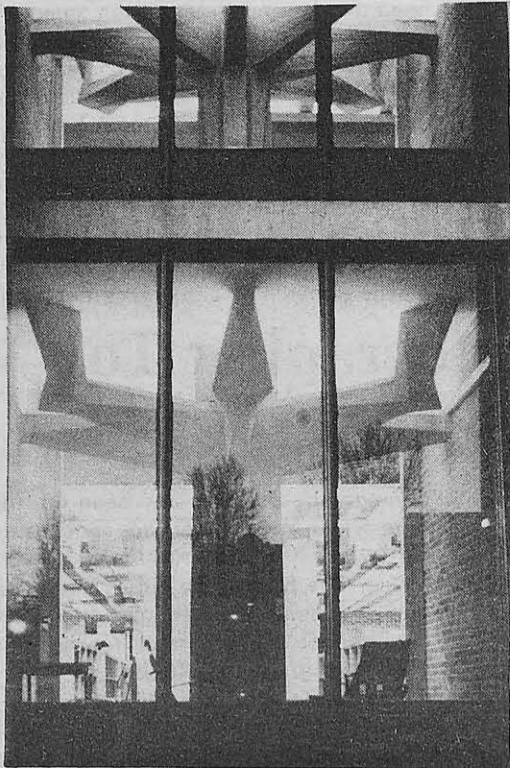


photo by Tom Dewey

Impressions Of Eden-Webster Library

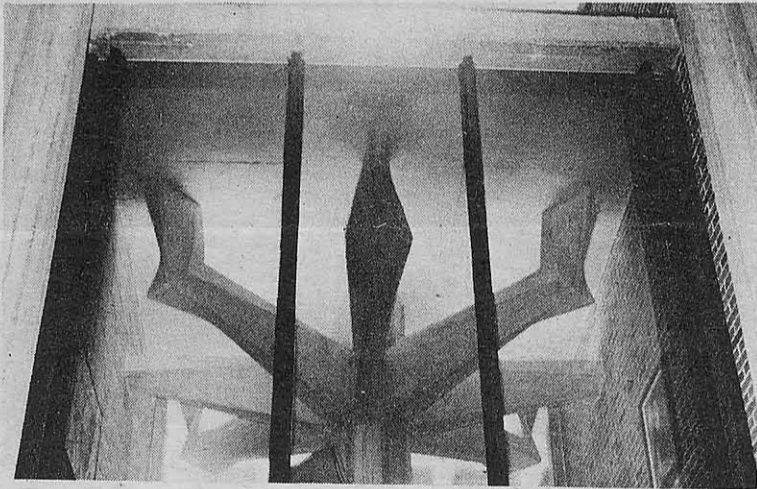


photo by Tom Dewey

Hoy cont. from p.1

positive way," he explained. "When you are talking about people's lives, you have to be very careful about what you say to them. If someone's health is in trouble, I would give them a positive role to follow to get better."

One can hardly help but wonder how the ESP comes to him. He doesn't see visions or hear voices, but rather "It's almost like remembering something that already happened," he said. "I use my abilities to know what to invest in, when to take a certain plane, knowing where I ought to be at a certain time. It almost becomes like magic — this is going to happen, and it does." Hoy boasts 85 percent accuracy.

Naturally, Hoy has to be accurate to support his credibility. Keeping records is an integral part of his check system. He is careful to chart times and dates and recommends anyone feeling they might have psychic ability to do the same.

The episode of "Probe," featuring Dr. David Hoy, will be aired on KTVI Channel 2 on Sunday, Feb. 8 at 5 p.m.

**Bob Hope
says,
"Help keep
Red Cross
ready."**



NEWS BRIEFS

Cross Country '81 Artists On Display

"Cross Country '81 Artists Who Draw" will be displayed from 9 a.m. to 6 p.m. weekdays and 1-5 p.m. weekends at the Loretto Hilton Center Gallery through Feb. 6.

The exhibit features works by 19 American painters, sculptors, ceramic artists and designers.

Moral Majority And The New Right

A lecture on "Politics 1980: The Moral Majority and the New Right" will be given by Dr. John M. Swomley, Professor of Christian Ethics at St. Paul School of Theology in Kansas City at 7:45 p.m. on Thursday, Jan. 22 in the Des Peres Presbyterian Church at 1155 Clayton Road.

Three workshops will be presented from 8:45 p.m. to 9:30 p.m. on "Political Skills", "A History of Abortion," and "A Victory in the Field: The Defeat of the Toledo Ordinance." For information call 367-9680.

Special Oriental Art Exhibit And Sale

Exhibition and sale of original Oriental art will be on display from 11 a.m. to 8 p.m. Friday, Jan. 23 in the Concourse Gallery at Webster College.

The exhibit includes approximately 500 works of art dating from the 18th century to modern day. A representative will be present to answer questions on the works, artists and graphic techniques. Admission is free to the public.

Focal Point's Weekend Agenda

Listen to Joel Cooperman performing contemporary and old pop tunes (vocals and guitar) on Friday, Jan. 23 at the Focal Point, 8027 Big Bend.

Bob Bovee will be singing, yodeling and playing the harmonica Saturday, Jan. 24 at the Focal Point.

Both performances are from 9:30 to 12 p.m. Admission is \$2.50; \$1 after 11 p.m.

Talent Auditions For Opryland U.S.A.

Singers, dancers, musicians, stage managers and technicians can try out for 350 positions with Opryland U.S.A. from noon to 4 p.m. on Saturday, Jan. 24 in the auditorium of Memorial Hall at the University of Missouri in Columbia.

Opryland U.S.A. is seeking talent to perform in their theme park's 10th birthday celebration spring through autumn 1981.

'Loose Ends' By Theatre Project Co.

"Loose Ends," as performed by the Theatre Project Company and featuring John Jerome Vogel and Susan Spano, appears at 8 p.m. Thursday through Sunday, Jan. 22-25, with a Sunday matinee at 2 p.m. on Jan. 25 at Union Station. Tickets are \$5 Thursday and Sunday and \$6 Friday and Saturday. Student discounts available. Call 621-1336 for reservations.

'Probe' Series Announce Guest List

Elliot Janeway, investment advisor, and Barry Commoner will be coming to KTVI Channel 2 studios on Berthold (across from the Checkerdome).

Janeway will be there at 2:30 p.m. on Jan. 28, and Commoner will appear at 2 p.m. on Feb. 5. Students and faculty are welcome. Admission is free and reservations are required. For further information contact Tilly Dewey at 647-7777.

Repertory Dance Theatre Concert

The Repertory Dance Theatre will present concerts at 8 p.m. on Saturday, Jan. 24 and 2 p.m. on Sunday, Jan. 25 in the St. Louis Art Museum Theatre.

The concerts are a retrospective of the history of modern dance in America, "Then . . . the Early Years." Tickets are \$5.50, \$4 for students.

webster
college
student
publication

JOURNAL



JOURNAL

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Webster College, Webster Groves, Mo. Jan. 29, 1981

Interview
with
Paul Winfield

Barber Fears 'Drift Into Dreamland'

by Stephani Boyd

"The drift into dreamland, into fiction, is the greatest danger in politics," said James David Barber, author of *The Presidential Character* who spoke here Jan. 21.

The Duke University political science professor said that the mass media alter our state of consciousness, and that we have become more impressed by style than substance.

"A mother is walking down the street with her child in a baby carriage. Someone comes up and says 'My, what a beautiful baby!' The mother replies, 'Yes, but you should have seen the pictures.'"

This situation is analogous to an American watching a political figure on television, Barber said. The reality of a man like the rest of us isn't enough. We want more. This may be why we have our first professional actor as president.

"Someone asked Reagan after the

debate, 'Weren't you intimidated being on the same stage as the president?' He replied, 'No, I've been on the same stage as John Wayne' as though a film celebrity is more formidable than a president," Barber said.

It also shows how Reagan's acting ability helped get him elected. He knows how to appear cool and confident.

"When Reagan was called on a mistake he said in his campaign, he treated it as just another blown line. 'Oh, yeah, Taiwan. I got that wrong,' he'd say."

Barber called Reagan "a master" at manipulating the media and likened him to FDR, one of Reagan's heroes.

"FDR had a profound ability to get across to people simply and clearly. Reagan studied FDR's genius with broadcasting. It was forming a relationship between a person and himself from his living room. The 'fireside chats' restored confidence, so Reagan talks to us conversationally.

"He is better at political TV than Cronkite, Brokaw, and Rather put together," Barber said.

Speaking of journalists, the former Yale University professor said that he prefers their company to professors' because of their "attractive adolescent"

quality, whereas "professors all seem to be fixated at the age of 45."

Despite this note of affection, Barber had criticisms of journalists. He said they are too scoop-oriented and need to add a research component to their work.

"Ronald Reagan said ludicrous, unfactual things with great sincerity on from Taiwan to L.A. smog. He said trees cause more smog than automobiles. He ought to put a Sierra Club member in a closed garage with a tree and a running car and see what happens," he said.

Journalists should confront their subjects on attitudes such as these, and should ask themselves "Does Ronald Reagan know the shape of the real world? Does he think that welfare is Cadillac owners picking up checks?"

Barber then turned his attention from television and journalism to his speciality, the presidency itself. He wants a president who believes in and is curious about the world. Such a president needn't know everything but should want to find out. He also thinks a president should be somewhat consistent.

Of Reagan, he said, "I like the man. I've met him once. He's as nice as can be. I'd

Cont. on page 7



photo by Bob Boston

Ronald Reagan, the 40th president of the United States, was the topic of Dr. James David Barber's speech on Jan. 21.

School Starts Week Late

No Fall Break In Calendar

by Kathy Evans

There will be no fall break scheduled during the Fall 1981 semester, according to Dr. Charles Madden, dean of undergraduates.

The administration decided to eliminate the fall break from the academic calendar and have classes for the fall semester begin Aug. 31, a week later than scheduled in the Fall 1980 semester.

If a break were planned, classes would have to carry over into the Christmas week, said Madden. Christmas break will begin Dec. 18,

the week before Christmas.

There were times in the past years, when no fall break was scheduled, said Madden. "There has been a fall break because it is possible within the calendar," he said. "There are many schools that have no fall break."

Elimination of the fall break will cause problems. All 8-week courses will end on a Friday and the new 8-week courses will begin on Monday. That leaves no time for grades to be available to students, said Madden.

The spring semester will begin Jan. 18, with a spring break scheduled for the week of March 15. The semester will end May 14.

Who's Who Honorees From Webster Cited

The 1981 edition of "Who's Who Among Students in American Universities and Colleges" will include 45 students from Webster College selected as among the country's most outstanding campus leaders. Students are chosen on the basis of their academic achievement, service to the community, leadership and extracurricular activities and future potential.

Students named this year from Webster College are: Carl Albrecht, St. Charles, Mo.; Gail Andrews, Rolla, Mo.; James Bausch, Maplewood, Mo.; Maria Bazemore, St. Louis, Mo.; Jeann Blankenship, St. Louis, Mo.; Mindy Bornstein, Olivette, Mo.; Rosalind Brimm, E. St. Louis, Ill.; Jeanine Cudd, St. Louis, Mo.; Claude M. Daniels, Georgetown, S.C.; Carol Driscoll, St. Louis, Mo.; Keith Dudding, N. Mankato, Minn.; Terry Ebinger, Kirkwood, Mo.; Kem Fehrenbach, St. Louis, Mo.; Karen L. Freeman, Kirkwood, Mo.; Sharon Fowler, St. Louis, Mo.; Belma Givens, St. Louis, Mo.; Kitty Glenn-Mock, St. Louis, Mo.; Patti Higgins, St. Louis, Mo.; Richard G. Hrdlica, Myrtle Beach, S.C.; Barbara Hughes, Blue Springs, Mo.; Suzie Kanas, King of Prussia, Pa.; Joy G. Kendall, Ballwin, Mo.; Dori Kenney, Ballwin, Mo.; Mary Ann Kohl, Richmond Heights, Mo.; Kenneth Konwin, Del Rio, Tx.; Kimberly Margold, St. Louis, Mo.; Karen Mudd, Red Bud, Ill.; Mary Neill, Wright City, Mo.; Nancy Neumeyer, St. Louis, Mo.; Beatrice O'Connor, St. Louis, Mo.; Jean Oksner,

St. Louis, Mo.; Raymond Pierson, St. Louis, Mo.; Jacqueline Parish, Rock Hill, Mo.; Kathlene Pukas, Rolla, Mo.; Jacqueline Riggs, Malden, Mo.; Mathew Ringhofer, St. Louis, Mo.; Carol Rozier, Maryland Heights, Mo.; Tanalyn Sebaugh, Hillsboro, Mo.; William K. Sebert, Ft. Leavenworth, Kan.; Sue Servos, Glen Ellyn, Ill.; Emily Siegerist, St. Louis, Mo.; Barry Signorelli, St. Louis, Mo.; Julie Stevens, St. Louis, Mo.; Joseph Talbot, Des Peres, Mo.; Robert W. Vining, Creve Coeur, Mo.

Journal Seeks Person For Ad Sales Position

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This position is a challenging one. The ad salesperson will be in charge of soliciting advertising for the *Journal*.

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EDITORIALS

Ways To Battle Student Isolation and Apathy

Several people recently commented that the biggest problem at Webster College is the lack of unity here. The many cliques and the lack of unified enthusiasm for campus activities create a pervasive restlessness which results in the departure of many students after their freshman year. Numerous students told me they are not returning after this semester because they "don't like it here." Are there significant reasons for this?

One unavoidable thing is that Webster is a theatre-oriented school; theatre majors are the biggest percentage of students here, and they tend to flock together. The intense pressures of the conservatory program often leave those students with little time to associate with anyone or anything outside the theatre. Perhaps that's expected, but there's a thick black line around this group that is hard for others to cross. And it's pretty sad if theatre students don't even have enough time (or energy left at night) to pick up the school newspaper and find out what's happening with other departments.

To a lesser degree, other groups of students are also separatist by nature: practicing and interacting with other musicians dominates the lives of music majors; fine arts majors are usually in the Plymouth building creating, well, fine art, one hopes. Again, this is unavoidable. My point is that the separation (isolation might be more accurate) of each interest group from the others who should not prevent them from coming together socially. The activities at school (which there should be more of) seem to only be attended by cliquish groups of dorm students. Commuter students certainly must not feel they are really part of anything. Granted, they may not want to be; thus, another separatist group.

"Who cares about apathy?" as the old joke

goes. Well, CSA cares; they are always open to suggestions and willing to sponsor new projects or events. If only they received more suggestions! Bored Board cares; as evidenced by the recent Inaugural Ball, they intend to go right on providing at least a few evenings of recreation and refreshments for students, and they encourage non-residents to attend. The **Journal** cares; they are doing the best possible job of tying together the disparate elements of life at Webster and bringing it into focus for everyone. They are even encouraging outside contributions.

But it just doesn't seem to be coming together, despite the efforts of these and other organizations like BSA and the Women's Resource Center. If students want to isolate themselves and ignore those individuals or groups not immediately pertinent to their fields, the restlessness and disunity will continue.



It's wonderful when a school encourages you to be an individual and to fully explore your interests; Webster College does this, and their degree requirements are less stringent than many schools. Really, one can do plenty here that would cost a great deal more, elsewhere. But I think there is something wrong when I regularly hear someone say "I feel like an outcast here," or "I'm not stickin' around, man, so there's no reason to take part in anything." Obviously, there are some unhappy students here!

There's a partial solution, perhaps. It would help a lot if everyone would just be friendlier to each other. Don't ignore those who aren't theatre majors, or those who are "just commuter students." Try to get to know different people. The most rewarding part of college life should be making close, hopefully lasting friends. Sure, most people find a few friends to spend their free time with, and they are satisfied. But that's no reason to ignore everyone else, or write someone off as "an introverted weirdo" because of an initial impression.

Becoming friends with someone outside your immediate sphere can only broaden your perspective. And the next time you feel lonely or depressed, you may have to choose the person you'd like to be with, as opposed to isolating yourself and thinking of another school to go to.

If such an atmosphere of warmth and mutual concern could be developed, I think we'd see positive changes, and a lot less restlessness. People might get more active and imaginative because there would be a desire to communicate, an urge to get everyone on the same wavelength for awhile. Caring is what it's all about — caring for each other, and caring what's happening around us. These are

Rose's Capitol Comment



Drug Laws Up

It looks as if the drug users in Missouri will have to stash their paraphernalia along with their drugs if House Bills 48 and 60 are passed. These similar bills, introduced by Rep. Kaye Steinmetz, D-Florissant, and Rep. Roy Humphreys, D-St. Joseph, were recently heard before the Missouri House Civil and Criminal Justice Committee in Jefferson City.

If these bills were to pass, they would outlaw the use or possession of drug paraphernalia and would make it unlawful "to deliver or advertise drug paraphernalia which is used in the production or administration of controlled substances," throughout the state. This includes the selling of paraphernalia, knowing that it will be used as such.

Of course, all of the head shops will have to find something else to sell. It will be interesting to see what they decide to stock their shelves with. I guess some of them will turn into regular smoke shops, while others will just increase their record and costume jewelry stocks.

I suppose it only make sense that this type of law should pass. After all, if drugs are illegal, why should the instruments to use the drugs be legal?

People that use drugs have always been able to buy them, even though they are illegal. I am sure that they will not have any problem buying or making paraphernalia when and if it becomes illegal.

Oddly enough, at that very same hearing, a bill providing that possession of small amount of marijuana would be an infraction by first-time offender, was heard. The offender would then have to attend a drug education program certified by the Division of Alcoholism and Drug Abuse.

It is hard to believe that these two bills can be heard in the same evening, but such is the lawmaking process.

Any comments, questions or suggestions regarding these or other bills may be addressed to Rose Rosen c/o the **Journal**, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119.

universals — they have nothing to do with particular fields of interest. Caring is what Webster College needs more of.

It can happen. This school offers plenty of opportunities for the enterprising or imaginative individual to carry out his ideas. There is a lot of room, and the organizations will listen to your suggestions, even if they are only for some type of wacky entertainment. Yes, this is a "me-oriented" school, but that should be great. Is there anything more gratifying than discovering your own talents and ideas, and then sharing them with others? Being recognized and admired for the things which are uniquely you? Sharing takes on many forms, from an intimate conversation with a friend to a full-scale epic project that involves the entire school. Let's try to have more of both, okay? We're living in an uncertain world; any of us might be gone tomorrow. Rather than going around feeling like outcasts or ignoring others, why don't we all just be a little more sensitive to each other and our differing situations? Then Webster will not have been just a place you entered with high hopes and left because of restlessness, but a place you'll remember because of the things you shared with others. Like John Lennon once sang, "Come together!"

Kevin Renick

JOURNAL

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Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to: The **Journal**, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119.

Actor Winfield Stretches Black Identity

by Sarah Kendall

Happy Ending sounds like the name for a romantic tear-jerker in which everything turns out perfect in the end. Actually, this play, now premiering at the Loretto-Hilton Repertory Theatre through Jan. 30, is a poignant drama of life, a social statement on the plight of black people living in a white society, and the white cultural inundation they have to try and live with while somehow managing to retain their identity and dignity.

Paul Winfield adds another credit to his already brilliant acting career with his portrayal of a black man living out his own private drama by writing himself into a play in which his family is white, and no one notices that he is not.

For Winfield, the play makes a strong social statement, but he says different people see different messages in it. "For some, it's somebody wanting to be wanted," said Winfield. "Basically, it's really about love and the lack of it and how to get it or what to do when you don't get it. It's about growing up in movie houses, escaping, it's about a lot of things."

The author of **Happy Ending**, Dennis de Brito, and Winfield have a close friendship extending over 17 years. "The concept was his idea," said Winfield. "The problems the play deals with are something we both share and wanted to talk about. It deals with human problems."

Both men had felt a need to make some kind of a statement to deal with the "color schizophrenia" they feel is so rampant with blacks in our society. "The standards a lot of middle-class blacks have to use as a base are white: making a living in a white world with white standards and contacts, white speech and social problems," said Winfield. "Moving up and having a Mercedes, living in the

suburbs, may not be the heart or core of human life, but if we are going to live in this country we have to outwardly accept that motivation."

"It might make them question their own color," Winfield continued. "All of those families that we consider uniquely American, like the early family shows on television, they do have some kind of an impact and impart standards by which we judge. It's interesting, but most of those American family shows were written by Jews who also have a different kind of family life, they are also outsiders."

For Winfield, the theatre and society are closely linked. "The role of any artist is basically to teach us something we didn't know about each other or society," he said. "One likes to think we are continually developing into better human beings. The same problems we deal with in 1981, socially and economically, the theatre has pretty much covered."

"Sometimes a newer concept, looking through a different lens, can make it greater for those of us who have not had the luxury of seeing Shakespeare or Chekov's plays," said Winfield. "Just because we put it in a new wrapping doesn't make it less viable."

St. Louis can thank Wallace Chappell, the new artistic director of the Loretto-Hilton Repertory Theatre, for winning out over Los Angeles as the location for the premiere of **Happy Ending**.

"I have worked with Wally Chappell before in Atlanta," said Winfield. "I was the artistic director there and he asked me to help him get things underway here. They needed someone very quickly. New plays need to be performed and experimented with. Repertory companies should not become museum pieces for all the classics to be given over again and again," Winfield continued.

"The Loretto-Hilton needed new concepts and he (Chappell) asked me if there was anything I could recommend that was new, and here we are," said Winfield. "I was going to produce it myself in Los Angeles, but Wally said, 'let's do it here.'"

St. Louis has good reason to proudly boast the premiere of such an uncannily sensitive, provocative and innovative new play. Winfield said several producers have come to see it, with the purpose of possibly bringing it to New York.

Winfield's acting career, begun in high school, has blossomed steadily since his graduation from U.C.L.A. After starring in Burgess Meredith's **The Dutchman and the Toilet**, he briefly signed with Columbia Pictures, obtaining some walk-on parts. Six months later he left for the Stanford Repertory Theatre.

In 1969, Winfield joined the Inner City Cultural Center in Los Angeles, a federally funded project to bring live theatre to high school students in Los Angeles. For Winfield, this proved to be very rewarding.

"We were developing an audience which had never seen and who probably would not have had an opportunity to see live theatre," he said. "It is something that cannot be duplicated in a movie house. If we want to continue seeing plays, there's got to be an audience. We must allow young people the opportunity to see there may be answers found in the theatre to some of their questions."

Two years later, Winfield decided to concentrate his attentions toward television and film. Over the next five years, he appeared in more than 40 television shows and eleven films, one of which was **Sounder**, for which he earned an Academy Award Nomination as best actor. During the same five years, Winfield also managed to perform in over

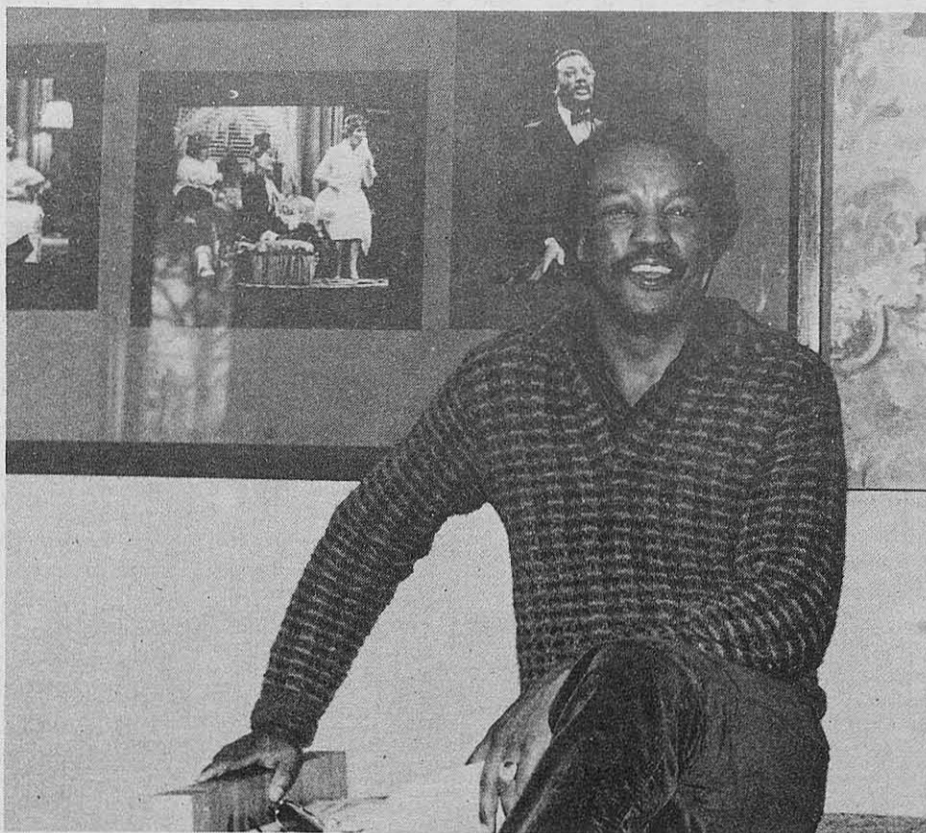


photo by Sharon Skaggs

Paul Winfield appearing in "Happy Ending" at the Loretto-Hilton Center.

20 plays.

Two of his more recent credits are a two-hour television film, **Green Eyes**, and **King**, a television special on Dr.

Martin Luther King, Jr., for which he won an Emmy Nomination for best actor.

Cont. on page 6

CSA Elections Coming Soon

The CSA will hold an election on Tuesday, Feb. 10 and Wednesday, Feb. 11 in the cafeteria from 11:30 a.m. to 1:15 p.m.

Four positions need to be filled. Any undergraduate interested in running, must submit a brief platform and a petition with 25 undergraduate signatures. Platforms and petitions should be turned in by Friday, Feb. 6 to day mailbox number 330, on the first floor Loretto Hall.

If there are any questions, the CSA meets every Tuesday in room 16, ground floor of Loretto Hall from 4-5:30 p.m., extension 6921.

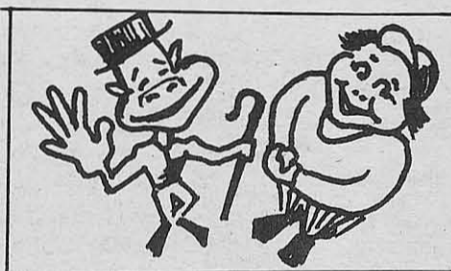
Required Hours Error Corrected

In the story concerning the change in credit hours required for graduation, which appeared in the Jan. 22 issue, an error was made in the number of credit hours students could take per semester in the curriculum committee's second proposal.

The correct number of credit hours per semester is 16-18 instead of the 18-26 as stated in the story.

We regret this error and apologize for any misunderstanding it may have caused.

Webster To Introduce New ABSCAM Program



by Spencer Knapp

Now that Ronald Reagan has won his bid for the presidency we must look at it as a mandate. A mandate not only for conservatives and Republicans, but a mandate for actors in general. Therefore, we must look at Webster no longer as simply a school for drama and the arts, but rather as a training ground for future presidents. Oh, I realize, of course, that the quality of actors that Webster produces by and large isn't that good but then neither is the quality of presidents that America produces. And who would deny that Ronald Reagan will be every bit the president that he was an actor.

Of course, Reagan wasn't just an actor, he was also president of the Actors Guild. Many fine Webster students have followed the President-elect's example and joined the Guild and become a source of inspiration to us all. Webster is truly proud of its young geldings — they are truly a eunuch breed. But then Webster is proud of all its students who emulate their new president as did one recent graduate who signed to do a TV program entitled "Death Valley Bondage." It's a hobby show that will be shown on PBS.

I realize, of course, that not every student who graduates will become president some day. After all, only a handful of men in history have held this taxing position, but nowadays it seems that almost anyone can become a

congressman. It is with this thought in mind that I suggest that Webster offer an A.B. degree in Senatorial and Congressional Arts and Motivation. I feel that this degree, ABSCAM for short, will soon become the bread and butter of Webster.

Of course a new curriculum of useful courses should be designed for the politically minded student. This of course means adding more acting and fiction courses. Courses that are not useful to a congressman such as ethics and civics should be dropped. And since scholasticism is of paramount importance, a foreign language requirement should be added. I suggest Arabic.

But simply acting like a congressman isn't enough. A student must also look and dress like a congressman. That's why I suggest that the book store start carrying clothes from the Teddy Kennedy Congressional Collection. Aside from being designer clothes, these smart looking polyester leisure suits are also drip-dry.

Yes, at Webster's new ABSCAM department we will teach students how to make big promises, wear grey suits and drink large quantities of alcohol. But that's not all. They'll also learn how to make-up for big time TV cameras, how to ramble on incoherently when asked a direct question and most importantly how to say, "I didn't do it!" with a straight face.

But that's still not all. Upon graduation, each student will receive not only a diploma with the proud initials ABSCAM printed on it, but also a graduate from the Elizabeth Ray Secretarial School. So come on Webster, let's get this thing moving. Start a petition, boycott class, take over the Dean's office. Just don't write your congressman.

Camera Sees Webster In Different Light

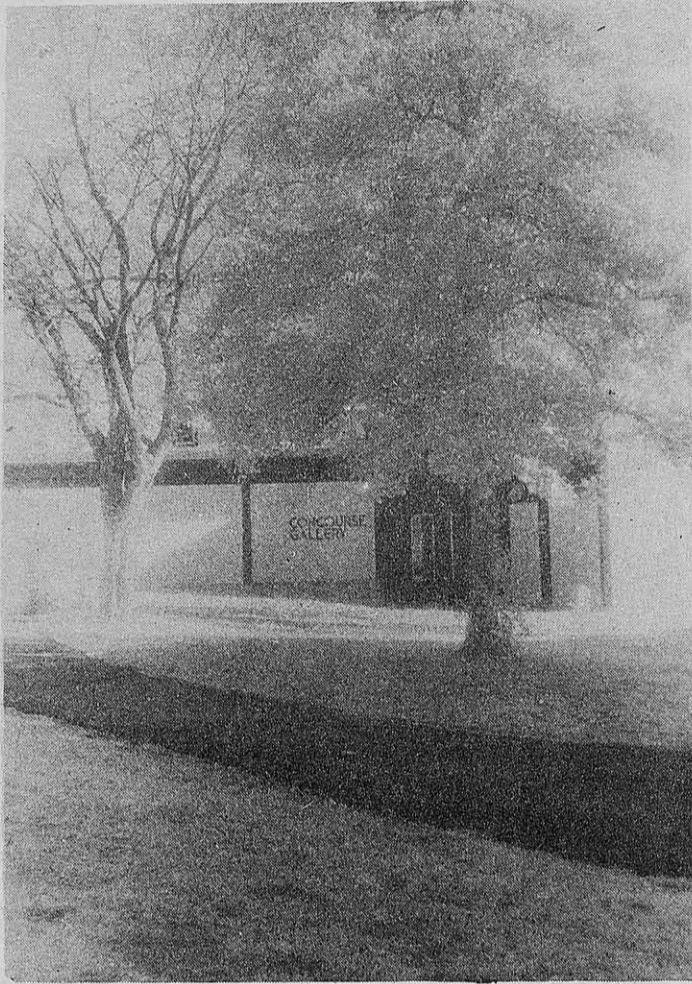


photo by Mark Aiello

Concourse Gallery seen through infra red eyes.



photo by Mark Aiello

Webster and next door neighbor shot with infra red.

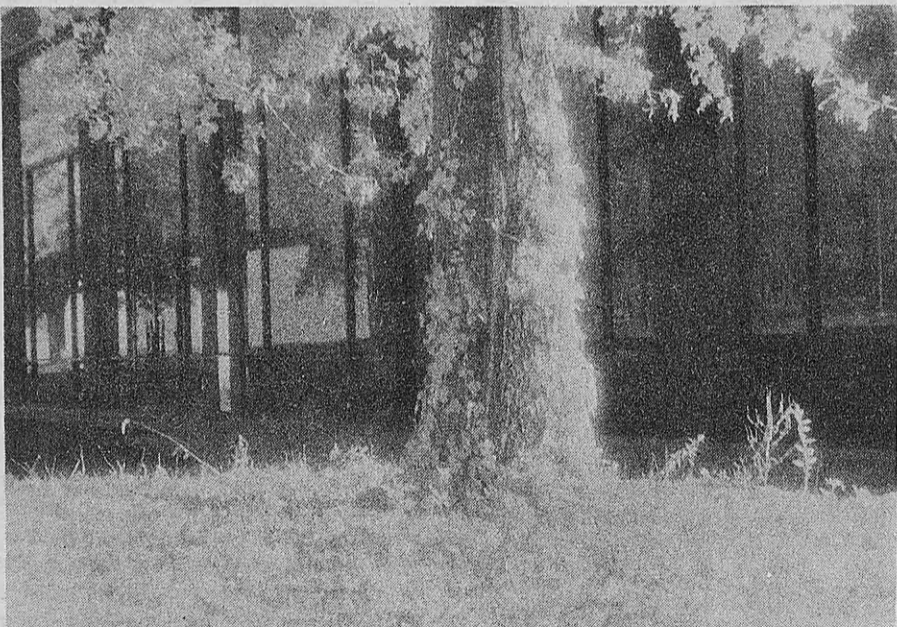


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Infra red ivy clusters up and around old tree.

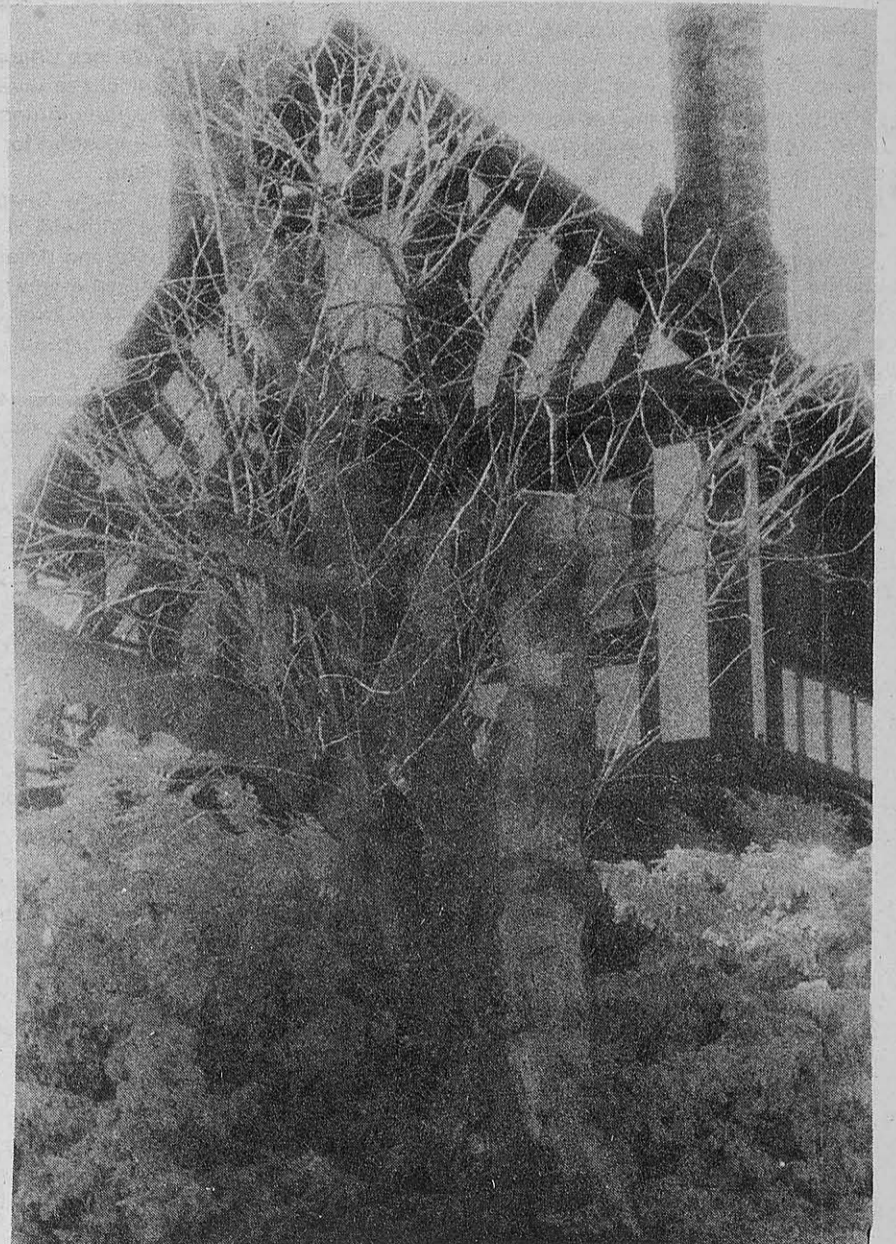


photo by Mark Aiello

Music building looks like ginger bread house in a forest.

Foreign Study Is A Broad Experience

by Damien Flynn

Have you ever had a friend at Webster who suddenly disappeared for a semester or two? Then just as suddenly, they turned up again with tales of wondrous adventures in far off lands?

According to Peggy Gaskill, there is no mystery to it. All of these travelers have been in foreign study programs. At a recent discussion of foreign study, Gaskill said that it is cheaper and easier than one may think to study abroad.

In Gaskill's office there are boxes full of books and pamphlets containing information on such things as universities with IFS programs, American-sponsored programs, how to save money, work opportunities, youth hostels and summer/study abroad.

There are many ways of studying abroad, Gaskill said, but the two major ways are to go independently, or to go to an American-sponsored college. Going independently is the cheapest way. Most of the universities in Europe have special programs for foreign students. They are called Institutes for Foreign Students (IFS) and are very much like the EFL (English as a Foreign Language) program here at Webster.

The tuition for these special language programs in Europe is surprisingly low. According to Gaskill, nowhere in Europe would you pay more than \$500 per semester. There are some universities that are as low-priced as \$150 a semester.

Although these universities have dormitories, foreign students rarely are allowed to use them. Because it is almost impossible to arrange to get an apartment beforehand, living accommodations are arranged upon arrival. As in America, these apartments cost from \$250 to \$400 a month.

"They have residences for students, sometimes," Gaskill said. "You can't stay permanently. In fact, at every railroad

"Students are the spoiled children of Europe . . ."

station of a big city they'll have a place to help you find a temporary room."

Hostels are good places to stay while you are waiting to get an apartment. It is important for students to take advantage of the youth hostels. They are all over Europe and cost anywhere from \$3 to \$10 a night. They are also convenient when you are traveling around during the semester breaks or the summer.

Before you leave you are given an address of an office that helps foreign students find places to live. They also help you get a student card, which all foreign students are entitled to.

"Students are the spoiled children of Europe," Gaskill said. "They get all kinds of bargains. With your student card you're allowed to eat in student restaurants that are very cheap. You're allowed to go to movies at a reduced price and to museums and so forth."

At most student restaurants, meals cost about 60 cents with the student card. There is usually one dish of which you can eat as much as you want. Obviously, these won't be the best meals, but they are adequate. If you want to save money it is just a matter of living the way the working class does, according to Gaskill.

Flights to Europe are relatively inexpensive. British Caledonian Airlines

are a bargain at less than \$250 one way. "It's actually cheaper than flying to Boston!" said Gaskill.

If you don't go independently, then you will probably go to an American-sponsored college. These programs are

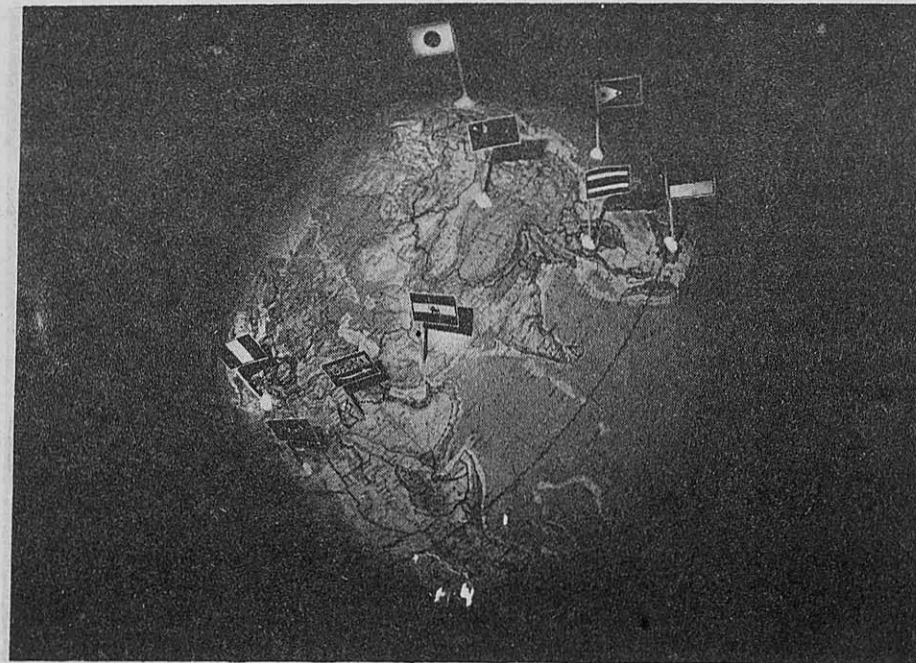


photo by Al Bilger

very expensive, costing from \$5,000 to \$6,000 a year. The advantage of these programs is that you can take academic courses. They also provide meals and living accommodations immediately. It is the simplest, most trouble-free way to study in Europe. The disadvantage of these programs is that the American students spend so much of their time together, they learn little or none of the foreign language.

"The thing is," continued Gaskill, "you don't sign your life away. If you don't like it, you go back to the office, you say, 'This is impossible. I want another assignment' and they will do that. You can't be too meek when you travel in Europe. You have to be assertive."

Molly Blades, who studied in Eastern France, agreed.

"If you study independently you do have to take charge. Just be a little stubborn about some things, because especially in France, you have a problem known as bureaucracy. People who sit behind desks are kings. You will find out that these people behind desks are playing games. You have to find your own strategies. What you're willing to do."

There are other relatively minor problems, that students may encounter. A student may not get the information that he sent away for. A student may be told he has a place to live but upon arrival, be told that it is no longer available. Many apartments do not have bathrooms. This means the student will have to use the public baths.

Gaskill said that the students should expect a few inconveniences. Problems like these are simply part of the experience, and have to be dealt with. If you go to Europe with the attitude that this is an adventure and a challenge, these problems won't seem so bad.

"In Europe, they have unemployment problems."

Keith Dudding, a Webster student, spent a year in England with the Central College of Iowa.

"There were 25 of us living in a summer hostel," Dudding said. "I didn't feel living with them hurt me so much. I was attending classes in this building, taking my meals in this building, so everyone was living there."

Dudding considered himself one of the luckier students, because he found work while in London. As in the U.S.A. job opportunities are very limited for foreigners.

"In Europe, they have unemployment problems," Gaskill said. "You need a work permit. In order to get one you have to be hired . . . You can't count on it (being hired), but if you're pretty resourceful, and have any ideas on making money, then maybe you can."

Doug Cook, another Webster student who lived in France for a year, said that it is possible to find work teaching English.

"It's relatively easy to work under the table teaching English," Cook said. "All over there were four or five business language schools to teach people English . . . I had friends who were making \$50 a

For about \$10 a day the student gets a room and meals.

week teaching four hours a day. You have to remember that American Express, Black and Decker, IT&T, you name it they're over there and they're usually teaching their employees English."

If you are a woman then the job outlook is even better. In Europe they have what is called an "Au Pair" service. These services hire foreign women to work for private households doing housekeeping or babysitting chores. These Au Pair women receive a small salary in exchange for for which they work a maximum of four hours a day.

Living with a family can be less problematic than living in an apartment. For about \$10 a day the student gets a room and meals. It may be cheaper if the student wants only a room. This way it is easier for the student to get to know the people of the country.

Both Sallie Russel and Molly Blades lived with families during their stay in Europe.

"Families are a good way to go," Russel

said, "because you have the support. If you go by yourself, especially if you have language problems, then you really are isolated."

Blades said that while she was very close with the family she was living with, there were families that didn't want foreign students to mix with them.

The student is undoubtedly going to encounter problems while studying in Europe. But they may not seem so bad if the student can get all the money he needs. With all these expenses, it is important for students to know that financial aid is available to them for study abroad.

"The policy on financial aid," Gaskill said, "is not to give you financial aid. Why would Webster give you money to study somewhere else? But there are some kinds of financial aid that you may be eligible for. Social Security benefits or G.I. Benefits, Federally Insured Student Loans. Anything you can get directly, like the BEOG or the Missouri Grant."

It is really not much harder to receive financial aid for study abroad than it is for any university here in America. Depending on your need, a substantial amount of funds may be available to you.

Of course, the student is going to have to supply some of the money. Before the

"Studying abroad will dwarf the rest of your education . . . Anything you do after will seem a little lackluster."

student receives permission to study at a foreign university, he is required to present a notarized financial statement signed by a parent or guardian guaranteeing the student a monthly income of \$450.

"This doesn't mean that you have to furnish the money," Gaskill said. "You have to get somebody to sign for you, or you have to have a bank account where you have money in the bank."

Gaskill stressed the importance of getting the backing of your department, so that you will get credit for your experience. Most of the colleges overseas offer a degree showing that you took so many courses and passed certain tests. When you come back to Webster you show the degree to your advisor, the department evaluates the certificate and you are given credits.

One's major need not suffer as a result of foreign study. For example, a theatre major may find it valuable to study in England; or an art major to study in France or Italy; a political science major in South America; or a business major in Saudi Arabia or Japan; a sociology major might choose to study in a third-world nation.

"You can certainly combine your own major field with the study of a language," said Gaskill.

In regard to the students' feelings about studying abroad, Keith Dudding summed it up best:

"Studying abroad will dwarf the rest of your education. Anything you did before you studied abroad will seem . . . a little less than satisfying. Anything you do after will seem a little lackluster. The one year you spend away from the states, studying whatever in Europe, you will probably find the most frustrating and satisfying period of your career."

'Hop' Goes The Weasel

Student Displays His Unique Weirdness



by Kevin Renick

"Random Weasel Factor." That may sound like a meaningless phrase to some, but others will know it could only be associated with one individual at Webster: Ted Moniak, more commonly known as "Hop." Hop's obsession with weasels is only one of the many things that characterize him as one of Webster College's truly unique students.

"Weird, you mean," Hop says, jokingly. As far back as he can remember, Hop has always felt and acted differently from other kids.

"I was the only kid in 3rd grade with a Twilight Zone lunch box," he says. "I was a uniformly weird kid."

Despite some ideas about life and art that might be unconventional to many, Hop is a fascinating and multi-talented individual. He's one of those people who seems to know a little about everything, and just talking to him for a few minutes gives one the impression that Hop has a vast reservoir of knowledge and creativity at his disposal. He'd like to use as much of it as possible, and not limit himself to one mode of expression, he says.

"I'm like a Renaissance man; I want to do everything," Hop says. "My personal vision can be expressed in all the mediums, and I want to do them all. I want to write the same word in 27 languages. See, it's not the technique; it's not how you do it that matters, but it's the idea. The idea is what's important."

Hop comes up with ideas as often as Proctor and Gamble comes up with commercials. A humanities major at Webster College, Hop is also a brilliantly diverse actor, with dozens of characters hidden up his sleeve. He can often be seen in the cafeteria or halls reading the lines from his own instantly-created script (invisible to all but him), or responding to a friend's comment with a totally unexpected (and sometimes unrelated) portrayal of some bizarre character; a well-known public figure, perhaps. Talking to Hop is challenging and a bit dangerous—you never know what you're in for!

Winfield cont. from p. 3

Winfield, a man of strong social convictions, has only recently used his talent and reputation to further his support of these beliefs.

"I have tried not to use my so-called prestige until this last campaign when I campaigned for John Anderson," said Winfield. "I travelled all over the country at my own expense, because the black community did not know who he was. I realized I would be much more effective

Besides acting, Hop is a passionate music lover. He plays guitar, and is always searching for interesting sounds; the one particular chord progression that might make a song a little different. He has also played synthesizer, and would like to learn other instruments. In his hometown, Detroit, Hop spent some time with a local new wave-type rock group called "Mr. Unique and the Leisure Suits." He'd like to form his own group and make records in the future. Hop spends a great deal of time just listening to music; his record collection spans the spectrum from Bruckner and Chinese lute music to personal heroes like Iggy Pop and Captain Beefheart. Hop has an uncanny ability to recognize and appreciate things that are creative and different ("weird, perhaps!"). Sometimes a maniacal grin will appear on his face when he's listening to a record or discussing an idea, then he'll put his finger right on the essential importance of it. Hop seldom closes his mind to anything, and is a rich conversationalist because of it.

"I tend to be drawn to things that alienate everyone else," he says.

Hop developed a great deal of his personality from experiences he went through while growing up in Detroit. He feels it never recovered from the 1968 riots. Friends describe the city as having a "certain necrophiliac charm" and looking "like it's in the middle of a yawn."

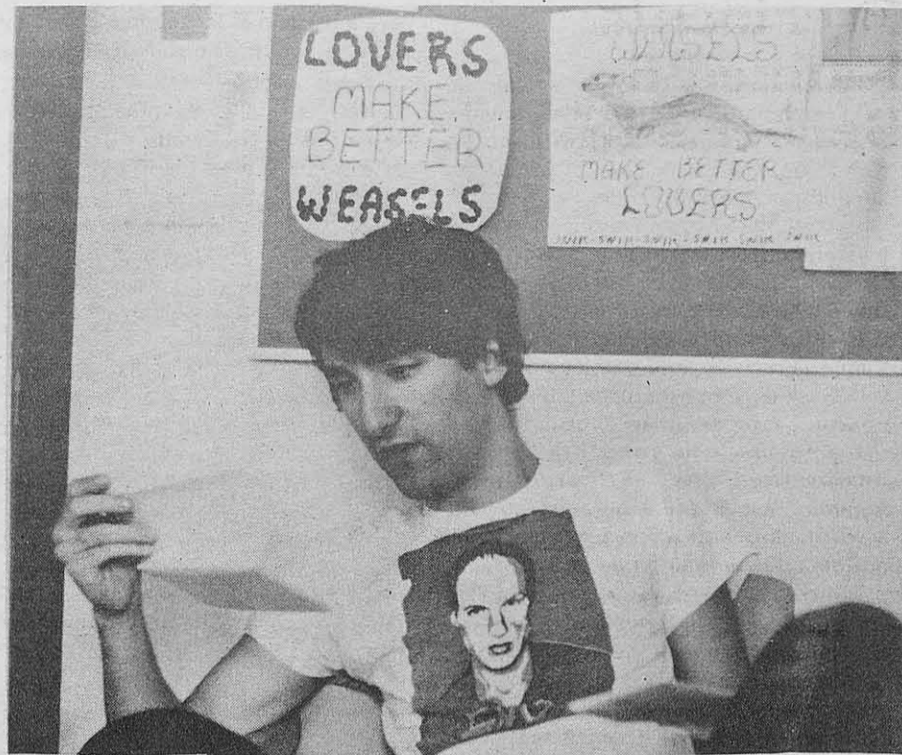
"I was nearly stoned to death in kindergarten . . ."

Hop himself says "Living in Detroit is like living in the decomposing remains of a large dead animal. You can still find some meat, but what little you find is usually rancid." Hop is able to see the absurd humor in some of the trials and tribulations he endured.

"I was nearly stoned to death in kindergarten," he says. "I don't know why, but kids kept throwing rocks at me. It took me awhile to realize there were other outcasts. A couple of them adopted me. They saw a rough, unpolished yet promising weirdness to me, and they proceeded to hone my talents. They taught me the ropes, you might say."

using my art as a soapbox instead of sitting in a corner narrating."

Webster College's Black Student Association will be meeting with Winfield this week to "talk about what is uppermost in their minds, and just to share my experiences and travels," said Winfield. "I have been in the business for 26 years. I know a little bit about how it works or doesn't work, particularly for blacks."



Ted "Hop" Moniak 'weasels' out of homework by relaxing with a letter.

Though he can now joke about it, Hop saw a dangerous level of human existence in Detroit. He spent some time working at a pawn shop with a friend, where they both dealt with desperate, unpredictable characters from the Detroit slums. Once, while walking home, Hop found himself surrounded by a gang of malevolent teenagers, some of whom had knives.

"I felt sure they intended to kill me," he says. "These people were into random, meaningless violence. I had this theory, though, that mental illness is frightening to even the toughest people, where other things might not be. There's a view that somehow, mental illness or insanity is contagious. People don't know how to deal with it. So I did the only thing I could do at the time, I literally went crazy. I told these guys, 'Come on, come on, go ahead and kill me, go ahead.' And I started hitting myself. Sure enough, one of the guys said 'Hey, this guy's crazy,' and they all moved away. But they would have killed me, I know it."

Such experiences gave Hop a sense of life's absurdity that has served him well, both creatively and emotionally, though he finds it hard at times to relate to conventional ways of working and learning. He has his own ideas and plans for how to do things in an original way, and these definitely include a healthy dose of absurdity.

"The absurd is a logic in and of itself," Hop says. "Those who don't understand it mistake it for chaos. But it's not, it's a deliberate form of reasoning."

Along these lines, Hop has some inspired ideas about how to redefine theatre.

"I want to do every great western drama known to man using actors wearing weasel costumes," he says, quite seriously. Another idea includes doing a play with Acts 1 and 2 of Julius Caesar, Act 3 of Hamlet with a different bunch of actors, then Acts 4 and 5 of Julius Caesar, all integrated seamlessly.

"Can you imagine the audience reaction?" Hop laughs. "They'd be going 'Um, wait a minute...'"

But is it art? One may well wonder, and Hop has spent a great deal of time thinking about what does or doesn't constitute art.

"Art is not 'whatever you want it to be, man,'" he says, with mock seriousness. "Art is an applied craft or science consummately done, and containing a

personal vision of the artist. A craftsman can make a dresser that works; so can an artist, but he'll put his personality into it, his style. I also think that art takes time. Art is maturity."

Along with his views on creativity and his sense of the absurd, Hop is probably most distinguished for his "weaselmania". One of his goals is to "tremendously popularize weasels on campus". It's difficult to have a conversation with him without the word "weasel" cropping up, a picture of a weasel being held up for your consideration and vanishing after a few seconds, or grandiose plans being revealed to deify the "furry fury", as Hop calls the creatures. He'd like to have the words "Weaselfest International" written in enormous letters across the side of the dormitory. There are pictures of weasels on his door, and people are constantly giving him weasel-related literature. Why the obsession?

"I love weasels like I love women," Hop says simply. "Both are cute and adorable, but incredibly vicious. Also, if you start looking for weasels, you'll see them everywhere. Like they'll be mentioned in a newspaper article. They are used to symbolize a lot of things."

Hop's reason for coming to Webster College was as unorthodox as everything else in his life. While flipping through a theatre crafts magazine, he closed his eyes and randomly put his hand on an ad for Webster College. He shrugs it off as fate. Hop is the kind of person who trusts his own ideas and instincts, and he urges others to do the same.

"Don't take anybody's word about anything," he advises. "What they're seeing is not necessarily what you're seeing, although you may be looking at the same thing. Trust yourself." Smiling wryly, he adds "But stop slouching, will you? It's bad for your spine. Oh, and Rosy, wherever you are, please come home. Janine is looking for you."

At this point, Hop was distracted by a bevy of beautiful multi-colored weasels, each representing a hue of the rainbow, running up the steps of an old broken escalator. He began to chase wildly after them, shouting phrases not wholly understandable.

Hop wants Webster College to remember him, and he's doing everything possible to make sure that happens. It's a good bet that he'll get his wish.

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Presidents Ranked By Barber's Book

by Lucretia Williams

"Society is looking for the mystical, magical model of a president that we have set up," said James David Barber. "We are all looking for another Franklin Roosevelt or an Abraham Lincoln, who actually, could not live up to the models we have made of them."

Barber, chairman of the political science department at Duke University, and author of the book, **The Presidential Character**, made this statement at a discussion session sponsored by the Webster College history/political science department.

His talk was based on his book, which was first published in 1972 also his feelings about the current political situations our country is facing.

Barber's book is the result of extensive research in the field of legislative behavior patterns. He also made very careful studies of different biographies of 20th century presidents. He then put together a model which was based on his studies of character, stance, style and rhetoric.

The **Presidential Character** points out that character and stance toward life is pretty much achieved in one's childhood, while style becomes evident at the time of adolescence. Rhetoric develops when one gains a public.

The book then categorizes each person into a model based on activeness-positiveness and positivism-negativism.

In his book, Barber classifies such presidents as Harry S. Truman, Franklin D. Roosevelt, and John F. Kennedy.

With reference to President Carter, "I think he is going to go down in history as a non-disaster, and I think he ought to get credit for that," said Barber. "We ought to log each president when they go out of office leaving the constitution approximately intact and without a lot of dead bodies all over the world in various battlefields," he added.

Barber cont. from p. 1

like to invite him over to watch Little House on the Prairie. But as a president, he worries me."

Barber pointed out the turnabouts Reagan has already made.

"He likes free enterprise but decided to aid Chrysler. He is going to postpone our tax credits. He was going to dismantle the departments of energy and education, but now he's decided to keep them."

And yet, Barber warns against too much disillusionment.

"Six months from now, we'll be hearing about Reagan's 'performance gap,'" he said. "We'll be beating him up."

The problem is that we expect too much from our leaders in the first place, again divorcing meaning and reality.

"Ronald Reagan is no FDR. Even FDR was no FDR. He was a heavy-footed man who lied to his wife. Lincoln was no Lincoln. Even St. Peter wasn't St. Peter. He denied Christ three times," Barber said.

The presidential scholar picked FDR as the best president of the 20th century because "There was the greatest danger of losing the constitution in the 30s—the

depression made it seem outmoded. FDR prevented that."

He said it is a tossup between Nixon and Johnson for the worst. LBJ is in the running because "in '64, peaceable Lyndon lead us into the longest, most useless war in history. It left 65,000 dead and countless others wounded and in misery."

"Nixon and Johnson shouldn't have been presidents. They weren't as good as the others."

About Reagan, "He is no Nixon or LBJ. The danger is he might be Warren G. Harding, the convenient zero point in all of the presidential ratings."

Barber classified Reagan as a passive-positive president. He expects that his downfall will be his niceness and his vulnerability to his advisors.

Again, stressing the absolute necessity of realism in looking at our newest leader, he said, "The most we can hope for is that Ronald Reagan leaves office in more or less the same shape Carter left it in, that freedom will still be in the land, and that dead boys will not be scattered all over a battlefield."



James David Barber

Freelancers Meeting To Be Held

A meeting for people interested in freelance writing for the **Journal** will be held at 4 p.m. Thursday, Feb. 5 in AB 327.

This will be a good opportunity for beginners who would like to try their

hand at writing, experienced writers who need an outlet for their work or clips for a portfolio, or for anyone who just wants more input into the **Journal**.

All are welcome.

Scholarship Is Announced

Webster College has received a \$1,000 check from Dr. Donald Strominger as an initial gift establishing a talent scholarship in acting as a memorial to Judy Meyer. The scholarship will be awarded each year to an outstanding student in the senior class at the Conservatory of Theatre Arts at Webster College.

Miss Meyer was a rarely gifted acting student at the Conservatory of Theatre Arts from 1974-1976. She appeared, under her stage name of Judy Prentiss, in the Loretto-Hilton Repertory Theatre productions of "Once In A Lifetime" and "The Crucible" as well as the Conservatory Stage in Washington, D.C. Miss Meyer died in 1979 at the age of 23 from cystic fibrosis.

Although not a native St. Louisan, Miss Meyer felt that her happiest times were in St. Louis at Webster College and she chose to be buried here. She was the daughter of Mr. and Mrs. Arthur Meyer of Bartlesville, Okla.

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NEWS BRIEFS

Elephant Man At American Theatre

Bernard Pomerance's "The Elephant Man," starring Jeff Hayenga in the title role, will be performed at 8 p.m. Tuesdays through Saturdays, at 7 p.m. Sundays, and at 2 p.m. Saturdays and Sundays from Jan. 27 through Feb. 8 at the American Theatre. Ticket prices range from \$7.90 to \$15.90 and are available at the American Theatre Box Office, Famous Barr stores or by calling 231-1234.

Internationally Known Glass Artists

Glass artists David Huchthausen, Richard Marquis and Thomas Patti will display their crafts weekdays and Saturdays through January 31 at Craft Alliance Gallery in University City, 6640 Delmar. Admission is free.

Blue Grass Performance Jan. 31

A bluegrass music concert featuring Hidden Grass, Paul Brake, Cedar Hill Grass, Fall Harvest and Downstate Ramblers will be held at 8 p.m. on Saturday, Jan. 31 in the Gargoyle Room at Washington University. General admission is \$4, students \$3.

Cross Country '81 Artists On Display

"Cross Country '81 Artists Who Draw" will be displayed from 9 a.m. to 6 p.m. weekdays and 1-5 p.m. weekends at the Loretto Hilton Center Gallery through Feb. 6.

The exhibit features works by 19 American painters, sculptors, ceramic artists and designers.

American Soap At Studio Theatre

"American Soap," by Ron Mark, runs through Feb. 8 at St. Louis Repertory's Studio Theatre. Tickets may be purchased by phone or at Famous Barr stores. For information, call 968-4925.

Tokenism Is Topic For Lecture

Jan Yoder of the psychology department will speak on "The Price of Tokenism at West Point" at noon on Feb. 5 in the private dining room.

The lecture is sponsored by the Women's Resource Center.

Amateur Camera Buffs Needed

Amateur photographers interested in submitting photos in connection with three books to be published in 1981 should contact Joan Burggrave in The Journal office for details.

Summer Employment At Six Flags

Apply now for summer jobs at Six Flags. Inquiries should be directed to the Six Flags Personnel Office, I-44 and Allenton Road. Office hours are 9 a.m. to 4:30 p.m. Monday through Friday and 9 a.m. to 11:30 a.m. Saturdays (through May 30).

Summer Jobs in Europe Offered

Summer job opportunities in Europe are now available in Germany, Switzerland, Scandinavia, England, Austria, Italy and Spain. For further information write to American-European Student-Service, Box 70, FL 9493 Mauren, Liechtenstein (Europe).

Back To School Dance Sponsored

The Webster College BSA is sponsoring a Back To School dance on Sunday, Jan. 31, at 10 p.m. All students both old and new are urged to come.

Admission to the public is \$2. Webster students are admitted free with I.D.

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JOURNAL



CSA Student Grants Announced

by Kathy Evans

The CSA has set up a student grant fund for the furthering of educational opportunities and possibilities for Webster College students.

The grant fund is open to all undergraduate students, and allows for those students to share what they have learned with the college community as a

whole, according to Joy Marcus, secretary of CSA. Students must hold a seminar to discuss expenses and knowledge they gained.

Any student interested in applying for grants must submit a request to Gina Duncan, co-chairman of CSA. All requests must include a detailed synopsis of the activity and expenses. All proposals must benefit the college in

some way.

The requests will be at the discretion of the CSA body as a whole, and require a simple majority approval by members present at a CSA meeting. Students must appear at the meeting when they make a request for the grant.

CSA is also planning to have regular monthly "afternoon socials," depending on the CSA budget, said Marcus.

Copies of the new phone extensions are going to be made available to students through Student Services by Feb. 8.

"Finally students will know the extension number without having to call the operator," said Marcus.

CSA meets every Tuesday from 4 to 5:30 p.m. in room 18, ground floor of Loretto Hall.

JOURNAL

Vol. 10, No. 16

Webster College, Webster Groves, Mo.

Feb. 5, 1981

cover photo
by
Ruth
Canterbury



Winfield Raps Hollywood

by Stephani Boyd

"I started acting 22 years ago, and I've observed the whole growth and demise of black films and theatre," he said.

"In the 60s, Martin Luther King turned the news cameras to the south. He got the whole interest in blacks going. It was as if we had suddenly appeared from the other side of the sun."

Paul Winfield, who was here for a month to star in the premiere of *Happy Ending*, talked about the status of blacks at a BSA reception held in his honor.

"Out of the civil rights movement, Hollywood made a whole rash of black films. It became fashionable to have blacks in them."

Probably the first big black film was

Shaft, Winfield said.

"It put MGM in the black," he punned.

But *Shaft* (the main character) was a caricature.

"He was a black hero, stylized and one-dimensional. He roughed up white people and had a lot of women on his arm and in his bed," Winfield said.

"The film's only two virtues were probably erotic arousal and the opportunity to see someone else deal with reality."

Winfield said such "blaxploitation" films did not quite say "get whitey", but they were angry. He thinks this caused a backlash among white producers who then stopped making black films after good ones such as *Sounder* and *The Autobiography of Miss Jane Pittman*.

He related the backlash theory to an article on economics he read in *New York* magazine.

"It said that in the 60s, the black labor market gained new self-esteem and refused to do schlock jobs and not get paid for it. So the whole business community turned to southern Europe, Central America and elsewhere for cheap labor."

Winfield said that Hollywood film producers made a parallel move by saying "we're not going to make black films anymore because they (blacks) are getting too uppity. They've gotten enough."

He backed this up with the observation that in 1972 there were 28 black films made. Last year, there were two.

"I'm very curious to know where it's going to go," he said.

A young woman in the audience asked Winfield if he still thinks education can change things for blacks.

He answered unhesitatingly "yes."

"We have to be prepared to live in a complex world," he said. "Nothing's easy. And the backlash is just beginning."

"Of course, we know Reagan will solve it all," he said, a bit under his breath. The laughter which followed had the same sound to it.

Along with education, Winfield thinks economic issues are the most important ones facing blacks and compared the United States situation with others.

"There are economic systems besides
cont. on p. 6

Playgoers 'Like National Shoppers'

Theatre Plays To Mass Audience

by Sarah Kendall

"Theatre as an art form has always been responsive to the community. Now we are responding to the way the community wants to take in information," said Sarah Jones, public relations director for the Loretto-Hilton Repertory Theatre.

"Today's audiences like it fast-paced,

clear-cut and understandable," said "They also want themes, because people are more interested now in the little stories, personal stories, plays about themselves that make them feel happy."

Our society's acclimation to television has made many changes in theatre necessary. "The packaging and presentation, actors and writers all have their efforts geared toward the masses," Jones said. "Television has shortened people's attention spans to about seven minutes."

"You don't have to change the quality of what you do, you simply have to reconsider how to stage, what kind of visual elements you need, lighting, special effects, soundtracks, whatever will keep their attention," Jones explained.

"Take 'American Soap,' for example. It's a short, two-hour play with 11 scenes. On one level it can be enjoyed as a fast paced comedy. But there is a second layer of meaning you don't have to see in order to enjoy it," said Jones.

"And in Shakespeare's 'Richard III,' we have made great efforts to make it clear and understandable," she explained. "We have color-coded the fashions so people can determine the different factions. Bright colors for Richard's faction, and dark, somber colors for the other faction. This is so the audience can unconsciously organize people in their minds," she continued. "One hundred

years ago people would not have needed us to make this distinction for them. Even the accents (in Richard III) are not as important as having the language and story clear."

In addition to clarifying their scripts, many playwrights and theatre companies have begun incorporating soundtracks into their productions. "Soundtracks are now put there to tell you when to be scared, when to be happy. Today if people don't have that (guidance) they are not

Cont. on page 3



photo by Jeannie Weldon

Sarah Jones



photo by Jeannie Weldon

Peter Sargent

Journal Seeks Person For Ad Sales Position

The *Journal* is seeking a person to fill the position of ad sales representative for the 1981 spring semester.

This position is a challenging one. The ad salesperson will be in charge of soliciting advertising for the *Journal*.

There is a 25 percent commission on all advertising that is sold. If the salesperson is willing to really make the most of this position, the "sky is the limit" on the amount of commission.

If this type of opportunity appeals to you, contact Don Corrigan or the *Journal* office, ext. 7488.

EDITORIALS

Make The Most Of Potential

An apology for nostalgia appears elsewhere in this *Journal*, so I will not repeat it.

This issue is devoted to popular culture, so it should be noted that one of its most talented, intelligent and beloved leaders has died.

Rather than be accused of morbidity for dwelling on John Lennon's death at this late date, let me just say that I think there is a reason for it all (his death and our lives).

I am not religious, nor am I a fanatic, and I am certainly not a religious fanatic.

I also don't relish the idea of bringing up the John Lennon—Jesus Christ hoopla again.

But I can't help but think there's a connection there. Could it be that this prophet of popular culture and our lives died at this particular time because it was the only thing that would make the younger of us stop and think where we are going?

There is still meaning in John Lennon's life and death even now. He was called naive politically, and I would agree that he was. But it would be hard to say that he was apathetic.

I know that newspaper readers, particularly college newspaper readers, get bored with constant editorial messages of "get involved." So do I. But I can think of one thing more boring. Apathy.

I'd rather be dead than apathetic. It has been said that hate is not the opposite of love, apathy is. I believe that.

Apathy may literally be the death of us all. It appears that the world's leaders could care more whether we all live or die and about the quality of the journey along the way.

I'm not going to say something like "get out there and vote" because it's too late for that for a while and also because I recognize that not all action is political, though I think it's great when it is.

What I would like to see is people at least caring about themselves. That is the least that can be asked. I am in classes with people who supposedly want to be journalists but don't come to class, write articles or work on the newspaper.

What kind of logic is that?

I think we should all make the most of our potential while we're here. Some people say "well, it's not worth trying to do anything because we may not be here five years from now."

I say that is the best reason to do something now. What else is there?

Stephani Boyd

Webster's Mancuso Gets Involved In MoPIRG, Citizen-Action Group

by Manon Cargas

The opportunity to form your own program at Webster College has offered exciting possibilities to many, and students like Greg Mancuso can bring important results. For an internship in his major, he chose to bring Missouri Public Interest Research Group (MoPIRG) to the campus.

A citizen action group often associated with Ralph

Nader, but not officially connected with him, MoPIRG is the most effective public interest group of its kind in Missouri.

It began at Washington University and St. Louis University, but Mancuso was interested in helping it expand to Webster. At the two universities students pay four dollars a year to sponsor the organization "so they can put their money where their mouths are," said Mancuso. "MoPIRG is a student organization working with professionals. It is for people interested in change.

"There are two major involvements now," said Mancuso. "The advisory referendum sponsored by U.S. Rep. Richard Gephardt is a big step." This legislation would give citizens a greater voice in government and a more effective means to participate in shaping public policy, according to Mancuso. State Rep. Tom Villa is the sponsor of the proposal in the Missouri General Assembly.

The second major involvement is the Media Access group. Mancuso works in this interest area of MoPIRG. "I became interested because of the importance of learning to get the message to people through the media," he said. The Media Access Group was formed by a collection of 44 social action service groups.

The MoPIRG organization at Webster College has published a booklet titled **A Public Service Guide to Radio And Television**. It is primarily for public interest groups. They have also researched radio and television stations and found out their policy toward public interest groups. A checklist was created as a follow-up to their responses so that they may be challenged if they have not had enough public service announcements.

State wide, MoPIRG has made many achievements. It has been successful in lobbying for a generic drug law that saves the people in Missouri up to 300 percent on individual drug purchases and ten million dollars annually. It has successfully lobbied for the establishment of Small Claims Court. Also, MoPIRG has passed a comprehensive landlord-tenant law in the Missouri House and passed Proposition 1 which prevents utility companies from charging the consumer for the cost of construction of power plants until they go on the line.

Presently the organization is working for utility

Rose's Capitol Comment



Handgun Laws Tightened In Proposed Bill

"Blaming the gun for violence in this society is an intellectual cop out," said Representative John Sharp (R-38th District). Sharp is co-sponsor of House Bill 296 along with Representative David Christian (D-21st District).

This bill is a "recodification of the entire weapons chapter of the Missouri laws to put them in language consistent with the revised criminal code," said Sharp, in an exclusive interview with this reporter.

Sharp explained that he filed a nearly identical bill last year that overwhelmingly passed the House and the Senate Judiciary Committee, but died in Senate floor debate.

In order to acquire a handgun under this bill, the applicant must be at least 21 years old and not a "habitual drunkard or drug addict."

"It (the bill) would require sheriffs to run a record check on someone seeking a pistol permit," said Sharp.

It also allows for an appeals process for denied applicants in the small claims court. The present statute relies on a sheriff's personal judgment of the person applying for a permit.

Possession of sawed off shotguns and rifles would be banned if this bill were to pass. "There's no legitimate use for a sawed off shotgun. It's designed to kill people," said Sharp.

According to Sharp, sawed off shotguns, silencers, switchblades and brass knuckles are all prohibited by federal law, but the Missouri statutes have no provision for these. In fact, the weapons laws now in effect date back to 1939 and some predate that. "They (the laws) are very antiquated, to say the least," said Sharp.

Altering or destroying a serial number on a gun or possession of a gun with an altered or destroyed serial number would be prohibited.

"The bill also exempts weapons in a non-functional of unloaded state when ammunition is not available," said Sharp. He discussed a case in Kansas City in which a man was arrested for having a broken down shotgun on the floorboard of his car. The man had no criminal record and no ammunition readily available. He was charged and convicted, although the case was beaten on appeal.

This could not happen if Sharp's bill passes.

The National Rifle Association is on record in favor of this bill. Sharp claims that he knows of no opposition to it. He says, "This really isn't a gun control bill, it's a crime control bill."

JOURNAL

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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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to: The *Journal*, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119.

Want to send a special valentine message?

The *Journal* is now accepting valentine messages for the Feb. 12 issue. All messages must be submitted no later than Monday, Feb. 9 and be no longer than ten lines.

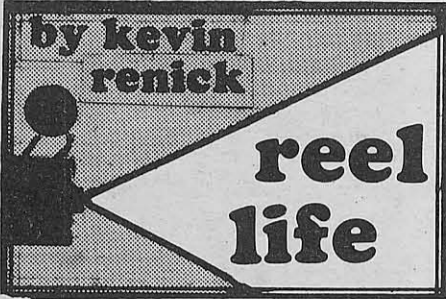
There is no charge for these messages. They can be dropped in the *Journal* mailbox in the mailroom on the first floor of the administration building. All submissions are subject to editing.

reform, media reform, and tax reform, among other things.

Mancuso said he's unhappy that some of the corporations MoPIRG works against have money to advertise on their behalf, while his public service organization does not.

Mancuso said, "The philosophical question is this: In a democracy, who controls how the information gets through to the people? Public service groups are concerned the media is supported by money. We need to get alternative viewpoints across with progressive and creative ideas."

Popular Culture Craze Traced To New Films



Pop culture in America is probably best represented by the movies here. Seldom do any of the other arts inspire the kind of craze that has resulted from films like *Jaws* and *Star Wars*.

To understand how such movies can become such multi-media events and invade the public consciousness so successfully, we first need to decide what "pop culture" is, what it means. In a land of free enterprise like ours, there will always be those individuals who aim to profit by exploiting the saleable ideas of others, or by coming up with their own ideas, clever or not, which have a reasonable chance of capturing the public imagination or at least appealing to the extremely lucrative youth market. When such an idea is brought to fruition, when it provides entertainment for a sizable enough crowd to rake in the kind of bucks that sets off a chain of related activities and promotional gadgets, and when it is a **persistent** phenomenon, it then enters the realm of pop culture.

I think persistence is a necessary ingredient; the pet rock craze some years back doesn't qualify as pop culture because it died very quickly. It was just a **silly fad, which there are many. But *Star Wars*** and cult films like *The Rocky Horror Picture Show*, as well as comic books, pinball machines, celebrity posters, rock and roll music, TV shows like *Happy Days* and *Star Trek*, bubble gum, and science fiction and horror stories like those popularized by Stephen King (*Carrie*, *The Shining*, etc.) are all part of American pop culture because they have been around long enough, in one form or another, to be ultimately successful and have influence.

Let's take *Star Wars*. It began as a George Lucas space fairy tale, was made into a colorful, rollicking, action-packed film, garnered unprecedented media attention, resulted in the creation of merchandise ranging from *Star Wars* dolls and blaster guns to bubble gum cards and calendars; after this, a series of paperback books began coming out which furthered the adventures of all the main characters. A daily *Star Wars* comic strip was created. Several seasonal TV specials, including one focussed on the home planet of "Chewbacca" the Wookiee, at Christmas, were broadcast. The film sequel, *The Empire Strikes Back* proved as successful as *Star Wars*, and threw in a touch of philosophy through a gnome-like wizard named Yoda. This inspired long, involved essays in religious magazines and other periodicals about the "messages" in the *Star Wars* saga. Plans are under way for a continuing radio serial. And there is a student at Webster College named Debbie Mitchell who can recite most of the dialogue from the two films, has a costume identical to that worn by Princess Leia, and can sometimes be seen walking the halls completely immersed in portraying this character, to the point of responding to comments from others using Leia's voice and manner. Now that's pop culture!

You get the idea. Few films are lucky

enough to have the kind of impact *Star Wars*, but that's usually because their creators are not as inspired or determined as George Lucas was. If a film can gain a cult following, though, it earns a place in pop culture. *The Rocky Horror Picture Show*, a transsexual horror-fantasy-comedy featuring an astonishing variety of weirdos, was dismissed as a sick joke when it first came out. College-aged audiences began to discover it at midnight screenings all over the country, and eventually turned it into a cultural phenomenon that still hasn't been fully understood. The kids go to the film many times; they shout lines back at the characters on screen, and even throw things like toast when a character says "Let's have a toast." Some moviegoers even dress as transvestites, or other characters in the film. **Weird, huh? Well,** the film has now raked in millions of dollars, and is far from the "bomb" critics expected it to be. Other successful cult films include *Harold and Maude*, *King of Hearts*, and *Rock 'N' Roll High School*.

Recently, comic strips have been turned into big screen extravaganzas. First there was *Superman*, which was plenty of fun and true to the comic strip. Next came *Flash Gordon*, which disappointed most after the previous space spectacles. *Popeye* is the film most critics have said captures the world of comic strip characters the best. Starring Robin ("Mork") Williams as the Sailor Man and Shelley Duvall as Olive Oyl, this film had a major director (Robert Altman) who made a concerted effort to balance cartoon plot details with amusing big-screen images that would attract a wide audience. *Popeye* is doing okay, thanks mostly to the kiddies and their parents, but it isn't a blockbuster.

The important thing to realize here is that serious film directors, in fact, serious artists in any medium, give legitimacy to pop culture every time a film like *Popeye* comes along (it's a trend now—a film based on the strip *Annie* is forthcoming). Such artists are saying "Hey, it's important to keep the child in you, and not

Theatre cont. from p. 1

sure where to go," said Jones.

"Audiences are not aware that they are part of the process that's happening on stage," Jones explained. "This is from growing up with television. TV requires no participation. In live theatre, the audience's energy is felt by the actors. If someone sits in the balcony and rattles a piece of candy wrapper, the actors can hear it."

Because the intimacy of a play with its audience requires the audience's involvement, "The theatre is the sharing of the human experience, whereas film is observing the human experience," said Peter Sargent, professor of theatre arts at Webster College.

Sargent says audiences are like shoppers at National. "They go with a name they can identify with," he said. "When you go to the supermarket, do you buy the name brand or the store brand?"



Popeye is the film most critics have said captures the world of comic strip characters best. It stars Robin Williams and Shelley Duvall.

be afraid to enjoy childish things." Pop culture is no longer something that adults should ignore, in other words. It may appeal primarily to youth, but it is a sweeping enough part of the American lifestyle now that everyone will be affected by it to some extent, whether they realize it or not.

I mean, who doesn't think about sharks a little bit when they swim in the ocean? Who isn't familiar with the phrase "May the force be with you"? Who doesn't pause to think about UFO's or space travel when they look at the stars at night? Who hasn't bought a poster, or had a good scare (or laugh) from a book or

cont. on p. 6

When you try to attract an audience to the theatre in St. Louis, your product must be strong enough to entice them," he continued. "You can improve your chances of success by appealing to the largest audience potential. This is like the difference between the activity of the St. Louis Symphony doing a Pops concert and the regular subscription series—it's the same musicians, but the Pops is more successful because it appeals to mass audiences."

All this talk of mass appeal. Is that really what the theatre is all about? Mass appeal means more money, but theatre is an artistic form, and art, by its very nature, is subjective.

"It is the responsibility of the community to present the best possible form of whatever art is, symphony, theatre, dance, but do not expect to earn money in the box office," said Sargent. Although it does help.

CSA Elections Coming Soon

The CSA will hold an election on Tuesday, Feb. 10 and Wednesday, Feb. 11 in the cafeteria from 11:30 a.m. to 1:15 p.m.

Four positions need to be filled. Any undergraduate interested in running, must submit a brief platform and a petition with 25 undergraduate signatures. Platforms and petitions should be turned in by Friday, Feb. 6 to day mailbox number 330, on the first floor Loretto Hall.

If there are any questions, the CSA meets every Tuesday in room 18, ground floor of Loretto Hall from 4-5:30 p.m., extension 6921.

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Rock Fractured By Harsh, Changing Musical Climate

by Kevin Renick

Popular music has never before been in such a fractured state. There are many sub-headings under the term "pop," each style of music having its own army of followers. Those armies are at war, each camp viewing the others as musically ignorant, and each having a value system influenced by the sounds they choose to listen to.

I mean, look at it. People who listen to heavy metal music such as Van Halen, AC/DC, Ted Nugent, and all the other "dinosaur bands" tend to be adolescents

These are individuals who are likely to toss beer bottles toward the stage laughing their heads off and causing riots . . . a recent gig in Milwaukee resulted in hundreds of arrests and thousands of dollars worth of damage to the auditorium after a riot . . .

who groove to the sound of their radios while doing their math or English homework and proudly wear their Journey or Foreigner T-shirts to rock concerts, where they proceed to get "rowdy, man!" These are the individuals who are likely to toss beer bottles toward the stage while laughing their heads off and causing riots (a recent Black Sabbath-Blue Oyster Cult gig in Milwaukee resulted in hundreds of arrests and thousands of dollars worth of damage to the auditorium after a riot brought on by the departure of Black Sabbath when a group member was injured by a tossed bottle). Heavy metalers hate "that punk crap," they think "disco sucks," and they don't like "that wimpy folk stuff" either. So they are in their own little adolescent world.



photo by Mark Skinner

The Police are one of the new wave groups that explore new ideas. Their fans tend to be college aged people or those in their late twenties.

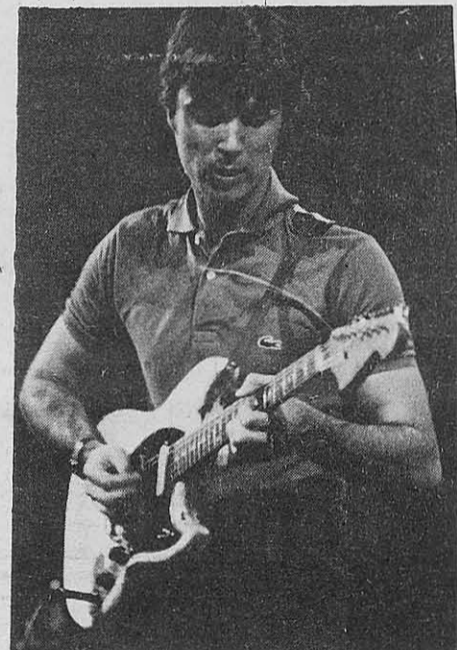
"That punk crap" which is a totally outmoded phrase referring to new wave is another separate world. New wavers tend to be college-aged people or those in their late twenties. Record store employees also tend to fall in this category. These people like their music fun and creative at the same time; they are into the celebration of freedom, individuality, and exploration of new ideas that characterizes the best new wave artists such as Talking Heads, the Police, Elvis Costello, the Jam, the Clash, Devo, and so many more. New wavers are just as likely to boogie to the music as they are to sit down and read the lyric sheet.

Disco lovers comprise a group much smaller in size than the one that existed during the craze a couple of years ago, but they are still around. Like members of some obscure cult, they sneak to their favorite disco on the weekend wearing their fancy duds, prepared to go through the rites of passage, i.e. to shake their booties. Hard core discoers (and they are a dying breed) are seldom interested in "messages" or "musical depth," and find it hard to discuss a song in terms of anything except "the beat, man. Does it have a good beat?"

Next we have two closely related categories, the "easy listening crowd" and what I call the "true radio listeners." These are people of all ages who are not that easy to pin down in terms of what lifestyle they are oriented to. My experience has shown them to be primarily young marrieds or singles with full time jobs who don't like to spend their money on records (hence, the reason they listen to the radio so much). They are "nice" people who like to listen to "nice" music and have a "nice" time with their friends. Fans of easy listening music are likely to name people like Barry Manilow, Barbra Streisand, Neil Diamond, Kenny Rogers, and many others as being among their favorites. "True radio listeners," who normally know zilch about the art of record buying, tend to be oriented towards hit singles and groups like Styx, Boston, and Kansas if they are young; towards simply "good melodies" and more mature artists if they are older. There is considerable overlapping between these two categories; the idea is

that these people have been programmed by radio (more on that later) to like certain things, i.e. hits, and their tastes will seldom venture beyond this.

I propose that there is yet another category, which I would call "single artist fanatics." People in this category may like different types of music, but they are distinguished by their absolute dedication and emotional attachment to one or two special artists. The artists who receive this unique kind of worship are usually major talents who have been around for a long time and whose music carries far more meaning for its admirers than just how it sounds. It is the personality of these artists that matters, and their fans truly love them. Such artists include Bob Dylan, Neil Young, Joni Mitchell, and Bruce Springsteen (he qualifies because of his unparalleled effect on live audiences, even though he hasn't been around as long as the others named). Groups like the Who, the Rolling Stones, and the Grateful Dead also have this kind of fanatical following. There are

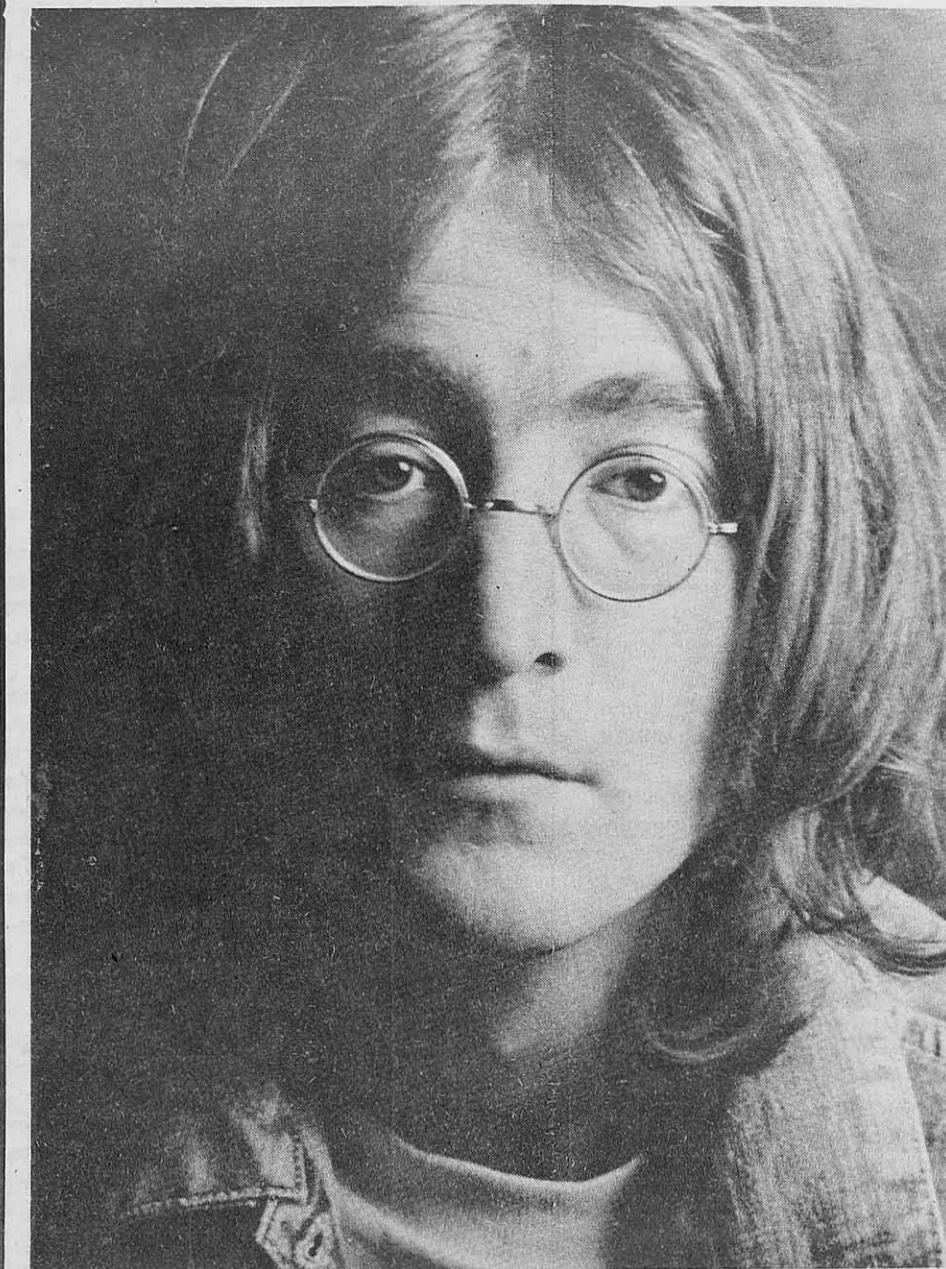


David Byrne, of the Talking Heads

other possible inclusions: Frank Zappa and other eccentrics have legions of fans, but there isn't the kind of emotional attachment to the artist that exists with the previously mentioned names. Also, it could be argued that singer-songwriters like Jackson Browne, James Taylor, and Cat Stevens should be in this category. It seems to me that their followings have been much more fickle, though. Besides, there are enough singer-songwriters to qualify that as a separate category, but because of the overlapping that results when artists like Billy Joel become easy-listening idols, I don't think singer-songwriters clearly point to any category of people; their audiences are very mixed.

So many others exist. There is "techno-rock," or progressive rock, which includes artists like Yes, Pink Floyd, Genesis, and others. There are individuals who simply cannot be categorized yet have been profoundly influential, like Brian Eno. And this is forgetting all the other forms of music that usually come under the broad banner of "pop": there is traditional black rhythm and blues, the many forms of jazz, country music, bluegrass, and folk music. And there's stuff that is so weird, like the Residents, that no one really knows what to call it.

The point is that there are all these different types of popular music, each with a following that tends to criticize the other types. Unless, of course, one is a member of that all too small category of people who like a little of everything, people who enjoy good music because



John Lennon 1940 - 1980

it's good music, regardless of how it may seem isolated from other types of music. But there is no unity in popular music in 1981. People like what they like, but there's no idea or individual who brings the disparate strands together, as the Beatles did in the sixties. Pop music is a fractured affair, and there is no evidence that the situation will soon be changing. Now let me say a word about radio, and how I think it is one of the evil



Joan Jett, of the Runaways

contributors to this situation. Radio and record companies are involved in a conspiracy to limit your musical choices, at least as far as what gets played over the air. Program directors are afraid to take chances and play music that is not a sure commercial bet. All too often when

cont. on p. 6

Younger Generation's Ideals Fade After Lennon Death

by Kevin Renick

Okay, so it's in the past now. His picture has been on the cover of dozens of magazines, the horrified reactions from all over the world have poured in and trickled out, and life goes on as it did before. John Lennon is history now.

There is, however, something especially creepy about the final acceptance of Lennon's murder, especially for those of us who grew up with the Beatles, and admired Lennon for the courageous crusader for truth that he was. There's a very bitter aftertaste, and no matter how many cool, refreshing drinks of forward-aimed optimism I take, it lingers. I'm always aware of it back there—a kind of sickening, sour flavor that keeps reminding me that all is not as it was before, and we're not better off because of it.

It isn't just the fact that Lennon was murdered; obviously, he's gone now, I believe it happened, and my own plans for the future have not been significantly changed by the tragedy. But what has changed is a kind of subconscious belief in the beauty of idealism; the feeling that holding on to a little innocence, a little faith in the human race, and the sacredness of art and culture above all else will somehow reveal itself later as the ultimate triumph. In other words, as long as there could be idealism, there must be hope.

Well, that's gone now. I'm not saying there's no hope, but I think the view that anything is ultimately sacred has been shattered forever. The truth is, we are living in a random, dangerous, unpredictable world; we should worry about ourselves and our loved ones, but not put too much faith or hope in anything else. If a Beatle can be murdered, so can anyone else. If the symbol of the hopes, dreams, and forever challenged awareness of a generation can be obliterated and partially cast in a new light by some jerk from Hawaii, so can any other revered symbol be destroyed. And if Mark David Chapman, a Beatles fanatic who led a fairly normal life and until recently had problems that were not that much more extreme from anything you or I have had, can deteriorate to the point of wanting to gun down the most influential popular artist of all time—and then actually succeed in doing it, then maybe we don't know as much about human nature as we think we did. Any of us, given a few emotion-distorting twists and turns of fate, could end up like Mark David Chapman. I mean, come on, folks—it's honesty time. Chapman was no hideous mutant like John Wayne Gacy—he was one of us. He grew up in the sixties, he enjoyed music, sports, and girls in high school, he was well liked. I have a good friend named Sean Schoenke who lived in Decatur, Georgia for awhile, where Chapman also spent some years. Sean's

brother remembers tackling Chapman in a football game one day at high school—I mean, how much closer to home can you get!

So what went wrong? What kind of perspective can we get on this thing, what are the implications for the future? Well, it's still being unravelled—the mysteries of Chapman's mind are still being unlocked by psychiatrists. The latest articles said that Chapman was "finally beginning to feel some remorse" about what he had done, that he was sorry his "bad side" had overtaken his "good side" and created such grief. Chapman apparently has been quite coherent, and fully in control of his faculties. It's hard to believe—that, plus the fact he's been judged sane enough to stand trial. Yet he's pleading not guilty to charges of murdering Lennon—by reason of insanity! It points up the absurdity of our legal system, doesn't it?

It was hoped that Lennon's murder would also have some effect on gun control laws, but sadly, nothing has been done. We have a First Lady in the white house who achieved cartoon immortality with her statement "I only have one tiny little handgun," and President Ray-gun himself refuses to believe stiffer gun control laws will accomplish anything. I don't want to get into it, because it is just so frustrating. Helplessness—that is one

cont. on p. 7

Lennon's Last Album

'Double Fantasy' Over, But The Music Endures

by Kevin Renick

Double Fantasy is John Lennon's last recorded statement, unless there are some unreleased tracks in the can. It is one of the many tragic ironies of his death that this album, which is a joyful celebration of his relationship with Yoko Ono as well as his enthusiastic return to the music scene after five quiet years, would be the end rather than the "Starting Over" (the title of the single from it) he wanted it to be.

There has been a great deal of criticism of the album for being too "lovey-dovey," too Yoko-ish, and too "safe." But those comments just miss the point. Lennon has always been honest, he's always let us know exactly where he is at the time. At the time of this album, he was happier than he had ever been. He had devoted himself full time to strengthening his bond with Yoko and caring for their son, Sean. Obviously, that's what he wanted to sing about—and he certainly merits as much attention from us for these aspects of his life as he did for the various Beatle phases and the brutal, emotionally harrowing experiences he documented on his solo albums. It was, indeed, a new start for John. In countless interviews, he spoke about the importance of making relationships work, of growing up and maturing.

"I've come through it all, and I feel great," Lennon said in one radio interview. "I hope the younger folks like the record, but I'm mostly talking to some of the older folks, the ones I grew up with. You know, how are you doing? Did you get through it all, huh? Is your relationship working out? I mean, we all made it, didn't we?"

I wish we all had, John. So this concern for the present, for romance and for family is what Lennon wanted to talk about on Double Fantasy. It's a warm, peaceful album that repays repeated listenings, and it's a little comforting, at



least, that the final album gives us a happy man, sounding at last like he was exactly where he wanted to be.

The album alternates between Lennon and Yoko songs, sequenced as sort of a "call and response" affair. Lennon highlights include the Beatle-ish "Watching the Wheels," with its telling verse about Lennon's public image in recent years: "People asking questions lost in confusion/Well they shake their heads and look at me as if I've lost my

mind/I tell them there's no hurry . . . I'm just sitting here doing time/ . . . No longer riding on the merry-go-round/I just had to let it go."

"Woman" and "Beautiful Boy" feature haunting vocals by Lennon, and show that his brilliant flair for melodies was intact. These are gorgeous songs, and the latter is almost unbearably sad, as Lennon sings to his son: "Close your eyes, have no fear/The monster's gone, he's on the run and daddy's here/ . . . I can hardly wait to see you come of age/But I guess we'll both/Just have to be patient." Other catchy tunes include the single, "Starting Over" and the cheerful "Cleanup Time."

As for Yoko, I think it's time to look at her talents in the proper light. She is not a particularly memorable vocalist, and her penchant for making bizarre, erratic moaning and howling sounds can definitely be annoying. Such sounds do appear on this album (although not to excess), as on the disco-fied "Kiss Kiss Kiss," which ends with one of her famous aural orgasms. But Yoko was obviously ahead of her time—her eccentric vocal mannerisms on this album are quite listenable due to all the conditioning we've had from the new wave singers. In new wave, unusual female voices are hailed as "innovative and expressive." Yoko sings: "It's been very hard/But it's and there's no reason she shouldn't be accorded the same kind of respect now. "I'm Your Angel" is a campy, cabaret-style love song that is quite engaging, while "Every Man Has a Woman Who Loves Him" is moody and strangely compelling; the use of keyboards is particularly effective. And "Hard Times Are Over" is simply more tragic irony, as

Yoko sings: "It's been hery hard/But it's getting easier now/Hard times are over, over for awhile." Unfortunately, they would just be beginning for this long misunderstood and disliked Japanese woman. The truth is, there was more of a sense of humor and a confident artistic direction to Yoko than anyone has given her credit for. I think her songs prove, on this album, that she's a complex, creative

This album will forever be a final reminder . . .

and amazingly strong and tolerant woman who complemented John perfectly. Let's give her a break, and listen to her a little more sensitively from now on.

Double Fantasy certainly can't rival the best of Lennon's solo albums, such as **Imagine** and **Plastic Ono Band**. But it features some strong songs and some movements, rendered all-too-ironic by the tragedy of Lennon's death. Lennon was one of the most powerful and engaging vocalists in rock, and as a lyricist, he was honest and articulate in a way few others could ever hope to be. This album will forever be a final reminder of those things. For John had so much more music in him that he wanted to get out. But it's simply one of the many depressing things about his end that the verse he sings in "Beautiful Boy," "Life is what happens to you/While you're busy/Making other plans" would have to be rewritten. For John Lennon, death is what happened to him while he was busy making those plans.

Pop Music cont. from p. 4

they do take a chance, they fail — witness the selling out of KCFM here in town after it tried to establish a marvelously creative format which featured a strong variety of contemporary sounds. Now they are an easy listening station. Generally speaking, there is a radio station geared to your particular kind of music — especially if you're into top 40, or bland, mainstream hard rock. But there is no station that really plays a variety, except perhaps in New York or L.A. The majority of the stations stick with established formulas for success, and they prevent many new artists from being heard simply because they are not proven successes. In short, radio is brainwashing people — it is dictating what you should like, and you, if you listen to the radio regularly, believe it. You become less open to music which sounds a little different, and consequently a lot of creative new artists can't get heard. They have to appeal to that small minority who actually seek out fresh new music via magazine articles, record store "advisors," and rock clubs.

I can't really add anything to Robert Fripp's bitter but humorous observations on what he calls the "music industry's conventional wisdom":

- 1.) One does not make an album, one makes a hit album.
 - 2.) Hit albums result from hit singles.
 - 3.) It follows that unless an album has a single which will receive air play, it need not be made.
 - 4.) Commercial radio does not play records unless they are already hits.
 - 5.) So it follows that unless an album is already a hit, it should not be recorded!
- Unless an artist is content to be a cult figure, selling records only through magazines or by word of mouth, he must try to reach a large audience. He must

make certain commercial concessions. But his artistic integrity must remain intact if he wants to get the serious music connoisseurs as well as the more fickle mass audience. And such an artist must be able to cross the boundaries of different musical categories to really create a "unified" audience.

Is anyone doing this in 1981? Well, a lot of the biggest stars are crossing enough boundaries to have platinum albums. And the Police have integrated the sound of Jamaican reggae, their jazz backgrounds, and a pure, melodic pop sensibility into a highly commercial sound that has gained them a tremendous international audience. Even more important are the Talking Heads. Led by eccentric vocalist/guitarist David Byrne, Talking Heads have done what almost no other white rock band has done recently — they've gained a large black audience. By emphasizing the fundamental importance of rhythm and keeping things eminently danceable while remaining true to their vision of an international music that explores new ideas, Byrne and company have succeeded in pleasing widely differing audiences, being commercial, and pleasing all the rock critics (a tough thing to do), as well. Their last album, **Fear of Music**, was voted album of the year in numerous magazines. The new one, **Remain in Light**, with its churning African-influenced funk, quirky, interlocking rhythms, and Byrne's thought-provoking lyrics is garnering similar awards.

"Something's happening here," said rock critic Ira Robbins, placing the album in his "10 Best" list, "and we don't know quite what it is. But it'll be fun finding out. Into the 80's."

Talking Heads are indeed leading the way through the new decade; they have a fresh, unique sound, and they are pursuing their goal of unified international audience with a single-minded vengeance. As long as groups like them stay in business, and as long as older groups like Pink Floyd have blockbuster albums like **The Wall** every now and then, there's hope for all us pop music fans to somehow, get together.

Black History Month Activities Planned By Two Organizations

The BSA and MRO will sponsor Black History Month activities at Webster beginning the week of Feb. 9.

Guest speakers will hold rap sessions starting with Levi Walton discussing racism Feb. 9. Discussions with Tony Ricketts on the arts Feb. 10, Rhonda

Watson on politics Feb. 11, Karry Sprague on the black family Feb. 12, and Femi Olumi on the "dark continent" Feb. 13 will also be held.

All events will be in Maria Lounge from 11 to 1 p.m. and refreshments will be provided. All are welcome.

Winfield cont. from p.1

this one which also work," he said. "I have visited socialistic countries where everyone has a place. All have job responsibility and education.

"There are things you have to give up. Everyone has less perhaps, but a job, the thing everyone's worth is measured by, everyone has."

Winfield is particularly impressed by East Germany.

"I was most impressed by how much artists are given a place, a status in society. There was no unemployment among actors. No matter how small a town was, it had a theatre."

The black role model believes strongly in films and theatre and their power to change things.

His first consciousness came during his childhood in Portland, Ore. where his father worked in a shipyard. Young Winfield would go off to the movies to escape reality and was hit with a double dose of it before the curtain ever came up, though he didn't realize it at the time.

It seems that in Portland theatres, blacks and whites were segregated. Blacks sat in the balcony and of course,

whites sat on the main floor.

One Saturday, Winfield went to a film called **Home of the Brave** starring a black actor.

It caused an uproar in the community. "Blacks didn't sit in the balcony because it was their film," Winfield said.

"It broke the Jim Crow line. When I later worked with Stanley Kramer, the film's producer, I told him how it changed social conditions in my city without dogs or pickets. It became our town.

"Stanley said it broke color lines in the south, too. It shows the effects films can leave on people's attitudes."

Winfield said he was never aware of the segregation in Portland before that experience. "You know, you think of John Denver or something," he said.

The veteran actor thinks that blacks will have to start producing films independently.

"Allen Carr did it with the Village People in **Can't Stop the Music** which bombed, then sold it to Home Box Office and recovered all his losses.

"So there are ways."

Movies

cont. from p.3

movie, or shared with a friend some joke based on that same book or movie? The best creations that pop culture gives us are challenging to the imagination, lots of fun, and helpful in keeping the kiddies out of trouble for awhile. No matter how much money such a creation might make, that's something we'll always have room for in this world.

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Lennon cont. from p. 5

of the main feelings Lennon's death leaves me with. The knowledge that there really is nothing I can do to prevent similar outrages in the future. To think Nancy Reagan may actually believe the size renders a gun less dangerous! Well Mark David Chapman's gun wasn't much more than six inches long, but succeeded in making millions of people unhappy, causing two suicides, placing the credibility of the peace 'n' love generation in serious question, robbing the world of more potentially great art that Lennon would have given it, and forcing a beloved hero and spokesman for all those beautiful ideals to lay bleeding to death in front of his own home, before his time was up. Gosh, if only that gun had been a little smaller . . .

Not everyone got that upset, of course. Many people were upset that so many people got upset! If they didn't grow up loving the Beatles, if they didn't relate to John Lennon's idyllic vision, then they simply could not understand. They couldn't feel that horrible sense of loss, of anger at having your remaining sense of innocence ripped out of you without your approval, of despair that one of the few real heroes of our time who continued to shine brightly in some back room in our minds even though he had been out of the public eye for five years, had been put out. Switched off forever. But no, Lennon didn't mean that much to everyone.

"Don't get so upset," one friend told me. "It's not like you've lost a member of your family or something." I should have said to him, "You're right. I didn't lose a member of my family. You and I lost a member of our family. The big one, you know?"

"I know he meant something to you," another person said, "but he really didn't mean anything to me, so I wasn't really affected by it. I hope you don't mind." I had no comment to add to my sudden realization that all along, I had been on a different wavelength from that of people I thought I knew.

"Yeah, so John Lennon died. The Beatles have been dead for years, so what difference does it make?" The coldness of it. Obviously there was a thick wall that existed between people who felt the grief and understood, and those who didn't.

Of course, the most outrageous

comments came from oldsters who never understood or cared about the Beatles in the first place. These were the people who were incensed by Lennon's anti-war activities, his nude pictures with Yoko, his pot smoking.

"Lennon was just some asshole who had long hair, played the guitar, smoked dope, and broke laws," said an angry member of the KMOX news team in response to the grief he could never hope to understand. Such comments can only be quietly dismissed as the product of the generation gap that Lennon had always hoped to bridge with his quest for universal truths.

. . . he is one hero whose loss will linger painfully in the memory for years to come.

Lennon cared; he took chances, he spoke out forcefully, he was never afraid to change. He was the ideal idealist. And in the middle of a turbulent musical time, he came out with a calm, restrained album about the importance of family and the joys of caring for those close to you. Above all, he gave us great music and great words of wisdom—because he loved us, and had faith that we understood. He never, ever spoke down

to us; he looked us right in the eyes each time. For this, he is one hero whose loss will linger painfully in the memory for years to come.

And so we know now: that innocence cannot last, that faith in a unified civilization will always be challenged, and that the heroes who give us our art and culture, the heroes who reflect our own hopes and dreams, the heroes we badly need because they symbolize something special, something beyond our pitiable little private existences — that utopian vision of truth and beauty that we all share—these heroes can bleed to death on the ground. They are vulnerable, and it's no use worshipping them too much. How many more Mark David Chapmans are out there? Plenty, I bet. So with this knowledge there is a new paranoia, and that is the lingering effect of Lennon's death, even though the tributes and vigils are over. There's a little less trust in the workings of society, a little less belief in the purity and innocence of idealism, a little less faith that there is anything sacred enough that we would all want to share it. There's an extra shadow lurking behind us, an extra boogie man behind every bush and tree at night. And there's one less artist in the world to remind us who we are.

I'll close with a few verses of the song I was listening to with a friend when word of Lennon's death reached us: a haunting song that chillingly could have been written about the tragedy. The lead singer

of the group was Ian Curtis, and he was obsessed with death. He committed suicide after finishing the album this song is on; I can add nothing to the power of these lines.

*"The procession moves on, the shouting is over.
A race to the glory of loved ones now gone.
Try to cry out in the heat of the moment
Possessed by a fury that burns from inside.*

*Cry like a child though these years make me older.
With children, my time is so wastefully spent.
Burdened to keep, though, their inner communion;
Accept like a curse an unlucky deal."*
Joy Division, 1980

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NEWS BRIEFS

Black Documentaries Are Scheduled

"Malcolm X" and "The Quiet One", two documentaries on black America, will be shown at 7 and 9 p.m., Feb. 5 in the Winifred Moore Auditorium. Tickets are \$1 for all.

Singer's Life Is Weekend Movie

"Coal Miner's Daughter" will be shown at 7 and 9:30 p.m. Feb. 6-7 in the Winifred Moore Auditorium.

Prices are: \$2 general public; \$1.50 students from other schools with IDs, senior citizens, and the disabled; \$1 for Webster College students and sustaining alumni.

Bored To Sponsor Coffeehouse

There will be a Coffeehouse sponsored by the Bored Board Saturday, Feb. 7 in the Red Carpet. There will be live entertainment and refreshments. Webster students free with ID. One guest will be permitted with a Webster student.

Faculty Will Exhibit Their Work

The Art Department is sponsoring an exhibit of faculty works Feb. 9 to Mar. 6 in the Gallery of the Loretto-Hilton Center. Exhibits include work by Susan Hacker; prints by Leon Hicks and sculptures by John Ruppert. A reception for the artist will be held, Wednesday, Feb. 18 from 4-6 p.m. in the gallery. Admission to reception and exhibit are free.

Stop-Smoking Clinics Beginning

Two Stop-Smoking Clinics will be held at Parkway South High School, 801 Hanna Rd., at 7:30 p.m. on Monday and Wednesday beginning Feb. 9 and April 6.

Pre-registration is required. For more information and to register, contact Kim Gray at the American Cancer Society, 567-9730.

Christian Fellowship Is Meeting

Inter-Varsity Christian Fellowship will meet at 4 p.m., Feb. 10 in room 345; also at noon, Feb. 12, in room 345. Open to all students and faculty.

'Blind Contours' Is Revealing

Phil Sultz drawing students are having an exhibit of their work entitled 'Blind Contours in Exhibit'. Sympathy and logic are employed without the eyes to construct the human head, and the results are revealing.

The exhibit is at the Concourse Gallery, all hours through Feb. 13.

Psychology Club Plans Meeting

An organizational meeting of the new Psychology club will be held at 3 p.m. Feb. 10 in 319 AB.

Officers will be elected and objectives discussed.

This meeting is important to anyone interested in the club. All are welcome.

Parents To Discuss Child Behavior

"Understanding Your Child's Behavior" will be the focus of a Parents' Forum to be held each Tuesday in February from 7:30-9:30 p.m. at United Methodist Children and Family Services, 110 N. Elm, Webster Groves.

A contribution of \$2 a person or \$3 a couple is requested for each session. Call 961-5718 for more information and pre-registration.

Williams Play To Be Performed

Tennessee Williams' Pulitzer prize-winning play, "Cat On A Hot Tin Roof" will be performed on the Theatre Project Company's stage in Union Station through the month of February on Thursday, Friday, Saturday, and Sunday evenings at 8 p.m.

Tickets are \$5 on Thursdays and Sundays and \$6 on Fridays and Saturdays. Student discounts are available. For reservations call 621-1336.

Child Service Needs Volunteers

The Methodist Children's Services at 110 N. Elm in Webster need volunteers to work with emotionally disturbed adolescents in the areas of dance, photography, ceramics, drawing, guitar, music, recreation and other areas.

For information about this year-round residential treatment program and volunteer opportunities, contact the activity therapy dept. at 961-5718.

webster
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student
publication

JOURNAL



Doonesbury's Joanie Caucus



photo by Gary Hesse

Jon Conrad, Karry Sprague

Apple, Banana, Cherry...

CSA Discusses Plans Over Pie

by Kevin Renick

The 72 pies decorating the tables in the Red Carpet Feb. 4 were not the main attraction in some club-sponsored bake sale. Rather, they were CSA's most delectable way of luring people into the area to meet their CSA representatives and learn about current activities, as well as satisfying their sweet tooth.

There are a lot of organizations for the dorm students," said CSA member Joy Marcus, "and they sponsor activities at night. Since we have an activities committee, we wanted to have something during the day, to get students, faculty members, and the administration together. It's an effort to unite people and help them get to know each other."

While gobbling down apple, cherry,

banana, and chocolate cream pies, which Marcus said were "real fruit pies obtained at a discount from Marcella's Creative Cakes," many students probably encountered their CSA representatives for the first time. Since new ones are about to be elected, this was especially important.

"We thought it would be a good time for people running for CSA to help the students get to know them, and to get signatures for their petitions," Marcus said. "Many people don't know what CSA is, and we're trying to inform them. We want them to know what's going on, who the representatives are, and where they can go if they have a problem. Our job is to represent students to the faculty and administration. If someone has a gripe or a suggestion, if they bring a problem to our attention that they don't know what to do about, we can refer them to who

they should see. Or we can act on it."

Marcus explained the issues that CSA was currently investigating. One had to do with the recent forum on increasing the tuition, and whether the required credit load for graduation should be lowered from 128 to 124. Of 150 people attending the forum, most said the credit requirement should be reduced. Marcus explained that the administration said they could not make a sound judgment based on that number of students.

"What we're working on now," said Marcus, "is a questionnaire for all full-time undergraduate students. Susan Dieli is putting it together. The purpose is to find out which students want the credit load to go down. What is their financial situation, who is paying for their tuition, do they live on campus, etc. The questionnaire should be out in three or

cont. on p. 6

JOURNAL

Women's
Issue

Vol. 10, No. 17

Webster College, Webster Groves, Mo.

Feb. 12, 1981

New Redevelopment Plan Announced

Expansion On Road To Approval

by Kathy Evans

It was recommended at the Webster Groves City Plan Commission hearing held on Monday evening to approve the new expansion plan proposed by Webster College, if several changes are made.

The proposed plan was tabled after the recommendation for approval came from Scott Cantine, an associate of the firm of Harland Bartholomew & Associates, Inc., planning consultant to the city of Webster Groves.

In the next week, the board committee of Dr. Leigh Gerdine, president of Webster College, Dr. Joseph Kelly, vice president of the college, and Albert Michenfelder, legal counsel for the

college, will prepare a written response to the Cantine recommendation.

"Numerous questions raised by neighbors and the plan commission will be addressed in the response," Kelly said.

Kelly is convinced that the plan, which was tabled until the college prepares a response, will be approved. "When the plan commission studies our plan in detail and we design the plans in such a way that their concerns are dealt with, the plan will be approved.

The major points in Cantine's recommendation that need to be studied are the parking space, acquisition of properties and improvement on Hazel Ave., according to Kelly.

The proposal, which does not include

the rerouting of Big Bend Boulevard, features a 46,650-square-foot fine arts center; a 17,500-square-foot, 300 seat studio theatre; a 1300-square-foot green house addition to the Thompson House for a restaurant facility; and a 180-car parking lot.

The college's proposed plan was developed by Sverdrup & Parcel and Associates Inc., and allows for all expansion on college-owned Garden Avenue west of Hazel Avenue to Edgar Road. The school has asked the city for approval to remove that stretch of Garden Avenue and construct a new connector street just south of the proposed expansion from Hazel Avenue in Edgar Road.

The new fine arts center is designed to increase space for the college's theatre arts development, music department, and art department. Included in the center will be rehearsal spaces, dressing rooms, shops, new studio theatre, class rooms, studios, music practice rooms, a music library, and new parking lot.

This proposed plan is the second attempt by Webster College to solve its space and parking problems. Last spring, the college presented the controversial Big Bend relocation plan, in conjunction with the Old Orchard Business District Redevelopment Corp. Protests from residents who opposed the taking of private property for a new four-lane street, resulted in the withdrawal of that proposal.

Freelancers Meeting

To Be Held Feb. 16

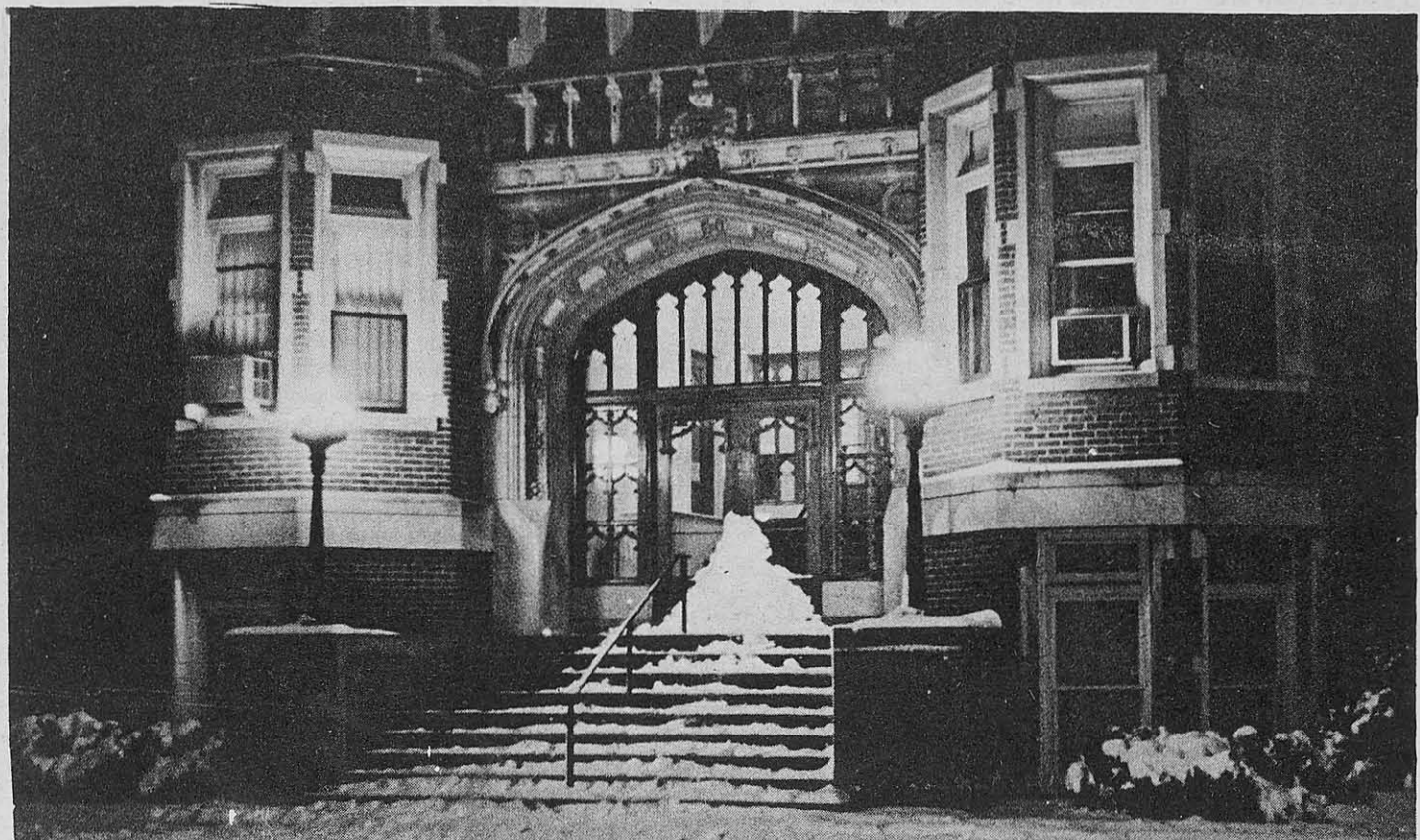
The *Journal* editors and advisor will meet with those interested in freelance writing at 1 p.m. Monday, Feb. 16 in AB 327.

Ideas and possible story assignments will be discussed. The *Journal* editors will answer any questions about procedures: writing style, subject matter, photography, deadlines, etc.

This will be a good opportunity for beginners who would like to try their hand at writing, experienced writers who need an outlet for their work or clips for a portfolio, or for anyone who just wants more input into the *Journal*.

For more information, call 968-7088 and ask for Kathy or Stephani.

All are welcome.



This is how Webster College looked on Tuesday night as evening classes got underway. Bad road conditions and seven inches of snow led to the cancellation of classes on Wednesday. photo by Chris Byrd

EDITORIALS

Not Just Blacks

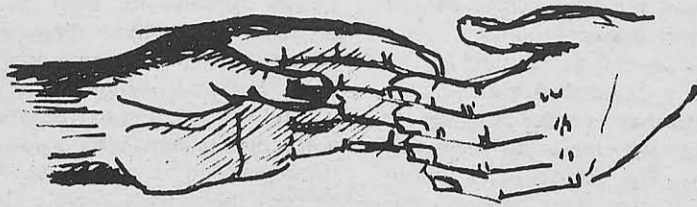
It Takes All Kinds . . .

This is an open letter to all faculty, students and employees of Webster College, urging your participation in the Black History Month celebration during February.

The Black Students Association and the Minority Resource Office of Webster College, have gone to great lengths to bring the Webster community a study of different phases of Black achievement, culture, talents, trends, setbacks, etc. past, present, and future all rolled into a few hours of each day of the week. These activities were planned with the idea of total participation of the Webster College family and not just the five-letter title of one race: BLACK.

So far, the Moments of Awareness, which was held each day last week in the cafeteria, has not drawn the full cooperation of the Webster family. It is understandable that everyone's time schedule will not allow them time to be a part of the scheduled activities. But what is the excuse of those who were not in attendance at all last week?

There seems to be an idea that Black History Month is only for and understood by Black people. So everybody thinks that they are left on the outside looking in. I've noticed that the situation is quite different when it comes down to the campus parties, etc. In that situation there



is perfect harmony among Webster family.

May I also add that these are not just the feelings of one individual although these are the words and thoughts of one individual. So let's show appreciation for those who are taking their spare time to let the Webster community know that Black people have also made their mark on American society.

Please ladies and gentlemen of the Webster College community, let's not another tradition, bite the dust because of the lack of participation. Let us all join in and make Black History Month one of enjoyment, experience, and most of all, a unified effort on everyone's part. Let us lift every voice and sing . . . together.

Eric M. Wilson

LETTERS

Hellinger Wants Harder News

Dear Editor,

I note with some dismay the emphasis upon feature writing in the spring semester's first edition. With the exception of "New Briefs", the only hard news in the paper concerns CSA student grants. Undoubtedly, this reflects not simply editorial choice, but a lack of sufficient staff. How, then, can the paper be restored to a news orientation?

It is my feeling that it is less important that a "student newspaper" be written and managed by students than that it inform them about affairs that interest and concern them. These are of two types: Issues on campus and student news from around the metropolitan area, nation and world. Oddly enough, the latter may be easier to gather.

Within the past year, students have seized an American embassy, demonstrated with workers in Poland, occupied campuses in Poland, rioted in Zurich (just last week), been arrested protesting the election of Ronald Reagan (who got his start in politics as a student protester), been murdered by the hundreds by right wing death squads in El Salvador, and participated in uncounted numbers of other social, political and cultural movements. Why not begin reporting what students are doing? There are several wire services that carry accounts of these activities.

On this campus, major changes in the curriculum are in the offing, the school calendar is being changed, tuition charges are being revised, and continuing problems (like the abominable price and quality of the library copy machine) remain unaddressed. Many students complain that faculty and administration are making these decisions unilaterally, a complaint I also share. But if the college newspaper does not cover and investigate these stories — bring these issues to students' attention before they are decided, then who can blame the student body for its "apathy" toward these issues and the paper itself?

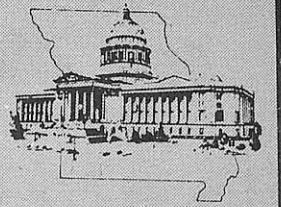
I notice that only the editor herself wrote a story based upon something that recently happened instead of an interview or a stale observation about the death of Lennon (however well written and thoughtful the articles). I suggest you begin using the wire services to better advantage and assigning your few available reporters (they seem to be capable enough writers) to investigative reporting.

Sincerely,
Dan Hellinger
Dept. of History
and Political Science

In response to the criticism of the type of stories printed in the *Journal*, the staff has decided to conduct a survey of the college population to determine exactly what they want to see in the *Journal*.

Unfortunately, the *Journal* does not have access to any wire services that would allow for the type of

Rose's Capitol Comment



Bingo Stalled By Licensing Requirements

If the people who voted for Constitutional Amendment Number 3, on Nov. 4, 1980, thought they could go out and play bingo the next day, they were mistaken.

When this amendment passed, it did not legalize bingo, it merely allowed the Missouri General Assembly to authorize laws which would permit and regulate this game.

House Bill 322, introduced by Representative Francis (Red) Markwell, of the 55th District, relates to the licensing and regulation of bingo games.

"Any bona fide religious, charitable, fraternal, veteran or service organization which operates without profit to its members," would be allowed to have bingo games under this act. That is, providing the group has been in continuous existence for the past five years and has at least 20 members.

An eight percent tax would be imposed on the net would have to receive a license from the supervisor of Liquor Control of the Department of Public Safety. The license fee would be \$200 annually.

The bill establishes who is eligible and who is ineligible to obtain a license. It also restricts the actual playing of the game to one day per week.

An eight percent tax would be imposed on the net proceeds of any bingo game conducted under this act. This would bring nearly two and one-half million dollars income to the general revenue funds in the first fiscal year.

The original amendment which the citizens voted for said, "All net receipts (from bingo) . . . shall be used only for charitable, religious, or philanthropic purposes . . ." As far as I'm concerned, the general revenue fund is none of the above. If the people have already voted this way, let's draft the laws in accordance with their views.

Rose Rosen is taking an internship this semester in Jefferson City, Missouri. She is working directly with Representative Kaye Steinmetz (D-57th District). If you have any questions or comments regarding any Missouri legislation, please address them to Rose Rosen c/o Representative Kaye Steinmetz, House Post Office, State Capital Building, Jefferson City, MO 65101.

stories suggested by Mr. Hellinger. It is our hope to make our publication the type of paper the college community wants to read.

The Editors

Hard Rock Fan No 'Adolescent Punk'

To the Editor,

While I enjoyed Kevin Renick's article on the state of contemporary music (Feb. 5 issue), I must take exception to his generalization of hard-rock fans as adolescent punks. Kevin has overlooked the fact that many of us "college-age or late twenties" fans that he categorized as new-wavers were raised on "hard-rock" artists such as Jimi Hendrix, The Who, Led Zeppelin, and the Beatles (Does anyone remember when the media referred to the Beatles as the kings of flower-power and acid rock?).

Although today's breed of hard-rockers (AC/DC, Blue Oyster Cult, April Wine, etc.) may not be as sophisticated or talented as their predecessors, they are still today's standard-bearers of hard-rock music. There are many of us "college-age or late twenties" fans who drive home from work (listening to KSHE or KWK, of course), flip on the stereo, drop a rocker on the turntable, then sit back and read the newspaper. Most of us detest T-shirts bearing rock artists and I haven't thrown a beer bottle in years!

Neil DeVasto

JOURNAL

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Business Manager Kevin Renick
Artist Harold Davis
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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.

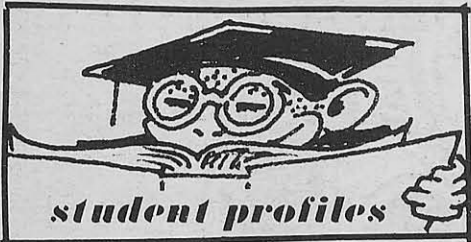
In order to provide a diversity of expression, The *Journal* encourages letters to the editor. All letters submitted must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to **The Journal**, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119.

Dielis Land At Webster

Brother-Sister Travel To Their Art's Content



by Kevin Renick

He's a highly respected drummer in the jazz program at Webster College; he plays in three bands on campus and "freelances" with several others. She's a dancer and a singer who refers to herself as a "minstrel." They are Paul and Susan Dieli, brother and sister, who are among the most talented and diverse students at Webster College.

The Dielis came to Webster in August of 1979 after living abroad for several years. Their father is in the foreign service; as a result, they've lived in many different countries and gained a sense of independence and a strength of character that most students do not develop until long after their education is complete.

"Travelling has taught us to stand on our own," said Susan. "You have to be pretty damn strong, and rely on yourself. That has made us a very close family."

Paul and Susan believe strongly in family unity, and this was the reason they decided to attend Webster together.

"Susan picked it," said Paul, "and it sounded like a pretty good idea. I had thrown away this pamphlet for the Webster jazz department, and I got to thinking—well, I need a small entrance somewhere, I'll start small and work up big. And we thought it would be easier to go together because we'd have each other."

"You find that foreign service families are true representatives of the United States," said Susan. "When you leave a place, you take your furniture and your family, and that's all. The family is the most important thing."

Among the countries the Dielis have lived in are Italy, France, Spain (where they lived for the longest period of time), Panama, and Columbia. Did the constant movement prove traumatic for them?

"It was hard for me," said Susan. "We'd be boppin' around every two or

"The pace drives people nuts, you know? Even the people look programmed. They ought to have computer labels on their heads."

three years, and you tended to feel separated from everyone else. But I adapted after awhile. I got to the point where I could put up with anything."

"Most foreign service kids find it hard to come back to the U.S.," added Paul. "It's so different—the mentality, the mobility, the culture. The pace drives people nuts, you know? The automation, the computer labels on cans. Even the

people look programmed. They ought to have computer labels on their heads."

Paul and Susan both agree that American life is markedly different from European life, and they feel Europe looks better.

"In European cities, people really live there, and it's alive 24 hours a day," said Susan. "There isn't the desertion that occurs in cities here at night. Doves of families walk around together, and there are children everywhere. Stores are open all the time and there are vegetables lying all over the place. Each neighborhood is like a community within a community, you know? If you live in a neighborhood, you shop there—and it's happening all the time."

"In European cities," added Paul, "everything is centered around the central square or plaza. Everyone hangs out there; old folks, young folks—they stroll around. They have sights to see and they see 'em. And it doesn't matter if



photo by Tom Dewey

Susan Dieli

they've seen something before—they'll go see it again. It's a way of life over there."

Both Susan and Paul feel that Americans abuse their freedom, and put their priorities in the wrong places.

"The United States is one of the very few countries where you can do what you please," said Susan. "If you have yourself together, you can do almost anything. But somehow, people have lost sight of that and have gotten very materialistic. The freedom is lost. It's a wonderful system, and no one knows what to do with it."

"Everybody has this 'Go for it' attitude, but nobody knows what they're talking about," said Paul. "People should slow down, open up their eyes, and stop eating so many hamburgers. They just say 'Let's go for it, baby, let's cruise!' There's complete disunity here, I think. It's supposed to be the United States, you know? 'United'. But I don't see unity, I see fifty states."

"People complain about things all the time, and they don't know how to change them," Susan added. "When you get 500 people signing a piece of paper, it can't be

ignored. Changes are possible. But people don't seem to realize that. They don't try."

Another thing the Dielis feel strongly about is the false importance placed on age in this country. In Europe, there was mutual respect between the old and the young, they found. Not so, here.

"Everything is judged on age here," said Susan, "and no one tries to prove that wrong. People don't do anything to eliminate that prejudice, and I think it stems from insecurity. The family unity that exists in Europe, the warmth—we don't have that here. I find that people of my own generation are not as warm as the older people I met. There's a coldness here."

Paul agreed. "The thing is, kids here are so caught up in growing up quickly, they forget their youth," he said. "They forget how to say 'Ga ga goo goo.' But I enjoy that, I enjoy 'Ga ga goo goo.' If you can't do that every now and then, who are you fooling?"

Paul felt that this desire to grow up quickly also prevented many students from profiting from their college educations.

"Kids of all nationalities and ages come to places like Webster to learn," said

"... and travel around sharing the beauty of music and dance, not even necessarily for pay. It's a need inside of me to do that."

Paul, accenting the word "kids". "And I observe that many of these kids are just going through programs. They come in and say 'could you inform me?' Then when they come out, and you ask them something, they'll go 'huh?' They're not learning, they don't know the function of a college. It's lost in degrees, credits, and classes. When they step in and say 'I'm a grownup' like that, they lose sight of themselves. College should be fulfilling for the mind and body, but it isn't because of the random decisions, and the speed of things."

Paul and Susan have no intention of losing sight of anything. They have the kind of determination that could only have resulted from frequent moves and changes. Their father spent time as a press correspondent in Vietnam, as well serving as an advisor at the Pentagon from 1971-1974.

"Every time he'd change posts, we'd

Dionne Warwick says: "Get your blood into circulation."



have home leave," said Susan. "We've travelled in a lot of different countries, though, and it's affected how we are."

Travelling figures prominently in Susan's desire to be in a "minstrel company."

"In olden times," she said, "a minstrel was someone who was knowledgeable about things, told stories, and maintained the culture. My ancestors were



photo by Eric Wilson

Paul Dieli

minstrels."

Susan, who has been seen doing beautiful solo dances for Webster's Dance Theatre as well as several Writer's Circle functions, and who "sings beautifully" according to brother Paul, lists her interests as history, philosophy, literature, language, dance, music, theatre, and puppetry.

"I'd like to set up this group," she said, "and travel around sharing the beauty of music and dance, not even necessarily for pay. It's a need inside me to do that."

Paul, who has similar plans, is known to Webster music students as a skillful, at times manic drummer.

"When I was eight, I started beatin' the hell out of bongos thanks to my sister. I'm self taught. I really started playing in bands in Barcelona—no big bucks, but a lot of rich experiences. Then I figured I may as well do it right and get it down pat. I wanted to study more, and find out what I was doing."

And what does he say about his future?

"What I will be doing," Paul says determinedly, "is travelling, playing all types of music for all types of people in all the countries of this blessed planet."

"I agree," Susan concludes.

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Head Of Student Activities

Sprague Carries New Director's Post Easily

by Daphne Phillips

With the coming of the new year came a new faculty member in a new job position with new ideas. Karry Sprague is the new director of student activities and some of her ideas are the Ice Cream and Pie Social, Chit Chat Tickets (coupons for free drinks at the Red Carpet) and most recently a list of activities for Black History Month.

"A new title and a new concept are easier to get used to. There are no expectations," Sprague said.

Sprague hails from Quincy, Ill., but calls Missouri her home. Her educational background includes a bachelor's degree in sociology and a master's degree in guidance counseling.

Sprague's former job at Northeast Missouri State University, in Kirksville was quite similar to her job here at Webster. She finds dealing with students very enjoyable and has been active in student affairs as well as the activities of



photo by Kathy Snipes

Karry Sprague

two fraternities, and has had an association with the Black Collegians.

"I'm a doer. I can't help but get involved," Sprague said. Dealing with seven student organizations, Sprague hopes to form even more. "Webster is different and that makes it challenging. I

love the students here."

On first arrival, Sprague was not greeted with open arms by Webster students. "When I first came here, the students were very apprehensive. They didn't know what to expect. I gave them time to know me. They had to make sure I wasn't just going to throw my power around. I had to take it easy."

Sprague participates with the students by attending meetings and events of the organizations.

"If you show your support, the students will remember and do the same for you."

Sprague finds the students here are very cooperative, enthusiastic and honest. She has many new ideas for the school, including "Future Dial", a tape recorded message of all student activities.

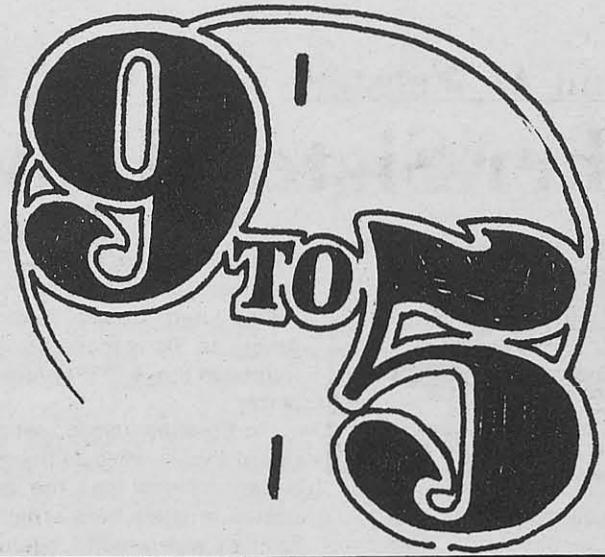
LaFayette And Brown Speak

Dr. Bernard LaFayette, guest speaker for Black History Month, is director of Lindenwood College Four, the Individualized Adult Education Program of the Lindenwood Colleges.

LaFayette brings to his present position an extensive background in social change and education. He was an active participant in Dr. Martin Luther King, Jr.'s civil rights movement, and was appointed by Dr. King in 1967 to be National Program Administrator of the Southern Christian Leadership Conference.

Lloyd Brown, who is also scheduled to speak, has been a champion of civil rights, or as he likes to put it, "human rights" for over fifteen years. During the 60s and the 70s he traveled across the country organizing, primarily on college campus. He likes to say that in those days his address was "in route".

Brown served on the central committee of the Forest Park Association of Black Collegians and was the co-founder and four time president of the National Association of Black Collegians.



'9 to 5' Comments On Secretarial Job Plight

by Kathy Evans

The movie *9 to 5* is an entertaining farce dealing with office politics and sexual innuendos of a large corporation. The plot revolves around a trio of secretaries, played by Lily Tomlin, Jane Fonda and Dolly Parton, seeking revenge on their male chauvinist boss.

Each has their own way of wanting to do the boss in, and they are humorously related in three dream sequences narrated by each secretary.

Vi (Tomlin) is a sensible, intelligent woman who has worked in the same job for years watching those she trained (including her boss) get the promotion she rightly deserves. Tomlin is first rate throughout, but really shines in the hospital scene when she believes she has killed the boss (Dabney Coleman) by accidentally adding rat poison instead of sugar to his coffee.

Judy (Fonda) is a middle-aged woman, recently divorced, trying to get back into the swing of a regular job. Judy is a bit of a square ding-a-ling and Fonda doesn't seem completely at ease with the character. She doesn't come across as a complete, whole person. Instead, all we

see is a one-dimensional Barbie doll.

Dolly Parton makes her movie debut and is a delightful surprise as Doralee, personal secretary to the boss. She is furious when she discovers that he has been spreading rumors throughout the company that she is his mistress. In one scene, she finally corners him and tells him she finds him telling any more lies about her, she will take a gun and change him "from a rooster to a chicken in one shot!"

The combination of Tomlin, Fonda and Parton is a good one. The trio seems comfortable with one another and work well with each other. There is definite chemistry between them, and newcomer Parton more than holds her own with veterans Tomlin and Fonda.

The film is helped with the title song written and performed by Dolly Parton. The screenplay written by Colin Higgins and Patricia Resnick is fast-paced, filled with quick, snappy dialogue.

9 to 5 is appealing and will bring a smile to the lips of any secretary who was ever frustrated or angry at her boss and dreamed of getting even. Our three heroines will definitely win a place in your heart.

Webster Students Lend Hand To Black Repertory Company

by Eric Wilson

Two former Webster College students, Ron Hymes and Vivian Watt, are working together with the Black Repertory Company of St. Louis in presenting their first production of the year.

The production entitled "The Black Musical Revue," made its debut the weekend of Feb. 6, 7 and 8 and will commence again with presentations this weekend Feb. 13, 14 and 15 at 8 p.m.

The newly named Twenty-Third Street Theatre (a renovated building which was formerly a Presbyterian church located at 23rd Street and St. Louis Avenue on the city's north side), is the new home for productions by the group called the "Twenty-Third Street Players."

Hymes and Watt are among eight production staff persons working together to direct and coordinate dance and musical routines. The Repertory company cast for this production includes 30 persons. Among this number are seven present and past Webster students.

They are Jennifer Beavers, Sonchara McAllister, Jeff Myers, Claude Queen, Mitch Taylor, and Michelle Strickland.

Hymes, the founder and producing director of the company, graduated from Washington University in 1977 as a business major. Later that year he attended Webster under the master's program for directing. During the Christmas break of that year, Hymes

Cont. on page 5



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WRC: Informal Setting For Personal Sharing

by Sarah Kendall

A supportive environment, a sympathetic ear and a library of books on women and the law, health, economic issues and feminism are among the services offered to all students at the Women's Resource Center (WRC).

As a student organization, the center must be run by students. Patty Hastings and Karen Mudd have been the force behind the WRC this year.

The center, now in its third year, must be revived each fall by interested and concerned students. It is even possible to earn class credit if you should choose to work in the WRC for your practicum. The students who were originally involved in it have already graduated. So Mudd and Hastings took over, and have done quite a job in getting things moving. Of course, they haven't done it all by themselves—they have had lots of help from other students and some faculty members.

So just what does the WRC offer and what can it do for you?

It sponsors educational films and speakers on female-related issues. It also sends people to conferences on women's issues so they can bring back the information they learn to share with

others. When unhappy, confused, lonely or curious students drop in, the WRC offers them people who care and are willing to listen.

"The WRC is for letting someone air out problems, share experiences, and hopefully benefit from someone else who may be more informed in a particular area," said Hastings. "It's an informal setting for personal sharing."

Although the WRC is not a referral service, if problems are out of the center's scope, it may refer the student to Student Services or Personal Call Services, which do offer outside referrals. However, "We (WRC) can help with referrals to lawyers, or for abortions and related problems," said Hastings.

When a woman has been raped or abused, or just finds herself in a problem domestic situation, there are people at the center who can help her.

"A group of the women who work here also work for Life Crisis," said Mudd. "We'll have people talk to them or refer them to similar agencies. If some are in bad living situations, maybe with a male they are afraid of, we can help them find another place to live and ask that woman to contact RAVEN (an organization for men with violent tendencies). The center

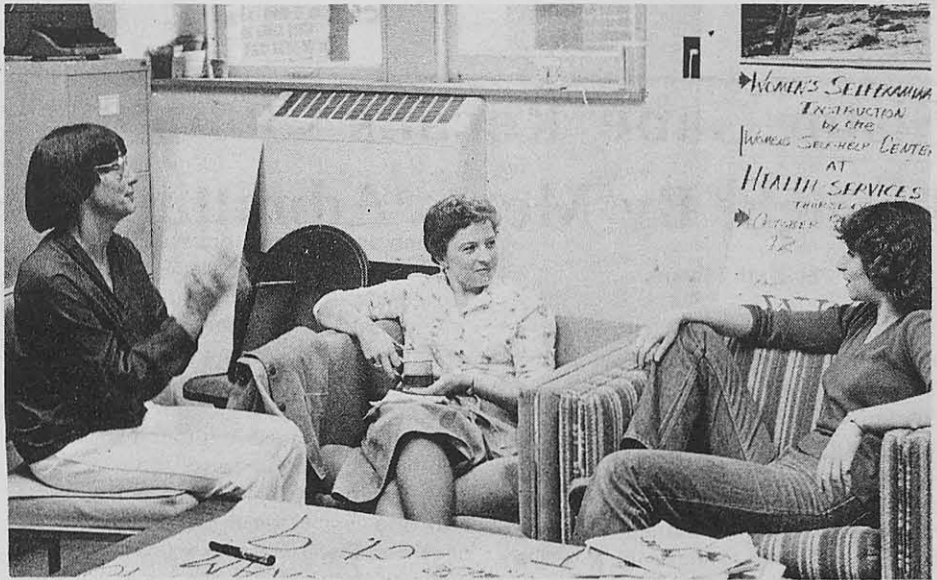


photo by Joan Burgarabe

The WRC is a place to air out problems and share experiences. WRC holds weekly meetings every Thursday at 1 p.m.

has a list of various places for self-help centers for abused women, although fortunately, we haven't had any rape reports," said Mudd.

Women aren't the only ones who come to the WRC.

"As a student organization, we have to serve the whole student body," said Hastings. "Men are also welcome. They come in with broken hearts, when they want their backs rubbed, and just to rap," she said.

"A lot of times they can't talk about their personal lives unless it's in a different context than their normal social environment," said Mudd.

"There are also some men who are really trying to understand women on a more equal basis," said Hastings. Although, she acknowledges, some men are attracted by the notion of sexually liberated women, and think a women's center might be a good place to find them.

The WRC holds weekly meetings every Thursday at 1 p.m. in the WRC, located by the pool room in Loretto Hall, and a rap group will be meeting in the evenings once a week at a yet undetermined time.

A lecture on "Women as Chiropractors" will be given by Dr. Mary Ganley at noon on Feb. 19 in the Private Dining Room.

Black Repertory Company cont. from p. 4

auditioned for and received a spot in the touring company cast of the Theatre Project Company of St. Louis, and did not return to school.

The Black Repertory Company was started by Hymes and Geraldine Cole while they were students at Washington University in 1976. After Cole graduated, she moved away from the St. Louis area leaving Hymes to keep it going.

Hyme's experience in theatre and dance has been spread among the West End Players, the Kutana Players of East St. Louis, and the Black Theatre Workshop at Washington University. He also did film and commercial work for four years. He is currently working for the Theatre Project Company with whom he has been for the past three years.

Watt, who is choreographing this production, attended Webster for one semester in 1974-75. She currently teaches at Simms Academy in St. Louis

which is owned by former Webster master dance instructor Michael Simms. Watt has nine years of choreographing

"There is an assumption that there are no black theatre groups in St. Louis unless they are brought in."

and dance experience behind her, including three years with the famous Katherine Dunham Dancers. Hymes selected her to choreograph his production after viewing her successful

job of choreographing the local production of "For Colored Girls Who Have Considered Suicide," presented at Forest Park Community College earlier this year.

The company will receive funding through the St. Louis Commission for the Humanities and Arts, and the St. Louis Arts Council to do a full season of shows.

This year's full season will include three more presentations after the "Black Musical Revue." They will be dramatic presentations starting with "Rashomon" in April, "The Mighty Gents" in May, and "J.B." in June. Auditions for these shows will be opened to anyone with the skill to

act. "Rashomon" auditions will open in March.

Ticket prices for "The Black Musical Revue" are \$4 for adults, \$3 for children, and \$2 for senior citizens. Group rates are also available. For more information, you can contact Ron Hymes at 664-3764.


When asked why this sudden rash of black theatrical productions, Watt stated: "There is an assumption that there are no black theatre groups in St. Louis unless they are brought in. We are trying to offer the black community some kind of entertainment to show that something can be done in the St. Louis area, and that it is not just here to rot."

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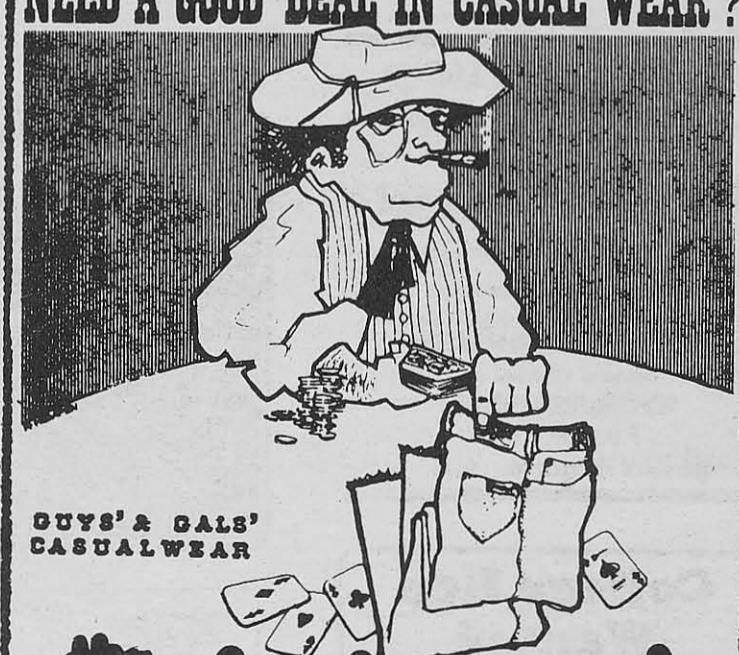
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Sister Gabe Recalls Changes Brought By Men's Admittance

by Kathy Evans

In 1967, after nearly 50 years as a private, Roman Catholic women's college, Webster College was transformed into a secular, coeducational institution.

Sister Mary Gabriel Hoare remembers it as a time of change. "The curriculum was geared toward women and we changed gradually to make the courses attractive to men."

"We had to adapt the college to males," she recounted. Originally, the dorms had been designed for women and they had to be changed to accommodate both males and females.

Sister Gabe came to Webster College in 1963. "In those days the college belonged to us as Sisters of Loretto. We felt very much responsible to all those

women as students, in a way that is not possible once the college became a secular coeducational institute."

Prior to 1967 men were allowed only to get a degree at Webster College in the arts, according to Sister Gabe. "It was necessary to bring men into the theatre. Webster has a good reputation so it was not difficult to get men to take part."

Men came to Webster first for the math and the sociological and behavioral sciences, Sister Gabe explained.

Sister Gabe feels a change in society accounts for the change to a coeducational college.

"It's a luxury to have a women's or men's college," she said. "I know of very few women's colleges. It is not a viable option or a desirable one because the curriculum and the environment is much richer when you have both male and females."

Yoder Likes Webster Student Responsiveness

by Dana Giboney

"One of the things that encouraged me to come to Webster are the number of women on the faculty and the pleasant working atmosphere. It's a big difference from Washington University and West Point," said Jan Yoder, a new instructor in the psychology department at Webster College.



photo by Dana Giboney

Jan Yoder

She has been teaching for a year and a half in the psychology departments of Washington University and the military academy West Point.

Yoder enjoys teaching at Webster. "I'm impressed with how friendly people are and the responsiveness of students, in contrast with West Point."

The new instructor is from Lancaster, Pa., and finds the Midwest different from the East Coast. "It seems like an hour behind the rest of the world," said Yoder. She likes it, though, since moving here a week before school started.

Yoder is a social psychologist, a combination of sociologist and psychologist. "We see people as social beings," she said.

Yoder started college with the idea of being a psychology major. "I started as a psych major and followed it through," she said. She graduated from the State University of New York at Buffalo in June

of 1979 with a minor in statistics and measurement as well.

Yoder was a visiting professor at West Point last semester and became interested in the treatment of women at the academy. "I want to help with sexual harassment at West Point. They don't want women there." She wants to know why there is tokenism at West Point and gave a lecture here on the subject.

"I see myself as a feminist," said Yoder. She is interested in doing research on women's issues, and would like to get involved in helping with the Women's Resource Center and other women's groups.

The busy instructor has no hobbies. "Who has time for hobbies? I'd like to develop one," she said. She does enjoy sports including baseball, football, basketball and hockey.

Yoder teaches three classes at Webster: introduction to psychology, psychology of adjustment, and personality theory. She really does not know why she decided to teach. "It just kind of happened. I like the combination of teaching and research. I like the exchanging and sharing of ideas."

Black History Events Focus On Black Movement In 60s

"The 60's, The Black Movement" is the topic for activities planned for Black History Month sponsored by BSA and MRO beginning Feb. 16.

Lloyd Brown will speak on Feb. 17. Dr. Bernard LaFayette will speak on Feb. 18. On Feb. 19, the ensemble "Taking Trips"

will appear.

Two films are also scheduled. **Martin Luther King** will be shown on Feb. 16, and on Feb. 20 **Malcolm X** will be shown.

All events will be in Maria Lounge from 11 to 1 p.m. and refreshments will be provided. All are welcome.

CSA Pies cont. from p. 1

four weeks, and it will be mailed to students who don't live on campus, as well as distributed to those here. We're urging everyone to fill it out so the administration can see exactly what Webster students want, and not make decisions based on what other schools are doing."

Despite the need to make students aware of such developments, Marcus stressed her hope that everyone, including faculty and administration, would attend the afternoon socials and simply have a snack, and chat.

"The important thing is that everyone is welcome to drop by," she said. "We

plan to make this an ongoing thing, and have some kind of refreshments one afternoon per month. They're free to all, and I think we're accomplishing something in the process."

Marcus revealed that an ice cream social last semester was a smash success, as students consumed an amazing 25 gallons of ice cream in two hours. The 72 pies this time seemed headed for a similar fate.

"These socials are great," one student remarked, while munching on a piece of cherry pie. "It lets people know CSA exists, and it gives us a good chance to pig out."

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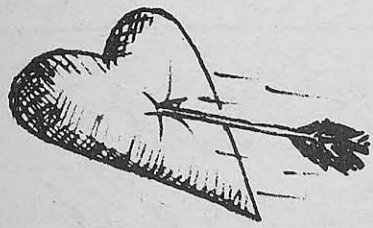
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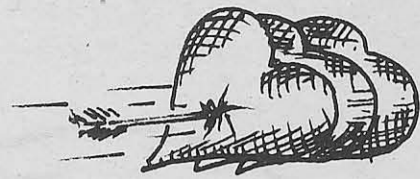
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Happy Valentine's Day

From The Journal Staff



MY DEAREST WOOGBAH. Miracles are so called because they excite wonder. In unphilosophical minds any rare or unexpected thing excites wonder, while in philosophical minds the familiar excites wonder also. On either level, I am constantly awed and delighted by the wonder of the miracle that is you. Happy Valentine's Day. I love you. Aim.

BINO. You have performed a valuable service for me. I waited for years, and I can't thank you enough for what you've done, even though you aren't aware of it. I wanna bop till I drop, as Ry Cooder once sang. I'm in total XTC, and I love driving in CARS (unless the POLICE get me) and DEVO-ting myself to the matters at foot. TALKING HEAD to head with you, also, Happy V. Day! Sgt. Rock.

THANK YOU LITTLE CUPID for sending me R. Bruce Land, the best Valentine in the whole wide world. Pamela R. Moore.

HAPPY VALENTINE'S DAY to Jan and Marie from the resident staff.

TO WAYNE LOU: With much love on Valentine's Day. May Cupid shoot his arrow your way. 3rd year acting class.

TO MY LADIES. Jenny and Jessie, happy Valentine's Day. Love, Mama.

DIANE D. You're a real Twinkie. A big Buscaglian hug to ya. Beware of all those overlookers, okay? They ain't for ya. I is, though. God bless you, and Happy Valentine's Day!

PUNKIN' is my name
Togetherness is my game
N' I trust you desire the same.
Happy Valentine's Day!

BINO. Roses are red, violets are blue, Cupid will come over Spring break, to you. Spam.

THIS ONE'S FOR every new waver out there. **IDKHTLH**

WEASEL. I love you, Snik Snik.

GLADYS. Love you! Martha.

KELLY LOVES MICKEY. (Boy does she ever!)

DAVID. I want your body! Kelly S.

DAN MARDEROSIAN. Je voudrais tu! Anonymous.

RENT-A-QUEEN. Happy Valentine's Day from your roommate.

KELLY S. You can have my body. It will be a small surprise. David.

KEVIN WAN. The force will be with you, always. Will somebody get this big walking carpet out of my way? Love, Leia.

MARTHA. Best to George and Lawanda, love, Gladys.

REG. Hey kid, how come you're so cute? See you in Paris. Love Muf.

HAPPY VALENTINE'S WEASEL. Vitto, meet me at the garage. Bring the girl. No tricks! Huggies, Dutch xoxoxo

I COULD 'GOPHER' a swell gal like you! Not you, but someone like you. Big Weasel.

TO ALAN CLAREY. Happy Valentine's Day. With love, from the whole 3rd year class.

HAPPY VALENTINE'S DAY to all my sisters. Bino, Mindy, Margie and Ellen. Love, Pamela.

VALENTINE GREETINGS to all from under the dome. Love, Rose.

CAN YOU HAVE YOUR CAKE and eat it, too? Combine the old with the new? Decide just what in hell to do? A Valentine's good luck to you. Dear GKE, from SMB (with love).

WILL YOU BE MY VALENTINE? To tom, Derrick, Darryl, Edward and especially you Duff. I love you all with all my heart. Love, Daphne.

PRINCESS. Whether the watership's up or the watership's down, it's always nice to have you around. 'Wan' of your admirers. AKA. A fellow jumping bunny.

KIMMIE. What say we form a mutual "grin and bear it" society? Remember, when you're down, I've got the foot stool concession. Madness, I tell you, madness. Happy Valentine's Day. "Traitor"

HAPPY VALENTINE'S DAY to the person who never gets any mail (until now!).

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NEWS BRIEFS

MGSLP Loan Deadline For 1980-81

Completed loan applications for the Missouri Guaranteed Student Loan Program for 1980-81 academic year must be submitted to the MGSLP office by April 15, 1981 to ensure receipt of funds before the end of the second semester. No loan applications for this academic year will be processed after May 1, 1981.

Whitey 'Probed' On TV Feb. 19

Television's Channel 2 will tape **Probe** with guest Whitey Herzog at the Loretto-Hilton Center at 12:15 p.m. Feb. 19. Free tickets may be obtained by calling Tilly Dewey at 647-7777.

Phillips Petroleum Prez 'Probed'

Television's Channel 2 will tape **Probe** with the president of Phillips Petroleum Co. as guest at 12:15 Feb. 20 in the Loretto-Hilton Center. Free tickets may be obtained by calling Tilly Dewey at 647-7777.

Classic 'Stormy Weather' Coming

The Feb. 12 installment of the Thursday night classic film series is **Stormy Weather** with Lena Horne, Cab Calloway, Fats Waller, and starring Bill Robinson.

The film will be shown in the Winifred Moore Auditorium at 7 and 9 p.m.

Tickets are \$1 for all.

Woody And Annie Come To Winnie

The weekend film series will feature Woody Allen and Diane Keaton in **Annie Hall**, Feb. 13 and 14.

The film will be shown in the Winifred Moore Auditorium at 7 and 9:30 p.m. each night, with an additional midnight show on Friday.

Tickets are \$1 for Webster students and sustaining alumni; \$1.50 for other students, senior citizens and the disabled; and \$2 for the general public.

Head To 'Hedda' In Studio Theatre

The Conservatory of Theatre Arts will present Ibsen's **Hedda Gabler**, Feb. 18-22 and Feb. 25 to March 1 at 7:30 Wednesday through Saturday and 5 p.m. Sunday in the Studio Theatre of the Loretto-Hilton Center.

Tickets are \$2 for students and \$3.50 for the general public.

For reservations or further information, call the box office at 968-6928.

Royal Richard Reigns At Repertory

The Loretto-Hilton Repertory Theatre is presenting the Shakespearean classic **Richard III** now through March 6. Performances are at 8 p.m. Tues. through Fri., and 5 and 9 p.m. Sat. and variable Wed. and Sun.

For reservations or more information, call the box office at 968-4925.

Honors Nominations Due Mar. 2

The deadline for nominations for academic and departmental honors is March 2. Nominations should be submitted in writing to Sister Lucy Ruth Rawe and may be made by department/program faculty or by the students themselves. In the latter case, the student's name will be forwarded to the department/program for evaluation.

To be eligible for consideration, the student must have completed his/her degree in July '80 or be scheduled to complete it in May '81. A student will not be considered who has incompletes in courses prior to spring '81 which are required for graduation or who has more than four grades below "B" in the last three semesters of study (this excludes spring '81 also).

Students receiving college academic or departmental honors will be recognized at the spring honors breakfast.

Dr. Ganley Calls In Dining Room

The WRC will sponsor a talk by Dr. Mary Ganley on "Women and Chiropractics" Feb. 19 in the private dining room. The lecture is free.

'Evening of Sonatas' For Violionist

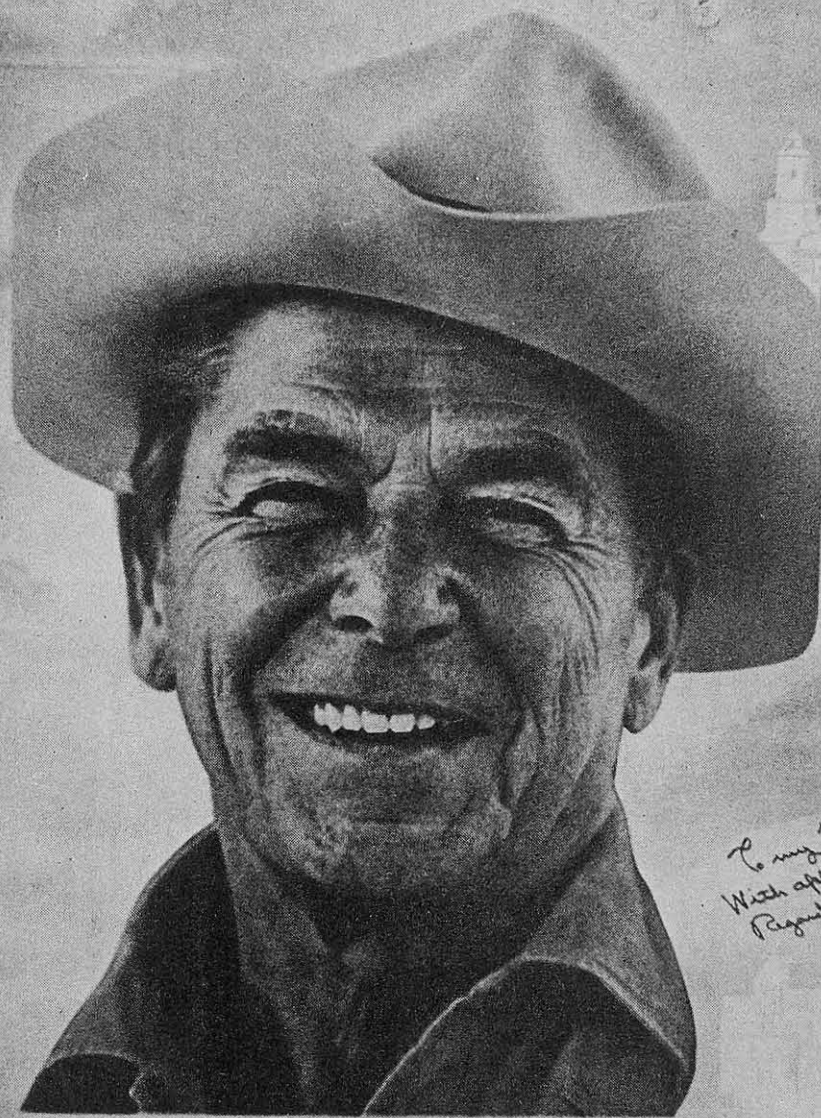
Violinist Jacque Israelievitch, concertmaster of the St. Louis Symphony and artist-in-residence at Webster College, will present an "Evening of Sonatas" Sunday, Feb. 22 at 4 p.m. in Winifred Moore Auditorium. Admission is free to the public.

Faculty Artists Show Their Stuff

The Art Department is sponsoring an exhibit of faculty works Feb. 9 to Mar. 6 in the Gallery of the Loretto-Hilton Center. Exhibits include work by Susan Hacker; prints by Leon Hicks and sculptures by John Ruppert. A reception for the artists will be held, Wednesday, Feb. 18 from 4-6 p.m. in the gallery. Admission to reception and exhibit are free.

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WEBSTER COLLEGE LOOKS AT THE PRESIDENT



JOURNAL

AMERICA
REAGAN COUNTRY



Jim Brasfield

photo by Chris Byrd

Brasfield Doubts Reagan's Success

by Sherri Jappa

Ronald Reagan's chances of success are questionable in the opinion of Jim Brasfield, a political science teacher at Webster College for the last five years.

"Although Reagan has been spoken highly of personally, I don't agree with his philosophy," Brasfield said. "Reagan has a willingness to let other people do the work and he isn't very knowledgeable either, even on some major issues, such as agricultural policy."

Brasfield doesn't think Reagan gets involved very much. He feels that many people voted against Carter, not for Reagan. Some of these feelings developed because the Carter administration left the economy in bad shape.

Brasfield says there are two questions concerning Reagan and the economy:

Will his campaign to cut taxes, balance the budget and increase military spending work? and two, will these policies help the nation fundamentally?

People are saying they think it will be hard for Reagan to carry out his campaign promises on the economy.

"I don't think Reagan can balance the budget, nor do I think balancing the budget is the key to inflation. Even if the budget is balanced, there will still be other problems," Brasfield said.

"I think that budget cutting will depend on where Congress feels political heat. I predict social services will be the major target of budget cuts.

"Waste usually refers to someone else's program, not your own," said Brasfield. "I believe that we will continue to pay more for gasoline and that it may turn out good for the economy by teaching us to conserve gas, or we may

just end up paying higher prices.

"High gas prices are a hardship on people who can't afford them because we don't have readily available transportation," the professor said.

"We are dependent on automobiles and petroleum products. The money we spend on them takes away from other products and depresses the economy. We're exhausting domestic crude oil which is easy to find and is less expensive," Brasfield said.

"I don't expect the Reagan administration to offer a national health care plan like Nixon or Carter did, but Reagan can't ignore the issue because Medicare and Medicaid are two of our larger budgets.

"I think the national health care policy will be thrust upon Reagan's Administration and they won't be able to

Cont. on page 7

JOURNAL

Reagan Issue

Vol. 10, No. 18



Webster College, Webster Groves, Mo.

Feb. 19, 1981

Reagan Adds Nail To ERA Coffin

by Sarah Kendall

Ronald Reagan's election to president of the United States serves to confirm the growing conservatism of the citizens of the United States. Now, with just one year and three more states needed for ERA ratification, what kind of effects are these right wing tendencies going to have on the issue's future?

"It's just about a lost cause," said Karen Mudd, a Webster College student and an active participant in the Women's Resource Center. "I am afraid that unless we really make an effort to keep it alive, it's going to die."

"Reagan is going to work against the ERA," said Pam Ross, a member of the Metro Chapter of the National Organization for Women. "We at NOW aren't very hopeful about the ERA anymore, so we are directing our energy into helping abused women and abortion rights. When the Republicans work on a platform that is anti-ERA, there's certainly no support from above."

Even before Reagan's anti-ERA stand, the ERA was in trouble. One of the main stumbling blocks has been the rampant spread of misconceptions. "Congress has the power to draft women right now," said Mudd. "The ERA has nothing to do with drafting women." Others have been led to believe that "If ERA gets passed, we are going to have federally funded abortions," said Ross.

Phyllis Schlafly, a staunch campaigner against the ERA, has contributed to these misconceptions being publicized, said Ross. "Recently the *Globe-Democrat* ran a series of articles on Schlafly, one of which read, 'How ERA Was Defeated by Phyllis Schlafly,'" said Mudd. "They (*Globe-Democrat*) used the past tense and talked of how she single-handedly defeated it. Reagan hasn't had to do much but support her."

Although Reagan has not yet called for any anti-feminist legislation, his opposition to the ERA seems certain to have repercussions in future legislation. "Now our representatives in the legislature are scared of what will

happen if they fight for the ERA," said Ross. "The radical right wing will harass them. They are not willing to put their lives on the line for an issue they consider unimportant. It's kind of like the civil rights issue used to be."

According to Ross, "The only chance we have to revive the ERA is for people to get out individually and make a statement. We are going to see a lot of protests. People at the bottom are going to change things at the top," she said.

"According to the Republicans," said Mudd, "the woman's place is in the home, keeping the family unit static, and the woman isolated."

Patty Hastings, another Webster College student and participant in the WRC, thinks this reflects the basic underlying philosophy of our legal system, which asks what a man is but emphasizes what a woman is for. "All the laws are based on what a woman is for, reproduction, with the family first and foremost," said Hastings, "and because of that, they stress how women should be protected. If women get all these other freedoms, some people think they will



neglect their child-rearing responsibilities."

With reluctant acknowledgement of the Reagan administration's probable effect on the ERA, fear seems to be centering around the proposed Human Life Amendment which Reagan made part of his campaign platform. This amendment would make abortion illegal, even when pregnancy is a result of rape or incest.

"In the Human Life Amendment, the fetus is defined as a person," said Mudd. "If a woman miscarries or aborts, she can be charged with murder, even if she doesn't know she's pregnant. The amendment will also do away with the pill and I.U.D., because they are both forms of birth control and prevent the fetus from being fertilized," she continued. "I see this as a very dominant attempt to strip women of their reproductive control."

So what will happen to equal rights for women? Without the support of the president and with the growing pessimism of ERA supporters, it looks like they will be along time in coming.



photo by Sharon Skaggs

New members of the CSA were selected in elections held Feb. 10 and 13. They are (from left) Emily Duncan, Kevin Shea and Kimberly Lewis.

Faculty Votes To Restore Fall Break In '81

The administration has accepted a faculty recommendation requesting a change in the 1981-82 school calendar to allow the scheduling of a fall break.

Administrators asked the faculty what they wanted according to Charles Madden, dean of undergraduate students, when a large majority of faculty members expressed interest in having the fall break reinstated.

With the addition of the break into the school calendar, classes will begin on August 24, with the fall break scheduled Oct. 19-23. The semester will end on Dec. 18.

EDITORIALS

Commuters Endangered

Snow Policy Gets Icy Reception

Last Tuesday the St. Louis area was hit with the worst winter storm in 10 years, forcing many organizations to close due to the weather. Countless schools cancelled evening classes, but Webster College remained open. Why?

The college did cancel classes on Wednesday, but this appears to be nothing more than a token gesture to make up for Tuesday evening when streets were solid sheets of ice and in many instances impassable.

Some students didn't even attempt to attend classes. Those who did, were greeted with ice and snow covered parking lots, that made parking almost as dangerous as driving. Surely if the college planned to have held classes, something should have been done to clear the parking lots.

I realize that a large number of Webster students live on campus in the dorms, and have no trouble attending classes, no matter what the weather. This may be one reason for the college's decision to remain open last Tuesday Evening. But just suppose all those dorm students did attend class, and then their teacher couldn't make it because of the weather. What sense does that make?

Now conscientious students, who preferred to stay safely at home instead of attempting to hazard out last Tuesday night, are forced to play catch up on lectures and assignments they



photo by Chris Byrd

missed. All because they were afraid to drive on ice covered streets. Who can blame them?

It isn't fair of the college administrators to expect students to venture out when there is a hazardous driving warning in effect. The college should have taken this into account and cancelled classes last Tuesday evening. Webster College cares about its students and has always tried to maintain a friendly relationship with them. But last Tuesday evening, it appears that the college forgot about caring and decided to hold classes and expect the students to attend even though they could have been injured in the attempt.

My hope is that in the future Webster College will think twice before it makes the decision to remain open when the weather is bad, and think about the safety of its commuting students.

Kathy Evans

LETTERS

Hellinger Likes Feb. 12 Issue

Dear Editor and Staff,

Since I have been the first (this semester) to complain, I should be among the first to

congratulate you on a superior edition, that of Feb. 12. I note an increase in space devoted to news, and I also note that most of the features and interviews deal with timely subjects.

Poor Kevin Renick. I hope that my letter was not the direct cause of his being assigned to cover the CSA pie social. I believe that his wry commentary on the special importance of meeting outgoing CSA reps for the first time was most unprofessional—but exactly appropriate! I also would like to offer an apology for calling his observations on Lennon's death "stale". Actually, his observations were fresh; just the event itself was stale.

I have one small complaint to register. I do not think that letters to the editor should be headlined. Actually, my letter was only intended to provoke reflection from the **Journal** editor and staff.

Finally, please forget about the survey. I would rather you ignored my gratuitous advice about more hard news than simply left the decision of what to print up to the market. Perhaps students would prefer that the entire paper consist of comic strips and stereo ads. Is that the policy you will pursue if so instructed?

Finally, finally, the fact that the **Journal** does not have access to wire services is the object of my complaint—not a sufficient explanation of why so little news about student affairs appears.

Sincerely,
Dan Hellinger

JOURNAL

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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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to The **Journal**, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119.

Rose's Capitol Comment



Bond To Cut Mental Health But Not Arts

Round two is now into it's second month for our new governor. It will be very interesting to see how he reacts to his second and final term. The Missouri Constitution allows for a governor to serve a maximum of two terms.

If you ask any of the old-timers around the capitol, they'll tell you that Governor Kit Bond has mellowed considerably since his last term. He is more accessible and apparently, has learned from his previous mistakes.

This may all be true, but I think he's in the process of making a grave mistake. Most of you are probably aware of the Governor's proposed cuts for this fiscal year. These cuts include a ten percent reduction in most departments. The most widely publicized of these is the Mental Health Department's budget cut.

What you may not know is, the governor is not proposing any budget cuts to the Missouri State Council on the Arts for the fiscal year 1982. The 10 percent reduction for 1981 is not readily apparent, since it predominantly takes in administrative costs and not actual grants.

Now, don't get me wrong, I am very much in favor of development of the arts in our state, but let's get priorities straight. It would make more sense to me if the Governor would recommend budget cuts to the Arts Council and leave the Mental Health budget alone.

The arts are predominantly supported by the wealthy sector of our society. Obviously, the council is not as badly in need of governmental funds as many of the other departments are.

Yes, Governor Bond appears to be a better man than he was four years ago, but his wealthy personal background seems to be seeping through to his business judgement. I hope his background does not effect his judgement in future governmental decisions.

Rose Rosen is taking an internship this semester in Jefferson City, Missouri under the auspices of the Political Science Department of Webster College. she is working directly with Representative Kaye Steinmetz, D-57th District. If you have any questions or comments about Missouri legislation, please address them to Rose Rosen c/o Representative Kaye Steinmetz, House Post Office, State Capitol, Jefferson City, Mo. 65101

Submit Classifieds

The **Journal** is starting a free classified section for interested individuals who have something they would like to buy, sell, rent or trade.

The **Journal** is now accepting ads from the college community for March 5 issue. All ads must be received no later than Monday, March 1, and must include your name and phone number where you can be contacted. All submitted ads are subject to editing for consistency.

Ads can be left in the **Journal** mailbox in the mailroom in the basement of the Administration Building, or by calling extension 7088 on Tuesdays and Wednesdays.

'Altered States' Offers 'Trip' Without Drugs



Altered States explodes from the screen with a series of dazzlingly unusual visual effects and thunderous sounds that overwhelm the senses at times. The movie is not a total success, but it is about as much fun for the eyes and ears (as opposed to the emotions) as a movie ever gets.

The film was directed by Ken Russell, who has gained a reputation for making films which take the visual medium to excess, relying on sensory overkill which can be exhilarating or repulsive, depending on one's tolerance, to communicate with the audience. Such films include **The Music Lovers**, **Lisztomania** (which made the composer's life into a spaced out orgy of lust and decadence), and **Tommy**, which was based on the Who album. This last film is the one most viewers are probably familiar with, but it doesn't prepare you for the feverish spectacle that is **Altered States**.

The movie stars William Hurt as a young New England professor who is obsessed with unlocking the secrets of the human mind and trying to discover "an earlier consciousness." He

He . . . is found lying in a yard at the neighborhood zoo after snacking on a goat, nearly killing a guard, and having a snarling contest with a couple of dogs.

immerses himself in a watery isolation tank for extended periods of time while his friend and colleague (Bob Balaban) monitors his reactions. Hurt reports that he "hallucinated like a son of a bitch" during the earlier experiments, but that just isn't enough for him. He wants to find out if there can be some physical manifestation of the bizarre experiences his mind undergoes while he's in the tank. So he goes all out, much to the dismay of his colleagues and his wife, played by Blair Brown, in her first worthwhile big screen appearance.

Hurt travels to Mexico to find a tribe of Indians reputed to have magic mushrooms that, when consumed, have the power to "evoke old memories—the

most ancient ones." He participates in their ritual of tripping together, and boy, does he see some things. The special effects here are nothing less than awesome, and they come at such a frighteningly rapid pace that it is hard to take them all in.

Hurt's desire for further knowledge is insatiable, and he takes some of the mushroom potion back to Boston to intensify his experiences in the isolation tank. He literally goes ape over what he discovers, and is found lying in a yard at the neighborhood zoo after snacking on a goat, nearly killing a guard, and having a snarling contest with a couple of dogs.

I obviously regressed to some quasi-simian creature," Hurt concludes, but no one really believes him, despite the evidence.

The young genius/madman knows he's on to something, though. Despite the danger he's in, he must prove that what he undergoes in the tank each time is a physically real transformation, and not just a hallucination.

"I wanna know what those images are that are going on but I can't see," Hurt says of his mysterious blackouts, and "that reality can be externalized. Those altered states are as real as our normal states. We may have demonstrated a whole new force in nature."

What happens next bears him out, and can be viewed as either entertainingly absurd or wonderfully thought-provoking—and definitely weird. It's hard to have complete confidence that what occurs on the screen is based on what is scientifically possible, and that's what the movie wants us to believe. But the bottom line is—it's fun.

"We may be opening a black box that may scrap our whole view of space," Hurt says with a deadly seriousness. Perhaps so—modern scientists freely admit that our knowledge of the power of the mind is still in the infantile stages. Who knows what might be discovered some day? **Altered States** asks us to sit back and thrill to the possibilities; to suspend our disbelief and just marvel. Besides, it's awfully pretty.

A word or two about the special effects—after **Close Encounters** and the **Star Wars** films, it's hard to imagine that a filmmaker could come up with any new effects, something to make an audience "ooh" and "ah" again. But Russell has given us some dandy ones here—mostly in the form of colorful psychedelic



St. Louisans can get a different version of **Altered States** at the **Cosmic Laser Concert, Laserium**, at the McDonnell Planetarium. **Laserium** is shown at 7:30 and 9 p.m. Wednesday thru Sunday, with a late show Friday and Saturday nights at 10:30 p.m.

images, the kind we sometimes remember having in dreams or in delirious states. This film would have gone over real big with the day-tripping druggies of the 60's. It's "like wow, man."

Altered States is also big on philosophizing—much of the dialogue sounds like it came straight out of an introduction to philosophy class or a religion seminar.

"Everybody's looking for their true selves to help them deal with the meaningless horror of life . . . we have nothing to explain it."

"It is the individual mind that matters," Hurt declares at one point, "it is the self which contains immortality and ultimate truth . . . Everybody's looking for their true selves to help them deal with the meaningless horror of life . . . we have nothing to explain it."

Hurt wants to find answers that will help us all, that will not only prove a quantum leap in scientific theory, but will give new meaning to our lives; a unified existence. Well, yes and no.

"The final truth is that there is no final

truth," he concludes after his traumatic experiences. There's also an attempt to present that old cliché "love is the answer" in a new light (a pretty bright light, at that). Some may find the ending unbearably silly, but listen—if you had been through what Hurt and his wife just had, you'd probably sit there and mouth clichés also.

Much of the scientific jargon in **Altered States** is lost—the scientists argue among themselves constantly, and though the actors do a convincing job of showing us what heated scientific bickering can be like, it gets tiresome trying to hear what they're saying. Some lines make you cringe: when Hurt's wife says at one point that her husband "finally got it off with God" during one of his experiments, it's a little hard to take. But things like dialogue and plot particulars take a back seat to the spectacular visuals in this film.

There's an impressive musical score by John Corigliano which sounds like the score for **Close Encounters** at times, like a loud new avant garde composition at other times. The acting throughout is just fine, with William Hurt appropriately intense and obsessed with his quest for knowledge. Most of all, **Altered States** is a good time—it's big, colorful, crazy, silly, loud, and funny. It offers a real "trip" for all—no drugs necessary!

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Kelly Recounts Rise Of Reagan

by Barbaras Avis

When asked recently what the critical issues of the 1981 presidential election were, Joseph P. Kelly, vice president of Webster College and an expert election analyst said, "Economics. That and the fact that Carter was unable to persuade the American people that he was 'big enough' to be president."

"The people rejected Carter to such a degree that almost all other factors can be ruled incidental. But the other factors must be considered, understood and remembered," said Kelly. "I make no apologies for studying the past, even if it's a damn recent past."

Kelly wrote his doctoral dissertation on the election process by managing the not-quite-successful election of a candidate for Congress. "But you learn more from losing, and go on from there." He did.

Soon after that, Kelly ran the successful reelection campaign of Mike Mansfield, ex-senator from Montana, who has recently been re-appointed as the U.S. Ambassador to Japan.

In explaining Reagan's evolution, Kelly said, "The conservative wing of the Republican party has been preparing for years to take their case to the American people and has been prevented from doing so by the other wing of the Republican Party."

"Reagan has been waiting for years. He surfaced in 1968, became the standard-bearer of his wing in 1972, and faced the incumbent Nixon. In 1976 there was a near blood-letting in the battle with the next incumbent, Ford. The conservatives came within a hair's breadth of success in Kansas City," Kelly said.

"Once again the opinion expressed by Harry Truman became pertinent. 'If a man sits in this office and is not able to get his party's nomination, he shouldn't be president.' I like Truman even when I knew he was 5 feet 5 inches tall, mortal and subject to wrongs—not an immortalized hero. He was tough, feisty and usually right."

Kelly said that the winning of the nomination was the obvious, but very crucial part of the election process, because that is the forum in which one's own party members struggle for power.

In 1940, '44, '48 and '52 the conservative wing of the Republican Party had wanted Taft for their candidate. Although he was very popular, he was unsuccessful in gaining the nomination each time. In 1956 the conservatives didn't challenge the incumbent Eisenhower, and in 1960 they were disappointed with Nixon. The conservatives did not feel they were dealing with a man of their own ideology, they considered Nixon to be too pragmatic," said Kelly.

"In 1964 Goldwater was the nominee, and it was the only other time in the last nine consecutive presidential elections that the conservative right wing had its own nominee. Partly due to the country's confusion resulting from Kennedy's death, Goldwater had no chance of winning the election," Kelly said. "But 16 years later Reagan gained the nomination, and took it to win."

Two important factors during the recent campaign led to Reagan's nomination and eventual election. "First, I believe that John Anderson cost Bush his victory because Anderson stayed in the nominating process and made it impossible to have a clear-cut decision between Bush and Reagan."



Joseph P. Kelly, vice president of Webster college, feels the American people now have a president who will foster conservative principles.

"Then when Anderson left the Republican Party and became an independent candidate, he again muddied the water, and in the same way gave an edge to Reagan during the general election. Therefore Anderson

was helpful to Reagan two different times, which is ironic, for they were the most ideologically opposed of the candidates," said Kelly.

Cont. on page 7

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Furray Has High Hopes For Reagan

by Mary Wiechens

"I have higher hopes for Ronald Reagan's administration than for any administration in the last 30 years," said Conal Furay in a recent interview.

Furray, a political science professor at Webster College, considers himself a historian and a philosophical conservative. He says that if one looks at the history of American business from 1890 to 1965 the story is one of sensational growth and productivity.

So what happened?

Furray says that with the New Deal there was an effort to redistribute income through tax policies. Through the 1940s and 50s the supply of things was high, but in the 60s conditions became noticeably different. Productivity began to fail, and to fail so noticeably that by the end of the 70s America simply could not effectively meet foreign competition.

In 1960 the U.S. had 98 percent of its own domestic market and 25 percent of the world market in manufactured products, said Furay. Today, in automobiles alone, the Japanese have 30 percent of the world market. The same is true of many other areas.

Why?

Furray said the strong consensus is that American industrial plants simply have not been renovated to the point where they can compete with foreign productivity. American capital has not been returned to the capital market. Government policies have prevented money from going into renovation. Our present policy is that American savings be taxed, and that discourages savings.

Moreover, a thicket of government regulations has been developed in the past 15 years with regard to pollution, etc. If we become preoccupied with regulations, we will lose ourselves by over-emphasizing the ideals of consumer groups, and it becomes expensive, said Furay. While the goals are admirable, they cost too much in terms of our economic condition. He also believes that administrations have pursued anti-trust regulations to the point that the

governments penalize businesses that are economically efficient.

When asked if he thinks businesses really want the government to stay out of their affairs, Furay quoted Thomas

Jefferson's contention that "government which governs least, governs best."

The American economy is based on the market system, he said, and the one fundamental principle of the market mechanism is that you have a chance to make a profit amid competition. But no anti-trust man wants a dog-eat-dog competition. "We are not talking about a strict laissez-faire attitude. Businesses want government to be there as a kind of policeman, but not to regulate businesses so much that they find it

difficult to compete against their rivals," Furay said.

"He noted that 1980 closed with a trend toward investment in capital goods. When asked if this will be continued by

Furray said there may be a recession in the works and if so, Reagan and company are better equipped to handle it than previous administrations.

The encouraging thing about Reagan is that he sees his priorities fairly clearly and has a "can do" frame of mind which will be helpful. Furay says it may only take 90 days to know if Reagan will be successful in getting his programs through Congress. He has enough finesse to do so; however, Congress will start balking if he drifts too far into February without doing much.

Asked if Reagan will cut back on subsidizing industries, Furay said, "I can't see Chrysler surviving a year. Next, Reagan will go after the social welfare programs. He will not do it with a meat-ax, but it will be done. All elements of the budget will be examined."

Success is possible for Reagan, says Furay, if he can convince the American public that his policies are best for the long term.

However, there will be an increase in defense spending. The Reagan administration will accept the B-1 bomber, increase expenditures for the MX missile and increase pay for servicemen. What that means, said Furay, is that there is going to be a government-supplied boom in certain kinds of industry.

Furray defends Reagan's decontrol of oil prices. A lot of people will see this as merely giving more money to the oil companies. But, the money really goes back to the American people as stockholders or into exploratory research. There are hopes that oil shale in the western states will be the new frontier in energy.

Furray concludes that the present administration is the most business-oriented since Eisenhower. Reagan and his cabinet see the basic issue as the survival of the American economy. It is primary to balance the budget. To accomplish this, they are willing to take measures which some people could see as radical.



photo by Kim Matthews

Conal Furay, a political science professor, defends Reagan's de-control of oil prices.

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difficult to compete against their rivals," Furay said. "Without this trend, our economy is going nowhere. Reagan says we must be able to compete in the world market and he will work toward that goal.

The Reagan administration will cut the federal budget which takes money from the capital market. It will seek to provide a reduced level of corporate taxation, thus giving corporations an incentive to put that money back into the marketplace. There will be efforts to reduce the number of federal regulations.



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Actress Intends To Captivate Audiences



by Kevin Renick

Julie Campbell is one of those people who just sparkles. You just know by looking at her that she's in control of her life and that she'll achieve the kind of success she wants in one way or another. She has energy and enthusiasm to spare, and she's always bouncing around from activity to activity, enjoying her friends and her interests to the fullest.

Julie is an attractive brunette from Burke, Virginia, which is just outside Washington, D.C. She's a sophomore, a theatre major at Webster college, who is also interested in dancing.

"Ever since the first time I took part in theatre, it has always made me so happy that I never thought I wanted to do something else," said Julie. "It's always been something that was just decided. After I had to stop dancing, I knew it was what I wanted."

As a child, Julie danced a great deal, and that's the career she was planning to have. But an unfortunate physical ailment stopped her from pursuing it.

"I danced for eight years," said Julie. "But when I was 14, I had to have spinal surgery. I had scoliosis, and the center curve of my spine was 63 degrees off center. What would eventually happen is that it would disrupt my breathing. So I had to have the surgery, and it meant I couldn't dance anymore. That crushed me, but I could still pursue theatre. And they said in four years, I could probably start dancing again."

Julie said her drama experience in high school was limited to backstage activities until her junior and senior years, when she was in three plays.

"I was always cast as the ingenue," she laughed. "In my senior year, I said I was tired of playing all those 'pleasant' parts. I didn't want to be grouped off into ingenue roles all the time. I finally got a more interesting part—Mary Tilford in

The Children's Hour. That was exciting—it was an expansion for me."

Julie said Katherine Hepburn was her favorite actress, calling her "the greatest".

"When I get big, I wanna be just like her," she joked. Of the younger actresses, she admires Meryl Streep. And a recent performance which thrilled her was that of Robert DeNiro in *Raging Bull*.

"Oh, that was incredible!" she exclaimed. "From the moment I sat down and the film started rolling, I never broke attention. You were right there with DeNiro all the way, you were feeling with him, crying and laughing with him. And when it ended, you were really sorry for him, you know? That's what I'd like to be able to do," Julie added thoughtfully. "I want to captivate people so much that they just want to be there with you."

Julie would like to pursue this goal in a stage career, as opposed to films, although she didn't rule out the latter.

"Theatre has always been number one," she said. "I know all the money is in movies, but I'd rather do stage. Perhaps I'll do films later on. I don't get into sitcoms," she said, referring to the dominant trends in movies, especially for television. "I think most of them are silly and stupid. And I don't get into space things too much. Like when they put 'Buck Rogers' and all those things on TV, I don't care for it. I don't like to see robots act."

One thing Julie does like a great deal is travelling. She calls herself "an army brat", as her father is an army officer in Washington, D.C., and she has spent time in several countries and many U.S. states. She has vivid memories of some of her European experiences.

"We lived in Europe for two years," said Julie. "While we were living in Turkey, I visited Greece for my orthodontist checkups, and Germany for my orthopedic checkups. See, they didn't have good doctors in Turkey, so they'd fly us once a month to those countries. In Germany, I was so impressed with the people. They were very kind to us, very willing to help. And the strasse system was amazing—the trolley cars are like busses here. You'd buy a ticket



photo by Kevin Renick

Julie Campbell, a sophomore theatre major, calls herself "an army brat." She has lived in several countries and many U.S. cities.

beforehand and get on, but no one would check your tickets. They trusted you, you know? They just assumed you paid—can you imagine that in New York? No one would pay if they could get away with it. The Germans are very happy people. And the country is so clean!"

Julie also got to visit Russia, where the term "trust" was non-existent. She said she can clearly remember being bugged.

"Everywhere we went, we were being taped," Julie said. "Hotel rooms, busses. Before we went there, we were told never to say anything against their government. I wasn't scared—I was only 13 at the time—but my mom sure was. One time my brother and I got lost, and my mom was hysterical. She thought we had opened our mouths. There was a man in our hotel who wanted towels for himself and his wife; he started griping and he said 'Those damn Russians can't even set out two sets of towels!' A few minutes later, there was a knock at his door—a maid was bringing towels up for him! So he knew he was being bugged."

Another thing Julie observed was the enormous difference between big Russian cities like Moscow and the surrounding farms and villages.

"What you saw in the city were nice

houses and nice brick lanes," said Julie. "And everything is so clean. There are street sweepers out at 4 a.m., usually older people who can't get any other kind of work. Outside the city, though, it's slum land. We had to take a train to Leningrad once at 12 o'clock at night, because they didn't want us to see the farmers and the village people and how poor they are. It's an embarrassment to their country, the Russians only showed us beautiful things."

Despite the unforgettable times Julie had in Europe, she still prefers living in the U.S.

"I feel so fortunate to have been to those places," she said. "I loved it there, but I would much rather be here." Julie added that she is not looking for a particular destination; she hopes to always be able to travel.

Julie comes from a family of seven: besides her parents, she has two brothers and two sisters—and her great grandmother, whom she is especially proud of, also lives with them.

"She was telling us about horse and buggy times, and it was so fascinating, you know? To think that period really happened. The way elderly people are treated in our society is something that

Cont. on page 7

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Campbell cont. from p. 6

really bothers me. They're so full of information, but they are just shoved aside. My great grandma couldn't be a better person."

Julie is determined to always be a caring person herself; she treasures her friendships, and believes in sharing the things which are special to her. These include the books of Hugh Prather, a writer renowned for his way of expressing universal, heartfelt truths in short but precisely worded, poetic passages. Among his books are **Notes to Myself** and **I Touch the Earth the Earth Touches Me**.

"He's very inspiring," said Julie, "and I live by his books. I treasure them so much I want everyone else to read them."

Other likes include music ("I really like all kinds of music," Julie said, although she mentioned the Rolling Stones and Bruce Springsteen as two favorites), the poetry of e.e. cummings ("I think he's incredible"), and the comic character Ziggy.

"I'm an avid Ziggy fan," said Julie. "He's so pathetic, you can't help but love

him. I even gave out Ziggy Valentines."

Julie has also had an ongoing interest in photography, and she has taken several courses in it. She said she was the only girl in her high school to be accepted as a yearbook photographer.

"I had to cover girls' gymnastics and the drama department," she laughed. "Everyone else got the good stuff."

Julie is a delightful person to talk to, and she can transform the simplest things into treasures meant to be shared. She wants to keep learning and experiencing new things throughout her career. She found a verse that applies to her life while reading through a poetry book in a Chicago bookstore one day. The verse goes like this:

*"I still find each day too short
To think of all the thoughts I want to think,
Take all the walks I want to take,
Read all the books I want to read,
See all the friends I want to see."*

"That's what I think almost every day of my life," said Julie. "God, there just wasn't enough time today, you know?"

Kelly cont. from p. 4

"We've heard a lot about Reagan's mandate, but the American people misuse the word. Mandate is a term that is very clearly applicable to a parliamentary system where the existing government falls by parliamentary vote, not according to the calendar as in the American system. But every president in the American system has a mandate to the degree that he is able to form and cause to come into existence those policies that he considers are his mandate."

For years the liberals have said that the conservative party has been out of step with the majority of the American people, and that the bulk of the people are from moderate to liberal. "Well, for the first time in 40 years the American people have a president who will foster conservative principles such as anti-New Deal, anti-statism and anti-taxes. Now that's going to be the test—it is already," said Kelly.

Reagan's conservative followers are upset by his new Cabinet appointments, which are not being given to the conservative wing in the amount that they had hoped. Se. Jesse Helms, R-N.C., and others are saying that they have been "bushwhacked" and are being cut off from the chance to put true conservative forces in power. "This will be watched very closely," added Kelly. "Reagan may understand his mandate to be that of

answering to all sectors of the electorate, not just the conservatives."

When asked whether election polls intrude on the electoral system, Kelly said, "Polls are used by everyone, and I would certainly not want any law to restrict either the polls, press or politics. Polls are a fact of life, but I would be very happy if we didn't have to mess with them. Besides, the polls pretend to be accurate, but they always quietly claim a three percent error, which is really 6 points, since it can go either way. Remember when Nixon lost to Kennedy by one half of one percent?"

"Does T.V. intrude on the electoral and governmental process? Of course, but there are some things you can't do anything about."

"There are two other things in this world we can do little about—death and taxes. And Reagan says he's going to take care of taxes," said Kelly with an interesting smile.

When asked about the course in election analysis that he is going to teach this spring at Webster College, Kelly said he was planning to conduct an autopsy of the past presidential election.

"But the real value of the class will be a study of the spirit coming out of that election—the Reagan Administration. We will look at the roots of Reagan's success, and see the beginnings of the carrying out of his 'mandate'."

Brasfield cont. from p. 1

just cut health care costs, but will have to tinker with them," Brasfield said.

"I think the major focus of foreign policy will be an attempt to be more aggressive in speech toward the Soviet Union."

The Reagan administration will find that it's easy to get caught up in day to day crises, and they will turn their attention toward solving crises that come up, rather than the ones they mention in their campaign, Brasfield said.

"General Haig was an inappropriate choice," said Brasfield. "Reagan could have found someone better for secretary of state."

The same goes for Richard Allen, national security adviser. "Although he claims he is going to stay in the background, Allen already seems anxious to be on television. I think we will soon be hearing about fights between Allen and Haig."

Raymond Donovan, the secretary of labor, has brought with him allegations about organized crime and if they're confirmed, there is a scandal waiting to happen.

"I don't understand why Reagan doesn't find someone else because there are no personal or political ties between Donovan and Reagan," Brasfield said.

Some people have predicted that Reagan will be besieged with a scandal like the one that hurt the Harding and the Grant administrations.

Harding and Grant seem to be similar to Reagan because, although Harding and Grant were not personally corrupt, they had corrupt people around them. This seems to be the case with Reagan,

Brasfield said.

"I guess we'll just have to wait and see what happens."

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NEWS BRIEFS

Phillips Petroleum Prez 'Probed'

Television's Channel 2 will tape **Probe** with the president of Phillips Petroleum Co. as guest at 12:15 Feb. 20 in the Loretto-Hilton Center. Free tickets may be obtained by calling Tilly Dewey at 647-7777.

Head To 'Hedda' In Studio Theatre

The Conservatory of Theatre Arts will present Ibsen's **Hedda Gabler**, Feb. 18-22 and Feb. 25 to March 1 at 7:30 Wednesday through Saturday and 5 p.m. Sunday in the Studio Theatre of the Loretto-Hilton Center.

Tickets are \$2 for students and \$3.50 for the general public.

For reservations or further information, call the box office at 968-6928.

Royal Richard Reigns At Repertory

The Loretto-Hilton Repertory Theatre is presenting the Shakespearean classic **Richard III** now through March 6. Performances are at 8 p.m. Tues. through Fri., and 5 and 9 p.m. Sat. and variable Wed. and Sun.

For reservations or more information, call the box office at 968-4925.

Young Artist Will Be Featured

Webster Symphony Orchestra Young Artists Competition winner Fred DeVaney will be the featured soloist at the Symphony's Feb. 24 concert at 8 p.m. in the Loretto-Hilton Center. Admission is free to the public.

Honors Nominations Due Mar. 2

The deadline for nominations for academic and departmental honors is March 2. Nominations should be submitted in writing to Sister Lucy Ruth Rawe and may be made by department/program faculty or by the students themselves. In the latter case, the student's name will be forwarded to the department/program for evaluation.

To be eligible for consideration, the student must have completed his/her degree in July '80 or be scheduled to complete it in May '81. A student will not be considered who has incompletes in courses prior to spring '81 which are required for graduation or who has more than four grades below "B" in the last three semesters of study (this excludes spring '81 also).

Students receiving college academic or departmental honors will be recognized at the spring honors breakfast.

MGSLP Loan Deadline For 1980-81

Completed loan applications for the Missouri Guaranteed Student Loan Program for 1980-81 academic year must be submitted to the MGSLP office by April 15, 1981 to ensure receipt of funds before the end of the second semester. No loan applications for this academic year will be processed after May 1, 1981.

'Evening of Sonatas' For Violinist

Violinist Jacque Israelievitch, concertmaster of the St. Louis Symphony and artist-in-residence at Webster College, will present an "Evening of Sonatas" Sunday, Feb. 22 at 4 p.m. in Winifred Moore Auditorium. Admission is free to the public.

Books To Air Students Available

Writer's Digest Books announces two new releases: **1981 Internships**, ed. Kirk Polking, and **1981 Summer Employment Directory of the United States**.

Both are available at bookstores or send \$6.95 plus \$1.25 handling for each book to: Writer's Digest Books, 9933 Alliance Road, Cincinnati, Ohio 45242.

Computing Field To Be Discussed

Mel Robinson, manager of Data Processing Consulting Services at Maritz Corporation, will discuss careers in the computing field on Feb. 25 at noon in the Private Dining Room.

The program is sponsored by the Center for Student Development and is free and open to the public. Coffee and dessert will be provided.

Workshop For Future Students

An educational workshop and open house will be presented by Webster College on Feb. 22 at 1 p.m. in the Plymouth building.

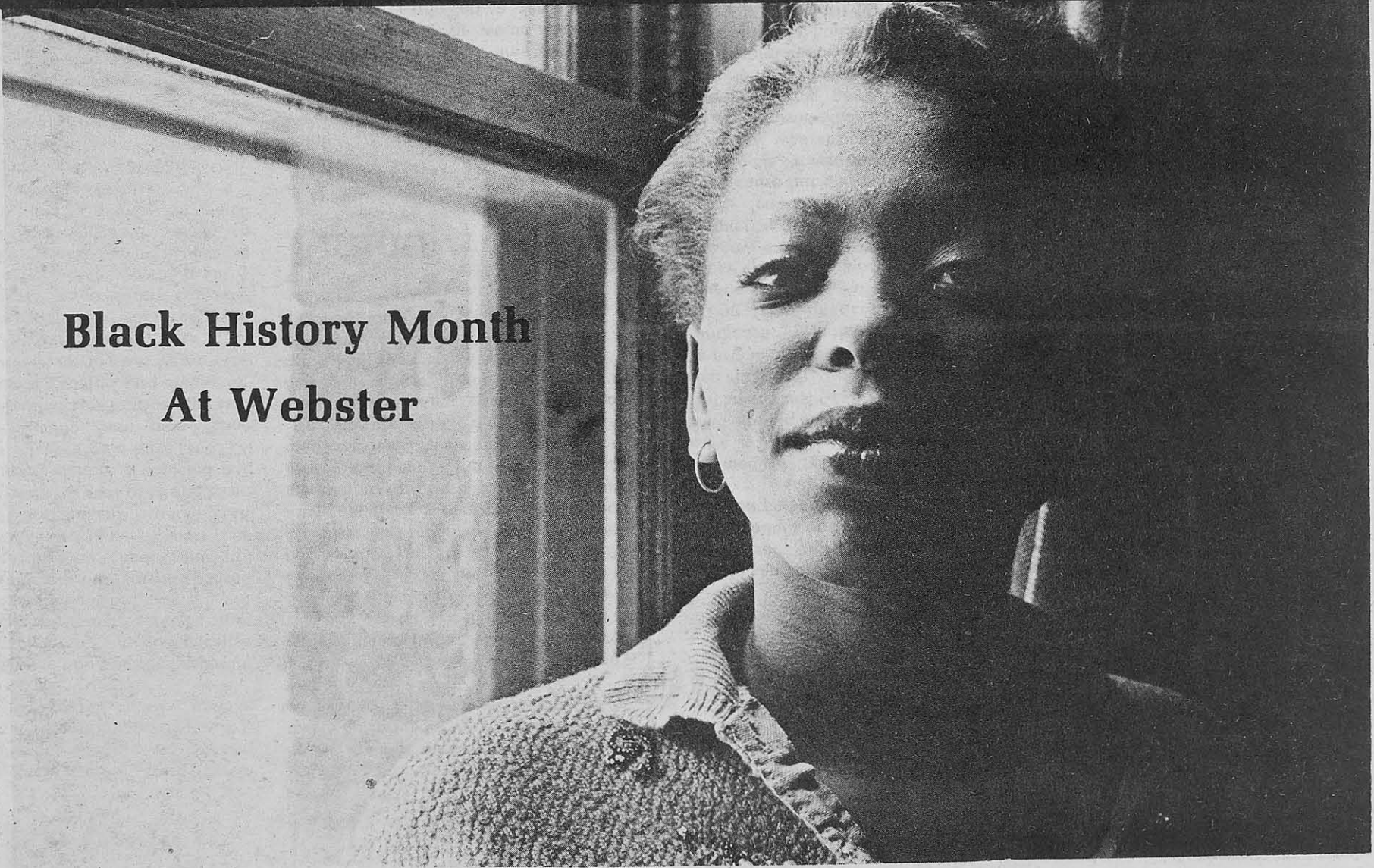
Faculty members will be available to inform prospective students and their parents about undergraduate educational opportunities at Webster. Scholarship and financial aid application procedures will be explained. Information will also be available about the undergraduate classes beginning March 16.

For additional information contact the Office of Undergraduate Admissions at 968-6985.

JOURNAL

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**Black History Month
At Webster**





Dr. Bernard LaFayette

photo by Kim Matthews

LaFayette Denounces Segregation

by Lucretia Williams

"It is more difficult for blacks to get out of white colleges than black colleges," said Dr. Bernard LaFayette at a rap session sponsored by the BSA. "Twenty percent of the black students in higher education are in predominantly black schools. This figure is the reverse of 1968 when colleges began allowing blacks to attend.

"Although over 65 percent are in predominantly black schools, 68 percent of the black doctors who receive M.D.s blacks. So, in other words, your chances of getting through college if you are in a black school are higher than if you are in a white school—even though we have a

larger number in white schools—it is harder to get out," LaFayette told black students.

"Seventy percent of the blacks going to graduate school are coming from predominantly black schools, 68 percent of the black doctors who receive M.D.s are coming from two schools: Howard University and Maharry Medical College," added LaFayette.

"There is also a severe shortage of black professors, but there is really no mystery about it, because only 1.8 percent of the persons who received Ph.D.s last year were black. We had more Ph.D.s in 1950 than we did in 1980. Blacks are getting into graduate schools but they are not coming out, so we have a

very serious problem."

Desegregation is an age old problem that both the court systems and the school boards have been trying somewhat unsuccessfully to overcome. "The problem of integration had to do with the integrating of the school board's budget, and that's what the issue has always been. And the Supreme Court's 1954 decision was trying to overcome the attitudes that blacks and whites had against each other because we don't want to end up having separate nations," said LaFayette.

"Vernon Nordahl, a Swedish writer, really outlined the problem in his book,

Cont. on page 7

JOURNAL

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Webster College, Webster Groves, Mo.

Feb. 26, 1981

Cover photo

by

Tom Gross

Phillips' Douce Defends Big Oil

by Stephani Boyd

"There's about as much chance of gas going up to a dollar per gallon in 1979 as there is of Mickey Rooney whipping Muhammed Ali."

That remark was typical of those made to William Douce, president of Phillips Petroleum Co. two years ago. Ali remained unscathed, but customers at the pump did not. Gas did go up to a dollar per gallon in '79.

Douce, guest of Channel 2's Probe taped in the Loretto-Hilton Center Feb. 20, said that gas price increases "will be modest this year, another 15 to 20 cent or so."

The Phillips Petroleum Co., which headquarters in Bartlesville, Okla., does not buy OPEC oil. Most of its oil is from Norway. Yet the prices are just as high because "they want as much money as

OPEC," the company president said.

Douce also said that the big numbers people hear prejudice them against the oil industry.

"People don't consider how much investment is involved with profit. The numbers are so huge that it is hard to grasp. Our image in the eyes of the public is not what it should be."

Douce spoke of two other factors contributing to oil companies' bad image.

"In the early days, things were done that were ruthless, unscrupulous, harsh, and unethical. People wound up with a latent distrust. My own dad loved me as a son, but never trusted me as an oilman."

"Salaried men like me own no stock in the oil company. So we have no vested interest in it. We've done a lousy job describing what the industry is truly like today.

"Oilmen are not two-headed

monsters," he added. "And oil companies are thousands of stockholders like yourselves."

People have also been wondering about diversification in oil companies. The companies have hands in most other energy fields. Phillips, the third largest company west of the Mississippi, has invested in solar, shale and uranium research.

Critics say that this is the oil companies' way of getting control of other industries so they can slow the industries' development for their own profit.

"Slowing development of non-oil energy is not the philosophy of my company," Douce said. "We've got a problem with our stockholders then."

"Oil and gas are a finite resource. We bring along others because we will need them."

Harder to understand than oil's investment into alternative energy may be its investment into the Ringling Bros. Barnum and Bailey Circus and Montgomery Ward.

"I don't know why we bought Montgomery Ward. But our industry's track record in the last 10 years shows that 90 percent of all profits have been reinvested in energy related industries and not Ward," Douce said.

Without investment into energy, we have to depend on foreign sources for some of our oil. According to Douce, we still import 35 percent of our oil requirement.

Deregulation is supposed to help reduce our dependence. But it has also cost us 70 cents per gallon.

"Deregulation means our competitive

Cont. on page 3

Famed Ragtime Pianist Joplin House Restored

by Lucretia Williams

After two years of debate a \$100,000 plan for the restoration of Scott Joplin's home is finally underway. Joplin, a legendary ragtime musician moved to St. Louis when he was 17 years old and from that time until his death he remained here where he composed some of the greatest ragtime music the world has ever known.

Joplin once resided at 2658 Delmar Blvd. in St. Louis. Under the plan, the home will be renovated by the State Department of Natural Resources with funds from the St. Louis federal Community Development funds appropriated by the Board of Aldermen.

The plan was initiated over two years ago, but at that time Mayor Conway vetoed appropriation of the funds.

Conway was reluctant to grant the money to a private group such as Jeff-Vander-Lou, the neighborhood organization that owns the building and

has renovated and restored many buildings in the Black community.

Conway also thought the building was a poor monument for Joplin, and the city had been unwilling to take on the ownership and maintenance of the restored building.

Despite constant threats of lawsuits against the city for its actions, Conway was reluctant to change his mind and withdraw his opposition against the project until recently.

The drive to restore the house and turn it into a museum began after it was designated a federal historic landmark in 1977 by the Scott Joplin National Landmark Preservation Society.

The house is a condemned four-family flat on Delmar near Jefferson Avenue. When Joplin moved to St. Louis in 1885 as a 17 year old piano player, Delmar was known as Morgan Street. He lived in several places during this time including the building on Morgan Street.



Famed ragtime composer, Scott Joplin was known to live at this residence at 2658 Delmar during his stay in the St. Louis area. Plans are to restore his home and turn it into a museum.

photo by Sharon Skaggs

EDITORIALS

Human Liberation

What Women Want . . .

What do women want anyway?

Mostly, they want justice, and an end to discrimination and stereotyping, and they want freedom to choose their future. For many, the pedestal turned out to be a trap, and the shiny kitchen floor an empty satisfaction.

There have been exciting gains: Women are in management and medical school, they travel alone, open their own businesses, become truck drivers and carpenters. Strong, with a new confidence, they aren't afraid to show ability for fear of appearing "unfeminine."

There are many troubling areas however. Economically, discrimination still exists. A woman's median earnings (\$8,800 in 1977) are 59 percent of a man's. The traditional woman's jobs are low-paying, though often demanding a high degree of skill; hence the recent interest in

"equal pay for equal work." Working mothers can't find good child care; they don't have much time for themselves either, spending an average of 26 hours a week at home on duties.

Then there are discouragements over the ratification of the Equal Rights Amendment. The emotional campaign waged against it has relied on half-truths, ridicule and fear. "Women's Libbers" are identified with abortions, homosexual marriages, and females in the jock's locker room. Phyllis Schlafly and her loyal followers have all but pre-empted God, motherhood and apple pie for their side.

No matter though, we all know things will never be the same again. Here's to human liberation!

Peggy Gaskill

LETTERS

Sandler Contradicts Furay Facts

Dear Editor:

I'm normally dismayed by Professor Furay's political opinions, but have always respected his respect for fact. There were two major errors of fact in his recent (Feb. 19) interview with the *Journal* which I'm sure he would want corrected.

The first is the implication that there is consensus that government policies are responsible for the auto industry's plight. Most opinion, including business opinion, is that, but for government's prodding to raise fuel efficiency, the auto industry would be in far worse shape.

The second occurs in Furay's defense of oil decontrol. He equates stockholders with the American people. These two groups are not identical.

These two mistakes are worth pointing out because they are representative of two major parts of the thinking of the Reagan administration—the attempt to blame government for business' errors, and the tendency to slight the interests of Americans who are not stockholders.

Art Sandler

JOURNAL

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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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to The *Journal*, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119.

Error In MGSLP

Loans For 1980-81

In a news brief concerning the Missouri Guaranteed Student Loan Program, which appeared in the Feb. 12 and 19 issues, it was incorrectly printed that the deadline for applying was April 15, 1981.

The deadline for applying for the Spring 1981 has past. The deadline for Summer 1981 is as soon after March 1 as possible, and no later than June 8. Applications for Fall 1981 are due March 1, and no later than Sept. 15. For Spring 1982, the deadline is June 15, and no later than Feb. 19.

We regret this error and apologize for any misunderstanding it may have caused.

Rose's Capitol Comment



Bill Passage Slowed By New Practice

Missouri House Speaker Bob F. Griffin's new slower approach to passing bills moved into its second step this week. That is, the full House Egan considering bills to the haven't been "due passed" out of committees.

In previous years, this step began somewhere in mid-January. Each committee had a weekly quota of bills they could pass. Committees would rush to get their priority bills out as soon as possible so they would have a reasonably good chance of becoming law. In this rush, bills often came out of committees in imperfect form, and it would take long hours of debating on the house floor to perfect them.

Now, it seems that more bills have been put together as House Committee Substitutes. This generally gives the committee chairman control of the bill on the floor. Opponents to Griffin's method say that this will give more power to the already powerful committee chairman. Also, they feel that the Senate now has a jump on the House because they have already sent 25 bills to the House to be passed.

I suppose fewer bills will be passed by the House due to Griffin's method, but the bills that do pass will be of greater quality. Committees have had more time to hear more bills, so they could decide which ones are of highest priority for the full house to consider. Also, this extra time has been spent preparing bills in committee so time could be saved on the floor.

Time will tell whether Griffin's new method works better. Hopefully, it will cut down on at least some of the chaos under the dome.

Rose Rosen is taking an internship this semester in Jefferson City, Missouri under the auspices of the Political Science Department of Webster College. She is working directly with Representative Kaye Steinmetz, D-57th District. If you have any questions or comments about Missouri legislation, please address them to Rose Rosen c/o Representative Kaye Steinmetz, House Post Office, State Capitol, Jefferson City, Mo. 65101

Submit Classifieds

The *Journal* is starting a free classified section for interested individuals who have something they would like to buy, sell, rent or trade.

The *Journal* is now accepting ads from the college community for March 5 issue. All ads must be received no later than Monday, March 1, and must include your name and phone number where you can be contacted. All submitted ads are subject to editing for consistency.

Ads can be left in the *Journal* mailbox in the mailroom in the basement of the Administration Building, or by calling extension 7088 on Tuesdays and Wednesdays.

Harrison Shoots For The Stars With Music



by Kevin Renick

Warner Harrison is aiming for the stars. No, he's not preparing to launch a satellite—he's perfecting his musical training so he and his group "Arsenal Street" can reach more and more people with their music.

"I have to play music," said Warner. "It's my means of communication with the world."

Warner, who is in jazz studies and studio engineering at Webster College has been directly influenced by music for most of his life. He comes from a family of eight, most of whom are musicians.

"I have a sister who plays bass, a brother who plays guitar, a sister who's a drummer, and a sister who's a vocalist," said Warner. "I started out playing guitar for a year, then I started to love the bass, so that's my official instrument now."

Warner's first group was an R and B band called "Elements of Sound". They played in several local clubs, and furthered Warner's desire to master the bass. He began taking bass lessons from his sister, and he learned to sight read. When his sister moved to Kansas City in 1976, Warner replaced her as the bassist for a group called "Stark Raving Mad." They got as far as opening concerts for Parliament and other top R and B acts. Warner played with them for two years.

"Then the really big part came," said Warner. "In 1978, I got a chance to form my own band, called Jabon. I had a lot of ideas about putting a band together, and when I met this guitarist named Richard Shelly, we started playing around town a lot. We then met two managers who were partners, and they liked our ideas. They helped us put musicians together who had good attitudes and could play in unison."

Thus formed, Jabon began playing concerts regularly, and they reached "a nice height," according to Warner. This peak occurred when they entered a Battle

of the Bands contest.

"It was a competition where six bands were allowed to play a certain amount of time," said Warner. "You're judged on dress, the reaction of the audience, and the unity of the band. I'm glad to say we won."

The result of this was that Warner and his group were given \$800 plus time to go into a studio and learn the ropes.

"A lot of bands, when they get in a studio, they just want to record stuff," said Warner. "But we arranged for an engineer to show us what we could do if we had a studio. We wanted to learn the techniques."

Due to management problems, Jabon broke up shortly after this. Warner was not discouraged, however. He continued to play sessions with different groups, and in 1979, he came to Webster College, after having learned about it through a musician friend.

"I wanted to stay in this area," said Warner. "St. Louis is a good place to learn about things, but once you learn you have to leave if you want to get anywhere."

Warner found Webster very beneficial to him. In particular, he cites Bob Chamberlin and Steve Schenkel of the music department as having taught him a great deal.

"They gave me a lot of knowledge," said Warner. "I'm a person of communication. I like to get into things deeply with my teachers."

Warner joined the group Arsenal Street in May 1980. He is still with them, and they appear to be headed for great things.

We're in the process of promoting our music to different record companies," said Warner. "A couple are looking at us, but we're trying to get a variety of labels to pick from. We have our own studio sound shop and company. When the band first started, they invested money in sound equipment, and it built up over the years. Now Pro Audio is one of the best sound shops around. We're sending demos out, but mostly we invest in our shows and equipment. We want the record companies to come to us."

Arsenal Street performs original material like "That's Life," "Nightmare," and "The More I See," and their music is sometimes played on KSHE radio. Warner said he has been influenced by



Warner Harrison, a student of jazz and studio engineer, uses music to communicate with the world.

photo by Ruth Canterbury

musicians such as Verdine White, bassist for Earth, Wind, & Fire as well as Stanley Clarke and Jaco Pastorius. He also likes reggae and many new wave artists like the Cars and the Police. Though his musical interests are diverse, Warner has his own music to put across.

"I write about my life a lot," said Warner. "Music is the best way to express it. You need to express things about yourself before venturing on. Music of today is always talking about what's going on in the world, and that's good—but you know what you can say about yourself better than anything else."

Warner has strong feelings about the role he feels an entertainer can play.

"I think if anybody is gonna be a musician or entertainer, he must speak to the people and bring them together," said Warner. "The best thing that could happen is for everyone to come together in peace. Man is going totally against himself in cities everywhere and in other countries. I believe in the Rastafari

teachings—you must believe in yourself and speak what you really feel. You should be at peace with your brother. We should have everyone together and enjoying life and music, instead of all these negative vibes."

Warner also believed budding artists should learn the ropes before venturing into the industry.

"Artists who get a big view of the whole industry can be more in control," he said. "If you don't know something, how can you respect it? You have to learn something at each level so you can express yourself to the people at that level before you move up. Even if you have to take tickets at the door, it'll help you in the long run."

Warner has given a great deal of thought to his own "long run." Where does he see the music taking him in the future?

"Are there any stars out tonight?" Warner laughs, pointing out the window. "If it could go to Mars and they can relate to it up there, great. I want to go way out there."

Douce cont. from p. 1

marketplace can work. We will decrease our dependence on the rest of the world. Deregulation gives us impetus to develop other energy sources and to look for sources harder than ever," Douce defended, adding that prices will go up anyway, just as prices for all other goods and services will.

An owner of a small gas station, who said that high prices are forcing him out of business, asked if there will ever be a set ceiling on prices.

"I hope not," Douce replied. "The minute we put ceilings on we will be back to control rather than decontrol. That's not the way America was built."

Some suspect that the oil companies are consulted when the government makes decisions on heating and cooling issues.

"We are not," Douce said. A senior citizen said that he is affected more harshly by inflation than are other members of the population and asked if some company will stop the inflationary spiral.

"No, because the problem is much

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Quadriplegic Student Needs Good Elevator

by J.K. Burggrabe

Doug Landis says he "kinda knew what he was getting into" when he enrolled at Webster College this semester, but didn't think the elevator would be "that bad." The '77 Kirkwood High School grad attended Meramec Community College for three years, which is better equipped to accomodate para- and quadriplegics. Landis, in the latter category, was warned about Webster's unreliable elevator.

"The very first time I came to Webster to talk to Tom Oates about being a media major, the elevator stopped and got stuck about eight inches above the floor before I got on it," said Landis. "So Tom had to come downstairs to see me."

"A neighbor who had gotten her master's degree here and a couple other people warned me, but I didn't think it would be too bad. Marilyn Mendenhall was the first person I talked to at Webster, and she said that there shouldn't be too many problems and if there were some, they would be corrected right away."

What Landis really hates is that his mother or someone else has to be with him all the time to open the non-automatic elevator door. But he says he selected Webster not for how well the elevator works, but because it is closest to home and the student-teacher ratio is small.

and the student-teacher ratio is small. "There haven't really been that many handicapped students here yet for them (the administration) to know how to handle them," Landis said. "They should have a handicapped awareness day for the faculty, where each faculty member would be confined to a wheelchair for one day. Then they could see how difficult it is to get around on campus."

Getting to the nurse's office poses particular problems, Landis noted. It seems ironic that students who may need

the nurse more than other students would have the most trouble getting to her office.

Ramps going into the theatre would also be nice, he says.

Landis says he hasn't missed any "real important" classes yet due to the elevator's fallibility, but notes that if the elevator doesn't work, he simply can't go to class unless the class is moved to the basement, where he enters the building.

"This chair weighs about 150 pounds, and I weigh about 200, so it's virtually impossible to have people carry me up three flights of steps," Landis says. He remembers having six people carry him up three steps once, "and it just about killed two of them."

Once he was dropped as he was carried down some steps, and he hit his neck on one of the steps.

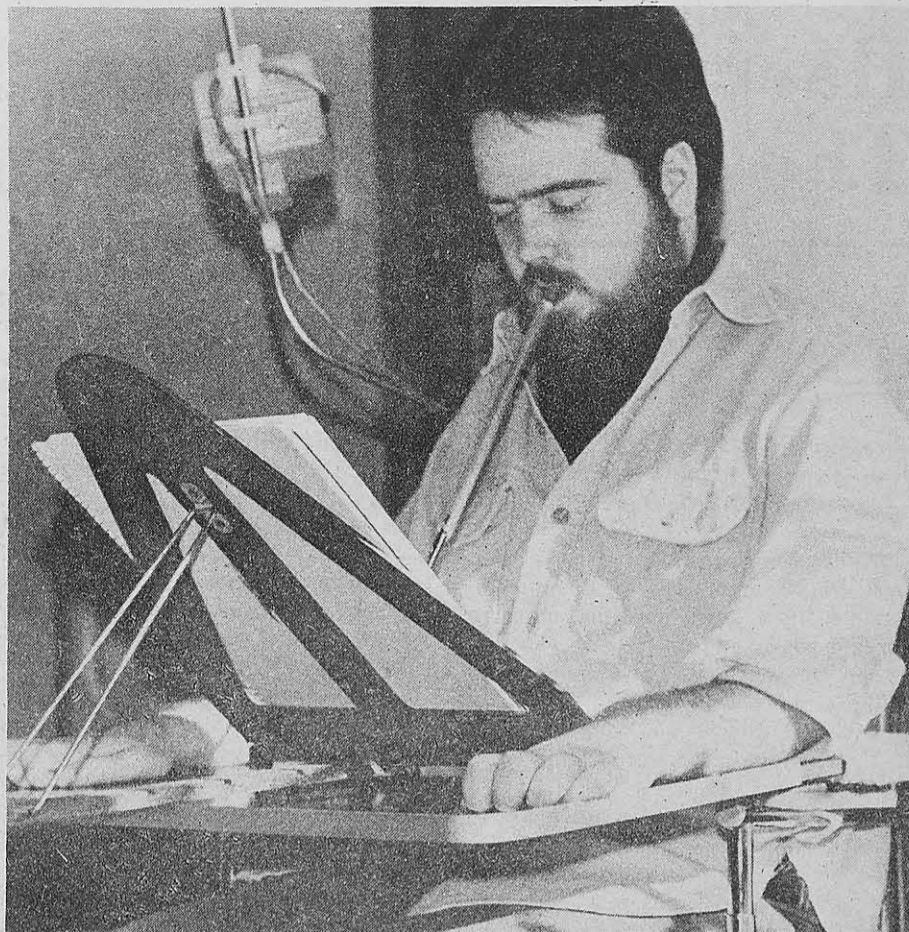
"All I could think of was 'Oh, no, not again,'" Landis said. A neck injury is how he became a quadriplegic (paralyzed from the neck down). A wrestler for Kirkwood High School in 1975, he broke his neck in a wrestling match against a Fox High School (Arnold) student.

Since the accident Landis has found a love for drawing. He draws with a pen in his mouth, and has been quite successful. The summer after his high school graduation, his brother stuck a pen in his mouth and said, "Draw."

"I really didn't want to," said Landis. "I had tried it in school before the accident and I wasn't much good. Till the time my brother made me try it, I had only used my mouth for typing and stuff." He types using a stick with a rubber tip, held in his mouth.

But he tried drawing and it turned out pretty well. The first thing he drew was a "wire sculpture" figure: the "Gulliver's Travels" type; a big man with lots of little people pulling him down. This was followed by several sports drawings.

He won a silver platter at the Pet Milk



Doug Landis, a quadriplegic, makes and sells greeting cards to two local shops in the area.

photo by Daphne Phillips

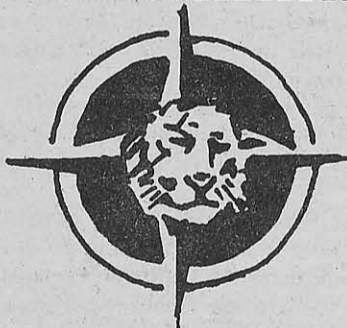
Co. Art Show. Then he started drawing houses, and began selling his work. He exhibited in Kirkwood's Greentree festival.

About a year ago, Landis started making greeting cards and selling them in two local shops: the Marshall Avenue Market Place, near Lockwood and Marshall; and The Lion and The Lily, on Argonne in Kirkwood. His cards are also sold in the Meramec bookstore, and may be sold in Webster's bookstore.

He also started doing brush-and-ink pictures about a year ago. The first thing he did was a lion.

"It's really pretty good," Landis said. "I haven't been able to equal it since. I don't know what happened. I thought about experimenting with an air brush, but the equipment was too difficult to figure out (how to use it). I used color for the first time on a Christmas card this year. I'll be

Cont. on page 7



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Black-Jewish Alliance Weakens With New Era

by Daphne Phillips

The 1980s seem to have ushered in a new conservative political era and some old alliances have fallen by the wayside. One such alliance is that of blacks and Jews.

For years these two minorities have had similar interests and views on national and international political issues. Jews having participated in much larger percentages than their representation in the population of the country at large, fought side by side with blacks for civil rights.

"Jews have a long tradition of concern for all groups in society. Further in the early 60s, Jews didn't feel threatened by blacks," said Rabbi Beverly W. Magidson, of Webster College Campus Ministry. "They felt they could help Blacks without any kind of threat to their own economic success. So they went ahead and helped blacks. They knew what was good for one group was good for both groups and for American society as a whole."

But due to economic circumstances, there has been a strain on the relationship of these two communities. Jewish leaders have been disturbed by affirmative action programs that employ racial quotas to determine educational and employment opportunities. Many Jews see this as a threat to the principle of meritocracy that has served the Jewish community so well.

Blacks and Jews often have seemed to be natural allies in the struggle for rights in American society. But with leaders, such as Jesse Jackson getting involved with the Palestine Liberation Organization and anti-Israel relationships, friction has resulted, said Magidson. Some Jews say blacks have no business meddling in Middle East affairs.

Accusations were made by leaders of both Black and Jewish communities over the Andrew Young affair, in which former Ambassador Young met with ranking representatives of the PLO in defiance of U.S. policy which states "that the U.S. government will not deal with the PLO until it recognizes Israel's right to exist."

"I dare to say at this point that blacks don't realize that Israel's security is as important to Jews the same way affirmative action or busing is to blacks. Most whites don't realize that to be against busing and affirmative action is to touch a nerve in the black community," Magidson said. "Similarly, Israel is a refuge for oppressed Holocaust victims, and those fleeing anti-semitic Arab regimes are a central focus of American-Jewish concern."

The riots of the late 1960s also led to greater separation of Blacks and Jews. According to Magidson, Jews who had participated in the early civil rights movement felt that they were slighted by the Black Power Movement. They felt they were the target when really the



Rabbi B. Magidson photo by Charles Thames

people who were oppressing the Blacks were not so much the Jews, but rather the white establishment.

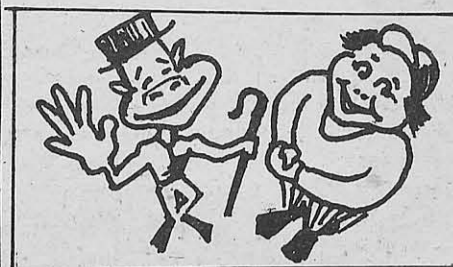
"Because Jews identified more strongly with blacks as an oppressed marginal group than the American general society did, Jewish proprietors tended to stay in the black neighborhoods, which formerly had been Jewish neighborhoods," said Magidson.

"When the riots broke out in the 60s, the white storekeepers who were looted, were virtually all Jewish. Blacks were out to 'get white,' it just happened they were Jewish. And so grew a greater separation," said Magidson. "Jews have been playing the role that has been played throughout history: upper class play-off against lower class. The guy in the middle is the Jew."

It is a fact that these two minorities' struggle against prejudice is far from over, according to Magidson. An alliance is still strongly needed for our society to survive and to flourish. It would be tragic if the differences between these two communities persisted. There is a great need for the development of a foreign policy, concerning certain groups, also a U.S. policy that helps the national interest as a whole.

"Ultimately the best thing that we can do is to realize how much we have in common so we can work together rather than be divided," concluded Magidson. That makes it easier for those who are against us to play us off one against the other."

Cherry Tree Story Told By Eyewitness



by Harold Davis

George Washington was the United States' first President; he was very truthful and honest. I heard he had never told a lie in his life, even when he chopped the cherry tree down. He told his father the truth. But speaking of the cherry tree was a close one, because that's the lie that almost blew his reputation. He wouldn't lie for anything in the world. I know because I was there.

It goes all the way back to 1502, on a bright Sunday morning, at about 8 a.m. George was sitting under the cherry tree, in the back yard, reading a book of tales, while his daddy had me in the field working hard as hell.

Every now and then I would glance over at George, he was really starting to get more into the book when suddenly a cherry fell and hit him on the head. Any other time George wouldn't have paid that any attention, because he would always stick his tongue out and catch it. But this particular cherry had a worm in it. And when George pulled this one in his mouth and began chewing it, for some reason it just didn't taste like a real cherry. Once George realized something wasn't right he immediately spit it out. He then jumped up cursing and fussing about how the cherry tree wasn't any good any more.

George's father just happened to walk out the door, while George was fat mousing. He immediately frowned up and let George know he didn't appreciate him disrespecting the house or property. Then he told George to go up to his room for the remainder of the day. George went on up to his room, while turning back looking at the cherry tree very strangely. Before this I had never known George to look at anything so hard.

Even after George went up to his room which had a window view of the backyard, he was still looking at that tree.

That's when I began to wonder about him. For some reason I felt that George was up to something crooked.

Before then I thought George was the perfect kid, but now I could see there was another side to George that I had never seen, or maybe that worm had just done something to him.

When night finally came around it was storming and raining very hard. I was in my shack, which was located in the back where the cherry tree stood, when suddenly I heard some noise of a window raising and someone jumping out of it. Knowing if something happened, master George would expect me to know something about it, I jumped up to get a look at who it was, and sure enough it was George with an axe in his hands.

George took a glance around to see who was watching, but he didn't notice me peeping through the crack of the shack's door.

Once George felt he was in the clear he didn't waste any time getting started. He began chopping on that tree like a chicken pecking corn. I mean he was really moving, and putting at the same time. There was no hope for the cherry tree that was once the pride and joy of the Washington family. Finally the tree fell. George hid the axe under the porch and made an effort to climb back up into the window to act as if he never knew what had happened, but I called him before he could get back up. George quickly turned around to see who was calling him.

Now that I knew George had a little crook in him just like me, I wanted to make a proposition with him.

George came in looking very scared and with his eyes bugging from his head, and I said, "George I saw what you did and you know your daddy is going to ask me what happened. I'm going to have to tell him the truth. But I tell you what, if you would be kind enough to write me out a freedom slip, I'll leave and they would never know what happened. You could even say it was me."

George immediately responded saying "bet!" Then he paused for a minute or two and said "hold it Pap, I ain't too sure about that, because you're the only slave we have. If you leave I'll have to do all of the work, and I could never be anything great spending my whole day in the field yard."

"I have sinned and I know it will take a lot to be saved, but I would rather be whipped, smacked and punished before I take the place of a slave. I think I'll tell daddy what happened tomorrow."

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LaFayette cont. from p. 1

The American Dilemma, saying that we are really in danger because we have two separate nations within one nation, and when you have friction between nations it creates a crisis.

"The Supreme Court decided separate but equal is inherently unequal because it implies that one is inferior and the other superior even if this is not true.

"Superiority and inferiority are not the problem, but that the school boards give more resources to white schools than they do to black, and as a result 875,000 blacks between the ages of 18 and 23 are out of school without a diploma and without a job. We also have 360,000 blacks graduating from high school functionally illiterate, that cannot even fill out a job application, and unless we deal with the situation now, we won't be able to do anything about it.

"There is a direct correlation between the number of years a person is educated and the likelihood of their going to jail. A lot of blacks are locked up in jail because they were not locked up in college. To some it is just a matter of which institution," noted LaFayette.

Although the bulk of LaFayette's talk was based on the school system, he also made several comments on the segregation in many prominent areas such as the job market and personal entertainment.

"Blacks make up 25 to 30 percent of the population. If we had 25 to 30 percent of the government jobs or industry jobs or equal proportion in any job category compared to whites, we would not be losing 11.9 billion dollars in wage income per year and 37.8 billion per year in personal income," said LaFayette.

"Since 1915, blacks have lost over 9 million acres of land in the south, so in terms of real property we are also losing.

"Even entertainment for blacks has been unequal. In the rural community with only one theatre, the blacks used to be allowed to go to the movies, but they had to sit in the balcony. Whites couldn't sit in the balcony reserved for blacks, in fact, we used to call it the "Buzzards Roost." We had to enter through a separate door on the side in the alley where you would buy your ticket at a special little box for blacks. Then we would go through a separate entrance up to the balcony and after the movie we had to come right back down in order to avoid the white folks, LaFayette continued.

Douce

cont. from p. 3

bigger than any industry or company," Douce said. "We will all have to take the bitter medicine the president has prescribed, and will have to cut federal spending, balance the budget and cut taxes."

Douce said he would agree with Reagan's economic plan even if it included a windfall profits tax.

"Some of the windfall profit tax money goes to development or to a government fund, but 85 percent goes to those with problems paying their heating bills."

A final question came from the representative of an environmental group who asked how Phillips can sell products like pesticides which may cause sterility in males and other harmful effects.

"I would attempt to justify that situation," Douce said. "My company is as dedicated an environmentalist as most people. We like to hunt and fish, too, and enjoy the beauty of the country."

Douce predicted that nuclear and solar will be our chief sources of energy in the foreseeable future and that solar will eventually be the main one.

"That was an interesting kind of segregation. We could watch the same movie but on a different level. We have always had a different view of things than whites."

"The tragedy of segregation and discrimination is that you don't believe that you can be a doctor; that you don't believe that you can go to Harvard, Yale, Princeton or Columbia; that you don't believe that you are as smart as your professors. It's rough but that's when the rough get going. When you've got jagged mountains you have to be a jagged mountain climber, if the water gets deep then be a deep sea swimmer and if there is mud on the road, get some boots. As Martin Luther King once said "Keep moving. If you can't run then walk, if you can't walk then crawl and if you can't crawl then roll, but keep moving," concluded LaFayette.

Landis

cont. from p. 4

doing more next year."

Landis says he hasn't had much time to draw since this semester began. He takes 11 credit hours, which fills up most of his time. But he says that, time and other factors permitting, he would like to try selling his cards on a larger-scale operation this year, in a wider geographical area.

High Blood Pressure

Leading Cause Of Death Major Threat To Blacks

by Dana Giboney

High blood pressure is the number one cause of death among blacks and can affect both adults and children, although it is not as common amongst the very young.

The medical term for high blood pressure is hypertension and is found twice as often in blacks than in whites. It can cause strokes, heart attacks, kidney disease and death.

The primary factor in hypertension is the increase in peripheral resistance resulting from vasoconstriction, or narrowing of peripheral blood vessels. One may have high blood pressure and never know it because there are usually no symptoms.

Doctors don't know the cause of high blood pressure but there are numerous myths about it. "It was once said that the black kidney was structured in such a way that it caused black people to have hypertension. This goes back to our African heritage," said Diane Jackson RN, MNP chief of health and community services at the St. Louis Comprehensive Center on Martin Luther King Drive. She said many tribes in Africa do not suffer from hypertension.

"Social anthropologists suggest it may be due to racial stress in North America," said Jackson.

"Anyone can have high blood pressure but it usually effects the poor more often," she said. The poor cannot always eat a well-balanced meal and doctors prescribe a low salt diet to decrease incidents of high blood pressure.

"High blood pressure can not be cured, but it can be controlled through diet, medication and stress relaxation therapy. If its controlled the person can live a nearly normal life," said Jackson.

Jackson stressed the point that if you have high blood pressure you should take the medicine prescribed by our doctor. "Some people think if you chew a garlic cube it will go away, which is untrue," said Jackson.

There is a secondary type of hypertension that can be controlled by four or five types of surgery.

"High blood pressure is widely publicized in this country but people still go undiagnosed and continue to die," said Jackson.

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NEWS BRIEFS

Royal Richard Reigns At Repertory

The Loretto-Hilton Repertory Theatre is presenting the Shakespearean classic **Richard III** now through March 6. Performances are at 8 p.m. Tues. through Fri., and 5 and 9 p.m. Sat. and variable Wed. and Sun.

For reservations or more information, call the box office at 968-4925.

Head To 'Hedda' In Studio Theatre

The Conservatory of Theatre Arts will present Ibsen's **Hedda Gabler**, Feb. 18-22 and Feb. 25 to March 1 at 7:30 Wednesday through Saturday and 5 p.m. Sunday in the Studio Theatre of the Loretto-Hilton Center.

Tickets are \$2 for students and \$3.50 for the general public.

For reservations or further information, call the box office at 968-6928.

Classic Jazz Plays Thursday Night

Jazz On A Summer's Day and **Mingus Jazz** recorded at the Newport Jazz Festival will be the Thursday Night Classic Series films Feb. 26. Showings are at 7 and 9 p.m. in the Winifred Moore Auditorium. Tickets are \$1.

Hero Ain't Nothin' But A Sandwich

A Hero Ain't Nothin' But A Sandwich, will be shown at 7 and 9:30 p.m. Feb. 27-28 in the Winifred Moore Auditorium. Tickets are \$1 for the Webster College community; \$1.50 for students from other schools with IDs, senior citizens, and the disabled; and \$2 for the general public.

International Pot Luck Planned

An International Spring Celebration, sponsored by the International Club will be held March 6 at 8 p.m. A pot luck dinner and dance are being planned.

Anyone interested in attending and wanting to contribute a dish from their home land, may sign up on the EFL board on the third floor in the Administration Building.

Undergrads Should Complete Files

All full time (12 or more hours) undergraduates registered by Jan. 31, 1981 and all students living in the residence halls during the regular academic year should stop by Student Health Services to complete their medical files. At that time they can pick up their insurance ID and brochure.

Honors Nominations Due Mar. 2

The deadline for nominations for academic and departmental honors is March 2. Nominations should be submitted in writing to Sister Lucy Ruth Rawe and may be made by department/program faculty or by the students themselves. In the latter case, the student's name will be forwarded to the department/program for evaluation.

To be eligible for consideration, the student must have completed his/her degree in July '80 or be scheduled to complete it in May '81. A student will not be considered who has incompletes in courses prior to spring '81 which are required for graduation or who has more than four grades below "B" in the last three semesters of study (this excludes spring '81 also).

Students receiving college academic or departmental honors will be recognized at the spring honors breakfast.

Students Exhibit Photography

Cindy Lappin and Karen Norman will have works of photography hanging in the Media Center Feb. 22 to March 6.

Lappin is a senior media student. Her exhibit, "SX-70 Images" includes Polaroid photos which were recent work for an independent study. Norman, a December 1980 Webster graduate and media major, will exhibit works done prior to graduation, "16 mm Self Portraits."

The exhibit is free and open to the public.

Child Service Needs Volunteers

The Methodist Children's Services at 110 N. Elm in Webster need volunteers to work with emotionally disturbed adolescents in the areas of dance, photography, ceramics, drawing, guitar, music, recreation and other areas.

For information about this year-round residential treatment program and volunteer opportunities, contact the activity therapy dept. at 961-5718.

Deadline For Financial Aid Soon

All students interested in receiving financial aid for the 1981-82 school year should file an FAF as soon as possible. The results must be received by the Financial Aid Office by April 1, 1981 in order to be considered for maximum benefit.

The forms are available in the Financial Aid Office.

Nominations Are Open For Award

Deadline for nominations of persons for the "Distinguished Service to the Arts" award is March 30. Previous winners included Dr. Leigh Gerdine, president of Webster College. For information on the award or nominations, call CASA at 863-3033.

Actors Try Out For Summer Theatre Jobs

by Sarah Kendall

Actors, every one of them. Some good. Some great. And they turned out in force for the Third Annual Mid-West Summer Theatre Auditions the weekend of Feb. 20-22.

This event, sponsored by the Webster College Conservatory Theatre Arts Department, provides the opportunity of summer acting jobs for students and some independent actors at 21 theatres throughout the Midwest. Auditions came from as far as Chicago and New Orleans, with 47 Webster College students on the list of 161 names.

These summer jobs may not pay much, but they offer invaluable experience for students and young actors who haven't yet had enough exposure to gain widespread recognition.

Auditions consisted of musical and

non-musical pieces. Non-musical auditions lasted four minutes, perhaps the longest four minutes the actors had ever known.

"These four minutes consist of two two-minute excerpts from plays of a contrasting nature," said Noel Stern, a stage management student at Webster College. "This allows the theatre representatives to see the different styles and capabilities of an actor." A popular device was choosing a piece from a classic play, such as "Hamlet," and one from a contemporary play, such as "Death of a Salesman."

The auditionees displayed a wide variety of talent and styles, and managed to appear extraordinarily in control of themselves. But after all, they are actors.

There were also two-minute-long musical auditions and, according to Stern, "The majority of the theatres are

doing musicals this summer."

So how are the lucky ones chosen?

The aspiring actor first auditions for the 21 theatre representatives. After viewing the auditions, the reps decide whom they want to call back for another audition. Later that afternoon, these names are posted on a callback sheet designated for a particular theatre. Did they or didn't they, that is the question, as everyone strains to see if their name is on at least one list. If the actors do make a callback list, they are scheduled for another audition, this time for a ten-minute duration.

"In the callbacks, the actors may have to read from copies of a script, or repeat the pieces they performed earlier," said Stern. "The reps may even want to see some improvisational work."

"A lot of it is body language," said Stern. "You can tell how a person is, their

stage presence, just by the way they walk into a room. Every director has his own opinion of what is good or bad. One person may like an actor and one person may hate him. It also depends on the type of actor a theatre may need for a particular play it will be performing.

"If you know what play you are auditioning for, you try to pick a piece that will be good for you," said Stern. "Although, a lot of people will pick one audition piece and use it throughout their whole acting career."

Tech/design interviews were also scheduled with the theatre representatives and Webster College students.

Counterparts of the Mid-West Summer Theatre Auditions are the Northeastern Theatre Conference and the Southeastern Theatre Conference.

JOURNAL

Vol. 10, No. 20

Webster College, Webster Groves, Mo.

March 5, 1981

Spring Break
March 9 - 13
Relax And Enjoy!



New Students Air Gripes

by Sherri Jappa

"Adjusting to roommates is one of the biggest problems among students who have left home for the first time," said Phil Wentzel, dean of students. Jan Landzettel, associate dean and director of residence, agreed with Wentzel and mentioned other problem areas for new students.

"Students also complain about food, cleanliness and noise levels in the dorms," said Landzettel. "There aren't many rules in the dormitories and the students must assume a lot of responsibility. It's a difficult adjustment for anyone."

Claire Schmucker, a freshman from Cincinnati, Ohio, who is majoring in educational psychology, said her adjustment to Webster College was aided by a good orientation program.

"There were dinners, dances, tours, programs in the library, floor meetings and volleyball games. They kept us moving. The faculty and residential assistants were helpful and cheerful. There was no confusion," said Schmucker. But she did have one pet gripe:

"The theatre department is a major part of the campus and if you aren't part of it, sometimes you feel out of place."

Dean Wentzel agreed, "The theatre community is a large outspoken, vocal, animated group. It's easy for others to feel shut out."

Schmucker said the dormitories are like a big family. She likes her room because it has a homey feeling. She also likes Webster Groves because it's quiet and everything is in walking distance: stores, a park, the highway and her job.

"Getting used to the food here was hard," Schmucker said. "Breakfast at the Red Carpet is good, but the cafeteria lacks. I was disappointed that I had to buy a three-meal plan."

But a different story was told by another student. Lisa Litteken, a sophomore from Illinois, who is majoring in media said, "I never received any information about orientation."

"I didn't know anything about my roommate or my dorm room when I got here. Nobody told me where my room was or where to park."

Litteken said she didn't find it hard to adjust because she goes home every weekend. She and her roommate have

become good friends and she is happy living here.

"I don't feel like part of the dormitory community, but I like my classes and most of the staff," said Litteken.

Val Park, a freshman from Colorado majoring in stage management said, "After the regular orientation, I was given a separate special orientation of the theatre department. The theatre people are a close group and they made me feel welcome."

Park said she didn't find the transition hard, mainly because she was put on a crew right away.

"My roommate and I get along great. She is also a theatre major and so are the girls we share a bathroom with. I think it's better this way because we understand each other's odd hours."

"I only know a small number of students outside the Conservatory," said Park. "I would like to meet more non-theatre majors, but activities are always scheduled at times when it is impossible for theatre majors to attend."

Park said that her room and bathroom are not the worst, but are not the best either. She doesn't like Webster Groves very much, because she is used to a large town.

"The transition of new students is informal," said Dean Wentzel. "It occurs in the dorms. It's very important that the students interact with each other and with the staff. The best thing to do is to keep them busy until they're exhausted enough to fall asleep."

"I think our residence staff has been great in the past, but this year they're outstanding. They're well-trained, interested and concerned people. I attribute a lot of the success in the dormitories to them."

All out-of-state freshmen are required to have a one-year dormitory contract and must buy the full meal plan. "This is to insure a smoother transition by giving the students security," the dean said.

"The students in the dorms are a pretty neat group," said Landzettel. "I enjoy watching them grow."

Life Of Black Leader Discussed

by J.K. Burggrabe

The third week of Black History Month ended with an enlightening filmstrip/discussion on Malcolm X. Kerry Sprague, director of student programs and activities, showed a two-part filmstrip, **The Search for Black Identity: Malcolm X**, and led a discussion.

The filmstrip explains that he received his "first conscious awareness of racism" in the seventh grade. He expressed his desire to become a lawyer to a teacher, but the teacher told him that plan was "unrealistic for a Negro" and that he might want to be a carpenter. It was then that Malcom changed inside.

He turned to the streets, eventually getting into trouble and being sent to prison.

After being released from prison, Malcom changed his last name to "X", breaking the bond to white men by replacing his master-given slave name that was inherited. He devoted himself to converting people to Elijah Mohammed's Muslim religion, his power and fame ever increasing.

Malcolm X proposed black pride rather than humility, and maintained that violence was sometimes necessary to attain goals. Soon, the "disciple had more power than the master" and Elijah Mohammed severed ties with Malcom.

Deeply hurt, but wanting more than ever to be involved as a Muslim, Malcom made the pilgrimage to Mecca. With big welcomes and recognition everywhere he went, Malcom began his Organization of Afro-American Unity.

While addressing an audience in February, 1965, Malcom was gunned down by three assassins.

The group of about 15 people continued the discussion contrasting Malcolm X with Martin Luther King. Martin Luther King proposed civil rights and that through governmental laws, humans could be equal. Malcom X proposed that through human rights all people could be equal.

EDITORIALS

Plea For Sleep Ignored

Despite the presence of R.A.'s on every floor of the dorms, and despite Jan Landzettel's recent self-rating guide for residents to rate their own thoughtfulness, there are still some residents who insist on ignoring the guidelines for considerate behavior.

The elevator door on the second floor of Loretto Hall is broken, and it slams quite loudly unless you consciously make an effort to close it gently. I just don't see that simple action as being a Herculean task. But no matter what hour of the night it is, some people still let it slam, jarring the nerves of the poor residents trying to sleep. They've taken to putting a "plea for consideration" note on the bulletin board, with their signatures on it, in hopes of reaching the right people.

Worse yet are the late night partiers, who stay up most of the night yelling, laughing, and playing music, totally oblivious to those they might be disturbing. I myself had the misfortune to experience this recently—it was a school night, and I had been working very hard all day on assignments. I collapsed in bed that evening, desperately in need of a good night's sleep. At 3 in the morning, a thunderous howl of laughter from somewhere below shattered my hopes for this. For nearly an hour, some people carried on



obnoxiously—I went and reminded them it was 3 a.m., but I doubt if they heard me over the music that was playing. Anyway, complaining to such people doesn't always work—the noise seems to return a few days later.

The only solution to quieting noisemakers late at night is for disturbed residents to contact an R.A., whether he/she is sleeping or not, and have them fine the person creating the disturbance. Warnings are usually ignored, but fines make their point in a big way. Few residents have bundles of cash to spare. So let's lick this problem. Next time someone is bothering you at night, speak up! Then maybe we can get some sleep around there, at least those of us who find sleeping a rewarding pastime.

Kevin Renick

LETTERS

Article Omits Swiss Campus

Gaskill Adds Geneva

Dear Editor:

Thanks for your Jan. 29 article reporting on the "Study Abroad" meeting. One part of our discussion was omitted, however: the fact that Webster College has its own campus abroad, in the French-speaking city of Geneva, Switzerland. There are undergraduate and

graduate courses (taught in English) in political science, management and international studies. The curriculum is expanding to include liberal arts subjects, and financial aid is available. See Neil George for more information.

Peggy Gaskill
Coordinator of Advising
for Study Abroad

JOURNAL

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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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to The Journal, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119.

Hellinger's Weekly Journalism Review Missed By Reader

Dear Editor:

In the last issue of the Journal, I missed my favorite weekly feature—"The Hellinger Letter." This has been a consistently well-written and thoughtful commentary and has served as Webster's own "Journalism Review."

I hope that you will bring back "The Hellinger Letter" for all of its devoted fans.

Thank you,
Jean Oksner

Submit Classifieds

Rose's Capitol Comment



House Welcomes Female Freshmen To Jefferson City

The election is over. The candidates wipe the sweat from their brows. They won. Within two months, their pattern of life will totally change.

This was the scene last November for many elected officials. For a first-termer, these feelings are greatly magnified. For a woman, probably more so.

First-termers are commonly called "freshmen" in the Missouri House of Representatives. There are six female freshmen this session. They are: Reps. Mary Bland, D-Kansas City; Donna Coleman, R-Chesterfield; Sheila Lumpe, D-University City; Jean Mathews, R-Florissant; Eileen McCann, D-South St. Louis City; Annette Morgan, D-Kansas City.

I interviewed five of these women.

As I suspected, they all came from the St. Louis and Kansas City areas. It seems that people in large cities are more liberal and therefore have the a tendency to elect more women.

All but one of these women took over a man's seat in the house. At \$15,000 a year it's no wonder more women are running for office.

I asked these freshmen what their initial impressions of their new environment were.

"Starting any new job has its difficulties," said McCann, "I've always wanted to be a Rep."

Lumpe said that she had "a feeling of awe."

"I was overwhelmed with the magnitude of decisions that had to be made," said Coleman.

Morgan was, "overwhelmed with the amount of printed material to read."

"It was very much as I anticipated," said Mathews.

As a full time intern, I had similar feelings in my initial weeks. I'm sure we all walked around the rotunda at least a few unnecessary times.

The capitol is like a little sub-culture. All of the representatives have at least one thing in common. As Coleman put it, "where else would you get together a group of people whose common interest is the laws of Missouri?"

Rose Rosen is taking an internship this semester in Jefferson City, Missouri under the auspices of the Political Science Department of Webster College. She is working directly with Representative Kaye Steinmetz, D-57th District. If you have any questions or comments about Missouri legislation, please address them to Rose Rosen c/o Representative Kaye Steinmetz, House Post Office, State Capitol, Jefferson City, Mo. 65101

The Journal will not be printed for the next two weeks. The next issue will be March 25. Have a nice spring break!

Student Demonstrates Unusual Writing Style



by Kevin Renick

In the small community of writers at Webster College, Goyn Landwehr is a standout. In both Writer's Circle and Shirley Schoonover's creative writing class, Goyn is recognized for his unusual prose and poetry, which utilize often intricate wordplay, incongruous images, and humorous dialogue. Goyn's pieces never fail to entertain and challenge those who read them.

Goyn is a literature and language major. Besides the above mentioned classes, he is studying French and he is in Rita Madsen's comedy and satire class. Goyn comes from Louisiana, where he said his parents "wanted me to be an engineer or something." But Goyn had other plans.

"I started writing when I was real little," he said. "Like a lot of people, I started writing in math class. My first comic book was published when I was in 4th grade," he laughs. "It was called 'Stuperman Meets the Sinister Server', and it was about this guy who would play tennis and try to hit people using these tennis balls that blew up. It was based on my brother, who used to whack people with walnuts."

Goyn said he didn't get serious about writing until high school. There, he had a creative writing teacher who wanted to make a "high school version of the 'New Yorker' magazine." Goyn contributed his talents as a writer-cartoonist.

"I've never really been able to write much without drawing involved, also," he said. "In high school, I had a regular cartoon—it was called 'The Continuing Yarn of Thwinine McPharsen'. It was pretty stupid, but it wasn't bad for high school. I also did photography."

When asked what motivated him to write, Goyn said, jokingly "I was into the glory and the big bucks. Also, I thought if I

did it, I could attract women. And it worked." More seriously, he said "I felt writing was the only thing I could do. I think most writers come to that conclusion—they can't do anything else."

Does Goyn have certain things that inspire him, or does he have to be in a certain mood to write?

"I just get attacks," he said. "I'll start writing something, and I don't think about it until it's finished. Also, I have a rebellious nature. I write best when I'm supposed to be in class but I'm off somewhere else. Unfortunately, this semester I haven't been skipping class enough—and my writing has suffered."

When asked if he wrote about himself, Goyn replied "All of my writing is about me. Even if it's about tomatoes or ice cream."

Such images do inhabit the world of Goyn Landwehr. His pieces are often of a bizarre, stream-of-consciousness nature.

"I think all people start out writing stream-of-consciousness stuff," said Goyn. "Then the system gets ahold of them, and makes 'em write in more of a formula, like Dickens or something. When I was a kid, I invented socialism, but I didn't know it was socialism. I showed this thing to my father, and he said it was terrible. That suppressed me right away."

Continuing in search of his own style, Goyn found himself being influenced by several other writers.

"The earliest person who affected me was James Thurber," said Goyn. "I think it's because he was a writer and a cartoonist both. I liked *The War Between Men and Women and Its Sex Necessary?*. I also like Alfred Jarry—the "Ubu" plays. After that, I guess it was John and Gary Meek, who are two brother-poets and musicians from the Mississippi gulf coast. They introduced me to a lot of things, including numerous other writers."

Poets that Goyn admires include William Carlos Williams and Lawrence Ferlinghetti. Goyn emphasized, however, that he could not see writing poetry professionally.

"There's no money in poetry," he said,



Goyn Landwehr, a literature and language major, feels his reputation as a writer is something he has to live up to.

photo by Chris Byrd

"so there's little to attract you to it. The poetry that sells the best is Rod McKuen."

Despite all the writing that Goyn does (he can often be seen sitting in one of the turrets, working a typewriter to death), he still has doubts about the merits of his work and its potential for being published.

"I don't feel I'm competent enough yet," said Goyn. "I don't have enough of anything yet to warrant publishing. You have to write a novel. I usually hate everything I write, especially after it gets in print. Somehow, you can never fulfill what's in your head—it's never what you're hoping it could be. Of course," he chuckles, "I hear that geniuses are never satisfied."

Goyn said he came to Webster College because "I had heard there was a lot of good art going on here. Also, I wanted the freedom. I didn't want to be forced to take certain things." Goyn hopes to go to France next year so he can learn to speak French well, and "just learn. I can't imagine going there and not expanding a lot," he said. He added, jokingly "Also, I want to talk to Truffaut, and get into movies."

Goyn feels his reputation as a writer is something he has to live up to, and he has mixed feelings about this.

"I write because I have to maintain an image," he said. "Like this beard, and the fact that I'm always late to Harry Cargas' classes. People have come to expect

those things. It just goes to show you that nobody's really free."

For all his light-hearted and humorous remarks, Goyn is a thoughtful and sensitive individual with a real dedication to the sharing of creative ideas. He intends to pursue his, whether he makes money or not."

"Whether or not an artist or poet is financially successful has very little to do with true artistic success," said Goyn. "You should lead your life as if it were a work of art. And the most artistic activity you can do is to love someone—properly."

No doubt, we'll be hearing more from Goyn Landwehr in the future.

Excerpt from "Truth and Potatoes" by Goyn Landwehr

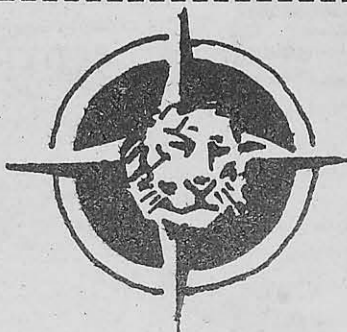
As we entered exactly upon the alley, "Truth and potatoes," Tammy was saying to me, "will clearly lead you nowhere." As easily as that, it was explained to me. "You will find yourself with nothing but a pair of tennis shoes to wear upon your aching feet. 'Tunafish' is only a phrase we use when we have nothing else left to call salad, and how I earnestly hope we never will have to resort to that!"

"Hope," I added, "is just something we resort to when we've spent our last tunafish can."



During Black History Month, a poetry reading by Shirley LeFlore was held. The poetry was combined with musical accompaniment.

photo by Jeannie Weldon



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Dorms: They're Not Just For Sleeping Any More



by Eric Wilson

Webster College is a quiet... (well not exactly quiet), small... (sometimes too small), educational facility that lies on both sides of a forked tongue called Lockwood Avenue and Big Bend.

On the campus of this facility are two buildings known by the names of Loretto and Maria Hall. No, these buildings were not named after related sisters (but then again, they are, when you stop to think about it). The sisters in this case are related only by religious ties and not blood. The two buildings are the living quarters for students of the college and are known as dormitories.

A dormitory, according to Webster's dictionary (who else but), is defined as "a room or building for sleeping especially in a school."

With all of the technical terminology out of the way, let's explore these two buildings and find out what dorm life is like in Loretto and Maria Hall, the buildings with rooms supposedly for "sleeping." Let's look at a typical day.

A dream of you and your favorite girl is interrupted by the melodious sounds of a stuck elevator door opening and closing again and again on your floor of Maria Hall (the newest of the two dorms). No matter how many times the company repairman comes to give the machine maintenance, it still gives out punishment to the earholes of students on the floor of the elevator's choice.

From the seemingly possessed elevator in Maria, we cross over a connecting corridor into Loretto Hall, where we find a change of scenery from the modern to the nostalgic. The carpet-covered floors give a sharp cry of pain as you walk upon them, and if you are one who makes numerous trips on this particular route, residents who happen to make their home in Loretto, seem to know who you are even before you arrive. So don't be surprised if the person you may happen to be going to visit, opens the door before you approach it.

The student body in the dorms consists

of many different nationalities, personalities, rationalities, moralities and what-have-you-alties. Some students live together in double rooms, while others live alone in single rooms, but the bottom line is that dorm life would not be what it is without these different people living in the same environment. Some are quiet, others are somewhat rowdy. Some are bottomless pits when it comes to consuming parties and alcohol, while others get a bang out of a half a glass of lemonade.

Student dress is a very fashionable scene, with students wearing anything and everything from Danskins to Toughskins, Saint Laurent to Jordache, Cardin to Klein, Saks to Goodwill. All types are worn and accepted.

Dorm decor is tediously and neatly arranged. Each room showing a taste that is totally different from nearby neighbors. However, there are different ideas about what the terms "neat" and "tedious" mean.

Dorm food is very hard to characterize. It falls somewhere between "not your mother's" and the best you can do. The choices for the meals are very easy to remember, meat and potatoes, pie, cake, fruit or jello, and soup. This is daily, so it makes it easier for the student who is rushing off to his or her favorite class to not have to guess what is being served. Instead they already know and can decide accordingly. Some even cook their own in kitchens on any of the four floors of Loretto.

Dorm hangouts for students are many and each one is taken advantage of as soon as it is possible for the student to enjoy that particular activity that he or she cools out with. The most widely used hangout is someone else's room. Why stay in your room and further damage it when you are bored, when you can go and tear up some of your buddies', seems to be the attitude among most of the students. There is also a television room and recreation room which are also used in heavy volume.

This is only a fast and light idea of what dorm life is like here on campus in Loretto and Maria Hall. To get the experience, you must come and get a personal tour from any Webster student. You can be totally guaranteed that you will be amazed at what dorm life at Webster College is like. All you have to do is move in, and from that point dorm life is what you make it.

NEWS BRIEFS

Talley's Folly Coming To Loretto

The Loretto-Hilton Repertory Theatre will present Landford Wilson's *Talley's Folly* March 13 through April 10. Tickets are now on sale at the box office, at all Famous-Barr Ticket Master outlets, or by phone using MasterCard, Visa or American Express at 968-4925. Prices range from \$5.50 to \$12.50.

International Pot Luck Planned

An International Spring Celebration, sponsored by the International Club will be held March 6 at 8 p.m. A pot luck dinner and dance are being planned.

Anyone interested in attending must contribute a dish from their home land. Those interested may sign up on the EFL board on the third floor in the Administration Building.

Photojournalism Exhibit March 16

A photography exhibition by Gary Brady, a media major, will be held March 16-27 in the Media Center Gallery. The gallery hours are from 9 a.m. - 9 p.m. Monday through Friday.

An opening reception will be held Sunday March 15 from 2-4 p.m. in the Media Center.

Undergrads Should Complete Files

All full time (12 or more hours) undergraduates registered by Jan. 31, 1981 and all students living in the residence halls during the regular academic year should stop by Student Health Services to complete their medical files. At that time they can pick up their insurance ID and brochure.

Dr. Kubler-Ross To Be 'Probed'

Television's Channel 2 will tape "Probe" with Dr. Elizabeth Kubler-Ross who will discuss her controversial views on "Death and Dying" at 1:15 p.m. on March 20 in the Loretto-Hilton Center.

Admission to the taping is free, but advance reservations must be made with KTVI. For information call 647-2222.

The Quiet Man Comes To Winnie

The Quiet Man, starring John Wayne and Maureen O'Hara will be shown in Winifred Moore Auditorium on March 5 at 7 p.m. and 9:15 p.m.

Tickets are \$1 for all. For more information call 968-7487, ext. 361.

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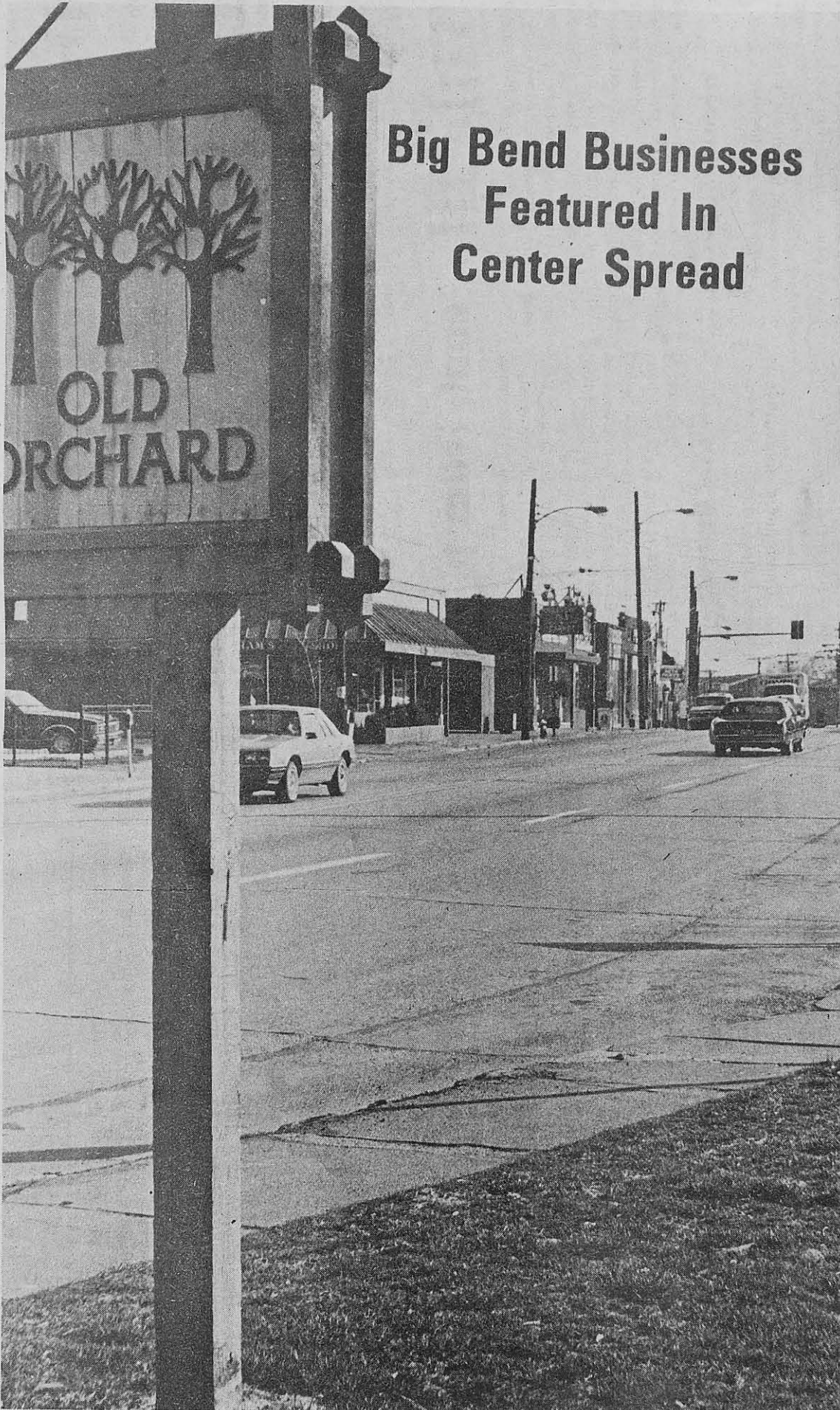
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JOURNAL

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Life-After Death

Doctor Describes Various Stages

by Kathy Evans

"I'm not interested in proving that life after death is a reality," said Dr. Elizabeth Kubler-Ross. "I'm only interested in sharing the phenomenon."

Kubler-Ross, guest of Channel 2's Probe taped in Loretto-Hilton Center March 20, discussed her book "Death and Dying" and her belief in a life after death with one of the largest Probe audiences, according to Tilly Dewey, producer of the show.

The doctor has talked with many people who claim to have had an after-death experience, and she explained that they all told her the same thing. "It doesn't matter what type of background we come from," she said. "We all share what

happens at the moment of death."

Based on her findings, Kubler-Ross described the three separate stages experienced in the after-death process.

"At the moment of death, the body is shedded, like a butterfly leaving its cocoon," she explained. "There is a total awareness, a dream-like state, where the person will see the activities around them."

She explained further that hospital patients, who had no recorded heartbeat at the time, later repeated conversations between doctors and nurses trying to revive them.

In the second stage, the person becomes totally whole again. Amputated limbs are restored, blind people can see, and deaf people are able to hear.

According to the doctor, immediately prior to the third stage the person goes through something that represents a transition to them. The third stage is described as a light.

"The person heads towards a source of light and becomes surrounded by total love," said Kubler-Ross. She emphasized that "those who get a glimpse of the light in the third stage will never be afraid of dying."

In addition to the three stages, Kubler-Ross described death as something beautiful and not at all frightening. According to the doctor, it is "totally impossible to die alone."

"Those who preceded you to death will always be waiting for you," she said. **cont. on p. 7**



Dr. Elizabeth Kubler-Ross

photo by Kathy Snipes

JOURNAL

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March 26, 1981

cover photo by
Nancy Roenfeldt

Title III Grants College New Strength

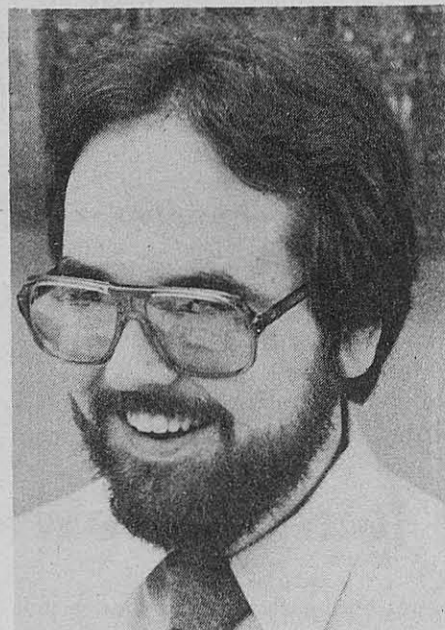
by Barbara Avis

"We are excited by the possibilities that Title III appropriations are making possible for Webster College. We have a very dynamic and alive school. The fact that we are open to change has been the hallmark of Webster College," said John T. Healey, assistant dean of students.

The Title III grant that Webster College has been awarded was made under provisions of the Federal Higher Education Act of 1965. Webster received the \$625,000 grant after a competitive review of proposals from more than 500 academic institutions.

This research and development program is directed by Robert A. Spencer, assistant vice president, director of development and the project administrator, who with Charles Madden, the dean of the undergraduate college, prepared the original proposal.

In the Nov. 13, 1980 edition of the Webster College Journal, Sarah Kendall presented a detailed description of how the Title III grant would help strengthen the college. Now, three months later, many programs are under way and exciting things are happening.



John Healey

photo by Mark Aiello

Project Coordinator Linda C. Campbell, has been on campus for several months and is responsible for seeing that projects in all the related areas are going along as they should. She reports periodically to the federal government on the progress of the plan and reports any significant changes.

"And I must keep a very close account of where the money goes," said Campbell.

The Title III funds, which Webster College has earmarked for the Strengthening Developing Institutions Program are aimed at three areas: academic, administrative and student services.

In the first area, the grant will help expand four curriculums, each chosen because of clearly identified needs: international studies is headed by corporation-based education and health careers.

International Studies

The development of two task forces in international studies is headed by Peggy Gaskill, associate professor in foreign languages, and Neil George, associate professor in history and political science.

In September of 1978 Webster College opened its successful program in Geneva, Switzerland, for master of arts studies. "As the college established itself, it was approached to offer an undergraduate program, which is about to begin," said Campbell. "Also, the idea was suggested of finding a way for students here on campus to have the option to go to Geneva and do internships to supplement their international studies, foreign languages, or political science. Neil George is heading that task force," said Campbell.

Harry J. Cargas, professor in literature, language and religion, is also working in George's task force. He is trying to arrange for funding or reduced tuition to allow more students to participate in the studies and internships. Cargas is looking into foundations, private grants and companies in the St. Louis area that may be interested in sponsoring a student.

Cargas said he is "also investigating the possibility of providing a work-study program for these students."



Peggy Gaskill

photo by Annette Guye

cont. on p. 7

PBS Show Host

Burke Connects With Webster March 30

by Jim Theis

James Burke, creator, writer and narrator of the "Connections" BBC television series is coming to Webster College on March 30 to speak about "Science and Society: the Impact of Change."

In his series, Burke invited viewers to employ the methods of Sherlock Holmes in an analysis of scientific and technological developments. You wouldn't be reading this story if the printing press was never developed. That's elementary. But can you deduce the connection that stretched between underwear in the 12th century and the invention of the printing press?

This connection well hints why Burke subtitled his series "An Alternative View of Change." It also hints why Burke was

asked by a faculty committee to speak at Webster College.

On the other task force, Gaskill said, "We will be implementing an intensive eight week study in a foreign language for the fall term. The first session will be French. Participating students will be exposed to 160 hours of the language, in sessions of 3 1/2 hours, five days a week. We will have a limit of 15 students on the elementary level, and ten on the intermediate level.

"In the second eight-week period, we hope to provide a class in international studies in the French language for those students. This course is to be taught by a visiting professor, and the courses will also be available in English," said Gaskill.

Gaskill added that Daniel C. Hellinger, an assistant professor in history and political science and a member of the task force, is developing a course in foreign culture, utilizing the international students on campus.

Also under consideration is a minor in international studies within the political

asked by a faculty committee to speak at Webster College.

A faculty committee composed of Jim Evans, philosophy department; Dan Hellinger, political science department; and Marita Woodruff, theatre arts department, selected Burke. He will be the speaker at the first of a series of faculty arranged lectures here.

The lecture will be held at the Loretto-Hilton Center, 130 Edgar Road, at 8:30 p.m. Monday, March 30. Admission is free to the public.

Burke will also hold a seminar on the same day at 3:30 p.m. in the Administration Building, 470 East Lockwood Ave., Media Center, Room 218. The seminar is free, but it will be limited to 30 students. Those interested in attending should contact Tom Oates, **cont. on p. 3**

EDITORIALS

Art Theft Is No Joke

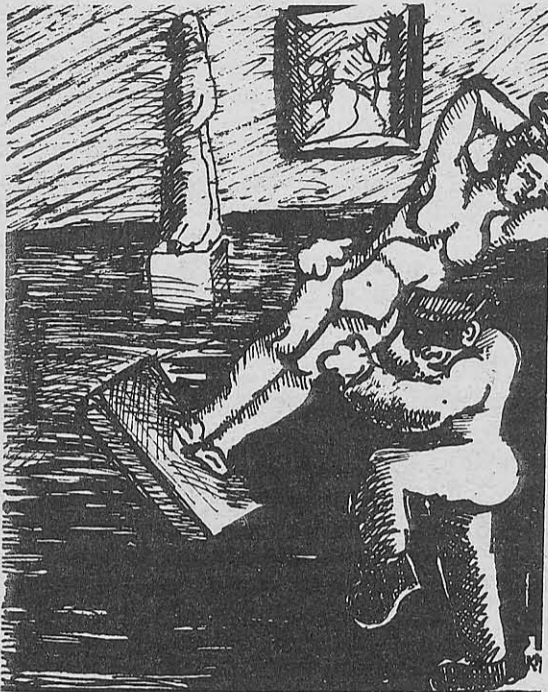
A photograph from the photo exhibit now on display in the Media Center turned up missing the day after the exhibit opened. It seems unbelievable to me that such a thing could happen here at Webster College.

Webster is a school filled with artists. We all share in creating whether it be in the form of dance, acting, singing, writing or photography. I cannot imagine any artist taking someone else's work for any possible reason. How would you feel if it happened to you?

Although the photographer was offered money to compensate for the missing picture, nothing can replace the time and effort that went into the original. It is sad that any money had to be offered in the first place.

It is the ultimate goal of any creative person to want to share their work with others. My only fear is that this could possibly prevent others from sharing their work because they might fear such a thing could happen to them.

Kathy Evans



LETTERS

Sprague Wants Solutions

The few brief months that I have served as Director of Student Activities supervising the various organizations has prompted me to write a letter to the students expressing my sincere appreciation and admiration for their display of honesty, positive attitude and willingness to work together. Many people are not aware of the impact students have on the quality of Webster College. Alas, some of the students are not cognizant of their own self-worth to this institution!

I was cited in the February 12th issue of the Journal as not having been received with "open arms" upon my first arrival to Webster by the student organizations. This is true! They wanted

to see if I would first fit the criteria by being supportive, open and genuine. Hopefully, I have fulfilled these prerequisites. Now, I must challenge the college and speak out on what I have observed happening at Webster.

Webster students are frank and quite careful in forming alliances with administration, faculty and other students. But, when given the opportunity and support to form such ties, they fare just fine, e.g. afternoon socials and co-sponsorship of events. People constantly bring to my attention much that is wrong with student organizations. There is very little that I am not aware of in reference to problems since I spend a great portion of my time attending their events.

I want to know what these same people plan to do to correct the problems they see: positive steps such as volunteering time and energy in advising groups like Council on Student Affairs, Black Students Association, Bored Board, International Club, Women's Resource Center, Social Action Collective and the Management Club would be a start.

These groups consist of young adults trying to serve Webster College the best way they know how. If you have suggestions or complaints, why not use your expertise in lending them a hand. I know what the problems are. My question to the Webster College community is, "How is each of us going to be part of the solution?"

Karry Sprague
Director of Student
Programs and Activities

Rose's Capitol Comment



Big Trucks May Hit Our Roads Soon

Due to new leadership in the House, a bill that would allow bigger trucks on Missouri's highways has been passed.

It is no secret that Kenneth J. Rothman, former speaker and now lieutenant governor of Missouri, is staunchly opposed to the "big truck bill," as it is commonly called. The new speaker, Bob F. Griffin, D-Cameron, cast his vote, along with 98 other representatives, in favor of this bill when it was read for the third time and passed on March 19.

The bill will now go to the Senate for approval. In past years, similar proposals have always cleared the Senate. If this year is no different, it looks as if we'll soon be seeing big trucks on the interstate and primary veins of Missouri.

The "big truck bill" would raise the current limit on truck weights from 73,280 pounds to 80,000 pounds. Along with this, the truck lengths would increase from 55 feet to 60 feet. Most truck registration fees would go up 25 percent, in order to offset the anticipated maintenance costs associated with the higher weights.

Missouri is one of only six states in the nation that does not allow "big trucks" on its highways. Five of these states border the Mississippi River, causing a cross-country barrier. These states also cause a barrier for interstate commerce, not to mention a barrier to energy savings, productivity, jobs and the state's economy.

Under the uniform commercial code of the Missouri statutes, cities with population of 75,000 or more already allow trucks with weights up to 100,000 pounds to cross their highways. St. Louis would not change its laws in this regard.

Opponents of the bill say bigger trucks cause more accidents. There is no evidence proving that truck size and weight contribute to accident frequency or severity.

Missouri needs the extra profits bigger trucks can give the state. Furthermore, a larger truck is simply more economical. Here's to big trucks hitting the roads of Missouri and the end of the long debate over the "big truck bill."

Rose Rosen is taking an internship this semester in Jefferson City, Missouri under the auspices of the Political Science Department of Webster College. She is working directly with Representative Kaye Steinmetz, D-57th District. If you have any questions or comments about Missouri legislation, please address them to Rose Rosen c/o Representative Kaye Steinmetz, House Post Office, State Capitol, Jefferson City, Mo. 65101

JOURNAL

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The Journal is starting a free classified section for interested individuals who have something they would like to buy, sell, rent or trade.

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Reviewer Picks Oscar Favorites For 1980

Well, it's Oscar time again (the ceremony is March 30 this year), and the broadcast this year doesn't look much different from that of previous years. Johnny Carson is hosting again, God bless him, and we can expect the usual plethora of bejeweled and expensively dressed presenters, tedious production numbers and renditions of the nominated songs, and prolonged "thank you's" from winners, as well as a few no-shows.

Still, Oscar is a tradition—and no matter what the excesses of the ceremony are, there's an undeniable fascination about seeing so many glittering celebrities in one place, and trying to predict who will win what based on one's knowledge of Oscar politics. I haven't missed the broadcast in seven years, and I'll dutifully be in front of my set again this year, munching on Doritos and rooting for my favorites to win.

Here's a brief look at the major nominees, along with the one I would vote for in each category:

BEST PICTURE: *Coal Miner's Daughter*, *The Elephant Man*, *Ordinary People*, *Raging Bull*, *Tess*. Critics elsewhere seem to think Martin Scorsese's powerful, artfully directed

Raging Bull will take the honors this year. There is a reasonable chance that Roman Polanski's *Tess* or David Lynch's *Elephant Man* could win—these were both beautiful pictures. However, I'd vote for *Ordinary People* even though it was only Robert Redford's first directing job. It treated the subjects of suicide and family insecurities sensitively and intelligently, and the performances were uniformly wonderful. For being a "people movie" and having a level of consistency not all the other nominees have, this one may bring home the statuette.

BEST ACTOR: Robert DeNiro in *Raging Bull*, Robert Duvall in *The Great Santini*, John Hurt in *Elephant Man*, Jack Lemmon in *Tribute*, and Peter O'Toole in *The Stunt Man*. Robert DeNiro is the hands down pick to win this year. He went through incredible training and preparation (including gaining 60 pounds to play boxer Jake LaMotta in his later years) for this film. DeNiro is the actor's actor—he's always incredible, and he's been overlooked several times before. I vote for him, even though some critics were highly sympathetic to John Hurt's tearjerking *Elephant Man*.

BEST ACTRESS: Ellen Burstyn in *Resurrection*, Goldie Hawn in *Private Benjamin*, Mary Tyler Moore in *Ordinary*

People, Gena Rowlands in *Gloria*, and Sissy Spacek in *Coal Miner's Daughter*. My strong personal favorite of these is Sissy Spacek—she's a lovable actress, and her performance in "Coal Miner" was rich, educational (she showed us exactly where the best country music comes from—the heart and the backwoods, and she did it with grace and style), and diverse (she sang all the Loretta Lynn songs herself). Mary Tyler Moore could win because of the demands of her unsympathetic role in *Ordinary People*, and because she lost her son last year. But I'd vote for Spacek.

BEST SUPPORTING ACTOR: Judd Hirsch in *Ordinary People*, Timothy Hutton (same film), Michael O'Keefe in *The Great Santini*, Joe Pesci in *Raging Bull*, and Jason Robards in *Melvin and Howard*. Timothy Hutton was fabulous in *Ordinary People*, but the talk is that his was a lead performance, not a supporting one. So Joe Pesci, who played DeNiro's tough talking but caring brother in *Raging Bull* will probably take the Oscar. He was indeed excellent, and he was on screen long enough to truly have impact, so if I can't vote for Hutton (my first choice), I'll settle for Pesci.

BEST SUPPORTING ACTRESS: Eileen Brennan in *Private Benjamin*, Eva

Le Gallienne in *Resurrection*, Cathy Moriarty in *Raging Bull*, Diana Scarwid in *Inside Moves*, and Mary Steenburgen in *Melvin and Howard*. I confess, I didn't see two of the nominated films in this category, but I'm told Mary Steenburgen is a favorite to win for her warm, stylish performance in *Melvin and Howard*. Other critics have spoken highly of Eileen Brennan and Diana Scarwid, so this category is probably up for grabs.

BEST DIRECTOR: David Lynch for *Elephant Man*, Roman Polanski for *Tess*, Robert Redford for *Ordinary People*, Richard Rush for *The Stunt Man*, and Martin Scorsese for *Raging Bull*. This is hard to judge; all these directors did creative, memorable jobs on their respective pictures. For poetic, evocative black-and-white photography and frequent heart-rending scenes, both *Elephant Man* and *Raging Bull* showed directorial skill. Roman Polanski's *Tess* was superbly beautiful. However, here again I have to go with *Ordinary People*—Robert Redford did a surprisingly superb job with settings, scenes flowing into each other, and getting top-notch acting performances out of everyone involved. For someone who had never directed before, *Ordinary People* was a brilliant achievement. See you at the Oscars!

Burke cont. from p. 1

director of the media center, or Dan Hellinger, political science department.

"Burke wants to talk to students with a background or interest in the communication of scientific concepts," said Oates.

The 30 student limit was requested by Burke.

Students attending the seminar with Burke are required to attend a preparatory seminar in Room 218 on Friday, March 27, at 3:30 p.m.

"The preparatory meeting will provide a background on Burke and the 'Connections' series," Hellinger said. "It will help students to consider why it's so hard to communicate technological information. This should make the seminar with Burke more fruitful."

Two points of view will be represented.

"Ellen Irons from the Science for the People organization will attend both seminars," said Hellinger. "The group specializes in popularizing science for working people. Its members believe that technology is held by a few people, and they ask two related questions: who creates technology and in whose interest is it created? They imply a political overtone.

"Burke doesn't ask these questions in any political sense," Hellinger continued. "He is just interested in simplifying and communicating scientific and technological concepts, as he sees them, to a wide audience."

This was the purpose behind the "Connections" series. It in turn was behind the selection of Burke by the faculty committee.

"He met our primary requirements," said Evans. "He is a well known speaker with an unusual point of view regarding the communication of scientific developments, and his emphasis is not primarily political."

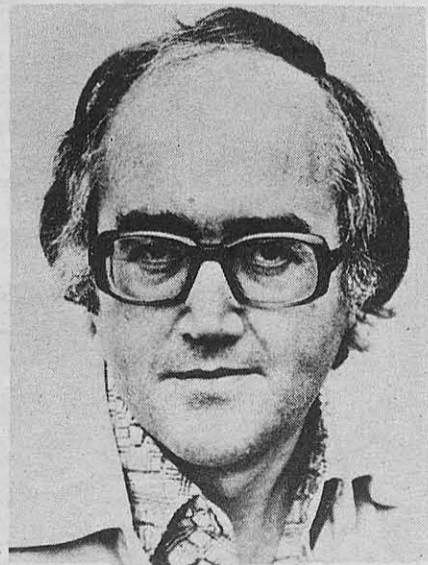
The "Connections" series gained immense popularity in both England and this country. A poll conducted by the BBC indicated that over 15 percent of the total total viewing audience consistently watched "Connections," and these people came from all walks of life. Few programs have commanded so large an audience on a weekly basis. Response in this country reached similar proportions.

"Burke showed how diverse happenings related to various discoveries," said Hellinger. "This is an effective way to communicate information."

The traditional connection points found in most history books didn't impress Burke favorably. He thought they elevated technology to a lofty height that the average man could only view with awe.

"Connections" is the history of technology presented in a special way," said Mike Salevouris, political science department. "Each episode traces the connection of events that led to a single, important modern invention or discovery."

"Burke opens each program by describing a chain-of-events designed to baffle the viewer," Salevouris continued.



James Burke

"Initially, you can't figure out where the program is going."

But viewers were not impelled to switch off their TV sets because Burke calculated the initial bafflement to work like the plot of a good detective story. Viewers were intrigued and not lost. Burke stimulated imagination and thereby provoked thought.

"Burke's approach succeeded well. Most performers couldn't pull this off. But he is articulate and witty, and he crammed an incredible amount of information into a single show without talking down to his audience," Salevouris said.

"Connections" is neither infantile-simple nor high-browed complex. Viewers didn't feel like grade-school children and they didn't feel urged to arm themselves with dictionaries and slide-rulers either. Most similar programs have failed due to one or the other of these problems.

But Burke was faced by other problems. He had to unravel the threads of today's complicated world and weave them into an accurate, unified pattern.

"Two very clear things came out of my investigations for this series," said Burke in a press release. "First, the kind of history taught in school is wrong; history does not and has never run in straight lines. Secondly, most people credited with inventing things didn't. Over and over again we keep finding these little guys, very often craftsmen, ordinary people, who did things for which the biggies in history took the credit."

There are 10 programs in the "Connections" series. They trace such modern developments as the atom-

bomb, the computer, jet aircraft, the production line, rocketry and television.

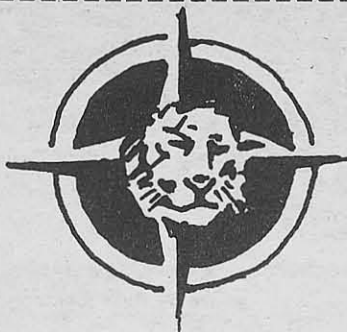
Burke researched these programs in 1977. They were filmed at more than 100 locations in 22 countries in 1978, and the series was aired by the BBC beginning in spring 1979.

KETC, Channel 9, and other Public Broadcasting Service television stations across this country aired the series beginning in fall 1979. By popular demand, it was aired again in fall 1980. Supplemental material introduced by E.G. Marshall complemented each of the one-hour programs in this country.

In 1975-76, Burke co-hosted with Raymond Burr a two-hour NBC-BBC co-production for the U.S. bicentennial titled "The Inventing of America."

In 1979, Burke wrote and narrated "The Real Thing," a BBC series of six 30-minute programs investigating reality and human perception. KETC, Channel 9, and other PBS stations plan to air this series next fall.

But you needn't wait until next fall to see the real thing. Burke will be at Webster College on March 30.



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Magazines and books are just a part of the items sold in the Smoke Shop, located at 8157 Big Bend.

photo by Ruth Canterbury

Bluestem And Sundance Students V

by Jim Theis

Students at Webster College are adding Western duds to their wardrobes as the urban cowboy trend stampedes across the country.

Bluestem Western Wear and the Sundance Shop contain everything a cowpoke needs to get along in Webster Groves. They shoot for quality too. Both stores are located in the Old Orchard business district along Big Bend just a piece down the trail from the Webster College campus.

"Everyone has a little bit of the trail blazer in him," said Shari Biermann, Bluestem Western Wear. "Cowboys are wild and free. Everyone wants to think he has some of this in himself. The students I've dealt with prove my point."

"It's like stepping out of the pages of a history book," said Mark Dudley, a history junior. "You feel like the whole tradition rubs off and becomes a part of you."

This atmospheric spice inspired students to stake out their claims at the local stores.

"The trend started largely with the 16 to 24-year-old student age group," said Dave Kuhn, manager of the Sundance Shop. "Once it took hold, it spread out like a nest of riled hornets. Everyone from 6 to 60, the blind, the deaf and the dumb, is jumping into the saddle now."

"After all, it's our heritage. It's only normal that Americans should feel it and try to recreate it in themselves," said Kuhn.

"It's not like some style imported from Paris," said Kuhn. "It belongs here, and the people who go Western feel this bond."

Exaggeration and stereotyping are essential features of Western legend. They started down the dusty trails of the dime novels around the turn of the century. They galloped along through the pulps in the '30s and '40s. Today they have pitched camp amidst the sagas of TV land.

"Beneath the surface runs a stream of individuality. An excellent representation is the silent cowboy portrayed by Clint Eastwood," said Steve Stigall, history junior.

Western legend is a meeting of opposites. The stereotyped background merges with individuality to provide a unified whole.

"That's what attracts so many students," said Kuhn. "Western wear puts our heritage under a single roof that's as wide as the sky. Sure, everyone looks like a cowboy, but no two cowboys look alike."

Bluestem Western Wear and The Sundance Shop offer outfitting rigs that are hard to believe. Boots present the finest example. Both stores are bristling to the brim with them. One entire wall of the Sundance Shop is floor-to-ceiling boots. Every pair looks different, but they all look the same too.

"Students are fascinated by the variety offered in foot gear," said Biermann. "A lot of them just thought that cowboy boots are cowboy boots. They walk out tall with a different attitude."

Intricate hand tooling sets each pair of boots apart. The creativity seems endless and the tooling is often inlaid with metals, fabrics or beads.

Cowhide was long the standard boot material and it is still the cheapest. But it is giving ground to many other materials. "Iguana lizards are tangling horns with rawhide in a big way," said Kuhn.

Other skins used are anteater, boa constrictor, eel, elephant, ostrich, shark and swordfish.

Old Orchard Stores

Spectrum, Smoke Shop, Sundance, Streetside Change With Styles

Robert Boekesch

"When the change needs to come around, we go with it and do the best we can."

These words of wisdom from Greg Parker, manager of the Spectrum, contain the formula which has enabled that business to prosper through more than a decade in which the only constant has been change.

The Spectrum began back in the days when a boy and his dog could enter the shop and partake of such delights as super-charged songs, 30 brands of rolling papers, day-glo Mickey Mouse posters and a truly inspiring assortment of roach clips. Or check out R. Crumb's latest rag in the comics section while listening to Led Zeppelin in a haze of Indian incense.

Today, the Spectrum, located at 8149 Big Bend, caters to a more diversified clientele ranging in age from 18 to 40, and sells primarily waterbeds and home furnishings.

Spectrum still maintains ties with its origins through its satellite shop, The Smoke Shop, two doors down at 8157 Big Bend.

The Smoke Shop deals mainly in smoking equipment and specialty items, and is now even selling some tobacco.

Parker notes that his clientele has grown up with the shop. People who did business there 10 years ago are still coming in, only now to select from Spectrum's display of beautiful and elaborate waterbed setups.

Growth is a major characteristic across the street as well, where, at 8158 Big Bend, a shop called Sundance is looking for more space to put its expanding inventory of leather goods and western wear.

The recent sharp increase in demand for Western wear has motivated Sundance's expansion in inventory from mainly hats and leather goods to include boots, jewelry, belt buckles and Western clothing.

"Western wear" says Gary Castens from behind Sundance's jewelry counter, "is the only true American dress native to the United States." However, he begrudgingly admits to a possible connection between the faded jean, leather jacket and sandals of the hippie days and the Stetson and designer jean garments presently in fashion.

A mechanical bull, used in a sales promotion and corralled in a storeroom, stands, or bucks, in testimony to the

media's influence on the public's lifestyles and images as reflected in sales.

Castens indicates the movie "Urban Cowboy" was a singularly influential event, adding that the media does not create social phenomena, but merely expands on what is already there.

He also said the recent increase in the popularity of country-western music is an indication of changing social preference.

This view is supported by Randy Davis, a manager at Streetside Records, 345 Old Orchard, who says that country-western sales are up significantly, though he attributes the increase in large part to the style's moderation towards pop and soft rock.

According to Davis, mainstream rock 'n' roll is still the biggest seller, adding however, that New Wave is coming on strong.

Davis indicates the store's proximity to Webster College is an influence on the diversity of musical tastes of his customers and observes that as the acid-rockers of the early '70s have grown older, their musical tastes have expanded more into jazz and blues.

If the business community is any indication, it would be safe to conclude that change, whether it be in inventory or in lifestyle, is a harbinger of growth and expansion as long as we are able to "go with it and do the best we can."



The Smoke Shop

photo by Sharon Skaggs



The Smoke Shop uses its large picture window to advertise its smoking equipment and specialty items.

photo by Ruth Canterbury

Wrangle Western Wear At Old Orchard



Blue Stem Western Wear
photo by Lucretia Williams

"Sea turtle skin was used in the '50s," said Kuhn. "But its banned now by federal law. If you are caught selling a pair of turtlehides, the FBI prints your picture on wanted posters and sends Matt Dillon out after you."

Fines for infraction of this law go as high as \$7,000.

"In Florida and New York, every pair of cowboy boots must have a serial number," said Kuhn. "It's all pretty ridiculous. The authorities get all upset about endangered species, but they see-saw back and forth. In January a particular animal is on the list and in February it's off. You need a score card to keep track."

Variety of footwear is matched by variety of head gear. A lot more is offered than white hats for square shooters and black hats for owlhoots.

Every shape hat imaginable is there. Hats are made of the same materials as boots, and some are made from Australian rabbit fur too.

"But the hat band is the greatest creative factor," said Biermann. "Students never have trouble finding hats that reflect their personalities. The problem is narrowing the possibilities down to a single choice."

Standard materials used for bands are badges, beads, claws, fabrics, fangs, feathers and snake skins. The arrangements of these materials span the horizon from modest to gaudy.

The two local trading posts stock enough gear to outfit a couple of wagon trains.

Standard gear includes bandanas, belts and buckles, blazers, boots, braided leather whips, canteens, chaps, hand crafted knives, hats, jackets, jeans, jewelry, medallions, moccasins, ponchos, purses, saddles, shirts, skirts, spurs, ties, vests, wall watches and watch bands.

"I just started out wantin' to look like a Western redneck and not an urban cowboy," said Stigall. "I stuck with it because the clothes are down right comfortable and they don't fall apart."

Comfort and durability have become a real problem today in footwear. But students needn't go barefooted to sidestep the problem.

"Did you ever wonder why cowboys always look so tall?" Kuhn asked. "It's not because they all come from Texas. It's because they all wear cowboy boots. The

heels are made with a slanted undercut that supports the foot comfortably while helping to brace up the back."

They last too.

"I bought a pair several years ago," said history major Dudley. "Once I got 'em broken in right, they felt great. I reckon they still have several years left."

Cowboy boots should last from ten to fifteen years. With care, they can last longer.

"I have one customer whose been moseying along for 22 years in the same pair of boots. He's gone through 19 soles, and the boots still look new," said Kuhn.

No clothing feels right unless it's fitted properly. Western wear scores a bullseye on this point. Cowboy boots are a fine example. They tend to slip under the heel before they are broken in.

"Most students don't know that," said Kuhn. "And the sales people in the chain stores don't know it either. You need a background in the area. They just don't have it."

One student told me, "I bought a pair once without any help. I kept trying the ones on the shelf until I found a pair that my feet didn't slip in."

"After a few days, my feet were screaming like Apaches on the warpath," he continued.

"I'd like to scream too," said Kuhn. "Western wear is an American tradition. If anything should be made in America, it's Western wear. But in the chain stores you find 'Ching-Chong' cowboy boots and hats manufactured in Japan, Korea and Taiwan. The quality of that stuff makes me want to moan like a sick cow."

But students at Webster College aren't moaning. They're whooping it up in their Western duds. And major manufacturers and distributors predict that the trend will last for five to seven years.

"I can't see the end of the trail," said Kuhn. "As long as America is America,

you're going to see urban cowpunchers at Webster College."

In the opinion of this reporter, what's good enough for "Duke" Wayne and Ronald Reagan is good enough for me too. Adios amigos.



Cowboy hats and boots are uniquely displayed, blending with the western decor at the Sundance Shop, 8158 Big Bend.
photo by Daphne Phillips

Students Come From All Over

Discount Clothing Store Is No Dud

by Kitty Glenn-Mock

Inflation has taken a holiday at The Dud Ranch, a Maplewood clothing outlet at Big Bend. This tiny little house is filled to the rafters with up-to-date casual wear at yesterday's prices.

"Our prices are up to 70 percent below retail on a lot of things," said owner Virginia Reina. "Then, students get a 10 percent discount on top of this. They come in from all over—U.M.S.L., Meramec, Forest Park—more college students than high school. Maybe they have learned the value of money more than the younger students."

One reason students may enjoy the shop is the homey atmosphere. The Dud Ranch is strictly a family operation, as are

two other stores owned by the Reinas.

"My husband and son have similar shops called Midwest Outpost. My son's shop is in north county and my husband's is on Lemay Ferry Road. They carry the same type of clothing—casual wear for guys and gals," Reina said.

"The original idea was my brother-in-law's. He, my son and a nephew started an outlet in Chicago about six years ago. They purchased merchandise from manufacturer's overstock. He now has a warehouse and is wholesale supplier for our stores and also many others," she said.

The store carries all name-brand merchandise, the type students usually like to buy. "Basically our biggest brand is Britannia, because my brother-in-law

buys the biggest part of their closeouts. He has since manufactured his own line—65 EAST and we also carry These shirts for guys and gals. In addition, we have Huk-A-Poo, Sundowner, and the usual Levis along with other brands students would recognize," she said.

Students visiting this bustling little enterprise would find it difficult to believe where Reina started. "There was a flea market—St. Louis Bazaar—where I sold my brother-in-law's merchandise during summer weekends in 1975. After the summer, I had things left over and was looking for somewhere to sell them and also something to do with my spare time," she said.

Merchandise with no place to sell it sent Reina in search of a shop where she could set up business. "I didn't want anything in a shopping center where you follow everybody else's rules—I wanted to do my own thing. I began looking for real estate signs and this little house was for sale. It was near my home and convenient. I went down the street and asked the salesman if he would show it to me. I never dreamed I would buy it... but I decided on this right away," she said.

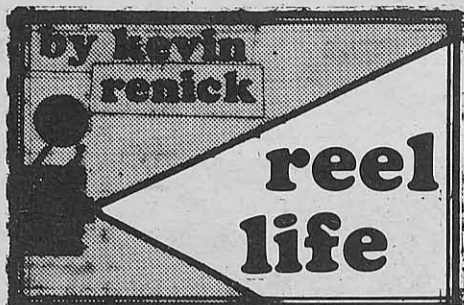
Since opening, Reina has employed students from time to time. "When I opened, my niece worked with me. She was in high school and she came in part-time... I have also had other young folks working for me," she said.

Students are the key to the success of The Dud Ranch and Reina feels she owes a lot to them. "I have a unique sort of friendship with most of my customers and they always come back," she said.



Virginia Reina, owner of the Dud Ranch, located in Maplewood, sells guy's and gal's casual wear at discounted prices to lessen the student consumer's financial woes.
photo by Nancy Roenfeldt

Film Looks At Hellish Police Work In Bronx



Fort Apache, the Bronx is a film about police work in one of the vilest, most dangerous sections of any American city—New York's South Bronx. As such, it could have been a dramatic and gripping picture. But the film is disappointing, though there are some good things about it.

Mostly, it's Paul Newman's vehicle—he plays a cop with a good heart and 18 years of service behind him, but without much self-respect. Newman is sort of a poor man's Serpico—he tries to be fair and just in his duties, and he deals with the various slob on the street in as humanitarian a way as possible, but he doesn't like some of the shenanigans going on in his own precinct.

"There's enough dirt in this precinct to bury every cop in the city," a fellow officer tells him. "We've got the connivers and the slob here."

Newman gets firsthand evidence of that when he sees one of the more low-life officers in the precinct hurl an innocent Puerto Rican boy to his death from the top of a building, after the officer had selected the boy as a scapegoat for

Like Serpico, Newman can't decide whether to rat on the officer or not, even though he knows its the right thing to do.

some unruly protests going on elsewhere. Like Serpico, Newman can't decide whether to rat on the officer or not, even though he knows it's the right thing to do. His youthful partner (Danny Aiello) advises him not to, saying that it will only bring him more trouble.

Meanwhile, nerves are on edge around the station—two cops were murdered (cop-killing is the most feared crime to these boys), and a frantic search is under way to find the killer. The new captain of the precinct, played with typical "Lou Grant gruffness" by Ed Asner, is working everyone double-time, promising "extra vacation time" to the man who finds the murderer. Asner does everything by the books, and he wants arrests made—lots of them. When a valid protest outside the station gets on his nerves, Asner orders tear gas sprayed every which way but his—and has a goodly portion of the crowd arrested and booked—for trivial things, in light of the ghastly crimes that continue to be committed by the unknown cop-killer.

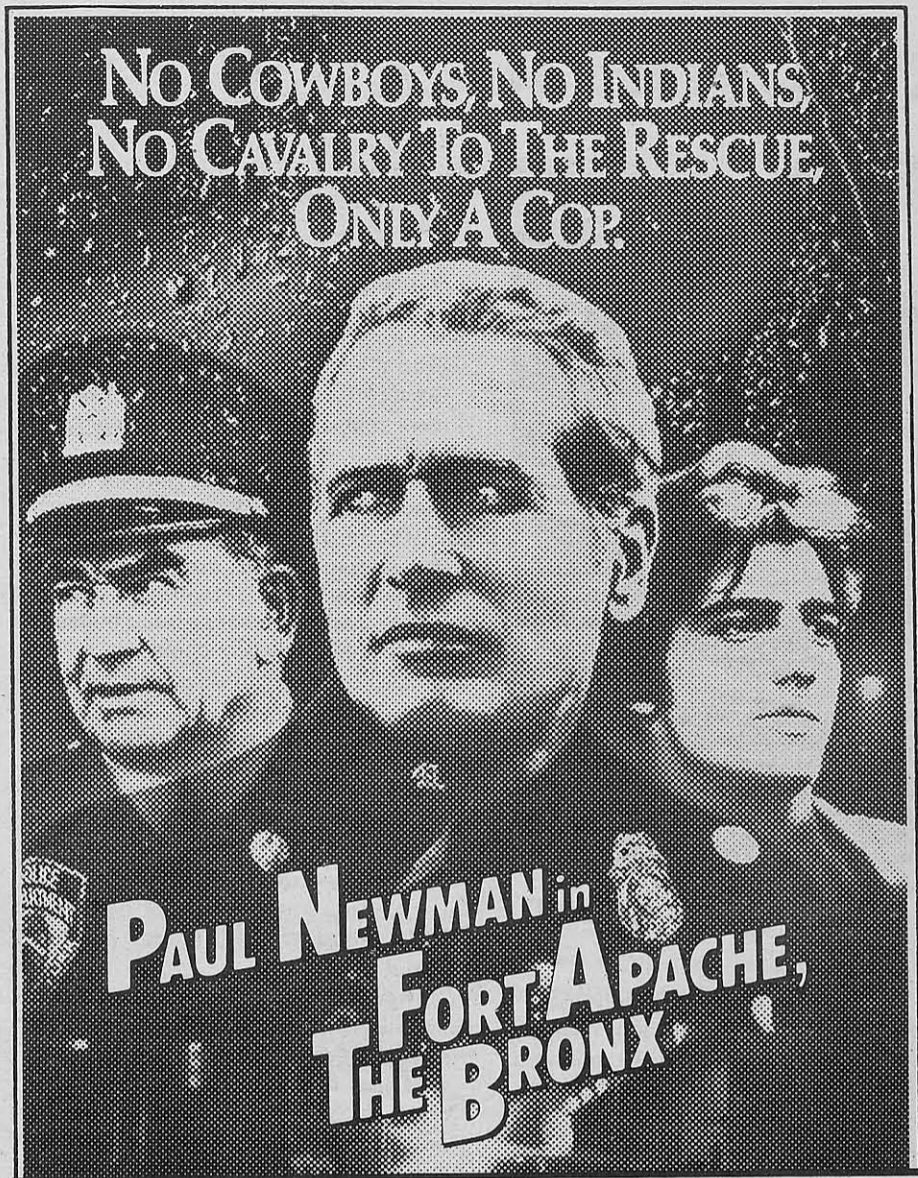
Naturally, Newman and Asner clash—Asner thinks Newman knows more than he's letting on, and Newman thinks Asner's methods for dealing with the dastardly doings in the Bronx are old-fashioned and ineffectual. The struggle between the two men is interesting at times, but it never really tells us anything that we haven't seen in numerous other cop movies.

Much more effective is the part played by Rachel Ticotin as a nurse Newman gets involved with without realizing she's a closet junkie. There's a marvelous scene of her OD'ing on heroin and walking erratically, zombie-like down a Bronx avenue.

"Smack is like a vacation for me," she tells Newman, defending her usage of the stuff to help her survive in this rotten location. "It's like having a few hours floating on a raft in the Caribbean."

The boys never find their suspect, and I kind of liked the way the murder was made to seem as just another random crime committed by a drugged-out maniac. Lord knows that New York is full of them. Several scenes in the film capture the dark and desperate mentality of the street dwellers effectively, but the photography did not contribute as much as it should have. The Bronx is a visually striking place (in a morbid kind of way), and this film just didn't utilize location shooting the way it could have.

Another problem is that the film has no strong focus or linear story line. It seems to be primarily concerned with



Paul Newman and Ed Asner clash in the new film, "Fort Apache, The Bronx," directed by Daniel Petrie.

Newman's unrest, his romance with Ticotin, and his lack of nerve to inform on his fellow officers—but these elements

Fort Apache, The Bronx simply doesn't distinguish itself from the long list of police dramas which preceded it.

just don't hit hard enough. Newman does a competent job in the role, and he obviously enjoyed the part—his effective delivery of lines and his facial expressions tell us that. But it's not enough; when the film ends, we're left with the feeling that there could have

been so much more—more excitement, more arresting visual elements, more character development. **Fort Apache, the Bronx** simply doesn't distinguish itself from the long list of police dramas which preceded it. That's probably because it had a director (Daniel Petrie) who was more interested in working with Paul Newman than finding something new to say about the complications of police work.

It's not bad, though. If you're a sucker for New York movies like I am, you'll probably find enough in this film to entertain you. If you're a Paul Newman fan, it's decent. But in any other respect, **Fort Apache, the Bronx** just isn't memorable enough to make it on a "must see" list.

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Dr. Kubler-Ross cont. from p. 1

"When you are out of the body, as in the death process, it is possible to be anywhere at the speed of thought."

Children, for example, can go to their mother on a different frequency. She described it as a whistle that can only be heard by a dog's ear.

Don Marsh, host of the program, asked why there were not more suicides, if death was such a beautiful experience. Kubler-Ross spoke out against suicide, calling it "an absolute no-no," and explained that every individual is "held

responsible for their total life."

Everything that the individual has done during their lifetime will be reviewed after the third stage in unconditional love and compassion, according to Kubler-Ross.

The doctor became interested in the possibility of life after death through her dealings with dying patients and their families. "It's the most gratifying experience in the world," she said. "They don't teach about dying, they teach about living."

In her book, "Death and Dying", the doctor discusses how to deal with a dying person.

"Every dying patient tells three things," said Kubler-Ross. "Who they need help from, is the first thing. They usually pick a person they are most comfortable with. They will then tell when they need help and what they need, their unfinished business."

Kubler-Ross describes "unfinished business" as something different for each patient. It may be something as

simple as saying 'I love you' to someone.

Kubler-Ross holds workshops that teach individuals how to deal with death. "You cannot feel a person's pain unless you get rid of your own anger (concerning death), otherwise you are reacting to something else."

We must learn unconditional love and I've a full life so that we can graduate to death, according to Kubler-Ross. "We shouldn't fear death," she said. "We should enjoy what's happening today and not worry about it."

Title III cont. from p. 1

science department.

"An interesting development is the proposal to monitor foreign radio broadcasts using short wave radio for international journalism studies. Another possibility is that independent studies may be available on the Geneva campus for art students and those in other disciplines," said Gaskill.

Freshman Studies

Reta A. Madsen, professor of literature and language, and Jim Staley, assistant professor of music, have been working with Mike Salevouris, associate professor of history and political science and task force chairman, in connection with the development of a freshman studies program.

"We have been meeting with the different departments to talk about the expectations the departments have for their majors. We hope to give the incoming freshmen meaningful options to provide a better base to work with in their later studies," said Madsen.

Salevouris said, "We are currently planning to provide more four-hour credit courses to enable freshmen to give more effort to fewer classes when they first enter college. We hope to implement this option by fall."

"The feeling is that the college does not want to go back to general degree requirements, and that the core-curriculum does not reflect student needs either," said Campbell. "The levels and interests for each group should be molded very carefully to special needs, whether they are, for example, in math, theatre arts, handicapped students, or those who need a better base in composition," said Campbell.

Corporate-Based Education

The corporation-based education program hopes to make completion of degree work more accessible for the business-trained individual, Campbell said. She added that The American Council of Education hopes to be able to compile a catalogue of corporate in-house training classes for college credit.

Webster College also is working with Hussmann Corporation's training center where three courses have received accreditation approval by Webster. Part of the study is to determine what other large industries may suggest to enlarge the existing program.

Health Careers

"The Title III grant provided Webster College with the funds to hire Health Careers Coordinator Bruce Bible to work with hospitals in finding out exactly what the professionals in the medical field are really looking for," said Campbell.

"He therefore will find out what courses, or type of degree work is needed, and how Webster can proceed to fill the

need," said Campbell.

The project goal is to develop additional programs to the ones that began this year: the B.S.N. degree completion program and the L.P.N. program. A program to deliver the first year science, psychology and English courses to the St. Luke's Hospital School of Nursing will begin this fall.

Internal Management

The administration's efficiency will be strengthened significantly by the



Reta Madsen photo by Dana Giboney

purchase of a computer-based management system made possible by the grant. Its effect on students will be wide-reaching.

"We expect delivery of the computer in the early part of March and are still on

hold. A great deal of planning is required for this project," said Campbell.

Bart O'Connor, director of business and finance, said, "We have contracted our work to several companies on a monthly batch system for 11 years now, and with this new computer we will be able to provide services to almost every aspect of the school with an on-line system. I am genuinely excited about the possibilities that this new system will open up to the school."

"The computer will be located just north of the business office, and we will be getting everything set up soon to get the computer on-line. We will start with student records, accounts receivable and payroll. Then we will expand to admissions, financial aid, alumni mail and the library. It may take us two years to work through this schedule," said O'Connor.

"It also may take two years for us to set up a data base, but we know that the computer has a lot of room for growth. Because it is a modular system, it would be convenient to add on to the system. This is very important, for it means we won't outgrow our computer," stressed O'Connor.

"Dick Conger will be the systems analyst. He has worked with the college prior to the time we received the grant," said Campbell.

One of the other areas to be strengthened will be student services.

Healey said that monthly consultation programs are being scheduled, and that the consultant this month is coming to look at services the college provides for people who have reading deficiencies. He

said that last month a consultant worked on career placement services for adult students.

Another area of the Higher Education Act, Title II-A, provides college library resources, including books and films.

Karen Luebbert, head librarian of Eden-Webster Library, said that this year the college received a \$1900 grant, "even though the legislature authorized appropriations up to \$5,000. The funding has been gradually decreasing in the past few years, but we are applying for \$2000 for next year."

She said the money has been used for such items as *The New York Times* on microfilm, additional films and resources relating to women's, environmental and minority studies. "The restrictions on the types of subject matter have been loosened, so now the school is able to purchase items from this fund strictly on the basis of what we actually need," she said.

The 1979 edition of "The Condition of Education," states that "Innovations in management may help schools adjust to the fiscal realities of the 1980s. New marketing approaches designed to attract students could produce sizable enrollment increases. The coming decade will present serious challenges for the current financial structure of higher education, requiring concerted effort and adaptive institutional approaches."

Webster College, through the foresight of Spencer and Madden and the continued efforts of the faculty and staff, is providing a means to more than meet this challenge.

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NEWS BRIEFS

Talley's Folley Coming To Loretto

The Loretto-Hilton Repertory Theatre will present Landford Wilson's **Talley's Folly** March 13 through April 10.

Tickets are now on sale at the box office, at all Famous-Barr Ticket Master outlets, or by phone using MasterCard, Visa or American Express at 968-4925. Prices range from \$5.50 to \$12.50.

Apply Now For Study Abroad

Scandinavian Seminar is accepting applications for its 1981-1982 academic year abroad in Denmark, Finland, Norway, or Sweden. The fee, covering tuition, room, board, and all course-connected travels in Scandinavia is \$5,400. For further information, write: Scandinavian Seminar, 100 East 85th Street, New York, NY 10028.

Remember 'Ladies Of The Alamo'

The Conservatory's Stage 3 series is presenting the comedy "Ladies of the Alamo" on March 29, 30 and 31 at 7:30 p.m. in the lower level auditorium in the Administration Building.

The play deals with the behind-the-scenes intrigues and power struggles which beset a famous regional theatre. It is directed by Sue Ott-Bennett. Admission is \$1.

Author Will Discuss Shakespeare

Professor Ruby Cohn of the University of Ca.-Davis will give a lecture on Brecht and Shakespeare on Friday, March 27 at 11 a.m. in Big Bend 2.

Cohn is the author of a dozen books and some 60 articles on modern drama. The lecture is free and open to the public.

\$1000 Prize For Poetry Contest

A \$1000 grand prize will be awarded in the Special Poetry Competition sponsored by World of Poetry, a quarterly newsletter for poets. Poems of all styles and on any subject may try for 50 cash and merchandise awards totaling over \$10,000.

Rules and entry forms are available from World of Poetry, 2431 Stockton, Dept. N, Sacramento, CA 95817

'High Noon' Coming Thursday Night

"High Noon", the classic Gary Cooper film will be shown tonight March 26 in the Winifred Moore Auditorium at 7 p.m. and 9 p.m.

Admission for the film is \$1. for more information concerning this and other series, call 968-7487.

Runners To Talk Shop, March 28

A runner's workshop will be held on Saturday, March 28 from 9:30 a.m. to 3 p.m. at the Holistic Health Center of St. Louis, 7477 Delmar at Hanley.

The workshop will be lead by Helen Esser, teaching member of the U.S. Olympic track and Field Development Staff. Cost for the workshop is \$15. For more information, call 867-5298 after 4 p.m.

Dartmouth Sings Gleefully March 26

The Dartmouth College Glee Club Concert will perform on Thursday, March 26 at 8 p.m. at the John Burroughs School in Ladue.

The singers will be available to discuss life at Dartmouth at a reception following the concert. Tickets will be available at the door. For more information, call Deborah Levin at 968-6948.

Webster Gets 'A Little Romance'

The film "A Little Romance" will be shown in Winifred Moore Auditorium on March 27 and 28 at 7 p.m. and 9:30 p.m. It will also be shown at midnight on Friday night.

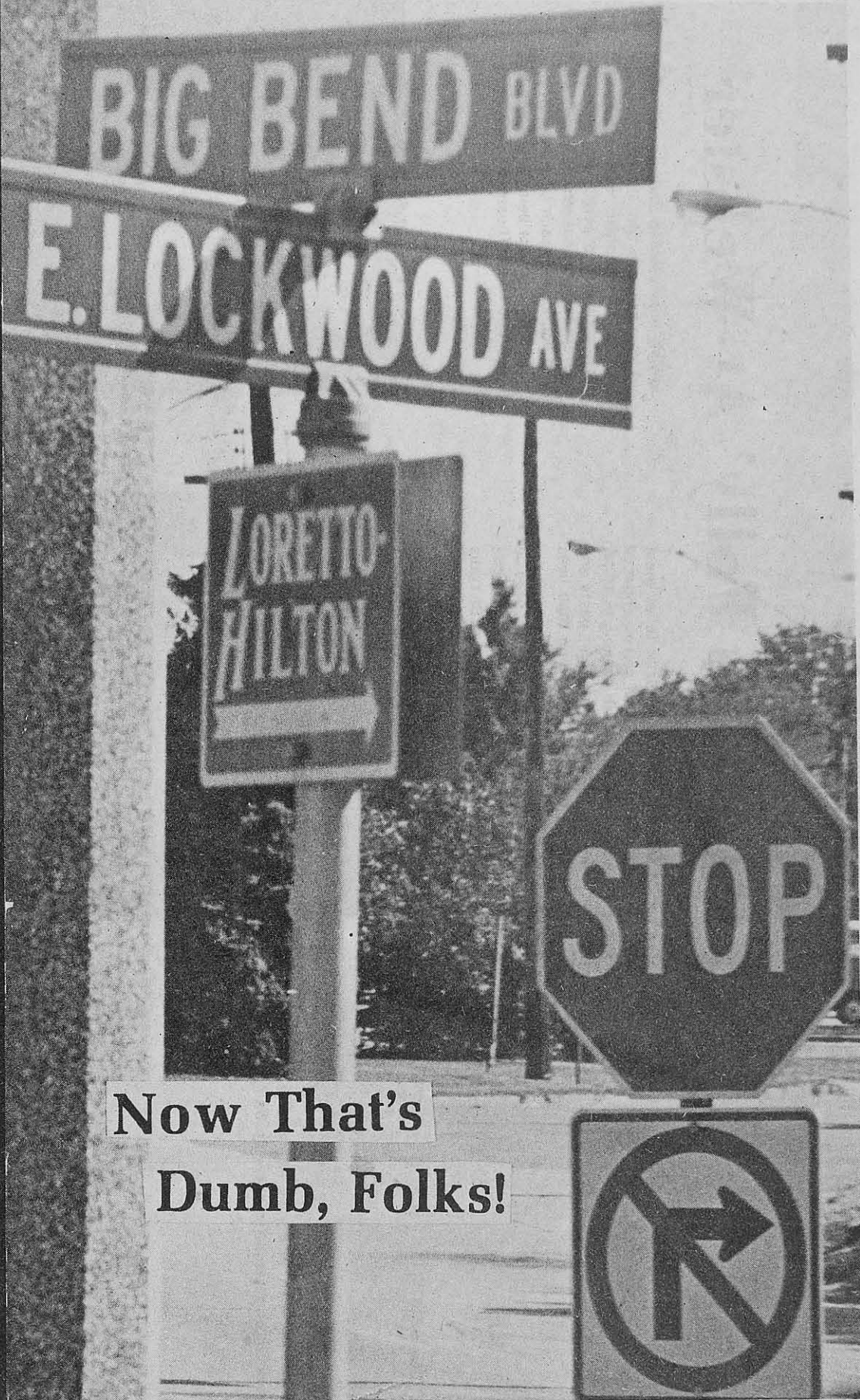
General admission is \$2, \$1 for Webster students, faculty and staff, all other students and senior citizens adults \$1.50.

'Friends Of Animals' Needs Help

Persons interested in doing something for laboratory animals that suffer in experiments on campuses or who would like more information may write Mac Overmyer, Friends of Animals, 11 West 60th Street, New York, NY 10023.

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JOURNAL



Now That's
Dumb, Folks!

'Mime With A Mind' Is Coming Attraction

The Social Action Collective will sponsor The United Mime Workers, a collective of four performers with a social conscience as well as humor, who will be in residence at Webster College April 8-10.

The United Mime Workers explore social issues in their works with the hope of inspiring change in society as well as entertaining. Accordingly, they prefer to play community settings such as prisons, hospitals, union halls and schools rather than in theatres, where audience expectations are more rigid.

None of the four actors come from a strictly theatrical background. All University of Illinois graduates, Bob Feld, majored in movement, psychology and education; Jeff Glassman in performing arts and anthropology; and Debby

Langerman in theatre, TV and cinematography. The newest member, Robert Rebitzer, majored in biology.

The troupe's main performance, "Mime Is No Object: A Reproduction of a Day in the Workplace," will be performed at 8 p.m. in the west gymnasium in the Plymouth Building. This piece has drawn rave reviews from critics throughout the country and is said to be innovative, thought-provoking and easy to relate to.

There will also be discussion, refreshments and a party afterwards.

Other performances include those on Stage 3 at noon April 8-10. The actors will also hold workshops and visit classes.

More information can be obtained from Dan Hellinger at 968-7064.



The United Mime Workers, a group of four performers, will perform at Webster College, April 8-10.

JOURNAL

Vol. 10, No. 22

Webster College, Webster Groves, MO

April 2, 1981

April Fool's
Surprise
see pages 4-5

Cover photo by
Eric Wilson



James Burke
photo by Jeannie Weldon

Burke Advises Foresight

by Sherri Jappa

James Burke, creator, writer and narrator of BBC's "Connections" television series, described a high rate of change as the disease of the twentieth century, during his lecture at the Loretto-Hilton Center Monday night.

He also talked about technology, mental and physical reactions, paradigms, cultures, scientists and communication. In addition, he told several jokes that added to the enjoyment

of his lecture.

Burke spent a number of years looking at the process of technological change. He feels that the means of keeping people up with the changing scientific and technological front, such as education, media and journals, haven't managed to keep up themselves.

Burke said, "I believe that the problem is essentially one of a growing sense of alienation, and the widening distance between the man in the street and science and technology that changes his

life in ways that he doesn't understand.

"I think this has happened because we still act as if there were a central paradigm for our society, like there used to be."

A paradigm is what dictates every move you make. It tells you what's around you and once you know that, you react accordingly.

"The paradigm we live with today is no paradigm," said Burke. "We live with the

cont. page 7

Webster's Phone System A-OKAY

by Sarah Kendall

The waiting is over, now that the new direct dial phone system is operating at Webster College. And it seems to be working out great according to Bart O'Connor, director of business and

finance at Webster.

Naturally there were initial problems when the system was installed in January, said O'Connor. Such as the time when Harry Cargas' phone station was plugged into the main computer as the central number of the college.

"Whenever he made a call, you could hear Harry's conversation on every phone you picked up in the college," said O'Connor. "But the phone repairman found the crossed wires, and Harry took it with good humor."

Aside from Harry's temporary predicament, the main problem O'Connor has encountered with the new system is the billing procedure. "Three months-of billings will hit us at one time," he said.

Other than that, wrong listings in the phone book are the only real handicap, and those can't be corrected until the next phone book is published.

O'Connor cites the biggest advantage, after the elimination of busy signals because of the direct dialing, as lack of repairs to the new system. "Communications are a very important part of the college. Let your phones go down for an hour and people get really upset about it," he said.

The system, which comes equipped with many new features, can be rather

baffling to the novice user. "It's all in the way you have it programmed," said O'Connor. "I don't really understand all I can do with it."

If you leave your office, you can program it to another office, a feature O'Connor has used, along with the one in which, if you get a busy signal when you call someone, the phone can be programmed to call you back when the line is free. He has also successfully mastered the call transfer feature, no small feat, and one responsible for innumerable phone cutoffs during the initial learning stages for the Webster College employees.

So far the college employees seem quite pleased with the new phone system. "I think just as a general comment, it seems to be working well," O'Connor said. "I wrote letters to all the department directors, but I haven't yet had any complaints."

Charlotte Drapp, one of the college's telephone operators, seems equally pleased with the new system. "There are so many calls that aren't handled by the board now because people can dial directly to the department they want," she said. "And even though there will always be calls that have to be connected to the board, we just press the buttons and they're connected."

In Spring, A Young Man's Fancy Turns To Bored Board's Prom

Bored Board's "Mega Event" of the year will be the Spring Prom, to be held on Saturday, April 4, from 8 p.m. to 1 a.m. in the cafeteria. The event is being coordinated by Kelly Stansel and Jill Albright, and it looks to be a memorable evening.

The theme of the Prom is "Pillow Talk". It is a dress up event, and blue jeans (not even designer jeans, according to Kelly Stansel) are not recommended. Refreshments will be served, and music will be provided by the Sirens. Art Sandler is the chaperone for the event.

Undoubtedly, the highlight will be voting for prom king and queen. The voting is to take place at 9:30 p.m. and the crowning will be at 10 p.m. The following is a list of nominations

received in each category.

For prom queen: Dianne Middleton, Debbie Mitchell, Lou Davis, Leo Cortez and K. Dale White (queen or king).

For prom king: Lewis Broom, Dr. Devious, Randy Kleffner, Sam Looney and Pehr Smith.

Additionally, there are two couples running together: Mae (Angela) Haskins and Dan (Vito) Marderosian, and Biz McGraw and Haydn Hicks. Stansel said there may have been some additional nominations made in the ballot box in the administration building, but unfortunately the box was lost.

Everyone must have a ticket to attend the prom, and these can be obtained from Kelly Stansel or Jill Albright. They will also be available at the door.

EDITORIALS

History Repeats Itself Again

Another shooting.

Not only that, but another shooting allegedly done by a 25-year-old.

Mark David Chapman and John Hinckley, Jr. are peers for most of us. In fact, I attended the same Dallas high school that Hinckley did. It's scary.

What is happening to us? Is this type of behavior to be expected from a generation coming of age in the "me decade"?

I don't think there's an easy answer, but if there are two such people, there are probably many more. The fact that these two assailants are so young does not bode well for the future. Some of us used to think that the dangerous guys were usually old politicians who would die off soon enough anyway. A naive attitude to say

the least.

How many more will die? This question seems easier to answer. Too many.

What to do about violence has been the \$64,000 question throughout our country's history.

It seems the two likely answers are to take away the tools of violence and then get to its cause.

Let's hope that in the midst of all the budget cutting going on, that programs designed to improve mental health, economic equality, justice and law enforcement will not be overlooked. Nor the possibility of gun control.

Maybe President Reagan will change his mind.

Stephani Boyd

LETTERS

Another Side To Spectrum

To the Editor:

I hope that your readers will understand that there is another point of view about The Spectrum than the one resulting from the article in your paper. It is a store that was committed for years to making enormous profits (by the owner's admission) from selling supplies that were helping to poison our children. The owner's response to such observations was of

the "if they don't buy it from us they'll get it elsewhere" variety. This is hardly in any tradition of moral responsibility—which for some of us takes precedent over the profit motive.

Peace in deed,
Harry Cargas

Mancuso Wants Decentralization

I've been happy to see the interest the Council on Student Affairs (CSA) and several other individuals on campus have taken in combatting apathy and bringing the Webster College community together. With this same interest in mind, I propose a structuring and restructuring of the student government: structuring what we don't have and fitting it in with what we do have.

Based on my experience, I don't think broad involvement can be easily motivated from only a centralized organization, because involvement has to revolve around each individual's needs. For example, it can be fruitless for one very well intentioned group to say "come and join us" or "get involved." Many students simply say, "I

can't, I've got too much homework," "I've got to work tonight," or "But MASH is on now."

Instead, we could have clubs for each academic department. For instance, we now have a psychology club and a management club; how about having clubs for philosophy and religion, math and science, fine arts, MAT, etc.? Here, students could organize around their own interests: educational needs for speakers, films, events, or classes; personal needs for child care, fruit juice machines, socializing or being creative. Much of this kind of excitement and interest has been stimulated recently through the new psychology club.

Representatives of each club would meet at a general meeting, possibly with CSA representatives. Representatives from this meeting would meet with faculty and administration. Here, student needs and ideas would be communicated to faculty and administration, while faculty and administration ideas and needs would be communicated to students, before being acted on. (The recent hassle over the hour and tuition change might have been handled more sensitively through the above procedure.) More mutual respect and coordination is made possible this way.

Other organizations, such as the Minority Resource Center, the Social Action Collective, etc. would also send representatives to general meetings. Officers of each club could keep department majors informed rapidly through classroom and bulletin board announcements. Minutes could be posted. The Journal and calendar can be utilized.

It's a simple democratic de-centralization approach which may get people more involved with one another. It is workable. Students, faculty and administrators could actually operate school functions collectively and creatively. I hope interested individuals will take

Rose's Capitol Comment



New State Flag, Pledge, Bug, Animal

I was quite shocked to discover the amount of bills pending before the Missouri General Assembly relating to changing the flag, the seal and enstating official state emblems. Quite frankly, when I think of the lawmaking process, I don't envision flags and emblems at the top of the list. But alas, some lawmakers want to change everything, so why not start with the flag?

House Bill 327 provides for the word "Missouri" to be placed on the state flag. Of course, all flags in existence prior to the enactment of this law would continue to be recognized as official flags.

Missourians would then have two flags to pledge their allegiance to. Naturally, there is a bill pending that covers this. House bill 590 would establish an official state pledge of allegiance. I cannot imagine who would be qualified to write this pledge. Furthermore, I wonder whether we would recite it before or after the National Pledge of Allegiance.

Of course, while we're changing the flag, we must also change the seal. Voilal House Bill 691, if passed, would replace the Latin phrase "Salus populi suprema lex esto," which is presently on the Great Seal of the State of Missouri, with its English equivalent, "The welfare of the people shall be the supreme law." I always felt the Latin on our state seal really added a touch of class.

Now, about the official state emblems. "Official" is the key word here, for many people are of the belief that the ladybug is our state insect and the mule is our state animal. They are mistaken. The Missouri statutes do not presently provide for state emblems of that nature. Officially speaking, we have no state insect or animal.

If all of these bills were to pass, we would have a flag that has our state's name on it, with a seal that is in plain english for those of us who do not understand Latin and a verse that would pledge our allegiance to this new flag. On top of all this, ladybugs and mules would be sacred animals. A proud Missourian would think twice before squashing a ladybug.

I only have one question. How many poor families could we feed if we didn't spend the state's funds on this type of legislation?

Rose Rosen is taking an internship this semester in Jefferson City, Missouri under the auspices of the Political Science Department of Webster College. She is working directly with Representative Kaye Steinmetz, D-57th District. If you have any questions or comments about Missouri legislation, please address them to Rose Rosen c/o Representative Kaye Steinmetz, House Post Office, State Capitol, Jefferson City, Mo. 65101

the initiative to start a club in their department. The possibilities are ominous. What does Dan Hellinger think?

Greg Mancuso

JOURNAL

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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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to The Journal, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119.

'Godspell' Spells Disappointment At Westport

by Keith Dudding

"When wilt thou save the people, / O God of mercy when?"

This seemingly prolific question is raised in the second musical number of Stephan Schwartz's *Godspell*, now on stage at the Westport Playhouse, located on the plush plaza of the same name. The song, "God Save the People," occurs approximately 15 minutes into the play. The positioning of this lamentation is more than appropriate for the tone that director Bick Goss' production takes. It's prophetic. I had been asking myself the same thing for quite a while before the actors voiced my sentiments exactly. The answer is in about two hours and a half, counting intermission.

To say I was held captive, is not to say that I was captivated by what I saw. *Godspell* did not sparkle nor shine, but sagged limply like a deflated balloon on a carnival stick. There was no life, vitality or enthusiasm behind the mechanical motions of the cast and most of the dialogue had an unmotivated, merely memorized quality that limited audience involvement with the performance to a sometime thing.

Matters were not aided any by the use of overhead and hand-held microphones to amplify voices to a level where they could be heard above the stage band throughout the massive auditorium. Unfortunately, the speakers did little more than distort the voices, and make them sound artificial. The poor quality of amplification created a noticeable discrepancy between the live action we saw and the projected sound we heard. I sometimes wondered if the actors were not merely lip-syncing to the play back of their own recorded voices.

The musical performance of the stage band was considerably better and more enjoyable to hear than the vocal performances of the cast. On the whole, group harmonies and background vocals sounded rough, unfinished, and provided only a partial suggestion of the show's dynamic possibilities, with two exceptions. Ken Ward gave a full-throated rendition of the lovely "All Good Gifts," and Peggy Bayers did an excellent job on "By My Side." Apart from these instances, none of the soloists were able to convey anything like the depth of feeling Ward and Bayers carried throughout their songs.

Don't let me give you the false impression that *Godspell* is all song and dance, it's not. I haven't said anything about the dancing yet, and I don't intend to dwell on it for any length of time. Suffice it to say that the dance numbers were wholly unspectacular, often clumsy and not much of a departure from the usual action on stage. Bick Goss choreographed the musical numbers with the same unimaginative lack of flair he brought to the storytelling, and there is a story to be told.

Godspell, is a loosely structured retelling of the Gospel According to St. Matthew, in which the parables of Christ are enacted by a group of clowns in a circus ring. It was not so much an innovator when it surfaced on Broadway nearly a decade ago, as much as it was the conglomeration of all the improvisational games—play and experimentation that theatres had developed in the early 60s. By the time *Godspell* became popular, it was out of date. It more closely resembles a religious "Laugh-In" than anything else. Spontaneity is the key that can unlock the

exuberant joy that lies beneath the surface of the text, and spontaneity is the one ingredient that the Westport production failed to include.

I saw the first preview performance on Tuesday, March 3, poorly scheduled after only a weeks' rehearsal, and it must have been a grueling week, for the cast appeared visibly tired, in some cases, completely exhausted. Voices were broken from overuse and lines lost their meanings as the actors went through the motions of giving a performance without ever actually having to perform. The audience either didn't mind or couldn't tell the difference. I didn't see anyone who looked like they were enjoying themselves, not even on the stage.

The performance did not seem to entertain anyone, laughter was scarce and sounds of applause did not disrupt the action. Still, after the final anthem, "Long Live God," had been sung and the actors had left the stage, the audience rose to their feet, if somewhat sluggishly, in a standing ovation. I can't understand why. Judging from their behavior and lack of response to the play, it was the last thing I expected from them. They gave me absolutely no indication that they would show so much appreciation for such an uneventful evening. I rose right along with them and made an immediate escape across the back aisle.

Technically speaking, the production was well mounted. If you're willing to forget the discomforting sound system, you could almost say it was well done. Almost. John Carver Sullivan designed the costumes and the set. His circus ring was authentic enough, painted a tasteful blue with yellow stars, and was filled with a variety of useful pieces (a ladder on

wheels, sawhorses, boxes and an enormous wooden spool) for the cast to play on. Cargo netting was wisely substituted for the usual chain link cyclone fence; its flexibility allowed the cast more freedom of movement during the allegedly climactic crucifixion scene. Sullivan's costumes were bright, colorful and did more to enliven the stage than the actors who filled them. Glenn Dunn's lighting design was well executed and enhanced many aspects of the play left relatively untouched by the director Goss. It has been said that if you notice the lights, they're too distracting. Not to have noticed Mr. Dunn's lights you would have to have been sleeping, and some people were.

I can't recommend that you go see *Godspell* at the Westport Playhouse. I did and I was disappointed. It flops around like a guppy out of water whenever its not standing stiff as a board, and if its not the one, its the other. However, if you are still interested, *Godspell* will be running through April 18. Performances begin at 8 and tickets can be arranged by calling the box office at 878-2424.

See if you can enjoy *Godspell*, I didn't; the schtick was too deep for me. by the way, don't be misled by the by-line "starring Tuck Milligan." If you don't know him by name, so much the better; it means you're not a faithful follower of *The Doctors* or *All My Children*. Mr. Milligan no more "stars" in *Godspell* than my grandmother plays center for the Celtics. "There are no small roles, only small actors." He may have more to say and do than the others, but that doesn't mean he says or does it any better than the rest. Stars? Schmars!

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Princess Leias It On The Line



by Kevin Renick

While searching for cosmic new interviews for the *Journal*, I received word that Princess Leia Organa, the heroine of the *Star Wars* between the Rebel Alliance and the evil Galactic Empire was in town (and on planet). The princess was kind enough to grant me a few moments from her busy schedule for the following interview.

Q: Princess, could you tell me what you're doing here on earth, first of all.

A: Well, since 1977, there has been a marked awareness of the Rebel Alliance in this system. We are rapidly approaching the final showdown between the rebellion and the empire, and we're looking for systems to give us support. I mean, the money is gone. My own Aldiron budget is depleted. But there is a significant underground on Terran base earth, so I'm looking for help here.

Q: What happened up there during that last confrontation we heard about?

A: We were going to Bepin, which is a gas mining colony, to see the proprietor, who is a friend of Han's, or so we thought. He even won the Millennium Falcon. But he betrayed us. Darth Vader was waiting for us when we arrived. It was very bad planning for a dinner party. To make matters worse, we were having rainbow trout for dinner—and Bernaise sauce, they smeared Han with Bernaise sauce. That was the ultimate in tacky, I thought.

Q: Is Han Solo going to be alright?

A: Luke assures me he is still alive. Lando and Chewie plan to rendezvous

with Luke on Tatooine, then they are going to rescue him.

Q: Princess, I know you and Han have grown very close recently. I'm curious to know what attracts you to him?

A: Well, in one of our recent discussions, he told me there aren't enough scoundrels in my life. He sure is one, and I think he's right about that. He's 6'2" and incredibly good looking. Also, we both share a distaste for Wagner operas. I guess I'm just looking for Mr. Lotsafun right now, not Mr. Right. It's because of this unstable life I'm leading with the Rebel Alliance. By the way, Han does a marvelous impression of the bartender at Mos Eisley—it's hilarious!

Q: Isn't Han rather selfish? Do you think he really appreciates you?

A: Well, he does tend to be self-centered. I thought he was going to leave the day we attacked the Death Star, but he has a heart of gold beneath that rough exterior. Besides, I know I'm far superior to those Corillian sluts he hangs around with.

Q: What about Luke Skywalker, what are his plans?

A: Luke wants to rescue Han, complete his Jedi training, and apply for financial aid. He was offered a full Jedi scholarship at a state Jedi school, but he wants to go to a private school.

Q: Are you fond of Luke?

A: Yes, but he can be so touchy at times. I was talking to him on Father's Day, and he got really nasty. One night we were clowning around in Rebel headquarters—it's required that we all be witty and jovial, you know—and we were singing songs from "Oklahoma". Rogue 3 and I were singing "People will say you're in love" and when we got to that part where we sing "Don't put your hand in mine," Luke got up and stormed out of the room. He thought we were making fun of the hand he lost.

Q: Isn't there some talk about Darth Vader being Luke's father?

A: I'm finding that hard to believe. I just

We Had A Picture, But Darth Vader Stole It..

don't believe Ben Kenobi lied to Luke. The prevalent theory is that Vader is actually a clone of Luke's father.

Q: What's happening with the Rebellion right now?

A: Well, we just evacuated another rebel base—that's three in a week—we've lost a good 20 percent of our first string fighters, and every day we lose another ally. Also, we are out of pencils. Will it never end?

Q: Are there any special tactics you are planning to employ against the Empire to gain an advantage?

A: Well, they really have a hard time with dental floss, so we'll get 'em.

Q: Is there anything you can tell us so far that might shed a little light on...

A: Yes, I want to make a comment on that Godawful dress I wore on Bepin. It was Lando's, and he got it from the Galactic K Mart. I had nothing else to wear at the time but that stupid ski vest I wore on Hoth. Hoth, by the way, is lots of fun. You haven't lived until you've had a Rebel Alliance snowball fight. And the Wampa cave is great, especially the art deco room. I refuse to go near the go go room, though.

Q: Your worship, I'm curious to know what things on our planet have interested or amused you.

A: I think Webster College is very amusing. It kind of reminds me of Mos Eisley, it has a lot of strange creatures. The theatre conservatory reminds me of the death star—it's done in art deco, and it has torture chambers.

Q: Are there things you disapprove of that...?

A: Yes, I'm really tired of *National Enquirer* reporters hiding in the storage compartment of the Millennium Falcon!

Q: Do you find earth customs and activities confusing?

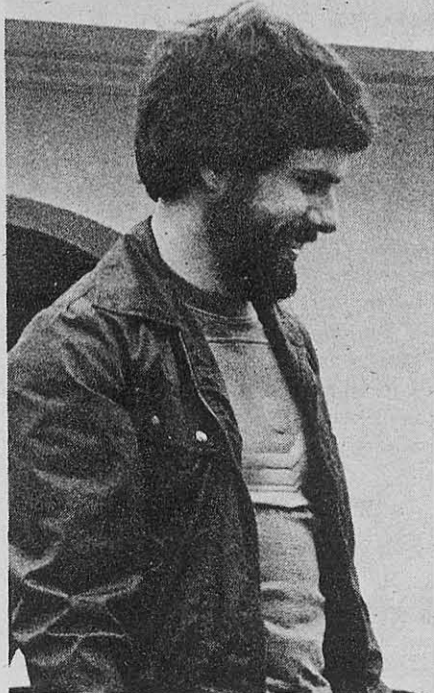
A: Well, I'm confused over those Eckrich sausage commercials. The husband complains about the sausage not being Eckrich, and the woman ends up not talking to her friend Phyllis because she recommended this other brand. In most star systems I know of, the woman would have pulled out a sound phaser and told him to get the sausage himself. Any society where women are subservient has either been very primitive or they've destroyed themselves.

Q: Princess, is there anything you'd like to say to our readers in closing?

A: I would just like to make a plea to all Webster students and faculty to aid the Alliance in our fight for freedom, and to help replenish the many lost lives from Hoth. And particularly to remember Han because, well, we need him, well, I need him, well, the baby needs him.

Guest Editorial

Corrigan Inspires Student Organization



Corrigan toasts his success.

photo by Jean Okner

It is traditional each April Fools for the *Journal* staff to lampoon their advisor Don Corrigan. They decided to give him a break this year and play it straight, so they asked me to write something enumerating Don's good points.

Don's a good guy, really. I guess about the only thing anyone could accuse him of is a little sexism now and then.

And some have accused him.

In fact, there have been rumors of reviving a chapter of the 60s organization SCUM (Society for Cutting Up Men) here on campus to deal with the "Corrigan Problem."

These people are upset. Probably about some of the better known instances of Don's male chauvinism.

Like the time he brought in the "Doily Birds."

Doily Birds are women ("birds") wearing nothing but three doilies tied with string around all the right places. The article said things like "Make Yourself a Delicious Dish with Doilies" and showed the results of the recipe in a photo of two women wearing... nothing

but doilies.

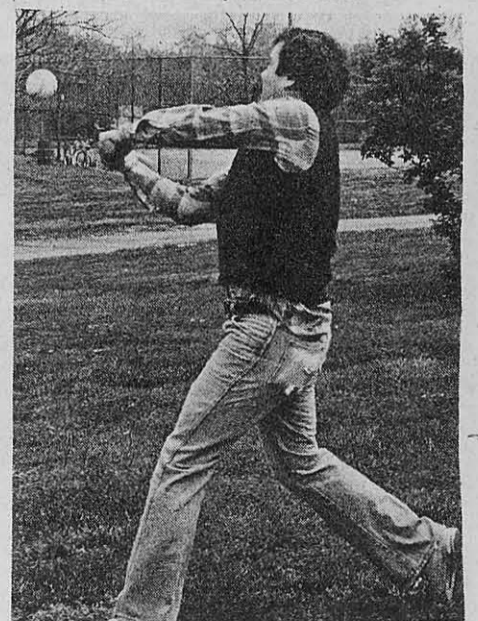
Maybe it is the amount of time Don devotes to showing the "Doily Birds" each semester which upsets people. I don't know.

Another time, Don brought in a tabloid featuring a nude woman on page three and would only show it to the other guy in the class. Some students felt this behavior was discriminatory.

Then the time that really got people mad was in a media law class in which Don split the students up and gave each group a case to argue. One case involved a Women Against Pornography-type group called (Don made this up) CRAW (Committee for Respect of American Women). There were those who felt that equal time should be given and suggested to Don, CRAM (Committee for Respect of American Men).

In spite of all this, Webster's female journalism students taking part in a recent unofficial straw poll voted Don best-loved and most feminist instructor in the journalism department.

I CAN'T UNDERSTAND IT!



Corrigan strikes out again.

photo by Jean Okner

JUGULAR

April Fools !!



Win Rogers, chairperson of the literature and language department, listens intently to another excuse for a late term paper.
photo by Mark Skinner



The happy Red Carpet employees are waiting to serve you.

photo by Gary Hesse



Jean Oksner, a Webster student, catches up on the latest 'Hellinger Letter'.

photo by Ruth Canterbury



Webster student Jill Meyer explains why her term paper is late.

photo by Laura Evans



Our own little elf, Joan Burggrabe.

photo by Kenn Dreshcher

Love Of Music Helps Disheartened Student

by Antoinette L. McMurphy

"The first prerequisite to become a good musician is talent. But talent alone is not enough. The talent inside of you must be developed. And the package is not complete without dedication and respect for the art and its history," according to Marta Totten, violin student in her junior year at Webster College.

A key in developing musical talent is the teacher. A good teacher. "The teacher makes all the difference in the world," said Totten. "That's why I feel lucky to have found the teacher who I believe will help me develop my full potential.

The teacher that Totten speaks so highly of is Jacques Israelevitch, artist-in-residence for the third consecutive season at Webster. He has been Concertmaster of the Saint Louis Symphony since April 1978 following very impressive prior accomplishments.

With more than 30 concertos in his repertoire, he has performed in France, Belgium, Canada, Germany, Spain, and Portugal. So it was quite understandable why Totten was more than a little nervous when Eloise Jarvis, chairman of the music department at Webster, encouraged her to meet and audition for Israelevitch.

"Although I was not pleased with my performance during the audition, Mr. Israelevitch still accepted me as a private student," Totten said.

That audition took place one year ago and has proved to be a major turning point in Totten's life. Before the audition Totten had made decisions and moves that got her nowhere. She felt frustrated and lost.

"But as a result of Mr. Israelevitch's decision, I gained a sense of confidence and pride which I never knew before," Totten said.

"Mr. Israelevitch tells me exactly what to do and how to do it," she explained. "He zeroes in on the problems and then works with me in resolving them. One of the main obstacles he has helped me with is discipline and how to practice intelligently."

These qualities are what make

Israelevitch unique in Totten's view. "He's the best and I respect him tremendously. He not only knows how to perform, but how to teach. The student/teacher relationship is so important in something as personal as music. It is one-to-one, and you have to be able to communicate."

Totten has worked with a long succession of teachers, but not until Israelevitch did she find the excellence she was seeking.

Only one other teacher had left an impact on her. That was her very first teacher, Elizabeth Gray, from Terre Haute, Ind.

Totten was born in Terre Haute and had always admired and respected Mrs. Gray, even as a small child. When Totten turned eight, her mother, who was also gifted musically, suggested that she take lessons from Mrs. Gray.

Totten was thrilled and the next five years were very happy ones as she learned about and explored the violin. During her 13th year, she began to realize that playing the violin was what she wanted to do most in life. Then tragedy struck when Mrs. Gray died.

Totten was devastated. She couldn't concentrate and lost interest in her playing. Her mother pleaded with her to keep playing, but Totten just didn't feel motivated.

A year passed and when Totten was 14 her mother died suddenly of cancer. She was crushed and her interest in the violin then dwindled away to almost nothing. Without her mother, she just didn't feel inspired. "My mom had always been the one who encouraged and supported me," she explained.

Totten was left with two younger brothers to look after as her father worked. She was still in school so even if she had wanted to, she just didn't have time for the violin anymore.

Life went on and her father became very ill. Just 15 months after her mother's death, her father died too. Now she was really alone. She and her two younger brothers moved in with an older sister who was married and lived in Mount Zion, Ill. That is where Totten graduated from high school.



Marta Totten, a violinist, has found the excellence she was seeking with the help of her instructor, Jacques Israelevitch, artist-in-residence at Webster College.

photo by Jeannie Weldon

During the years in Mount Zion, Totten began to turn back to her violin. However, the environment was not at all conducive to making progress. Totten explained, "There wasn't a symphony to play in and most of my peers didn't even know what a violin was.

"I knew I still had musical talent and a love for music, but the environment lacked stimulation and support. I believed that college would offer more opportunities and put me back in the swing of things. I auditioned for the string teachers at Western Illinois University in Macomb."

After a year and a half at Webster, Totten's interest began waning. "I didn't believe I was developing my full potential. I wanted to be more than just a string teacher in a public school. They were really pushing music education and I was looking for more concentrated study. I just wasn't happy in general with the way things were going and I decided I needed some time to think about what I really wanted to do.

"I moved to Michigan and studied privately for a semester, but I became impatient because I didn't feel challenged. I felt like I was beating my head up against a brick wall."

"I applied and was accepted at the University of Miami. I packed up and made the move with Bruce, my fiancée,

who played viola and shared my love for music.

After we arrived the school informed me that I would not be receiving the funds that had been previously promised."

It was at this point that Totten was faced with a major decision, whether to give up on pursuing her life-long ambition of becoming a successful musician or to settle down into a lifestyle of work, marriage, and children.

Without ever making a conscious decision one way or another, Totten found herself living in rural Miami and working ten hours a day managing a tiffany lamp store. Needless to say, there was no time left to practice.

"One day I woke up and realized I was in a rut. My job was not fulfilling and I yearned to be involved with music again," she reflected.


She left Miami to live once again with her sister, who then resided in St. Louis. "I felt the world crumbling around me and I was afraid," said Totten. "I realized that going back to school would be a good way to begin to put the pieces back together."

That is how Totten found her way to Webster College and Jacques Israelevitch. She feels certain that this is what she had been searching for all along. So rather than being just another chapter in a book, her life here is perhaps a beginning to a whole new volume.

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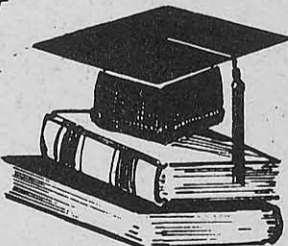


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Matt Friedman pretends to skate with the old skates in an attempt to cheer up Sally Talley.

'Talley's Folly' At Webster

Matt Friedman and Sally Talley meet again after one year of correspondence by mail. On a July 4th evening in 1944, they are able to reveal their pasts and feelings they have regarding their lives and others.

Playwright Lanford Wilson uses a setting of an old boathouse on the Talley's place to bring together a St. Louis

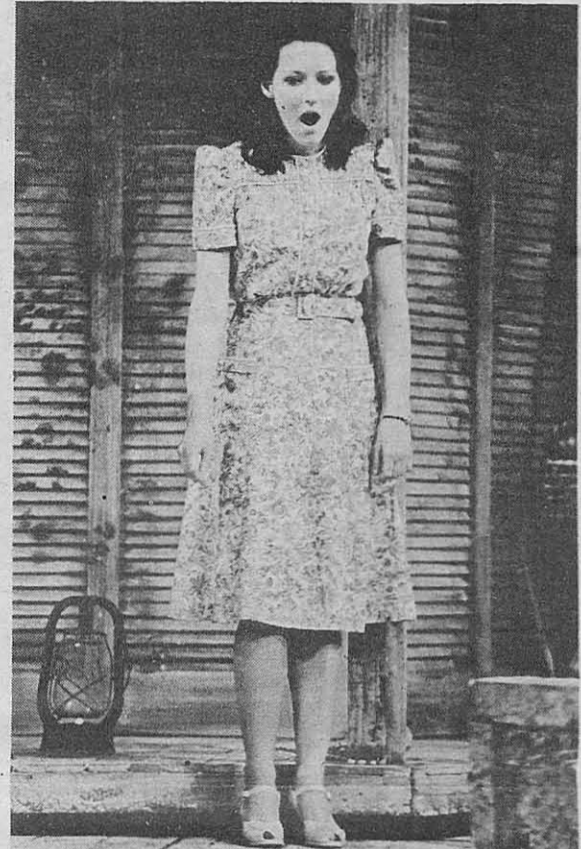
Jewish businessman and a hometown girl from Lebanon, Mo. Through a series of comic, romantic and dramatic conversations two people of extremely different backgrounds come to know their need and love for each other.

"Talley's Folly" is being presented at the Loretto-Hilton Theatre through April 10.

photos by
Jeannie Weldon



Matt Friedman (Lloyd Battista) finds an old pair of skates at the boat house during the Play "Talley's Folly".



Sally Talley (Donna Davis) responds with surprise after Matt imitates the Southern drawl of the small town residents.

Burke cont. from p. 1

expectation that things will change and there is no longer any way to second guess the shifts in the paradigm because they happen constantly."

Burke said that the rate of change seems to be tied fairly strongly to the ease with which people communicate and spread ideas. Transportation, printing and the beginning of specialization are some examples.

Television is another example. Twenty years ago, programs moved at a snail's

pace. Today news and information are quick and therefore, less informative. We are not aware of this change or the fact that we have a superficial idea of what's happening.

Burke said that the average voter in our society votes for the smile on the candidate's face, because that's about as

much as he understands. Our society needs change because the wrong decisions get made for the wrong reasons.

"Today, with the computer, the mind boggles at what's already happening, not at the rate of change tomorrow," Burke said.

Science and technology are no longer irrelevant subjects for anyone. The trouble with the media not regarding them as central is that not enough research is done before articles are written, and you end up getting superficial and outdated headline analyses that confuse more than they clarify.

You can't expect people to second guess change if they don't have all the facts, but they never do have a final version of the facts. As soon as somebody innovates, somebody else sees a way of using the innovation to do something else. It never stops.

"In a competitive world dominated by the market place, the logical result is an extremely high rate of change in component operation and styling," said Burke.

We are now in the situation where a buyer can't decide what to buy because every month that passes, the product changes, improves, becomes cheaper and better designed.

"We should be teaching people how to see trends. Instead of trying to understand the facts, people should study the ways in which the facts interact," he said.

Change is a normal part of the mechanism of evolution and staying alive. Everybody has their own model of the world and reacts to change by adapting the model in their own way.

We are adapted to adapting and that is the basic rule of survival.

Free Classifieds

Help Wanted

McDonald's Restaurant at 4 S. Old Orchard is seeking part time help. Need people to work lunch shift, 11 a.m. - 1 p.m. Weekend hours also available. Apply in person, or call 962-7329.

Part/Full time job at home. for information, send stamped, self-addressed envelope to O.N. Enterprises, Box 5439, Pine Bluff, Ark. 71611

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NEWS BRIEFS

Mary Poppins Comes To Webster

Mary Poppins, starring Julie Andrews and Dick Van Dyke will be shown in the Winifred Moore Auditorium on April 4 and 5 at 10 a.m., 1 and 4 p.m.

Tickets are \$1 for children under 12, \$1.50 for children over 12, \$2 for adults.

Flower Show At Shaw's Garden

The annual Spring Flower Show at Missouri Botanical (Shaw's) Garden is presenting an informal, progressive exhibit, designed after the fashion of a natural Ozark woodland, under the Floral Tent near the Main Gate, 2101 Tower Grove. Featured in the show are flowering bulbs, azaleas, trees and shrubs. The show runs to April 19.

All visitors will receive a free packet of complimentary Janie Marigold seeds and may enter the drawing for shrub prizes.

There is no charge for admission to the show, but there is a charge for admission to the regular shows.

Religion, Art Topic Of Discussion

Theologist Samuel Laeuchli, professor of religion at Temple University will speak on "Religion and Art in Conflict" on Wednesday, April 8 at 8 p.m. in Winifred Moore Auditorium.

Laeuchli is the author of several books and the visiting professor of religion and art at Barnard College and Union Theological Seminary in New York. Admission is free and open to the public.

Bunny Hutch Boutique Planned

Alpha Gamma Delta presents its 13th annual Bunny Hutch Boutique April 3 and 4 at the Kirkwood Community Center, 111 S. Geyer at Adams.

Homemade Easter items, such as quilts, dolls, toys, needlework and hand-dipped chocolates will be for sale. In addition to the sale, there will be a free puppet show and clowns for the children and a silent auction.

Hours Friday, April 3, 10 a.m. - 7 p.m. and Saturday, April 4, 9 a.m. - 3 p.m. Proceeds will benefit the St. Louis Assoc. for Retarded Children. Admission is free.

Potluck Passover Dinner Planned

A potluck Passover Seder will be held at the home of Denny Klass, at 500 Lake Ave., one block from campus, on April 19 at 5 p.m.

Webster students, faculty and staff are invited.

Those interested should RSVP to the religion department secretary at ex. 7047 by April 15.

Workshops To Aid In Job Search

The Center for Student Development is sponsoring a series of workshops designed to assist the seniors in a complete job search process.

Job Search Process: Beginning to End

April 3 Private Dining Room 12-1 p.m.

April 22 217 Plymouth building 12-1 p.m.

Resume Writing/Job Search Correspondence

April 21 217 Plymouth Building 12-1 p.m.

Interviewing Skills

April 10 217 Plymouth Building 12-1 p.m.

April 15 Private Dining Room 12-1 p.m.

Students are encouraged to attend one of each of the three sessions. If none of the times are convenient, contact the Center for Student Development for an appointment.

Talley's Folley Runs Through April 10

The Loretto-Hilton Repertory Theatre will present Landford Wilson's **Talley's Folley** March 13 thru April 10.

Tickets are now on sale at the box office, at all Famous-Barr Ticket Master outlets, or by phone using MasterCard, Visa or American Express at 968-4925. Prices range from \$5.50 to \$12.50.

Improvisational Jazz Scheduled

Two different programs featuring improvisational jazz will be presented by members of Webster College Jazz Combo on Monday, April 6 and on Monday, April 20 at 7 p.m. in Winifred Moore Auditorium.

Both programs are under the direction of Jazz Studies Director Steven Schenkel and are free to the public. For further information, call 968-6954.

College To Present Revised Plan

There will be a formal presentation of the Webster College Plan for the Fine Arts Center on Friday, April 9 at 2:30 p.m. in Winifred-Moore Auditorium.

The revised plan is to provide a variety of much-needed facilities for the college's growing program and other community arts organizations which it serves. All students, faculty and staff are invited.

'Friends Of Animals' Needs Help

Persons interested in doing something for laboratory animals that suffer in experiments on campuses or who would like more information may write Mac Overmyer, Friends of Animals, 11 West 60th Street, New York, NY 10023.



John Sandel, originator of the Writers' Circle, led one of many readings presented last week in the Maria Lounge.

photo by Daphne Phillips

Writers' Circle Gives Well-Rounded Reading

by Daphne Phillips

Last year Webster College experienced the first public reading of the Writers' Circle, a group of talented students trying to establish a forum of creative writers at Webster.

Last week in Maria Lounge this "crew of young scribblers" presented another performance of their literary works. Tall tales, fishy stories, exaggerations, balderdash and downright, boldface lies were the themes of authors Doug Cook, Goy Landwehr, Tim O'Brien, Kevin Renick, John Sandel and Kevin Shea.

Sandel, the group's originator led the readings with "Purgies Place", a humorous story about a blue collar worker, who meets two strange

characters Jesus Christ and Satan, costumed in hippie apparel in a bar one rainy night. Sandel's humorous tone and vivid expressions gave the audience a witty impression of just how a person would react if the situation was true to life.

Kevin Shea, a new member to the group, told a fairy tale of leprechauns and three wishes. Shea's story was derived from a story relayed to him from an insurance man.

Kevin Renick, also new, spoke of the accounts of a free-natured person in "Spirit of the Mountain". The story told of nature, the wilderness and two Indians fighting for the role of chief.

"Lungs", a story about a young man

Cont. p. 3

JOURNAL

Vol. 10, No. 23

Webster College, Webster Groves, MO

April 9, 1981

Only two more issues of the Journal this semester

New College Plan To Be Unveiled

by Kathy Evans

A revised plan for the development of Webster College's proposed fine arts center has been completed and will be presented to the Plan Commission of Webster Groves for approval on Monday, April 13.

The major revision in the new plan is to eliminate the connector street that would run along three privately-owned properties. In the new plan, the college proposes to extend Bompert Avenue, making it a public street, to encourage entry to the new complex from Big Bend on the north.

A 15-foot wall will also be constructed behind the complex to reduce noise and conceal trucks loading and unloading from residents on Garden Avenue.

"We believe the newly designed area will take traffic off Garden Avenue," said Dr. Joseph Kelly, vice president of the college. "With the fencing and the new

building design, we will be able to move further into the building with the shops that are noisy."

Traffic and noise from constructing sets have been the major concerns of the residents of Garden Avenue. Kelly hopes these changes will allow the college and the area residents become good neighbors. "Nothing would please me more to have that happen," he said.

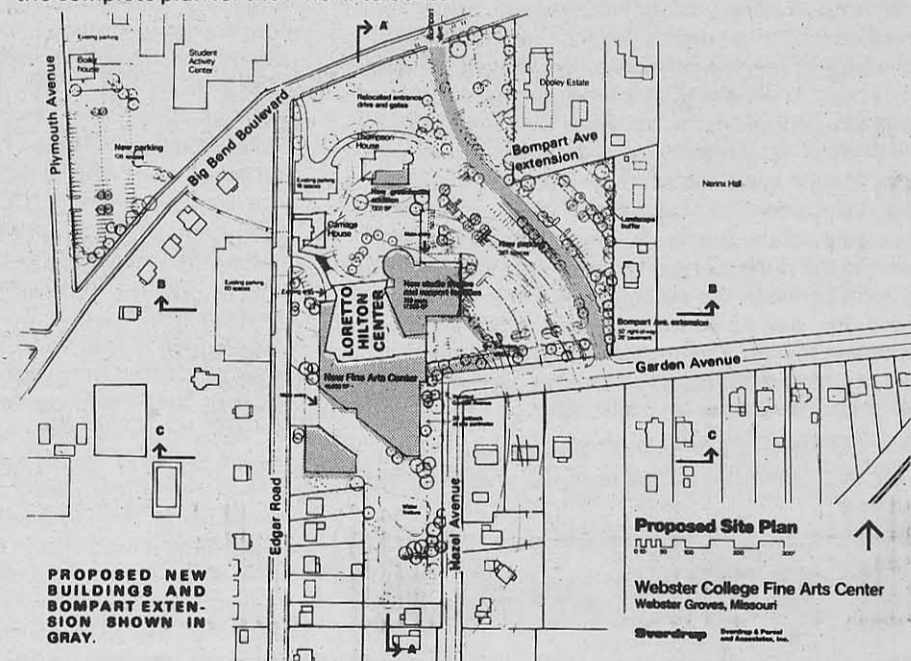
The revised plan is the result of changes requested at the Feb. 9 meeting of the Plan Commission. Scott Cantine, an associate of the firm of Harland Bartholomew & Associates, Inc., planning consultant to the city of Webster Groves, recommended approval of the expansion plan if several changes were made.

The major points in Cantine's recommendation that were under consideration by the college were parking space, acquisition of properties and improvement on Hazel Avenue. The new

plan is fully responsive to the changes proposed.

There will be a formal presentation of the complete plan for the Fine Arts Center

on Thursday, April 9 at 2:30 p.m. in Winifred-Moore Auditorium. All students, faculty and staff are invited.



The proposed plan for Webster College is shown above. Bompert Avenue will be extended and made into a public street.

New Students Needed

Board Seeks Applications For Fall '81 Journal Staff Positions

The Publications Board of Webster College is now accepting applications for **Journal** staff positions of editor, managing editor and business manager. These are salaried positions, however, the college will pay salaries through the work/study program whenever possible.

Applications should include a cover letter describing your goals and purpose in applying for a campus newspaper position; a brief resume or biography; and, several samples of your work in journalism or writing, if such samples are available. Application deadline is April 20. Applications may be submitted to Win

Rogers in the Literature and Language Department, or Don Corrigan in the Media Studies Program.

The **Journal** will undergo a change in both format and content for the Fall 1981 Semester. Students interested in being movie reviewers, play reviewers, music critics, humor columnists, editorial columnists, photo arts and photojournalism editors should send a notice of their intentions to Don Corrigan, Media Studies. There will be an organizational meeting for student interested in being on the staff next semester in Room 326 at 2:30 p.m., April 20.

Academic Honors Announced For Webster's May Graduates

The academic honors awarded the class of 1981 by the Honors Board have been announced.

Those graduating Summa Cum Laude are Gail Andrews, Terry Ebinger and Julia McCollum.

Twelve students will graduate Magna Cum Laude. They are Jeann Blankenship, Susan Booton, Linda Dye, Kathaleen Eidson, Kathleen Glenn-Mock, Linda Huffman, Mary Ann Kohl, Kimberly Margold, Nancy Neumeyer, Jocelyn Secker-Walker, Daniel Shine and Valerie Tancock.

Twenty-one students will graduate

Cum Laude. They are Carl Albrecht, Sherryl Cooper, Robyn Corno, Jean Cummings, Michele Heimos, Jane House, Christine Johnston, Kimberly Kelce, Roy Lyle, Elizabeth Martin, Laurel Moeller, Colleen Moran, Jean Oksner, Judith Peckham, Marianne Pepper, Raymond Pierson, Kathlene Pukas, Steven Rosen, Thomas Schmitt, Barry Signorelli and Annelie Thurin-Mullin.

Members of the Honors Board are Sr. Barbara Ann Barbato, Jacques Chicoineau, Susan Hacker, Dr. Earl Henry, Dean Charles Madden and Sr. Lucy Ruth Rawe.

EDITORIALS

Prank Alarms Student

On several recent occasions, the dorm students at Webster College were awakened in the middle of the night by the fire alarm. Apparently, someone's idea of humor is ruining the sleep of a couple of hundred people, wasting the time of firefighting crews, and creating a totally unnecessary disturbance. Well, let me tell you—it's not very funny.

Sure, schools must have fully effective fire alarm systems, and no one would deny the need for an occasional drill. But not at 3 a.m. (that's what time it was on the most recent occasion), when everyone is trying to sleep. It's bad enough that the noise in the dorms sometimes lasts into the wee hours without having to worry about some irresponsible, mentally deficient prankster pulling the alarm for kicks. If there's any way to catch this jerk, we must—and we should fine the daylight out of him, or perhaps let the irritated fire chief shove a hose down his throat.

There is the possibility that a couple of the alarms were triggered by faults in the system itself. If this is true, Webster College should spare no expense to solve the problem. An efficient fire alarm system is essential for every school, but it certainly should never be triggered unless there is a real fire or a valid drill. Most likely, though, the alarm is being pulled by some moron with insomnia.

I find it hard to relate to my fellow human beings at times. When I can't sleep, I'll listen to



music through my headphones, or do some writing. And if I need a good laugh, there are plenty of things to read at night for that purpose. But certainly I have never considered pulling the fire alarm at 3 a.m. to amuse myself. I realize this has long been considered a cute trick to perform in colleges across the country. But it isn't the least bit cute. It is irresponsible, dangerous, and costly.

If anyone knows of an individual guilty of pulling this prank, please speak up! And if it's an electrical problem, let's whip it good, as Devo say! We should not have to put up with that irritating ringing sound unless our lives are in danger.

Kevin Renick

I've Been Poor, Rich Is Better

I'm for the rich. Now if I were a politician, that single statement, if aired in public, would bring an immediate end to my career. In fact, I can think of few public careers in which one can make that statement and survive for longer than a week, unless it be the career of a popular musician. Even then, one would have to tape the statement, record it again in reverse, and add some synthetic sound to make it palatable. Being a student, I can make that statement reasonably safely. Sincerely, I'm for the rich, and I mean the truly rich, not just the near-rich. I mean rich like John Lennon—if possible, I'd like to retire in my thirties, too, and I'd be hard pressed to come out of retirement. In fact, if some crazed Lennon fan were to shoot me tomorrow, then I'd want my tombstone to read "Alas, he was for the rich . . ."

Garry Trudeau, the creator of "Doonesbury", is not for the rich. I think it would be accurate to say that he

feels contempt for the rich. Recent strips have portrayed Mark Slackmeyer's father joining the Reagan administration and buying his wife a fur coat. The humor in the latter event, by the way, is double-edged; not only is the fur coat made from an endangered species (haven't they killed the last one yet?), but the price tag (\$11,000, I believe) represents the new cut-off limit to determine the "truly needy". And in a strip printed 3/16 in the *Post-Dispatch*, the New England congresswoman and her husband discuss the proposed tax cuts, the congresswoman saying, "What a dreary mess the White House has handed us. It's nothing but another windfall for the wealthy. As if the rich didn't already have enough ways to avoid paying taxes." No, I doubt that Garry Trudeau and I see eye to eye at all; interestingly enough, he undoubtedly is richer than I am. One of the inequities of capitalism, I suppose.

To return to the above quoted statement, are the tax-reducing proposals really a "windfall" as "any unexpected financial gain or stroke of luck"; it would certainly be an unexpected financial gain if one were to keep more of one's income than the government takes out (here, of course, I speak of the rich—excessive taxation of the poor is an abuse that, thankfully, has not yet come to pass). Just what are we talking about here? The income in question does belong to the people who earn it, doesn't it? Besides, if one truly wishes to prevent this windfall, perhaps a Windfall Tax Relief could be assessed on those who profit from the return of their own income.

If all this is not enough, the final sentence of the quote depicts those that legitimately avoid taxes as social chiselers and deadbeats; avoiding taxes is just not the done thing! I think that Mr. Trudeau forgets from time to time that federally-funded programs to "aid the poor" are usually proposed in a spirit of goodwill and brotherhood.

Throughout this article, I've spoken of the rich and the poor. It should be realized that these are vague generalizations. Some that are rich have earned it—the stockholders of Xerox, for example—and some stumble into their riches, such as John Lennon's son. All of these people have a right to dispose of their income as they see fit. If John Lennon himself did not see fit to leave all of his wealth to "the poor", then are the rest of "the rich" any less just for wanting to retain what they have earned for their own concerns?

James P. Goeddel, Jr.

Rose's Capitol Comment



Gun Control Outlook Poor

Of the 13 attempts on the lives of presidents and presidential candidates, 12 were with handguns.

Although it does not look as if the U.S. Congress will pass any gun control legislation this year, state legislatures across the country are actively attempting to pass such laws.

Missouri is no exception. House Bill 720 was given a timely hearing before the Missouri House Public Health and Safety Committee just two days after the president was shot. This bill would outlaw the sale of handguns to anyone other than law enforcement personnel.

The sponsor of this bill, Rep. Russell Goward, D-St. Louis, said that he requested a hearing for House Bill 720 because of the recent presidential shooting and interest and concern for gun control would be at a height. Goward also admits that the bill does not have a chance of passing this session.

There are more than 50 million handguns in the United States today. With the amount of violent crimes that are committed using these handguns, Congress will have to mandate gun control legislation soon. Many other countries have enacted this type of legislation and crime rates have subsequently been reduced.

St. Louis has the second highest per capita crime rate in the nation. If Missouri enacts this gun control law, it could save many lives that would have been wasted by an easily accessible handgun.

We have banned the switchblade and the hand grenade, two concealable deadly weapons, are handguns any different?

When a conservative president is shot by the son of a conservative oil company president, one may realize that the country is in the midst of a grave crisis. Without a handgun, this incident may never have happened.

Presidential shootings cannot be the only reason to ban handguns. The hundreds of thousands of people who are killed and maimed by an assailant armed with a handgun, the people who are killed or hurt in accidents involving pistols, are the reasons we should ban all handguns.

There is a companion House Joint Resolution to this bill that would amend the Missouri Constitution and allow the General Assembly to limit the right to bear arms. It is not expected to be released from committee this session.

There is no chance of these gun control laws passing this session, for, I'm sure the National Rifle Association and other gun lobbies will launch a great fight against them. I hope, nonetheless, that Rep. Goward does not give up his fight to eliminate handguns in our society.

Rose Rosen is taking an internship this semester in Jefferson City, Missouri under the auspices of the Political Science Department of Webster College. She is working directly with Representative Kaye Steinmetz, D-57th District. If you have any questions or comments about Missouri legislation, please address them to Rose Rosen c/o Representative Kaye Steinmetz, House Post Office, State Capitol, Jefferson City, Mo. 65101

JOURNAL

Editor Kathy Evans
 Managing Editor Stephani Boyd
 Business Manager Kevin Renick
 Artist Harold Davis
 Faculty Advisor Don Corrigan
 Photo Advisor Jeanie Roy

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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 must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to The Journal, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119.

McCrary Balances Her Art And Personal Life



by Kevin Renick

Mindy McCrary is recognized as one of the most talented and accomplished actresses in Webster College's Conservatory of Theatre Arts.

This past year, she has had roles in "The Changeling", "Blithe Spirit", and "The Country Wife". These were leading roles; she also had a small part in the Repertory production of "A Christmas Carol." Mindy has been set on an acting career since she was very young.

"I started taking a creative dramatic class in second grade, just to occupy my Saturdays," said Mindy. "Since I was eight, I haven't put my energy wholly into anything else."

Mindy began getting roles at the age of 13 in the Missouri Repertory Theatre in her native Kansas City. These included leads in "The Effect of Gamma Rays on Man-in-the-Moon Marigolds" and "The Drunkard." She also was in a few plays such as "The Miracle Worker" with other theatres. Despite all this early experience, she was not active in theatre in high school.

"I went to an integrated high school," said Mindy. "It was right when all that was starting, and everything was chaos. There wasn't much of a theatre department. I was a cheerleader for four years, though—that was a good outlet. So in one sense, you could say I acted my way through high school."

Mindy is a senior at Webster, and has generally had good experiences here, though she feels that the focus of the curriculum in the final two years of the acting program "needs more definition." But she's had several personal triumphs.

"I've had a chance to do roles here I wouldn't have been able to do anywhere else," Mindy said. These include her forthcoming role as Chrissy in "The Boom Boom Room."

Recently, Mindy won a regional Irene Ryan acting award—she got a \$750 scholarship from the American College Theatre Festival. Then on April 4, she flew to Washington, D.C. to compete in the Festival's national competition.

\$1,800 Grant Awarded To Prof. Hellinger

Dr. Daniel C. Hellinger, professor of history and political science, has been awarded a grant of \$1,800 by the Roswell Messing, Jr. Faculty Award Committee at Webster College.

Hellinger will use the grant to implement his proposal to explore the feasibility of an exchange program with the University of Barquisimeto in Venezuela.

The committee felt that this proposal was of particular interest because of the variety of possible outcomes relevant to Hellinger's instructional responsibilities and the immediate relationship with other developments under the Title III at Webster College.

Mindy tied for first place, and was awarded a \$2500 scholarship. Mindy is the only person from Webster College ever to have taken first place honors—no doubt this is her greatest success so far. Actress Cicely Tyson presented the award to her. In addition to such awards, Mindy will be travelling to Williamsburg, Va. this year, where she has a summer job with the Virginia Shakespeare Festival.

Among the actors Mindy admires are Katherine Hepburn, Vanessa Redgrave, and Jack Lemmon.

"Jack Lemmon is about as incredible as anyone I've ever seen," said Mindy. "I believe every moment of what I've seen him do. I really admire actors who can make me feel different things in each different role."

Mindy also expressed admiration for a lady she knows in Kansas City, who is "an incredible actress, as well as a wife and mother." Mindy stressed her similar desire to have time for people and other interests outside acting.

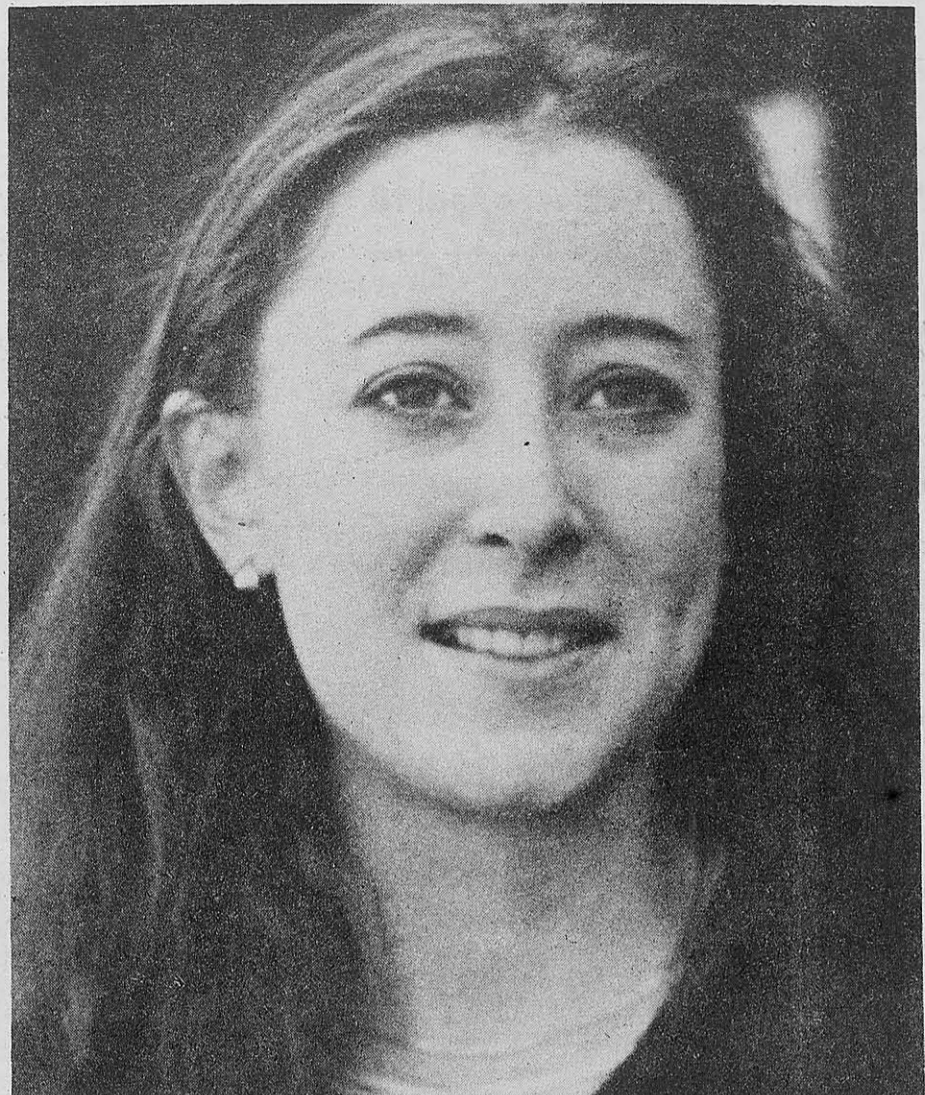
"It's pointless to do theatre and nothing else," she said. "It puts a boundary on what you can contribute to your art; it also puts a boundary on your life. It's real important to me to not lose sight of people. In this kind of life, it's too easy to just have superficial relationships all the time. I try to take special care to focus specifically on what's inside another person, so I can get close to them as a person, not just because of what their major might be."

Mindy enjoys relaxing and listening to music in her spare time, and said she is "pretty much of a hippie" as far as her musical tastes are concerned.

"Don McLean is my favorite," she said. "I would marry the man."

Other interests include skiing and writing poems and short stories. Mindy has kept a journal for eight years—she feels it is important to preserve her memories and document the changes in her life, which are constant.

"Every day is pretty traumatic," said Mindy. "There's a turning point every day of my life. Consequently, the woman you see spiraling from building to building is



Mindy McCrary, a fourth year theatre major, was involved in last year's productions of "The Changeling" and "Blithe Spirit."

photo by Nancy Roenfeldt

me. I definitely relearn things all the time here, because the atmosphere in this place make it so easy to forget."

Mindy said that her mother has probably been the most influential person in her life, citing her strength, her attitude towards life, and the fact that she and Mindy are "very close, spiritually." Their ability to communicate openly and to be close friends has affected Mindy's outlook on human behavior very positively.

"Right now, I'm focused on having inner peace, which everyone needs," she said. "We mustn't let trivial things get us down. Inner peace is a child-like quality, and it's real easy at this age to lose that sparkle. We walk around in these bubbles, projecting this 'God, I'm angry' attitude, but it doesn't have to be that way. Part of inner peace is giving and

taking with other people. Some people think they have it, they walk around and say 'I've got it together, I've really got it together,' but if you have to say it so loudly, I don't believe you."

Mindy expressed her hope that creative people will not get too discouraged with the world; that they will communicate their feelings to others in whatever medium best suits them.

"It warms my heart to see artists doing what they like," she said. "Artists can use the world as a stimulus. I don't think they should be discouraged by the way things are in the world now, because if we go through a crisis, the arts will flourish. Sometimes people have no other way of expressing themselves."

Mindy McCrary is a very reflective person, and a refreshingly open one. Despite her obvious talents as an actress, she shows no signs of letting it go to her head, and hamper her ability to get close to different kinds of people.

"I just need to get in touch with what's real in order to stay sane," she said. "You need some kind of home in your heart."

Writers' Circle

cont. from p. 1

whose body revolts against the dangerous things he is doing to it was the work of Tim O'Brien.

Goyen Landwehr gave a surrealistic story of smoking and mass murders, and Doug Cook finished the session with a story "The Biggest Whatever," a story of a newspaper man looking for MoMo the Monster, the Missouri Bigfoot.

The audience enjoyed the readings,

and complimentary refreshments were available.

Plans for other activities are in the works. For those who wish to review other works of the "Crew", a literary magazine has been published by the Writers' Circle. Anyone wanting one, can pick one up in the CSA office. Any student wishing to join or submit works to the Writers' Circle should contact Win Rogers in the Plymouth Building.



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NEWS BRIEFS

Talley's Folley Runs Through April 10

The Loretto-Hilton Repertory Theatre will present Lanford Wilson's **Talley's Folley** March 13 thru April 10. Tickets are now on sale at the box office, at all Famous-Barr Ticket Master outlets, or by phone using MasterCard, Visa or American Express at 968-4925. Prices range from \$5.50 to \$12.50.

Bogart Film Comes To Webster

Humphrey Bogart's film **Beat the Devil** will be shown Thursday, April 9 in Winifred-Moore Auditorium at 7 p.m. and 9 p.m. Tickets are \$1 for all. For more information call 968-7487 ex. 361.

Evening Of Dance On April 14 & 15

The Webster Dance Theatre will present an evening of classical and contemporary dance on Tuesday and Wednesday evenings, April 14 and 15 at 8 p.m. in the Loretto-Hilton Center. Admission is \$3.50, general public and \$2 students. For further information, call the Conservatory of Theatre Arts Box Office, 968-6928.

Potluck Passover Dinner Planned

A potluck Passover Seder will be held at the home of Denny Klass, at 500 Lake Ave., one block from campus, on April 19 at 5 p.m. Webster students, faculty and staff are invited. Those interested should RSVP to the religion department secretary at ex. 7047 by April 15.

'A Life In The Theatre' Now Showing

The Loretto-Hilton Repertory Theatre's Studio production of "A Life in The Theatre" by David Mamet is playing through April 19. Single tickets are \$6 for general admission, and \$8.50 for reserved seating. Tickets can be purchased by calling 968-4925 or at the Rep box office of the Loretto Theatre.

Students Work To Be On Display

Works by Webster College Bachelor of Fine Arts candidates will be on display April 15-29 at the Gallery of the Loretto-Hilton Center. The students are: Laurel Moeller, printmaking; Mary Olesen, printmaking; Mary Neill-Vehige, photography; and Marienne Pepper, photography. The Loretto-Hilton Gallery is open to the public free of charge from 9 a.m. to 6 p.m. weekdays, from 1 to 5 p.m. weekends and during evening theatre performances.

College To Present Revised Plan

There will be a formal presentation of the Webster College Plan for the Fine Arts Center on Thursday, April 9 at 2:30 p.m. in Winifred-Moore Auditorium. The revised plan is to provide a variety of much-needed facilities for the college's growing program and other community arts organizations which it serves. All students, faculty and staff are invited.

'The Black Stallion' At Webster

The film **The Black Stallion** will be shown in Winifred-Moore Auditorium on April 11 and 12 at 10 a.m., noon, and 4 p.m. Admission is \$1, children under 12; \$1.50 children over 12, and \$2 for adults. For more information, call 968-7487.

Inequality Lecture Held April 10

"Caution: Inequality Can Be Hazardous To Your Mental Health" will be the topic of a lecture by Dr. Nancy Felipe Russo on Friday, April 10, at noon in Winifred-Moore Auditorium. Dr. Russo is from the American Psychological Association Office for Women's Programs in Washington, D.C. for more information contact Dr. Doris Hollander, 968-7074.

Found In TV Room Boob Tube Watching Students

The television room. It's a place to relax, a place to study, a place to eat snacks and meals, a place to meet or speak with friends—or just a place to sleep. There is no doubt that the television room provides a good substitute for home, with its coziness, its cigarette-burned upholstery and, of course, the television.

Each day hundreds of students pass through this room to glance or just to stay and watch the "idiot box," a name given to television in the 1950s. No matter what time of day, the television is on, with a captive audience of Webster College staff, faculty and students.

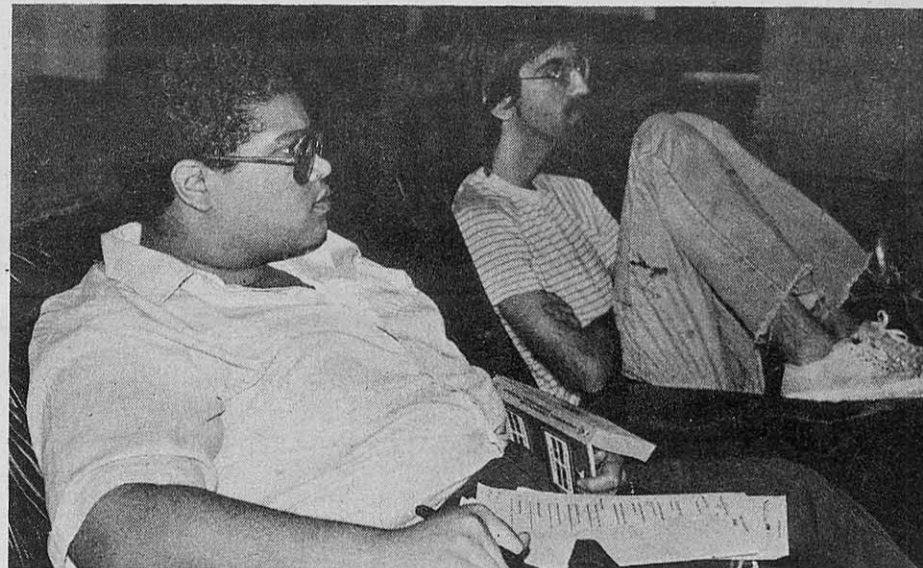
There are several couches and benches for seating; for some standing is adequate. Some find the TV room to be a place of solace and contentment, a place of entertainment. Others find it gaudy and very unpleasant to look at, because of its red and orange carpeting and brightly painted walls.

"Sometimes it's more fun watching the people in the TV room than watching TV," said one TV jockey sporting a Confederate hat. "Half the people in the school should have their own television show."

The television is a convenience for those students who commute to school and wish to watch television, and for those students who live on campus without sets in their rooms.

Of 50 students randomly surveyed, "soaps" seem to be the main weekday attraction of both the male and female audiences. Often during the day, there is a constant battle of the channels. Which soap is watched today? Usually the decision is made quickly.

Throughout the course of the week, some episodes of programs are missed. This matter is usually cleared up just by asking someone in the room.



Derrick Rutledge (left) and Damien Flynn sit engrossed in a television program in the TV Room.

photo by Glenn Willis

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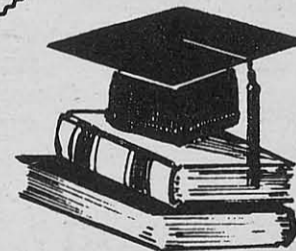
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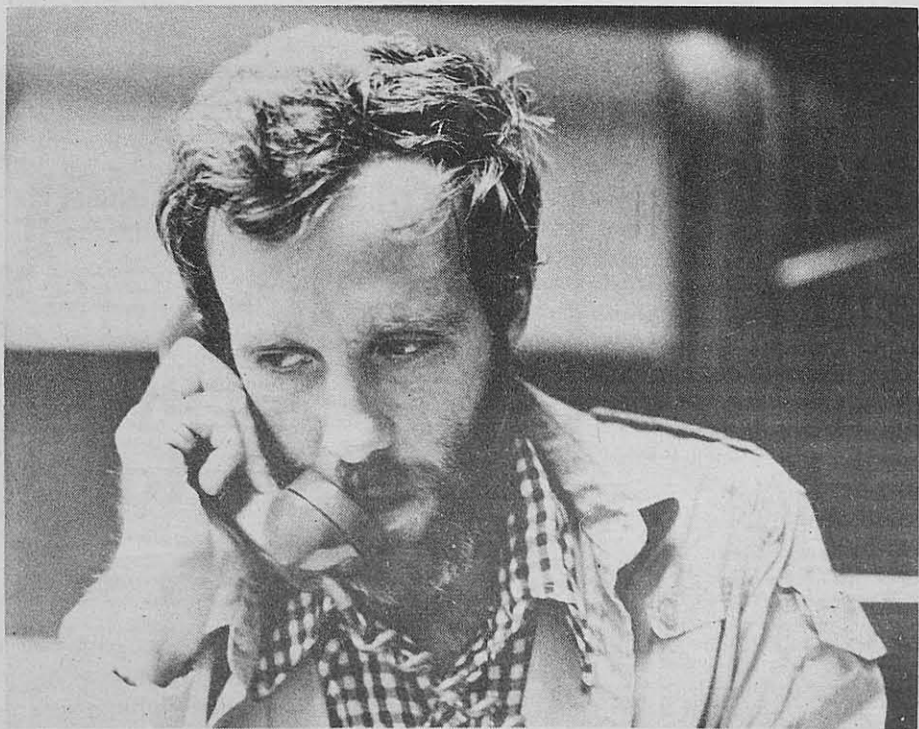
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Tom Oates, program director of media studies at Webster College, looks toward Burlington, VT where he will take a similar position when his resignation here becomes effective July 31.

St. Michael's Calling

Media's Oates Takes Post At Small Vermont College

by Kathy Evans

Tom Oates, program director of media studies at Webster College, has resigned from his position, effective July 31 of this year, to take a similar position at St. Michael's College in Burlington, VT.

Oates made the announcement yesterday to a group of media students. "The college plans to hire someone to replace the position," Oates said, emphasizing that there will be no radical change in the media program.

"This is an Oates family decision," he said, explaining why he has decided to leave Webster College. "My wife Peggy

and I have three boys, and we want them to grow up in an area where they can have contact with a rural lifestyle. That area is tuned in environmentally.

Another reason for his decision, is his interest in publishing and writing. He will be "closer to the markets, and that's a better place to be for that reason."

Oates told students he would miss them.

"I am not leaving out of any disgruntlement with Webster," he said. "It's been good for me, and I've been happy here. This will be the right move in the long run."

JOURNAL

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Webster College, Webster Groves, MO



April 16, 1981

Look for expanded
issue on April 30
Brief deadline for final
issue Monday, April 27

Beigbeder Describes Geneva Program

by Jim Theis

Yves Beigbeder, adjunct professor at Webster College's campus in Geneva, Switzerland, is visiting the home campus this semester as part of a faculty exchange designed to acquaint students here with the curriculum and goals of the European campus.

Sister Mary Mangan, professor emeritus, is visiting the Geneva campus. The exchange extends from March 16 to May 8.

Beigbeder began teaching at the Geneva campus in June 1979.

He is the senior personnel officer in charge of staff management and relations for World Health Organization offices in Geneva, in Brazaville, Congo

and Copenhagen, Denmark.

The professor is the author of one book and nine articles on international organizations and personnel management in the international civil service.

During his visit here, Beigbeder is teaching two courses that he normally instructs in Geneva. They are, International Studies 260—International Organizations: Structure and Political Conflicts; and Management Studies 342—Labor Management Relations. Each course is three credit hours.

The International Organizations course analyzes such organizations as effective instruments for achieving world-wide peace and security.

"The importance of the creation of the United Nations and specialized agencies

such as the World Health Organization and the United Nations Educational, Scientific and Cultural Organization are central topics," said Beigbeder. "Their influence in promoting human rights and world-wide peace are enormous and these are goals absolutely essential to the world today."



Yves Beigbeder
photo by Lucretia Williams

The Labor Management Relations course examines the historical development of labor unions and collective bargaining throughout the world. Emphasis is placed on current trends in labor relations.

"Geneva is the best location for undergraduate and master's degree programs concentrating on international organizations and international labor relations," Beigbeder said. "The city is an international center and the home of dozens of international organizations."

Webster College in Geneva, is set up in the John Knox Center where visiting diplomats and people researching international matters often take lodging.

"Webster caters to the educational needs of the Genevese people, and Geneva is a melting-pot of nationalities," Beigbeder said.

Students representing every part of the world in the news today attend Webster College, Geneva. Classes are small, averaging about 15 students, and it is not uncommon to find as many as 12

Cont. on p. 3

Food, Music, Art, Readings, Kissing, Games At Springfest

by Kevin Renick

The Springfest set for Saturday, April 25 is shaping up to be the most diverse, action-packed event yet held at Webster College. Activities will take place throughout the day, between noon and 1 a.m.

Bored Board, CSA and BSA are co-sponsoring the event, but suggestions from other organizations and departments are welcomed.

"We're trying to get someone from every department involved," said Linda Puthoff, financial coordinator. "We want it to be an entire school party, with staff members, students, their parents, grandmothers, dogs, etc."

Between noon and 5 p.m., there will be a barbecue in the "stunted forest" (behind Maria Hall), which will consist of chicken, hot dogs and hamburgers, corn, fruit, and plenty of drinks. Throughout the afternoon, various musicians will be performing, and some of the departments will have special booths (the Psychology department has tentatively scheduled a

kissing booth and a "Psychiatric help" booth, as the character Lucy has in the comic strip "Peanuts"). Games such as volleyball and an "egg drop" contest will be offered, and artists will be there to do character sketches or to sell their work. Writer's Circle has scheduled a reading under a giant parachute. And Sue Dieli will have a minstrel show at 5:30 p.m. in the Loretto-Hilton studio theatre.

From 9 p.m. to 1 in the morning there will be a dance in the cafeteria, with live music. CSA is also sponsoring free showings of the movie "Fame" in the Winifred-Moore auditorium at 7, 9:30 and midnight. This is in addition to the regular showings on Friday.

There will be sign up sheets in Maria Lounge for volleyball, the egg drop contest, and cooking shifts. Puthoff also said that anyone who wants to get involved in the planning for Springfest should attend the meetings on Thursdays, April 16 and 23 at 4:30 p.m. in the CSA office.

"We want Springfest to be a spring celebration," said Puthoff. "It's going to be a real carnival-type atmosphere."

Board Seeks Applications For Fall '81 Journal Staff Positions

The Publications Board of Webster College is now accepting applications for **Journal** staff positions of editor, managing editor and business manager. These are salaried positions, however, the college will pay salaries through the work/study program whenever possible.

Applications should include a cover letter describing your goals and purpose in applying for a campus newspaper position; a brief resume or biography; and, several samples of your work in journalism or writing, if such samples are available. Application deadline is April 20. Applications may be submitted to Win

Rogers in the Literature and Language Department, or Don Corrigan in the Media Studies Program.

The **Journal** will undergo a change in both format and content for the Fall 1981 semester. Students interested in being movie reviewers, play reviewers, music critics, humor columnists, editorial columnists, photo arts and photojournalism editors should send a notice of their intentions to Don Corrigan, Media Studies. There will be an organizational meeting for student interested in being on the staff next semester in Room 326 at 2:30 p.m., April 20.

EDITORIALS

Economy Hurts Journal

Financial problems have forced the **Journal** to cut back on the number of scheduled issues for this semester. Fortunately, a budget increase from the college is allowing us to meet production costs for the remainder of the semester.

Several factors led to this turn of events. Production costs are up over last year, the **Journal** staff printed three additional issues this year, and poor business management resulted in the loss of account records making it impossible to collect from nay of last semester's advertisers.

Regardless of these problems, the staff has strived to maintain good quality. We feel we have accomplished this, and are grateful for the budget increase from the college.

The **Journal** staff wanted to let readers know why the past two issues have been four-pagers and why there will be no issue next week.

As graduating seniors, we hope that this situation will remedy itself in the future, and the **Journal** will have a long life. We hope the college will continue to show good faith and support the **Journal**.

The Editors



NEWS BRIEFS

CEMREL Rep Discusses Careers

Harold Salmon from CEMREL will speak on "Careers in Working with Older People" on Wednesday, April 23 at noon in the private dining room. Salmon is an adjunct faculty member in Webster's MA program in gerontology. The program, sponsored by the Center for Student Development, is free and open to the public. Refreshments will be served.

Department Exhibition At Concourse

The Third Annual Art Department Students Juried Exhibition will be held April 20 through April 26 at the Concourse Gallery. The contest is open to art majors at Webster College or students enrolled in studio art courses. Entry cards can be obtained at the art office. Deliver work April 17, from 8:30 a.m. to 5 p.m. in the art office. Entries can be painting, graphics, sculpture, photography, drawing, mixed media, and paperworks. There is a limit of three entries per person and the fee is \$3. There is a cash award that will be announced later.

Catch Dancers In Afternoon Show

The Dance Department is presenting an afternoon performance on Thursday, April 30 at 4 p.m. in Plymouth gym. Student choreography from the spring semester will be shown. For more information contact Melanie Braman at ext. 6920.

Lecture By Wall Street Wiz Rukeyser

The 1981 Webster College Alumni lecture will be given by Louis Rukeyser, host of the Public Broadcasting Service networks "Wall Street Week." The lecture will be held on Aril 27 at 8:30 p.m. in the Loretto-Hilton Center and is free to the public. For more information call 968-6954.

Concert Pianist Coming To Webster

Pianist Elan Sicroff will perform a concert entitled "Inner Search In Music" by composer Thomas de Hartman. The concert will be held in Winifred-Moore Auditorium, on April 29 at 8 p.m. Tickets are \$3 general admission and \$2 for students. The concert will also include music by Bach, Beethoven and Mozart. For more information, call 937-9477.

Careers In Day Care Explored

Maxine Schuler, director of Child Day Care Association will speak on "Careers in the Day Care Field" on Thursday, April 16 at noon in the private dining room. This program, sponsored by the Center for Student Development, is free and open to the public. Refreshments will be served.

'Breaking Away' At Winifred-Moore

The film **Breaking Away** will be shown in Winifred Moore Auditorium April 17-18. The film will be shown at 7, 9:30 and midnight on Friday and 7 and 9:30 p.m. on Saturday. Admission for the general public is \$2 and \$1.50 for students and senior citizens.

'A Life In The Theatre' Now Showing

The Loretto-Hilton Repertory Theatre's Studio production of "A Life in The Theatre" by David Mamet is playing through April 19. Single tickets are \$6 for general admission, and \$8.50 for reserved seating. Tickets can be purchased by calling 968-4925 or at the Rep box office of the Loretto Theatre.

Students Work To Be On Display

Works by Webster College Bachelor of Fine Arts candidates will be on display April 15-29 at the Gallery of the Loretto-Hilton Center. The students are: Laurel Moeller, printmaking; Mary Olesen, printmaking; Mary Neill-Vehige, photography; and Marianne Pepper, photography. The Loretto-Hilton Gallery is open to the public free of charge from 9 a.m. to 6 p.m. weekdays, from 1 to 5 p.m. weekends and during evening theatre performances.

New Film In Children's Film Series

The film **Tuck Everlasting** is part of the children's spring film series. The film will be shown April 18-19 in Winifred-Moore Auditorium. The film is recommended for children over eight years old. Admission is \$1 for children under 12, \$1.50 for children over 12 and \$2 for adults. For more information call 968-7487.

Rose's Capitol Comment



State Needs Young Blood In Congress

Missourians age 18 to 24 are not represented in the lawmaking process of our state. These citizens have the right to vote, but cannot hold a seat in the Missouri House of Representatives. Further, one must be at least 30 years of age in order to become a State Senator.

House Committee Substitute for House Joint Resolutions 29 and 22 provides for the minimum age requirements of both Houses to be lowered to 21. This measure overwhelmingly passed the House early this session and was recently heard in the Senate Committee on Constitutional Amendments and Reorganization. If approved by the Senate, the bill will then go to a vote of the people.

In past years, the Senate has defeated similar bills. One can only hope that this year they might realize a decision of this nature must inevitably go to the people.

Missouri and Kentucky place the highest age restrictions for state senators and representative of all the states in the nation. Fifteen states require members of both Houses to be qualified voters (age 18). Six states set a minimum age requirement of 21. Other states range from age 25 to 30 for senators and age 18 to 25 for representatives.

A person need only be a registered voter to hold the offices of Secretary of State and Treasurer of Missouri. To hold the office of Attorney General one must be a member of the Bar, which requires its members to be at least 21. Therefore, one can hold either of these three major public offices at the age of 21, but cannot represent an area of 30,000 citizens. How preposterous!

Blacks, women, aliens and other minorities are all allowed representation in Missouri. It is now time to represent our young citizens.

JOURNAL

Editor Kathy Evans
 Managing Editor Stephani Boyd
 Business Manager Kevin Renick
 Artist Harold Davis
 Faculty Advisor Don Corrigan
 Photo Advisor Jeanie Roy

Production Staff . . . Stephani Boyd, Joan Burggrabe, Dana Giboney, Sarah Kendall, Daphne Phillips, Kevin Renick, Lucretia Williams, Eric Wilson and Brian Schaff.
 Photographers . . . Chris Byrd, Ruth Canterbury, Jill Finegar, Dana Giboney, Gary Hesse, Kim Matthews, Daphne Phillips, Nancy Roenfeldt, Sharon Skaggs, Mark Skinner, Kathy Snipes, Jeannie Weldon, Lucretia Williams, Eric Wilson and Brian Schaff.

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 must be signed and are subject to editing. Deadline for submission of material is 4 p.m. each Thursday for the following week's publication. Inquiries should be addressed to The **Journal**, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119.

Loretto And Maria Room Decor

Students Have Class Without Leaving Dorms

by Sarah Kendall

Most dorm rooms are monotonous and mundane; mediocre at best. And the Webster College dorms are no exception. However, a little creative genius can transform even the drabest of rooms.

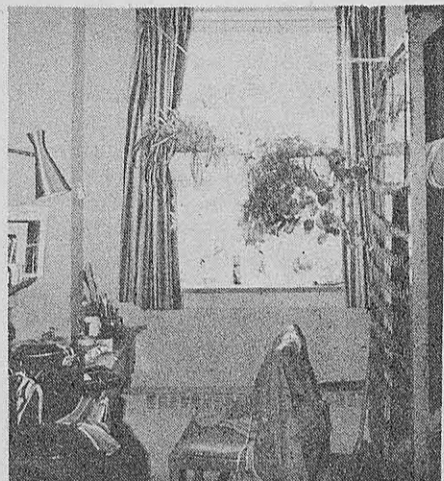
Like the one Aaron Bass and Sam Looney share. It has a regular door. And when you open it, there's a perfectly ordinary sheet hanging right down in front of you. After finding your way past the sheet, the room appears to be like any other dorm room, with the usual posters and bric-a-brac and a few clothes sprinkled here and there.

But wait. The sheet is a clue. Why is it hanging there? "There's always a draft from the door," said Looney. "And it kind of divides the room. Also, the bed sticks out nine inches beyond the wall, so it hides that." Of course! There's a method to this madness. And over on the mirror, a philosophical statement which "changes pretty often" tells you to "invade your own space." Pretty heavy stuff.

But there's more. Upon closer examination, there's a small lampshade hanging in the corner attached to a cord dangling from the ceiling and secured to

an exact position by a rubberband. And it works. In another corner there are several shelves slanted at about 45 degree angles which "came from the broom closet." And, so they can practice their phonetic drills in the bath, their non-regional stage standard sheets are tacked up around the bathtub.

And Looney has fixed up a tent around the bottom of his bunk, with a little shelf



Plants add to another dorm
photo by Ruth Canterbury
by the bed. Yes, these two make the most of every inch of their room, including the

outside window ledge, which holds a little metal rack they use as a refrigerator.

Then there's John Gutoskey's room. Macrame city. Macrame hangings, plants, some pictures, and more macrame. And the bunkbed is made from two-by-fours, which he bought, already constructed, from a former dorm resident. Of course, it leans a little, but that's because the room it was in before had a higher ceiling. His room also has a freshly painted wall which Gutoskey said he painted himself "because they (Webster College) supply the paint free."

Milk carton crates are definitely a high-demand item with uses ranging from speaker cabinets suspended from the ceiling to bookcases and tables. Apparently, so many people have discovered ingenious uses for these crates, that "they have stopped putting the milk crates out on the back entrance," said Tina Carl, a dorm resident.

Carl's room is a perfect example of the not-enough-space problem in the dorms. She keeps her refrigerator in the closet and her bicycle in the bathtub.

Another resident, Rick Lewis, uses a popular device for space saving: a bunkbed. But he uses a variation in its construction. The top of the bunk is precariously perched on a board laying over the top of a dresser. "But it's just to sit on," he said. "I use the bottom part for my bed." I don't blame him.

Then, of course, there's the room with the limbs. That's right, a couple of tree limbs add an interesting touch to Pamela Moore's room. The limbs are a remnant of

a former resident, but Moore has found a use for them as her scarf and belt holders. She also turned an ordinary coat rack into a sunglass holder, and a suitcase into a table. And she has some of the very rarest furniture in the dorms, an old, refinished dresser and desk, which weren't bad at all, especially compared to what most of the rooms contained.

Some people, however, thought their rooms were so bad they didn't even feel compelled to tackle them. Like Jill Finegar's room. "It's pretty drab, really, with barfy brown and pukey yellow walls," she said. "And there are these tacky arrows painted on the walls pointing nowhere." The linoleum floor doesn't help, either.



John Gutoskey's dorm room
photo by Ruth Canterbury

Beigbeder cont. from p. 1

nationalities represented in a single class.

"Most of the students have to work during the day," said Beigbeder. "Webster is the only American college there that offers evening classes.

"Kent State University also has a campus in Geneva," he continued, "But it is set up exclusively for students from Kent's home campus in Ohio who wish to study abroad. Webster sends students to Geneva too, but its Geneva campus is essentially an independent institution that caters to local needs."

The Geneva undergraduate program offers courses in two areas of concentration, International Studies and Management Studies.

The master's program offers courses in four areas of concentration: Economics/Finance, Human Relations, International Relations and Management.

The Geneva campus was founded in September 1978 by the MA office under the direction of dean William J. Duggan as a tuition funded extension of the home campus.

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Chicago Delights In Snack Bar, Too

New Yorkers, Bostoners Arrive Via Red Carpet

by Dana Giboney

A new approach to dining has begun at the Red Carpet. Previously the Red Carpet sold items that could be bought at restaurants close to Webster College but now it sells items that are out of the

ordinary.

The Red Carpet recently made additions to its menu. They include poor boy sandwiches, club sandwiches, ham and cheese melt, New Yorkers, Bostoners, Chicago delight, sausage and

cheese dip, veggie dip snack and fruit, cheese and dip. All of these specials are served from 7 to 10:30 p.m., the new extended hours.

The extension of the night hours has helped promote business with the evening students. "At first non-residents could not get in" said Jan Landzettel, chairman of the food service committee.

One change that has helped get evening students into the Red Carpet is the ability to get in the building at night. Students are able to knock on the door near the Red Carpet and get in by showing their Webster ID for security precautions. Students are allowed only in the Red Carpet. "They can't roam through the dormitory," said Landzettel.

The juke box was recently taken out of the Red Carpet because it was also losing money. "The juke box cost about \$20 a

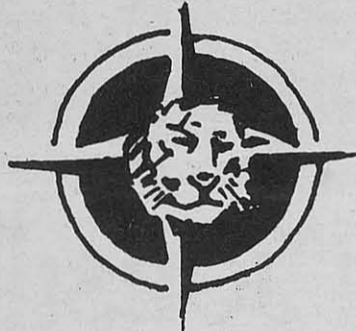
week to have there and it didn't bring in \$20 a month," said Landzettel. There are plans to bring in some type of AM/FM radio instead.

With the extension of the evening hours, there was a need for more help, so the food service committee decided to hire student help.

The Red Carpet does not have the budget to spend 5 or 6 thousand dollars on renovation, but if business continues to get better and a profit is made, there are plans for renovating the snack bar. The management would like to get draperies and other items, and produce a nice atmosphere where students and faculty will want to eat. "We want it to be a place for people to eat and chat," said Landzettel.



"Desegregation does not mean less quality in education," said Gary Orefield, national proponent of desegregation, speaking to a group of students last Friday at the Loretto-Hilton Center. photo by Lucretia Williams



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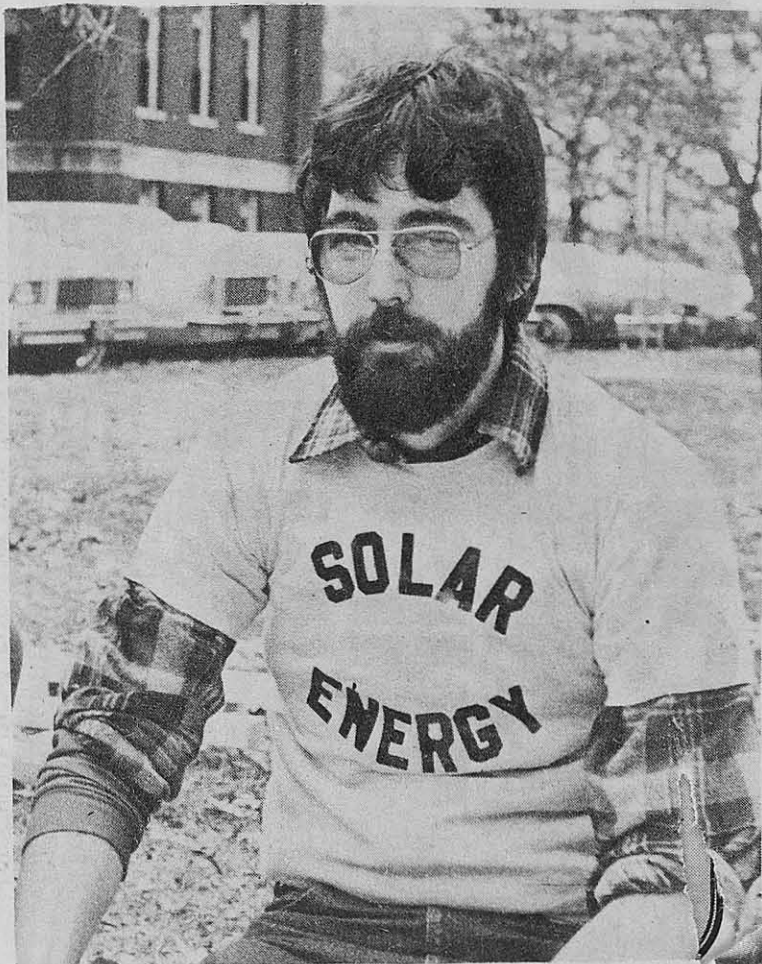
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JOURNAL

Journal Takes First Third Year In Row

- **Plan Commission Gives College Go Ahead p. 1**
- **Keith Dudding Wins Alumni Award p. 4**
- **Solar Energy Comes To Webster p. 8**



Monsanto Chairman To Address Graduates

by Carole Gleason

On May 9, John W. Hanley, chairman of the board and chief executive officer of the Monsanto Co. will address the 1981 graduating class of Webster College. His



John W. Hanley
photo by Nancy Roenfeldt

speech will focus on lessons he has learned in the business world since graduating from college.

One of the things he will talk about is enthusiasm. In his book, "Faith, Hope and \$5,000," the story of Monsanto, Hanley had this to say about enthusiasm.

"If I had to select one ingredient which characterizes Monsanto, I'd call enthusiasm—overall enthusiasm—an important denominator. And I think we've got it. Anyway we're surely working at it, realizing it's a quality that has to be merited. Enthusiasm cannot be legislated or ordained."

Curiosity, the desire to learn or know, is another quality which Hanley considers important to a successful career. He also will share his ideas on how he utilizes the law of averages to work for him.

Hanley is a native of Parkersburg, W. Va., and graduated from Pennsylvania State University with a B.S. degree in metallurgical engineering in 1942. As an undergraduate, he was ranked among the top 15 percent of his class and was a member of two honorary scholastic societies. After serving in the Navy during World War II, he received his M.B.A.

degree from Harvard Business School in 1947.

Hanley joined Procter & Gamble shortly after leaving Harvard and spent the next 25 years of his career climbing the corporate ladder, primarily in marketing management. In 1972, he was recruited for the presidency of Monsanto.

Hanley has a reputation as a disciplined planner who budgets his time precisely. His first priorities at Monsanto were to establish general control and management of the overall operation of the company and improve a system for rewarding people in relationship to their ability to accomplish certain pre-planned results.

"Upon my arrival, I found we had an abundance of extraordinary talent and it has been my job to provide the best possible environment to enable this talent to develop and flourish," said Hanley in "Faith, Hope and \$5,000."

Perhaps uppermost of Hanley's qualities is an exceptional ability to get the best performance possible out of his people. He gives a great deal of thought to how people, including himself, can do their jobs better.

At Monsanto, Hanley puts special emphasis on long-term goals. One idea he initiated at Monsanto was to link the incentive-compensation program for an individual's performance, rather than to the success of the team or division he belonged to. Hanley has done this at Monsanto through a 'management by results' program, which sets up precise goals for both staff and line functions and rewards a manager who reaches or surpasses that goal.

Monsanto is involved in many areas which provide opportunities for serving public needs. In a 1976 November issue of *Fortune* magazine, Hanley said that "here we have the potential to develop products and processes that can impact the quality of life—not just get blouses cleaner."

In "Faith, Hope and \$5,000," Hanley stated, "I've come full face with the realities of the so-called Monsanto legend and have found the legend is in fact no less than an adventure which thrives on a compelling sense of involvement. And the key, I believe, is

Cont. p. 5

JOURNAL

Vol. 10, No. 5

Webster College, Webster Groves, MO

April 30, 1981

Cover photo by
Kenn Drescher

Proposal Approved

Architects Explain Plan Revisions

by Jim Theis

The Webster Groves Plan Commission granted Webster College a special use permit on April 13 during a public meeting held at Hixson Junior High School. The permit will allow the college to enlarge campus facilities according to the revised 1980 expansion plan if the City Council grants the college final permission.

Revisions to the 1980 plan were explained last Thursday in the Winifred-Moore Auditorium by two architects from Sverdrup & Parcel and Associates Inc. They addressed requirements presented by Scott Cantine, Webster Groves planning consultant, at the Feb. 9 meeting of the Plan Commission.

John McCarthy, Sverdrup project manager for the expansion plan, said that

the Plan Commission required parking lot provisions, landscaping provisions, the purchase of three residential properties, improvements to Hazel Avenue and a building height limitation.

"The commission required two parking lot provisions," said McCarthy. "A total of 430 parking spaces had to be provided for the theater/fine arts complex proposed in the area of the Loretto-Hilton, and the 180 car parking lot proposed to the northeast of this site had to be redesigned to eliminate spaces facing adjacent houses.

"These requirements reflected concern over a catch-22 problem faced by the people living there," McCarthy continued. "They feared a sea of asphalt next to their yards. But they have to put up with cars parked in front of their houses now. During a recent theater

performance, 87 cars were counted along the streets close to the Loretto-Hilton."



Clark Davis, Sverdrup Architect
photo by Gary Hesse

These problems will be solved in three steps, he said.

First, a 108 car parking lot has been proposed at Big Bend Boulevard and Plymouth Avenue. The college owns this site and there are no homes adjacent to it. A sidewalk will connect the lot to the Edgar Road entrance of the theater/fine arts complex. Cars will enter the lot from Plymouth Avenue to prevent traffic jams on Big Bend Boulevard, McCarthy said.

Second, the design of the northeast lot has been revised to hold 267 cars. Cars will enter it from a proposed extension of Bompert Avenue.

The new 108 and 267 car lots plus the current 60 and 18 car lots off Edgar Road total 459 spaces, McCarthy said. This is 23 more than required.

Third, the northeast lot will be divided into three sections, McCarthy said. A landscape buffer of trees and shrubbery will camouflage the lot from adjacent homes and the sections will be broken up by similar buffer zones.

Clark Davis, Sverdrup architect, said

Cont. p. 4

Healey Calls Job Prospects For 1981 Graduates 'Fairly Good'

by Mary Wiechens

"The chances of securing employment are not completely dependent on your experience and qualities, but, are also a function of your abilities to find a job," said John T. Healey, assistant dean of students. He feels 1981 employment chances are fairly good.

"It is never too early to start the job seeking process," Healey said. "Don't wait until you are ready to graduate. A student should start college with career counseling and narrow his choices to two or three specific fields in which he would like to work," he said. "He will then be way ahead of the game, because he has plenty of time to begin the job search process."

That process combines succinct correspondence, a good resume and excellent interview skills, Healey said.

"Cover correspondence in a job search effort should be brief and clear. However, it should be used as a tool with which the job seeker titillates the employer into reading his resume," said Healey.

Similarly, a resume is a tool designed to get an interview. "The job seeker needs to put information in a resume which will convince the employer that this person can do something for me."

"A resume needs to be your representation of yourself," he said. "Therefore, it is not a good idea to have someone else write it for you." "If you write your own resume," said Healey, "you realize your accomplishments. This makes it a positive experience."

"A resume should focus only briefly on personal information," said Healey. "However, education, school activities,

Cont. p. 3

Kansas City Campus Graduates First Class Of Nursing Students

by Joan Burggrabe

Eight Kansas City women will be the first graduates of the Bachelor of Science in Nursing program this spring at the Kansas City campus.

Debra House, Evelyn Saunders, Lucy Chamberlin, Michelle Neville, Vicky Ross, Connie McAllister, Carla Dyer, and Diane Wilson are the recipients of the BSN degree.

The program, which began in June 1980, is a 30 credit supplement to the three-year diploma in nursing that the women have already earned from St. Luke's Hospital School of Nursing in

Kansas City.

St. Luke's had been searching for a college to coordinate the program for 11 years when they decided upon Webster, said Bruce Bible, Health Careers Coordinator.

A key person in the facilitation of the program has been Bob Gray, Bible said. Gray is the assistant administrator at St. Luke's and also the site coordinator for the MA program at Kansas City.

"The program has provided a way to finish the degree in a year and that provides professional mobility and greater career opportunities," said Dyer, one of the graduates.

EDITORIALS

Oates Leaves Legacy

Student newspaper advisors should keep a low profile, and avoid using the campus press as if it were their forum. They should stay in the background. My students have been more than willing subscribers to that policy except, unfortunately, in their April Fool's issues.

I'm going to break precedent this final issue of the 1981 academic year, and take the opportunity to congratulate my students for another fine showing in the competition of the Missouri Collegiate Newspaper Association. There are some hard workers on the newspaper staff, who have a bright future in the field of communications. I also want to express my appreciation to faculty and administrators who have been most cooperative in working with students on their stories, and who occasionally have endured a misquote or two.

As long as I've got the floor, and I'm so seldom on it, I would like to thank Tom Oates, media

program director. The success of the *Journal* and the growth of the journalism program is in some measure a tribute to his work as director of the media center. So the news of Tom Oates' decision to leave Webster College, for a position at St. Michael's College in Vermont, was not so well received here.

Tom Oates and I collaborated on an article about neighborhood taverns for *St. Louis Magazine* just over a year ago, and I suppose that's when I got to know him best. It was a genuine treat to watch Tom go about his work as a photojournalist. He didn't deal with those people on the other side of his camera lens as if they were simply his "subjects." Tom pulled up a chair and shot the bull a bit to let those folks know they were not just the objects of his photo essay. That same concern was evident in Tom's work at Webster College. We wish Tom the best in his new appointment at St. Michael's College.

Don Corrigan

LETTERS

Ingratiate Yourself

How To Get 'In' At Webster

Letter to the Editor:

Picture yourself at a Utopian college campus. Are there beautiful gardens? Is the food catered by a wonderful restaurant? Is the ratio of college faculty and administrators to students 7-17? Well, this was the setting for the Faculty Spring Institute of Webster College, held April 24, 1981 at the Botanical Gardens. The few students in attendance were invited because they serve on the Curriculum Committee. Every semester CSA appoints two CSA members and two students-at-large to frequent these meetings and make a conscientious attempt to represent all students at Webster.

If you have ever felt detached at Webster, if you have ever wanted to get involved in a meaningful way but did not know how, if you

have ever wondered if anyone really cares about your college experience at Webster, I strongly urge you to take the first step. Decide to be on one of the committees that have student representatives or run for CSA. I think you will find a pleasant surprise.

Since I began serving on the Curriculum Committee I have become acutely aware that the Webster College faculty is very concerned about the type of college experiences students are having. The administration, while having to stay within certain externally imposed guidelines, also is interested in helping students to have the best possible options in their academic careers.

What's more, it has been my experience that students who get involved in the slightest way are given immediate support, respect, and personal attention from teachers and administrators.

And who knows, at the end of your "term of office" maybe you will be invited to a faculty Spring Institute where you can eat, drink, and be merry with your Webster professors, deans, and administrators. This is a great opportunity to get to know those who share in running Webster College in a more intimate way than the classroom or office can afford. In fact, this is one of the greatest benefits of attending a small, liberal arts college, if you're willing to take advantage of it.

Any questions? Contact a CSA representative or Karry Sprague in Student Services.

Truly,
Emily Duncan

JOURNAL

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 Business Manager Kevin Renick
 Artist Harold Davis
 Faculty Advisor Don Corrigan
 Photo Advisor Jeanie Roy

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In order to provide a diversity of expression, The *Journal* encourages letters to the editor. All letters submitted must be signed and are subject to editing.

Deadline for submission of material is 4 p.m. each Thursday for the following week's publication.

Inquiries should be addressed to The *Journal*, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119.

Attention seniors: Graduation practice is scheduled for noon, May 7, in the Loretto-Hilton Center.

Don't forget to pick up your cap and gowns on May 8 and May 9.

Rose's Capitol Comment



Congress To Debate Late Bar Closings

Some St. Louis and Kansas City area bars will be allowed to remain open until 3 a.m. every day except Sunday if Senate Bill 126 becomes law.

When this bill was originally submitted it made no mention of later bar closings. It was a relatively simple bill that would repeal the present provisions of law requiring that bonds be posted by persons obtaining licenses for the sale of beer and intoxicating liquors. The provisions repealed required that licensees post a bond of either \$1,000 or \$2,000 when obtaining a license, depending on the type of license obtained.

Apparently, this money never goes further than the bondsman. Consequently, the only person that benefits from this law is the bondsman. Most people are in agreement that this section of our laws needs updating and this bill does just that.

It wasn't until this bill was debated on the Senate floor that the 3 a.m. bar closing amendment snuck in.

This amendment allows for bars that are within designated convention areas to remain open until 3 a.m. Convention areas will be designated by the governing body of the county. This law will only apply to cities that have a population of over 400,000. In my judgment, areas such as Laclede's Landing, The Central West End, Westport and the airport area would be St. Louis' main convention areas.

Senate Bill 126, along with this amendment, passed the Senate by only a marginal vote. It went on to be heard before the House Local Government Committee and is presently awaiting committee action.

As far as I'm concerned, this could really help make our city more cosmopolitan. More big name entertainers will be able to perform here because they can do two shows in one night. Furthermore, it would keep revenue in our own state rather than give it to Illinois.

Oz and Faces, two late night bars just across the river, are always packed with St. Louisans after 1 a.m. If St. Louis bars could stay open late, we could keep this revenue in Missouri.

As you may have guessed, I also have a personal reason for wanting this bill to pass. That is, it's a long ride home from Illinois . . . especially after 3 a.m.

Rose Rosen is taking an internship this semester in Jefferson City, Missouri under the auspices of the Political Science Department of Webster College. She is working directly with Representative Kaye Steinmetz, D-57th District. If you have any questions or comments about Missouri legislation, please address them to Rose Rosen c/o Representative Kaye Steinmetz, House Post Office, State Capitol, Jefferson City, Mo. 65101

Webster Faculty Protest U.S. Aid To El Salvador

by Robert Boekesch

Fourteen Webster College faculty members were among over 150 academic, religious, government and labor organizations and representatives who lent their names recently in support of a published statement opposing U.S. aid to the junta in El Salvador.

Listed as a political advertisement in the March 20 edition of the *St. Louis Post-Dispatch*, the statement read: "The United States government is sending military and economic aid and military advisors to El Salvador, using U.S. tax money to support a repressive and terrorist regime."

Publication of the statement was sponsored by the St. Louis Latin American Solidarity Committee. The group is working to educate people on what they believe to be the political realities in Latin America, with the intention of motivating political action to change U.S. policies toward Latin America.

Faculty members backing the

statement were Rich Singer, Art Sandler, Neil George, Michael Salevouris, Margaret Erickson, James Evans, Harold Berlak, Ann Berlak, Deborah Dey, Deborah Pearson, Doris Hollander, Dan Hellinger, Bob Corbett and Jan Yoder.

Philosophy professor Art Sandler says of his endorsement, "I'm convinced that giving more money to the Salvadoran junta is putting more guns into the hands of the people who are doing most of the killing."

Some press reports have said that the ruling Christian Democratic Party has virtually no control over the country's military, characterized as "extreme right wing," and that the military is responsible for the majority of civilian and guerrilla casualties, according to political science professor Dan Hellinger. Consequently, many feel that U.S. aid to the ruling junta is essentially subsidizing political violence and repression.

Sandler adds, "I don't think that there is any hope for social justice under the junta. I think that there is some hope for it were the guerrillas to triumph."



Fourteen Webster faculty members were among those who are opposed to sending U.S. aid to the junta in El Salvador.

photo by Jill Finegar

The Democratic Revolutionary Front (FDR), the organized civilian opposition to the junta, and the Unified Revolutionary Directorate (UDR, also known as FMLN), the guerrilla opposition forces, began to organize in 1972 after fraudulent elections indicated that reform through the political process was not possible.

Sandler continues, "I think that the newspapers have been used by the State Department in whipping up a 'red scare.'"

An article in the March 18-31 issue of *In These Times*, an independent socialist newspaper published by the Institute for

Policy Studies, quoted a document called the "dissent channel" paper, prepared by State Department officials, congressional staffers and dissidents in agencies such as the CIA. The dissent paper states that "The articulation of U.S. policy for public and congressional audiences has misrepresented the situation in El Salvador..." The State Department was accused of using selected and conflicting information to imply communist intervention in El Salvador.

Sandler concludes, "There is the potential, limited at the moment, for an involvement, in many ways analogous to our involvement in Viet Nam, which would be very bad for the country."

Cont. p. 4

Webster To Open Vienna Campus

Carole Gleason

In keeping with its innovative approach to education, Webster College is opening another overseas campus at Vienna, Austria, in the fall of 1981. This represents an ongoing commitment to the idea of providing students with the opportunity to study interchangeably in several locations.

Webster's campus at Geneva, Switzerland, provides undergraduates with an international climate for work in two major areas, international studies and management. At the graduate level, the four areas of concentration are international relations, economics and finance, management and human relations.

"Geneva really is an international operation . . . we want to do the same thing in Vienna."

"We hope that in terms of the curriculum and student participation, we can approximate what we've done in Geneva," said William Duggan, dean of the MA program at Webster College. "Geneva really is an international operation employing a wide range of instructors of different nationalities and backgrounds. We want to do the same thing in Vienna."

The program at Geneva, its curriculum, the logistics of it and the way that it's managed are handled by Duggan's office, which is now setting up the Vienna program. "We are working on the three things crucial to our starting date," said Duggan.

"We have been interviewing potential directors, investigating possible premises and dealing with the necessary legalities involved in setting ourselves up as an Austrian corporation." Tentative approval for the program has been received from the Webster College Board of Directors.

"Apart from that," Duggan said, "what we are trying to do is initiate an American style of education, with the content of the

courses being subject to how the faculty members teach. Since the instructors are of international persuasion, their courses will be taught with an international dimension.

"We want Vienna and Geneva going and possibly one more center in Europe," Duggan said. "This will mean that any student in the United States could come to Webster and start a program, move to Geneva for eight or 16 weeks, or however long he wanted, move to Vienna and then to a possible third campus." Because all courses will be offered at the same time with the same format, Duggan said they will be able to move from campus to campus and pick up the next course in the correct time sequence.

"This is not a junior-year abroad program," Duggan emphasized. "Students will not go over there to learn another language, because the courses will be taught in English. They will go abroad to receive an international education."

"In Geneva, at the present time, we have 114 graduate students and about 184 undergraduates. They are, for the most part, people employed full-time at the United Nations," said Duggan. "In addition, we have people with multinational organizations and some native Swiss who are interested in continuing their education. Some are children of people who live and work in the international community."

"We now have 52 nationalities participating in the program, at both the graduate and undergraduate level."

"When we first opened our school in Geneva, we thought the primary group interested in attending would be Americans," he said. "But we now have 52 nationalities participating in the program, at both the graduate and undergraduate level."

"One of the reasons this idea came about was that people who worked for the U.N. and other multinational agencies had no opportunity to continue their education because all courses are taught in French in the daytime," Duggan

said. "Courses taught in English in the evening opened a whole range of options for people who were fully employed."

"This program has to have tremendous appeal to a lot of students in the United States."

In 1978, Kurt Waldheim, U.N. Secretary General, began to move segments of the U.N. located in Geneva to Vienna. OPEC and other multinational organizations meet there too. "This is creating an international community in Vienna," Duggan said.

"From the mid-nineteenth century until World War I, Vienna was the cultural center of Europe," said Duggan. "It is once again trying to establish itself as an international cultural city."

"Because of this, they contacted Webster's Geneva campus and expressed an interest in Webster College establishing a campus at Vienna. They knew that Webster was serving the U.N. and that part of the U.N. was being transferred to Vienna," he said. "We followed up on it by contacting people in Vienna to see about duplicating the Geneva program there."

"The exchange program of professors that was just initiated is a by-product of this program," Duggan said. "We think this will bring in an added dimension and, I hope, excitement to our home campus."

In regard to expenses, Duggan said students from this campus can attend Geneva at the same tuition. Round-trip air fare costs about \$700. "Unfortunately, as in most European cities, there are no student hostels at this time but we're working on it," said the dean. "Room and board will cost approximately \$2,500 to \$3,000 for an eight-week stay." The cost at Vienna will be comparable. Duggan is not sure whether student loans are applicable in this situation.

"From my point of view," he said, "this program has to have tremendous appeal to a lot of students in the United States. With this kind of attraction, we hope they will take advantage of it."

Jobs

cont. from p. 1

extra-curricular activities and work experiences should be highlighted.

"Further, interview skills are vital in the job search process," the dean said. "The job seeker must be able to present and sell himself as a developable product."

"With these tools in hand," said Healey, "a job seeker should be able to find employment."

Most importantly, Healey feels there will be jobs for 1981 graduates. Flexibility, however, will be a determining factor. "The job seeker should be open to at least two or three opportunities," he said.

Likewise, a recent *Globe-Democrat* article by Herb Greenberg stated, "graduates . . . who are willing to switch their goals could find themselves on the ground floor of some lucrative career opportunities . . ."

The article further states that industries now shift rapidly. In comparing 1970 with 1980, a Sperry Univac futurist said, ". . . over half the jobs we now work at didn't even exist (in 1970)."

The United States Bureau of Labor Statistics reports that white-collar jobs will grow at a rate of 24 percent, while blue-collar jobs will grow at a rate of 16 percent. And jobs for skilled workers—like welders—will grow 20 percent.

Moreover, general trends in job outlooks were outlined as:

"A continuation of the computer industry's growth.

An increase in engineering opportunities, especially in the areas of energy, chemicals and electronics.

More health care technicians will be needed on all levels.

An increased demand for teachers in elementary schools.

Indeed, finding a job in the 1980s may seem fortuitous. But whether or not a 1981 graduate finds employment could depend on how well the job seeker knows and goes about the job search process. That and being flexible enough to explore diverse career opportunities.

Dudding Awarded For Leadership At Webster

by Kevin Renick

For four years, Keith Dudding has been one of the most active, hard working students at Webster College. On the eve of his graduation, he has been honored with a truly distinguished award—Keith is the 1981 winner of the Student Leadership award, given by the Alumni Association of Webster College.

This is an annual award, first given to Toni Wallace in 1980. The purpose is to give recognition to a student who has been involved in a leadership capacity during his time at Webster College. The award consists of a \$100 stipend, a special plaque, and a marble paperweight with the Webster College insignia on it. It comes on top of another recent honor for Keith—he was selected to be in this year's edition of the "Who's Who of American College Students."

Keith is a native of "tropical Minnesota", as he calls it. After high school, he went to the state university there, spending one year before transferring to Webster in fall of 1977.

At Webster, he became involved in student government; one of his accomplishments was the establishment of a student scholarship fund, which is now a permanent part of the CSA budget. Keith served on the Publications Board, was a "founding member" of Writer's Circle, and donated his time and efforts to

Bored Board.

"I think Bored board is a valuable student organization," said Keith, "and I think I helped them survive during a troubled time."

One of Keith's fondest memories is the Bored "Homecoming" party in 1978.

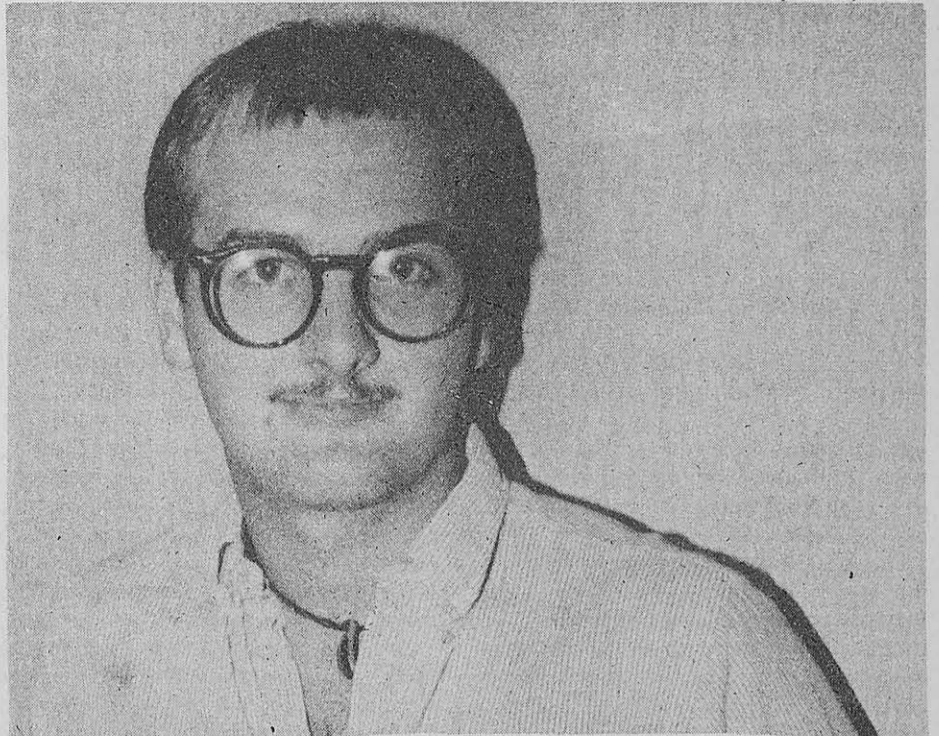
That was close to my heart," he said. "It was one of the most instantaneous moments of pleasure I've had."

Other things Keith can look back on with pride include the first Springfest four years ago, which he was instrumental in developing; the year he got to spend in England (his junior year); and the many friends he made during his time here.

"I experienced a closeness with the student body here that I didn't have in Minnesota," said Keith. "I have definitely benefited from my four years here, and I hope the benefits have been reciprocal. I get a great deal of satisfaction from the enduring contributions I've made—the ones that will outlast me here, such as Springfest and the student scholarship fund."

Keith compared the thrill of receiving the Student Leadership award to the letter he received from Groucho Marx several years ago.

"I wrote to him when he was in the hospital," said Keith. "One day I got this package from him, and it had an autographed picture in it. I'm going to put



Keith Dudding was honored to receive the Student Leadership Award for 1981, given by the Alumni Association of Webster College.

photo by Sharon Skaggs

my leadership plaque next to or beneath the picture."

The leadership award will officially be

presented at the honors breakfast on graduation morning, Saturday, May 9.

"I really feel honored," Keith said.

Barsky Enters First Photography Competition, Wins First Place

by Daphne Phillips

"It was the first time I had ever entered a competition for photography. It's just a hobby," said graphic wiz Jeff Barsky.

This year at the 14th Annual U. City Photo Competition and Exhibition, Webster student Jeff Barsky won first place.

"There were 300 participants in the show. I was surprised when I won. I've never even had a photography class."

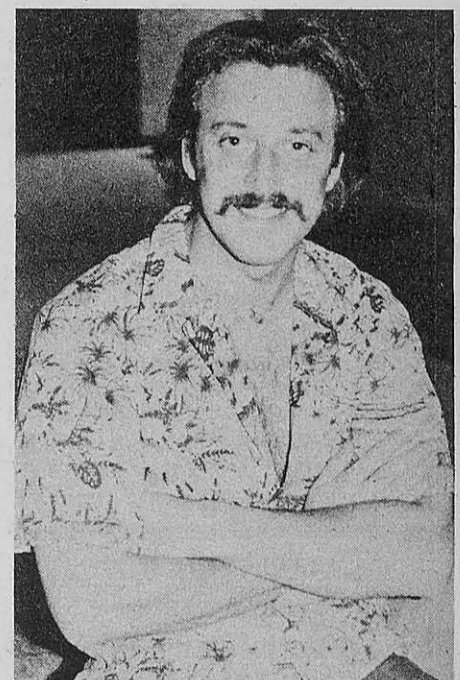
This isn't the first award Barsky has received. He has won several in first, second and third place categories and even a scholarship to the Academy of Art in San Francisco. He has received letters of honorable mention from members of the Webster Faculty, including Leigh Gerdine and Sr. Gabriel Mary Hoare.

This is Barsky's second time at Webster. In 1979, he left to attend the Portland School of Art. But because of financial problems, he left Portland and returned to Webster. Barsky is studying for his BFA in art and out of three people applying for the degree, Barsky will be the only one to receive it.

"I came back to Webster because I was so close to receiving my BFA and here I am, the only one out of three."

In all, Barsky has entered four juried shows in graphics with group shows for the St. Louis Artist Guild, first place award in the Painting Artist Competition, third place cash award from the U. City

Art Association and recently a first place photo award. Currently, he is participating in a show at the Concourse Gallery.



Jeff Barsky

photo by Daphne Phillips

Barsky hopes to eventually subsidize himself with his graphics, but at the present, he is gaining great recognition for his talents.

College Plan cont. from p. 1

that the campus grounds south of the proposed theater/fine arts complex and west of Hazel Avenue will also be landscaped to meet requirements reflecting neighborhood concern.

"As far as possible," he said, "the existing landscape will be left intact. Some new trees will be planted to help screen the houses along Hazel Avenue.

"This area has a natural slope," Davis continued, "and a pond will be installed to prevent any problems with the run-off of rain-water. The pond will have about a foot of water in it at all times. We have to analyze the water retention level of the soil there before plans for the pond will be complete."

The service-dock entrance proposed on the east side of the theater/fine arts complex will be screened both visually and acoustically from nearby houses along Garden Avenue and Hazel Avenue, Davis said. A 15-foot-tall masonry wall concealed by trees and shrubbery will surround this area. Earth berms, mounds of earth at intervals, will help to muffle noise. Trucks that pull up there will be isolated from the neighborhood.

McCarthy said that requirements for the purchase of three residential properties between Edgar Road and Hazel Avenue and for improvements to Hazel Avenue are no longer necessary.

"The original plan called for the construction of a new street between Edgar Road and Hazel Avenue," said McCarthy. "Three houses were located where the connector street would go through. Improvements to Hazel Avenue between Garden Avenue and the connector street were required to deaden the impact of alterations to the neighborhood."

The revised plan has eliminated this connector street, said McCarthy. Garden Avenue will be vacated between Hazel Avenue and Edgar Road where the theater/fine arts complex will be constructed as additions to the Loretto-Hilton Center. Webster College already owns this property.

"The college plans to construct and

dedicate to Webster Groves an extension of Bompert Avenue between Big Bend Boulevard and Garden Avenue," McCarthy said. "This will be a condition of the vacation of Garden Avenue."

The Bompert extension will maintain the convenient circulation of traffic for nearby residents, said McCarthy. It will also provide critical emergency vehicle access to their homes and to the theater/fine arts complex.

Davis said that the revised building design for the theater/fine arts complex fully conforms to the 60-foot height limit set by city ordinance.

"The height of the proposed structure," he said, "will not exceed the height of nearby two-story homes or the present Loretto-Hilton Center.

"The entrance to the proposed structure has also been modified to provide a convenient and much needed drop-off point for the elderly and the handicapped," Davis continued. "It will provide protection to people entering during bad weather too."

Joseph Kelly, Webster College vice-president, said that "the theater/fine arts complex, when finished, will provide the city with a magnificent center-piece."

He outlined the schedule of the expansion plan assuming a July 1981 approval date from the City Council.

Design development and a fund-drive will be conducted from July 1981 through December 1982. Construction plans will be completed in January or February of 1983. Bompert Avenue will be extended, the parking lots will be constructed and the site for the theater/fine arts complex will be prepared in April and May of 1983. Construction of the complex will be phased between May 1983 and August 1985, and it will be occupied in September 1985.

"If fund pledges are accumulated sooner than anticipated, the schedule could speed up," said Kelly. "On the other hand, a delay of either the pledges or the project approval date could slow the schedule down."

El Salvador cont. from p. 3

Philosophy professor Bob Corbett also believes that the U.S. government has misrepresented the situation. Of the State Department's "White Paper" on foreign intervention in El Salvador, he says, "The data indicate that the State Department has carefully misrepresented what conclusions it is able to draw from its own document, putting aside questions of the authenticity of some of the documents used."

He goes on to say, "Evidence, particularly that supplied by the Roman Catholic Church, clearly shows that this is indeed a revolutionary struggle that has grown up internally inside of El Salvador over a long period of time and that the external aid being offered by socialist nations is minimal."

Why would the U.S. government

intentionally misrepresent the situation?

Corbett believes that El Salvador is a pawn in an attempt by the U.S. to represent an internal struggle as a conspiracy of communist intervention by which the U.S. can supply the needed aid to crush the opposition and call it a victory over communism.

Hellinger, when asked what he would propose replied, "I'd settle for non-intervention, but I would like to see us adopt a kind of policy where, given the ravages of the country's economic dislocation by civil war, we would help them reconstruct."

As always in war, the real losers are the people themselves. Last year in El Salvador, a country of four million people, 10,000 lost their lives.

Artist Smith Describes Work Style As 'Cosmic'



by Kevin Renick

Pehr Smith is an artist, but he spends equal time distinguishing himself at Webster College as a comedian and a guitarist-vocalist as well. Pehr came to Webster in 1980, after attending Meramec Community College for a short time. Art and music had always been his chief interests, especially the former.

"I used to go crazy with crayons when I was 2 or 3," said Pehr. "I remember making wheels on trucks by tracing cookies. Once I bit a cookie in order to draw a flat tire, and everyone thought that was great. I always figured I'd end up being an artist, but I had never really been tested on it till I came to this school. Now I live for it—that and music."

Pehr admires the paintings of Jackson Pollack, the artist who originated the "drip painting" method in the late 1940s and early 50s, calling his work "transcendental."

"He opened painting up for everyone," said Pehr. "And he came as close as an artist can to becoming one with nature."

Another influence was Matisse, and his "incredible academic excellence."

"In his time, the big movement was doing landscapes and portraits," said Pehr. "It was the type of art you see in hotel lobbies. Matisse could paint like Rembrandt in school, but he set out to simplify painting. He started using colors straight out of the tube, and he came up with a new poetry of simplicity."

Pehr feels this need himself, and he frequently uses words like "cosmic" in describing his own working process. He likes to observe his own growth through art.

"What painting does is prove my

cognitive existence," said Pehr. "When you're creating art every day, you watch yourself develop—and sooner or later you see something big happen. Each painting is a type of psychological experience for me; I'm recording present moment activities and experiences. It definitely alters my consciousness, especially when I work with oil. I like to push the paint around, and draw with it. In a sense, it's transcending the limits of the brush by using the brush. Using it for the most direct expression possible—that's what I'm always after."

"I put emphasis on the subconscious mind when I paint," said Pehr. "I start out using the structural elements of composition, form, shape, and color value, and intensity. This is an intuitive process. I'm constantly altering my paintings because I can't afford to keep buying oils and canvases to keep up with the energy I have. Usually the first or second night I'm doing a painting, something will hit me and I'll see what I'm after. Sometimes a shape or face will strike me as a direct personal vision, and from there, the experience of doing that painting changes, and I start thinking about new things."

"When I deal with the subconscious, I never say 'This is the top of the painting,'" said Pehr. "I'm continually moving it around in a circular motion, looking for lines and shapes I've inadvertently drawn. Sometimes that's the deepest stuff. Like when you doodle, and you're talking on the phone—sometimes that's the best stuff you do because you're not thinking about it."

Besides his art work, Pehr is known for his musical abilities. He's an accomplished harp player as well as a guitarist, and his singing style falls somewhere between Bob Dylan and Neil Young, who not surprisingly are two of his favorites.

"Bob Dylan was the last hero I had," said Pehr. "He made me get into music, and I started out imitating him. First time I heard 'Like a Rolling Stone', I was hooked. I'm also really into blues music—I use those emotions and those



Pehr Smith, an artist, uses people for his subjects and strives for a certain kind of ambiguity. photo by Chris Byrd

aesthetics in my paintings; they are one and the same for me. It's search for the instinctive."

Pehr frequently can be heard in the turrets, strumming his guitar enthusiastically, and usually drawing a few listeners. He has played at several open mikes, often cracking the audience up with his bluesy thrashing and between-song bantering. But at heart, Pehr is an introspective person.

This summer, he is planning to live with the Lakota tribe of the Sioux Indians in South Dakota. Pehr heard Selo Black Crow, the spiritual headmaster of the tribe, when he spoke at Webster earlier this year—and was so enchanted by the

man's offer to teach the Indian lifestyle to anyone interested, that he decided to accept.

"I want to learn the Indian respect for life, existence, and nature," said Pehr. "Also to find a type of communication with the great mystery."

"Everybody on this planet is a revolutionary at heart, because they've never happened before and they can't be duplicated," said Pehr. "Due to the way the world is, you're taught to lose your instinctive uniqueness. But the incredible parts of the human mind can't be taught. I think my mission in life is to develop my mind as much as possible, and work for a unification of the conscious and the subconscious."



Three Webster College students participated this past semester as full-time assistants to legislators in the student government internship program conducted through the History-Political Science Department. From left to right: Rep. Kaye Steinmetz, of the 57th Dist. (D), Rep. Jack Goldman, of the 102nd Dist. (R), Becky Doering, intern with Goldman, Susan Phillips, intern with Bratkowski, Rep. Charles Bratkowski of the 73rd Dist. (D), and Rose Rosen, intern with Steinmetz.

Hanley cont. from p. 1

allowing the freedom for individuals to participate as individuals. I hope this environment will continue to attract the best men and women to want to work for us."

Since coming to St. Louis, Hanley has been affiliated with many organizations. Among others, he has served as a director of Citicorp, Citibank, Southern Pacific, the May Department Stores and the Civic Center Redevelopment Corporation. He has served on the board

of governors of United Way and was a former vice chairman of the National Council for United States-China Trade in 1976.

Over the years, Hanley has been honored with many awards, including the Distinguished Alumnus Award from Penn State, the 1975 St. Louis Urban League Award of Merit, the 1977 Top Corporate Citizen of St. Louis awarded by the St. Louis Argus, in addition to three honorary doctorates.

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New Hit Film

'Riddle' Offers More Answers Than Questions

by Elliot Margolies

If it can be said that a film has a soul, there are only a select few that have the power to convey its breadth and depth as well as *Tell Me A Riddle*. Without reverting to Hollywood recipes, or spooning schmaltz indiscriminately, "Tell Me A Riddle" delicately reveals the most vulnerable crises points of old age and death's approach, leaving us red-eyed but wiser for the experience.

The film was made by Godmother Productions, a trio of women—two of whom attended Washington University. They received backing from a number of private investors in California, circumventing the studio-distributor establishment in Hollywood. With a budget of \$2 million they have produced as professional and polished a piece as any current box office hit.

Along with films like *Ordinary People* and *The Deerhunter*, *Riddle* seems to push forward the borders of character depth and genuineness. Eva and David (played brilliantly by Lila Kedrova and Melvyn Douglas) carry the bonds of many years together, going back to pogroms and resistance in Russia. But marriage, children, and old age have done little to merge two very distinct personalities into a Ma & Pa Kettle stereotype of homogeneity. Eva's source of security and

inspiration is in her books, her house, her privacy, and unstoppable inner voices of freedom, passion, and the past. David wonders how he's survived so long with a woman who turns inside so often—even before she had a hearing aid to turn off. He is sociable and enjoys the mundane pleasures of daily life.

A doctor's exam uncovers an advanced stage of cancer in Eva, and David arranges a series of visits to their children's homes, much to Eva's consternation. "I don't tell riddles," she explains to one demanding grandchild.

Eventually they arrive in San Francisco to visit a granddaughter, and there they are thrust into an environment that both magnifies their differences and brings them so profoundly close as only years of struggle and togetherness could culminate so movingly. Jeannie, played superbly by Brooke Adams, gives her bed to "Nanna and Poppa" while she stays down the hall with her new lover. Eva is intrigued by the liberated lifestyle and the hip, arty environment of Jeannie and the bonds which form between the introspective older woman and her uninhibited granddaughter bring new qualities to each of their lives.

Poignant themes, which can only be appreciated fully from the vantage point of old age, are developed in unison. One provoking aspect is the honesty and

equality the old couple share with their granddaughter as opposed to their own children with whom conciliatory roles merely seem to have been reversed. Another irony is the juxtaposition of their own longtime relationship (still under construction), with the 'coupling' attempts of Jeannie whose new relationship flounders. With skillfully placed flashbacks that Eva experiences, we get an insight into both the poetry and the frightening disorientation of senility. With the same effectiveness of flashbacks utilized in *Catch - 22* and

Save the Tiger, the abrupt visions provide us with a better grasp of her essence than verbal memories could.

The climax of the film is rivaled by few for its power and emotion. David and Eva confront the fact of her approaching death and David asks how he will live without "my comrade . . . my enemy . . . my girl . . . the only one who knew me when I was young." It is then, amidst their kisses and Eva's flashback to their youth that the full impact of their lifelong relationship with its tensions and differences, caring and loving, overwhelms us to tears and wisdom.



Louis Rukeyser, whiz kid economist of PBS television's *Wall Street Week*, came to Webster College Monday night, courtesy of the College Alumni Association. Rukeyser praised President Reagan's budget-cutting, but said the cuts did not go far enough. He said the government could fire half of its employees and it wouldn't noticeably increase the number of unemployed in this country.

photo by Kim Matthews

This Springfest Came Off Best

by Kevin Renick

Several hundred people were in attendance at various times at the Springfest on April 25, which coordinator Joy Marcus called "the most organized party I've been involved with." Good weather greeted the event, though the overcast skies occasionally threatened rain.

During the afternoon, more things were happening than any one person could take in. There was a gigantic red and white tent under which helium balloons were sold, art students sold pottery and paintings, various games were available to be played, an ongoing "super frisbee giveaway" took place, and the International Club made crepes available for consumption. Relay races took place outside the tent, and the Psychology department sponsored a kissing booth and a massage booth.

The food tables were constantly crowded as everyone filled their bellies with fresh fruit, barbecued ribs, hamburgers, and hot dogs, corn on the cob, and beer. Litter bags were attached to every tree, so the litter problem wasn't nearly as bad as it might have been.

"This was the first time since the open mikes that we've had music by people in the music department," said Marcus. "Webster students played the music, as opposed to us bringing a band in."

Other events included several Writer's Circle readings under their own special tent, and ongoing volleyball tournaments. Many people preferred to simply lounge around on the grass the whole time—talking to friends, eating, and listening to the music. No one seemed bored, though.

"I think the balloons gave the whole thing a party atmosphere," said Marcus. "What's really special is that since so many people helped, no one got hassled and everyone had a lot of fun. All the organizations donated either time or money, and everything went wonderfully. I would have lost my cookies if everybody had run away!"

Susan Dieli's minstrel show, "We as

One: the Awakening Dream" took place at 5:30 p.m. in the Loretto-Hilton Studio Theatre, and it was delightful. After a series of color slides depicting personal experiences and thoughts, Sue treated the audience to a wonderful variety of dance and music which reflected her own creative growth. Susan and her artistic partners received a standing ovation.

The final springfest event was a dance held in the cafeteria, with music by Grand Avenue.

Budget Cuts Threaten Access To Financial Aid

by Mary Wiechens

"Many students at Webster College, especially undergraduates, will be affected by the proposed cuts in federal financial aid for college students," said Leigh Gerdine, president of Webster College.

Despite this, the administration is reassuring students on cuts proposed by the Reagan administration. Sharen Lowney, financial aid coordinator, said aid packages for students will be figured

without the new information from the federal level, then they will make whatever changes are necessary.

The cuts, which are still before Congress, would affect grants, loans and guaranteed loans for students. How deeply they will cut is still unclear.

Neither Gerdine, nor anyone from the financial aid office could give figures on how much federal aid the college might lose. But reductions of 10 percent to 20 percent are expected.

Gerdine cited a summary of Reagan's aid plan which was printed in *The Chronicle*, a higher education publication for administrators. This divided students into four groups.

"Clearly, a difference of \$100 or less in the first three of these groups will not prohibit students from remaining in school," said Gerdine.

On the other hand, Gerdine noted other resources like the National Direct Student Loan and the scholarship program which are available to students at Webster College.

Although reassured by the administration, many students feel uncertain about being able to return to Webster College next year. "These cuts could deprive students like myself of their college education," said Carole Gleason, a student here on financial aid.

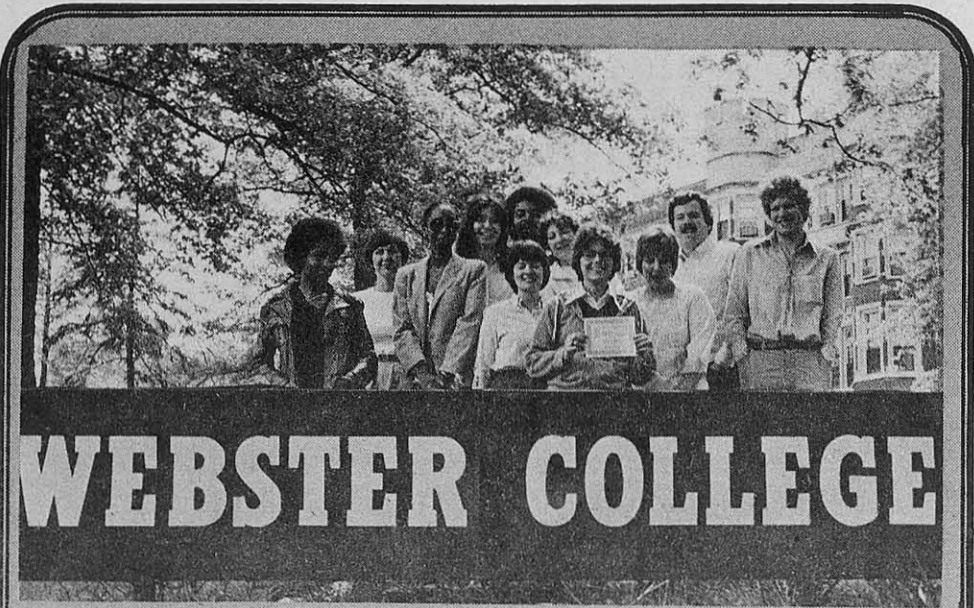
Students are also concerned about the effect these cuts could have on the diversity of the student body. They express concern that a college education might become limited to the elite. Many are considering less expensive state institutions.

Again, Gerdine offered reassurances. "The students affected by the proposed cuts in federal financial aid should not panic, but use every resource available to them."

In fact he concluded with tongue-in-cheek, "They should beg or borrow whatever funds necessary to continue their education."

	Student A		Student B		Student C		Student D	
Family Income	\$12,000		\$20,000		\$30,000		\$40,000	
Assets	-		\$25,000		\$40,000		\$60,000	
College Costs	\$5,000		\$5,000		\$5,000		\$5,000	
COLLEGE FINANCING								
	Pell Grant		Pell Grant		Pell Grant		Pell Grant	
	Now	Reagan	Now	Reagan	Now	Reagan	Now	Reagan
	\$1,472	\$1,372	\$796	\$696	\$0	\$0	\$0	\$0
	Guaranteed Loan		Guaranteed Loan		Guaranteed Loan		Guaranteed Loan	
	Now	Reagan	Now	Reagan	Now	Reagan	Now	Reagan
	\$2,500	\$2,500	\$2,500	\$2,500	\$2,500	\$2,428	\$2,500	\$750
	Remaining Cost		Remaining Cost		Remaining Cost		Remaining Cost	
	Now	Reagan	Now	Reagan	Now	Reagan	Now	Reagan
	\$1,028	\$1,128	\$1,704	\$1,804	\$2,500	\$2,572	\$2,500	\$4,250

Another Rewarding Year . . .



WEBSTER COLLEGE

The Journal staff proudly displays the certificate naming the paper best newspaper for the third consecutive year.

photo by Nancy Roenfeldt

Journal Named Best Newspaper, Four Staffers Cited Individually

Presidential administrations may come and go; political moods may shift with the economy; fads may appear and disappear as fast as the shooting stars of Hollywood celebrityhood.

But some things just go on the same.

For the third consecutive year the Webster College Journal has carried off the trophy for Number One campus newspaper in its class in the State of Missouri.

The award was presented April 21 at the spring conference of the Missouri College Newspaper Association. Central Missouri State University at Warrensburg hosted the conference and awards program.

Accepting the first-place award for the Journal were: Kathy Evans, editor; Stephani Boyd, managing editor; Kevin Renick, business manager; and, Stephen 'Spyder' Webb, business manager emeritus of the Journal.

The Webster College Journal will receive a new plaque this year, as the college was reclassified from last year's Class C division to a newly formed Class AA designation. In the Class C division the Journal competed with small college newspapers. In this year's Class AA competition the Journal competed with campuses including Northeast Missouri State University at Kirksville and

Northwest Missouri State University at Maryville.

In addition to the first place award, a number of Webster College students took individual awards in the MCNA competition:

Stephani Boyd took a first place in the news analysis category with her story on the issue of faculty unionization.

Jean Cummings, editor of the Journal in fall 1980, took first place in editorials for her humorous commentary on parking problems at Webster College. Cummings also took a third place in the news story division for her article on Garden Avenue residents opposition to the Webster College expansion plan.

Kevin Renick took first place in critical reviewing for his assessment of the academy award winning film, *Ordinary People*.

Sarah Kendall took third place in the news analysis category for her in-depth piece on how the Title III grant will benefit the college.

Judges in this year's competition included Evarts Graham, Jake McCarthy, Joe Pollack and Tom Barnidge of the *St. Louis Post Dispatch*; Martin Duggan, John Spano, Bill Feustal, Ed Presberg, Dick Wagner, Bob Moore and Joe Costellano of the *St. Louis Globe-Democrat*; and, Arthur Brisbane and John Wylie of the *Kansas City Times*.

Sarah Kendall



"It was a nice surprise," said Sarah Kendall when she received her award for third place in news analysis.

Kendall, who returned to college last fall after working for seven years, finds school an exciting challenge. "I'm just glad to see some of my work on the Journal has paid off," she added.

Kendall, a native of Webster Groves, still remembers the Plymouth Building as her old junior high school. "It's really rather strange coming back here as a college student after having been gone for so long," she said.

A media major in her junior year at Webster, Kendall tries to be realistic about the future. "An optimistic attitude makes all the difference, and with plans to go into broadcast journalism, you need a lot of optimism."

Jean Cummings



Jean Cummings, editor of the Journal last semester, was honored by the MCNA with two awards. She won first place for an editorial and third place for news story.

"As editor, I tried to maintain the good quality of the Journal," said Cummings, who began Webster College in the fall of 1979. "This makes it all worth it. My hard work all paid off."

Cummings is originally from Lowell, Michigan and moved to St. Louis in 1978 from Weymouth, Massachusetts. She and her husband, Al, a minister of Pilgrim Congregational Church, have two children—10-year-old Scott and eight-year-old Kirsten.

Cummings will graduate from Webster this May and hopes to have a career in newspaper journalism.

Kevin Renick



Kevin Renick, a junior at Webster, took first place honors in the Critical Review division for the second year in a row. This is the third time the MCNA has recognized Renick's work; he was awarded a third place certificate in 1978 for a review he wrote for the Meramec Community College Montage.

The first place award comes on top of another honor for Renick—he was recently chosen as one of 12 recipients of a \$750 journalism scholarship, awarded annually to outstanding student writers by the St. Louis Journalism Foundation. Renick will be attending a dinner at which he and other winners will officially be honored on Monday, May 4.

"It's hard to believe all this is happening at the same time," said Renick. "It really gives me the energy to keep going, which is nice, considering the number of times I've wanted to hurl my typewriter out the window and just go running off to the forest, like Thoreau. Guess I'll hang in there, though."

Stephani Boyd



"Here I win an award for news analysis, but I can't think of anything to say about myself."

That was Stephani Boyd's response when asked to say a few lines about winning first place in news analysis at the journalism awards conference April 21.

Boyd said that after six straight years of college, "It's about time I won something! In another week, it will be too late cause I will graduate. I hope!"

Her plan is to get a job in journalism, but she will return for education in a more "practical field" should she fail.

"I've already paid a deposit on bartending school," she said.

Working on the Journal for three semesters and being managing editor have been fun for Boyd and she will miss it. She would even like to be editor next semester, but that will be impossible.

"Oh well—no more pencils, no more books, no more readers' dirty looks," Boyd said.

Onward and upward!

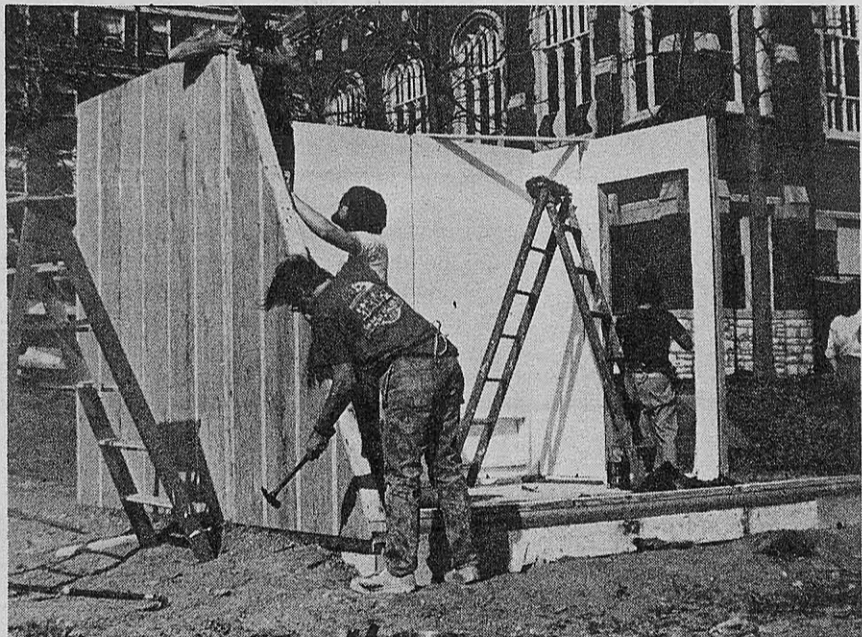


The roof goes up on the new solar greenhouse, which stands on the old tennis courts.
photo by Brian Schaff

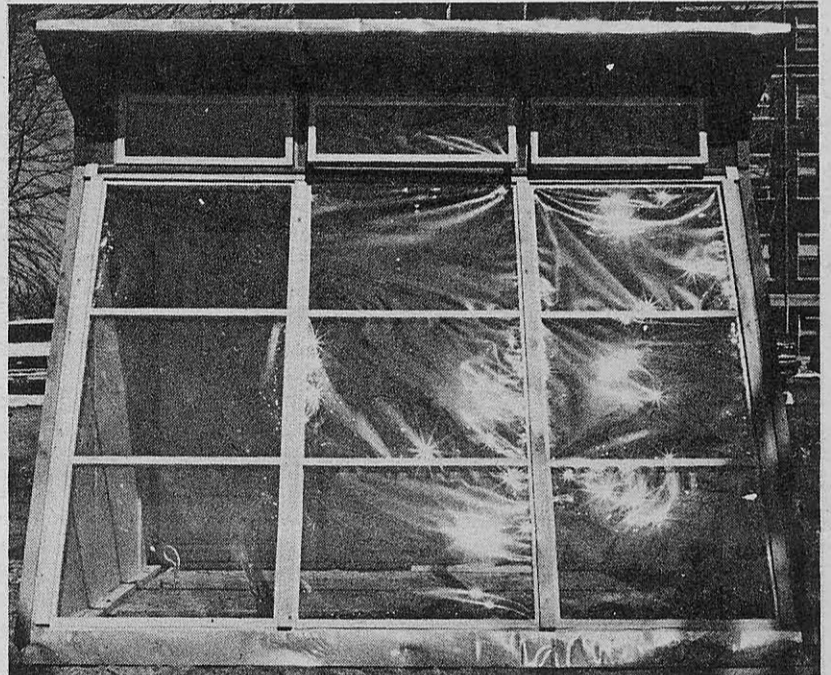
Webster Lets Sun Shine In Its Greenhouse

The new solar greenhouse, now stands on the old tennis courts. It was financed by the science department and built by the Webster Groves community and students of Webster College.

The greenhouse, which will be used primarily by the horticulture class, was built last December. In early April, the greenhouse was constructed on campus, after being on display at a St. Louis solar convention in January.



Workers begin work on the greenhouse, which was on display at a solar convention in St. Louis in January.
photo by Brian Schaff



The completed greenhouse will be in operation in the fall, and will be used primarily for the horticulture class.
photo by Chris Byrd

Classifieds

Medium black and brown female mixed collie. Has Boston tags. Last seen 4-20-81 near Elm and Lockwood. Call 727-6379 or 961-5373.

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Danger Increases

Dey Calls Materialism Major Ecological Threat

Carole Gleason

Despite nature's repeated warnings, the pollution and destruction of the natural environment has gone on for the last 300 years.

While industrialization and urbanization have altered our human habitat, it is only during the last 50 years that any systematic effort, now called ecology, has been made to determine what constitutes a balanced and self-renewing environment.

Deborah Dey, acting chairperson of the science and mathematics-computer studies departments at Webster College, has some strong words on American materialism. "A major reason for our environmental problems today stems from society's belief that it can have anything it wants. This incessant desire for material goods creates over-consumption of resources."

Leading ecologists say that in our heavily industrialized nation, commitments to technological methods of production and consumption are largely irreversible. Speed is needed to bring the destructive side effects of technology under control. "There are no simple solutions," Dey said. Theoretically, everyone wants to reduce pollution. But most people are not willing to examine their lifestyle and reduce their consumption habits."

Widespread use of the automobile is said to be the country's chief source of air pollution. "Every 16-year-old wants a car," Ms. Dey said. They feel culturally deprived if they don't get one. The use of automobiles instead of public transportation comes from a desire for convenience. But if more people rode buses and trains, the number of motor

vehicles on the road would decrease, reducing air pollution. "For every car that isn't made," she said, "resources that would have been used to produce it are saved."

Manufacturing plants that produce consumer goods also contribute heavily to air pollution, Ms. Dey said.

Ecologists say pollutants that affect water come mainly from industries, farms and sewage systems. Factories dump millions of gallons of chemicals and other substances into our water every year. Pollutants from farms include animal wastes, fertilizers and pesticides. Sewage systems have treatment plants designed to protect the environment but only remove some of the harmful substances.

Phosphates from detergents greatly increase the growth of algae in water. As larger amounts of algae grow, larger amounts die and decay, using up the water's oxygen supply. Lack of oxygen and pollution kill fish and plant life.

Biologists say fertilizers and pesticides decrease the ability of bacteria and other helpful organisms in the soil to decay humus and produce nutrients naturally.

Damage to soil also results from erosion brought on by careless farming methods. Construction of roads, factories and houses strip the land of vegetation that once kept topsoil from blowing or washing away.

Dey conducts a field studies course in biology every other spring concurrent with her ecology class. The emphasis is on the natural interactions of ecosystems, she said, "but ecological disruption becomes evident when the students become aware of how things are supposed to look."

Other pollutants that affect man and



Debby Dey, chairperson of the science and mathematics-computer studies department, feels people aren't willing to reduce their consumption habits to reduce pollution.

photo by Kim Matthews

administration's attempt to weaken environmental controls as a trade-off for immediate jobs or profits will deepen the environment include noise, radiation and metals such as mercury and lead. Scientists say they have not determined the effect of small amounts of radiation on humans. But exposure to large amounts is believed to cause cancer and harmful changes in reproductive cells. International agreements have banned most testing of nuclear weapons in the atmosphere and have helped eliminate the largest sources of radiation.

Commenting on the role of government and the new administration on the control of pollution, Dey said, "For environmentalists, the administration is a catastrophe, especially the Secretary of the Interior, James Watt. He has a history of favoring big business and he was chosen because of that background." The

ecological crisis, she says.

The U.S. holds the idea that to be civilized, everyone needs two cars in the garage," Dey said, "and even exports these attitudes to Third World countries." The implications of technology on these countries should be studied with care so as not to intrude on their cultural and environmental values.

Ecology experts Barry Commoner, Paul Goodman and Lewis Mumford insist that a new value system based on the insights of ecology is needed. And these values must be considered in the policies and practice of science, technology, politics and economics.

But for the present, ecologists say that all we can hope to do is to minimize the impact of the worst practices and poisons, buying time until an ecological conscience will hopefully guide environmental policies.

Webster Adventurers Meet At Campus STREAM

by Carole Gleason

"Climbing and rappelling are neat ways to show what you can do that you thought you couldn't," said Lisa Ruggeri, then a Webster Junior high school student, about her experience at Rockwoods Reservation.

"It's not easy to inch your way up a steep cliff and feel the rocks crumble away while you try to hold on. But at a certain point you make a decision: Either I quit, or I go on and climb it."



Rappelling

And making that decision over and over, as Lisa did several years ago, is what adventure education is all about.

Adventure or experiential education is learning by doing. It places students in an unknown element and presents them with a multitude of challenges. It's an experience designed to enhance self-confidence and group cooperation.

This concept of adventure education as a learning tool is the underlying theme of Project STREAM, which is affiliated with Webster College and located on the campus.

The program offers Webster undergraduates courses in the experiential learning process. Bruce Bailey, director of STREAM, explained that not only are education majors interested in adventure education, but many students involve themselves in the programs for personal development.

In the 1960s, several local businessmen attended the Minnesota Outward Bound School and became enthusiastic about the concept of outdoor adventure education. They set about raising money for scholarships to send area youths to the Outward Bound program.

Bailey said that when it became apparent that not enough corporate money could be generated, the possibility of initiating a local program was considered.

The site chosen was at Southern Illinois University at Carbondale. Bailey said, "SIU has always had a strong outdoor education program." Project

Underway was developed there by Hank Schaefermeyer as one of the first adaptive Outward Bound programs active on a year a round basis.

"Due to their insight," Bailey said, "the businessmen and local educators realized that the value of the program was not dependent on it taking place in a wilderness setting." In 1974 Schaefermeyer was invited to come to St. Louis to initiate a metropolitan outdoor education program. Project STREAM was awarded a grant from the Danforth Foundation to start the program.

"Our three main areas of emphasis," said Bailey, who succeeded Schaefermeyer, "are to continue to provide training for teachers at all levels, to recruit more schools that will integrate adventure education into their curriculums and develop a network of experiential educators who will share ideas, programs and resources."

"Several things are going to affect the future of adventure education," Bailey said. "Initially it had a wide-spread following. Then we went through an accountability phase in education. This backlash movement occurred because of the concern over experimentation in education that went on in the late '60s. That created a back-to-basics movement. It affected our program and other innovative programs in education."

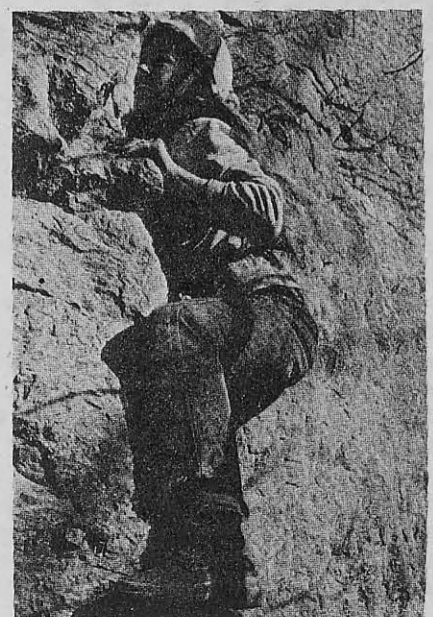
Jules Henry, a nationally-known sociologist who taught at Washington University, said that in order for traditional schools to exist, they must foster a concept of winners and losers.

"What we try to do in our program," Bailey said, "is develop a model which says all kids can be winners. That's why our program stresses cooperation instead of competition."

Bailey does not see the STREAM program as an add-on as some educators do. "Our concepts are most effective when they are integrated into the school curriculum and used as a catalyst to spark interest in other areas of education."

"We have people who come to us with

Con't p. 10



Reaching the top

Mancuso Suggests Yoga Over Jelly Bean Eating

by Robert Boekesch

"The practice of yoga induces a primary sense of measure and proportion. Reduced to our own body, our first instrument, we learn to play it, drawing from it maximum resonance and harmony. With unflinching patience we refine and animate every cell as we return daily to the attack, unlocking and liberating capacities otherwise condemned to frustration and death."

So says Yehudi Menuhin in a book, "Light On Yoga," by B.K.S. Lyengar.

For centuries the practice of Yoga has remained obscure and steeped in mysticism, its teachings and exercises buried in volumes with unspeakable titles, its teachers appearing, by Western standards, as bizarre curiosities rather than spiritual masters.

In recent years, however, through increased communications and a general willingness to consider "new" concepts, yoga has begun the process of integration into the American lifestyle.

In the Hindu scripture, "Bhagavad Gita", Lord Sri Krishna explains the meaning of Yoga as deliverance from contact with pain and sorrow, saying, "A lamp does not flicker where no winds blow; so it is with a yogi who controls his mind, intellect and self, being absorbed in the spirit within him."

This is all well and good, but what does yoga have to do with psychotherapy, drug addiction, political activism, thyroid glands and jelly beans?

Greg Mancuso has practiced yoga for seven years and is devoted to establishing the value of its illuminations and practices through their application in daily life.

Mancuso, a senior majoring in human relations at Webster College, indicates the value of Hatha Yoga, an integration of postures and meditation, in maintaining health and establishing a sense of well-being.

"The postures and exercises work on several systems in the body, especially the internal systems; the nervous system, the digestive system and the circulatory system, whereas other forms of exercise tend to work mainly on the musculature," he says.

He further explains that the postures are designed to relieve stress by stretching the muscles, thus releasing tension. This release calms the mind and nervous system, enhancing the powers of concentration.

Other postures, he says, serve the circulatory system, sending blood to the pituitary gland, the body's master gland, promoting optimum flow through the

various systems, and to the thyroid gland which controls the body's metabolism, the chemical changes in living cells through which energy is provided.

"By working on the internal systems," says Mancuso, "it's preventive health care because it tunes up the body and allows the glands and organs to function in a more healthy way, by stimulating them and bringing nutrition to them."

In terms of the mental processes involved, he explains, "It's aimed at heightening the concentration ability, deepening the thought processes, developing intuition and allowing the mind to be directed by a higher level of mental energy."

Yoga presents a psychology of the mind in which the mind exists on several levels. On the instinctual level one operates out of habit. This is the concept of karma, one's activities in this life are the result of habitual activities accumulated through past lifetimes.

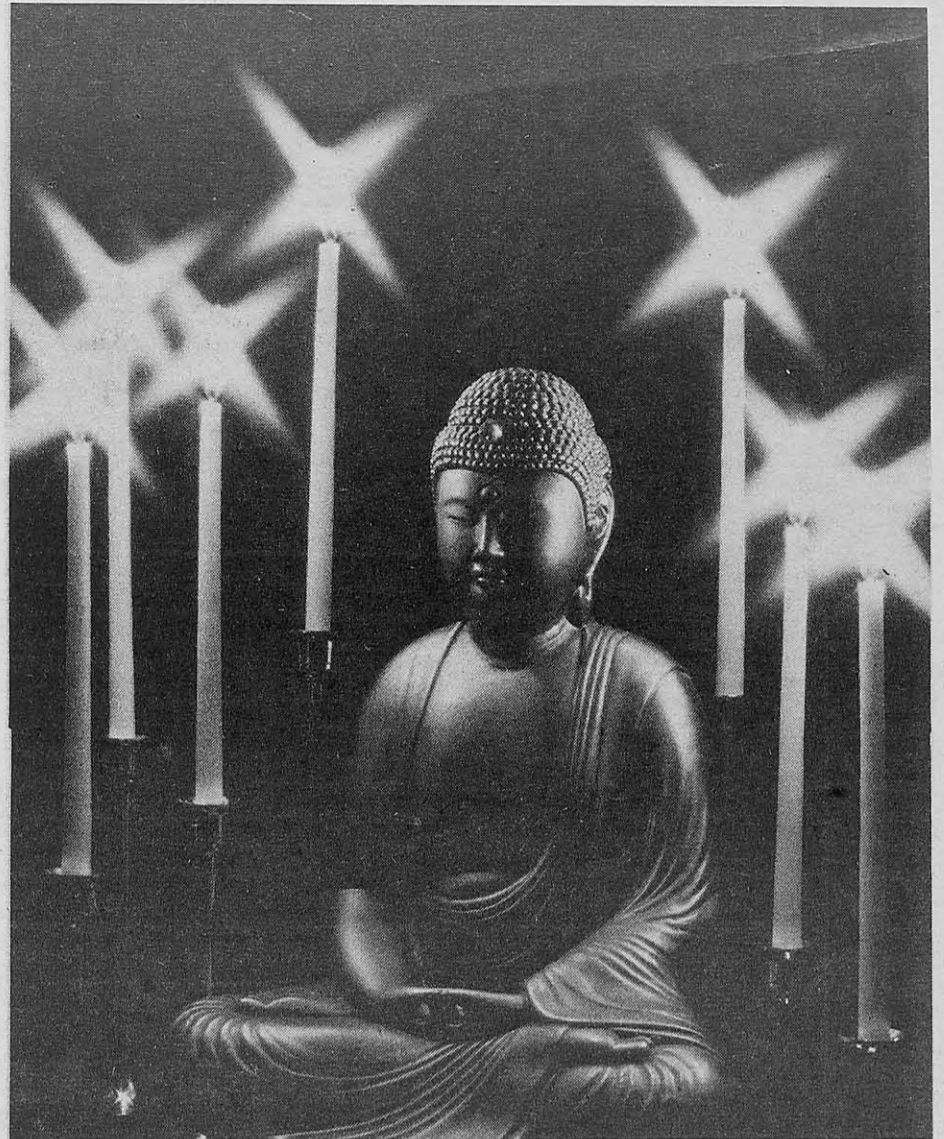
On a higher level, there is the witnessing mind, attained through meditation. Mancuso explains, "You're working with that part of the mind which looks down. It disidentifies with the normal thought processes and just observes what you're thinking. Through meditation, to an extent, you can be your own analyst with the advantage of using your own powers, of knowing yourself best and figuring it out for yourself."

"It is aimed at gaining emotional control," he adds, indicating the advantage of being able to make objective judgments of stressful circumstances rather than being carried away by the emotions.

"I wonder how Ronald Reagan would be if he meditated every day instead of eating jelly beans."

Summarizing the function of yoga, Mancuso says, "I look at it as a psychological centering process. I warn people not to get lost or to escape through it. The real test is what we can put out to other people in terms of being loving to other people, in terms of building a more intelligent world. I wonder how Ronald Reagan would be if he meditated every day instead of eating jelly beans."

Putting it out to other people and building a more intelligent world have become the context of Mancuso's present activities. He is currently doing a study through the Peace Research Lab to determine the effects of yoga and



Yoga presents a psychology of the mind in which the mind exists on several levels.
photo by Kim Matthews

meditation practices on personality, values and attitudes to see if they really do develop a deeper sense of compassion, social conscience, and desire for peace.

"What I'm hoping is that it will have the same effect on people all over the world. This is an alternative to arguing with people ideologically and trying to change them and their values and attitudes."

Mancuso indicates that the yoga practitioner comes to know an "essential nature," an interrelatedness and common source of all things. The recognition of this essential nature, when applied to conflict resolution, facilitates interaction based on common understanding rather than apparent differences. personalities that we project," he says, "but we are essentially the same. The more we get wrapped up in what's different about us, putting an emphasis on personality, an emphasis on whether we are for abortion or whether we think it's a sin, an emphasis on how we feel towards the Soviet Union, the way we are concentrating on conflict.

"The more you can take an attitude of—

this is just one aspect of a person's personality, but I don't reject their whole being—then the easier it is for us not only to get along, but to be willing to try to understand each other."

On the relationship between yoga and social involvement, Mancuso observes, "I find that a lot of people who are involved in social issues and human services also are involved in yoga and meditation. I can't say that one necessarily causes the other, but I do see a correlation."

With its promise of serenity, vitality and radiant health, yoga has attracted the attention of artists and athletes, an alternative to established methods of dealing with the stresses and strains of mind and body in modern society.

As a "way" or context for one's life, yoga offers a structured path of development and "attunement", a harmonizing of one's own energies with those of the natural universe.

Persons interested in learning more about yoga can contact Mancuso through the Yoga Center, 6002 Pershing in St. Louis.

STREAM cont. from p. 9

all types of expectations," Bailey said. "We tell them that they are the content experts and what we can offer is an educational experience or concept which can be integrated into their existing program. We share ideas about how our process can be applied.

"We have learned by working with teachers that very often they need to be put in the role of the student for a better understanding of the program. Most of our training centers on participatory involvement of teachers," Bailey said.

"To be effective, most of what we do needs to be interdisciplinary," Bailey stressed. The College School, a private grade school in Webster, is a good example of this type of learning situation. They teach in themes.

"A lot of teachers do not feel comfortable teaching in an interdisciplinary situation," said Bailey. Some

school districts don't reinforce ingenuity and innovation, which creates a lack of critical support from administrators, he said. Furthermore, institutions where teachers receive their training do not prepare them to deal with an interdisciplinary approach.

Bailey went on to talk about some of the projects in which Stream is involved. They are working on a Magnet School science-enrichment program. "We take inner-city freshmen to a wilderness setting for five days at a time to pursue self and group awareness and environmental awareness," said Bailey. "This is particularly effective for city kids because of the contrast of environments."

A program also is being carried on in conjunction with the Special School District to provide handicapped children with adventure education opportunities.

One staff member of Stream is providing support to the Kirkwood School District's wilderness classroom.

"We're supplying staff to the Forsyth School, a private grade school located in the West End, to integrate an adventure education program into their curriculum," said Bailey. Stream also is sponsoring a program to bring together high school students from two city and two county schools to study contemporary urban problems in the metropolitan area.

Another area in which Stream is actively involved is the certification of individuals to insure that the most stringent safety precautions are adhered to in climbing, rappelling and the ropes course.

In addition, Stream has initiated a series of adventure education week-end programs for the general public. "Some

of these programs target special groups such as women in the wilderness, canoe trips for senior citizens and single parent family outings," explained Bailey. "We have begun to advertise these activities in the calendar section of the Post-Dispatch and the response has been gratifying."

At a recent community-at-large adventure program, 12 strangers signed up for a week-end cave trip, said Bailey. "They had such a good time that they decided to get together as a group again to share another experience."

"This is what we're trying to accomplish," said Bailey. "In today's world, people don't have enough opportunity to develop a sense of community. This is rewarding and fulfilling from my perspective."

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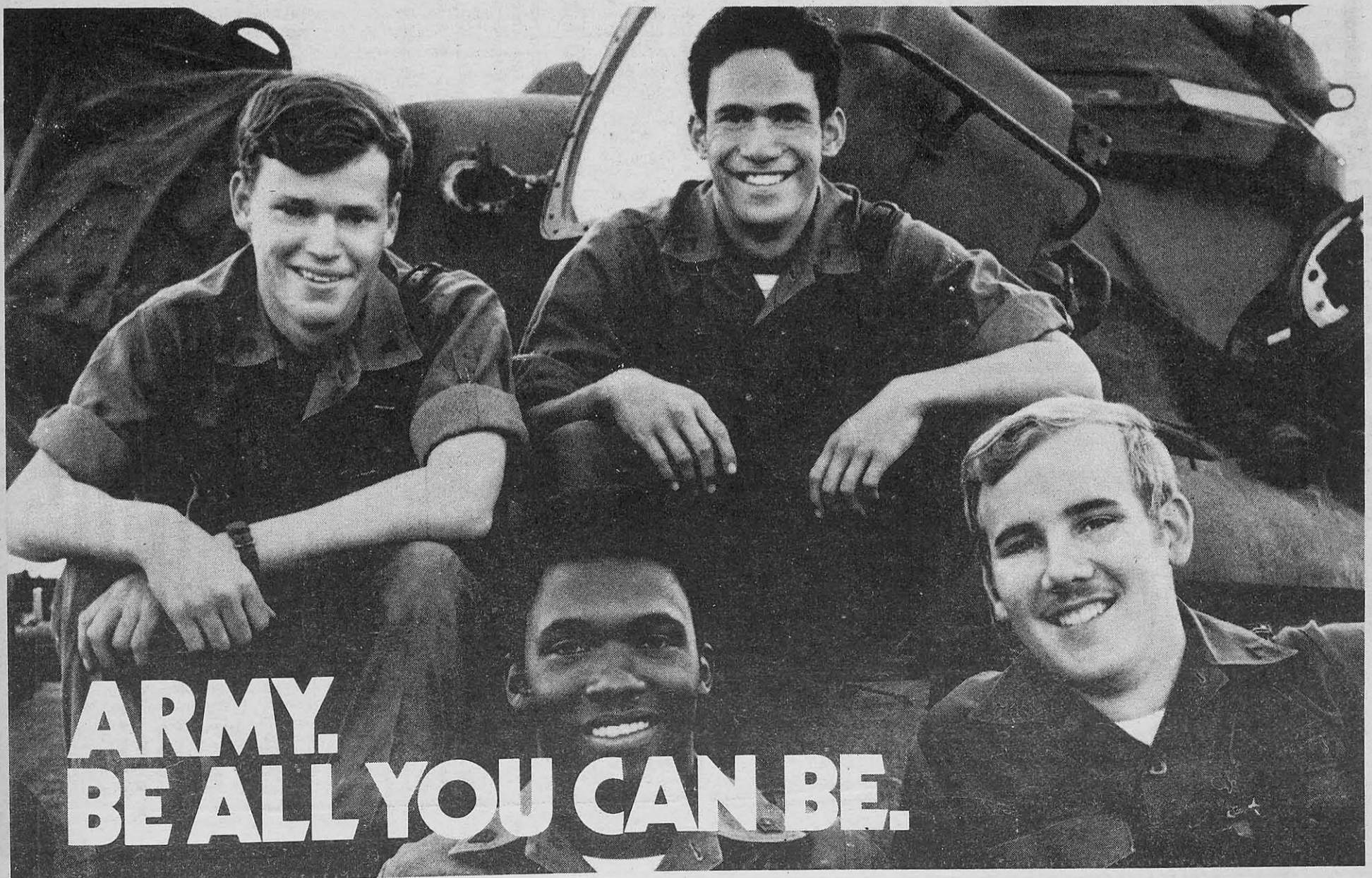
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NEWS BRIEFS

Go To Pot Sale April 30 In PB

A sale of students' advanced ceramic pottery will be held April 30 from 9 a.m. to 3:30 p.m. in the ceramics studio on the first floor of the Plymouth Building.

'Boys From Syracuse' Visit Rep

The "Boys From Syracuse" will be in the Mainstage of the Loretto-Hilton Theatre April 30 to May 3 at 8 p.m. Wednesday thru Saturday and 5 p.m. Sunday. Tickets are \$3.50 for general public and \$2 for students.

For more information call 968-6928.

Artists Show Their Stuff At Loretto

The Webster College Senior Art Show will be on display April 30 to May 9 in the gallery of the Loretto-Hilton Center.

The students exhibiting are BA candidates Shirley Bates, Micheal Burke, Jane House, Linda O'Brien, Ester Pearson, Sue Christie, Lisa Schuff, Joeseeph Talbot, Jeann Blankenship, Brian Frankovich and Virginia Plein, BFA candidates Laurel Moeller, Mary Neil, Marianne Pepper and Mary Oleson.

The Loretto Hilton Gallery is open to the public free of charge from 9 a.m. to 6 p.m. weekdays, from 1 to 5 p.m. weekends and during evening theatre performances.

See 'Animal House' Zoo May 1,2

The film *Animal House* will be shown in Winifred Moore Auditorium May 1 and 2. It will be shown at 7, 9:30 and midnight on Friday, 7 and 9:30 p.m. on Saturday. Admission for the show is \$1 for Webster College students, faculty and staff, \$1.50 for other students and senior citizens. General admission is \$2.

College For Living Needs Live Ones

The College for Living at Webster College is looking for volunteers to teach the summer session beginning June 1.

Volunteers would teach adults with learning difficulties, basic learning skills with a certified teacher.

No experience is necessary and college credit is available for graduate and undergraduate students.

For more information call Ginny DiPlacido at 962-2125.

Students Dance To Spring April 30

The dance department is presenting an afternoon performance on Thursday April 30 at 4 p.m. in Plymouth gym. Student choreography from the spring semester will be shown.

For more information contact Melanie Braman at ext. 6920.

Webster Symphony Finissimos Soon

The Webster Symphony will present its last concert of the season May 5 in the Loretto-Hilton Center at 8 p.m. Admission is free to the public.

Outstanding Blacks Honored

The fifth Annual Black Awards Day, sponsored by the BSA will be held Sunday, May 3 at 3 p.m. in the Loretto-Hilton Center.

For more information, contact Karry Sprague at 968-6980.

Writing's On The Wall At Library

The St. Louis Calligraphy Guild will present the first annual exhibition "Scriebat I" at Eden Webster Library from May 5-29. The artist opening reception will be held May 10 from 2-4 p.m.

Gallery hours are 8 a.m. to midnight Monday-Thursday, 8 a.m. to 6 p.m. Fridays, 1:30 to 10 p.m. Saturdays and Sundays.

For more information call 535-5515, 863-3895 or 968-6956.

Parlez-Vous Anglais? Read Below

Tutors are needed for the intensive English program for the fall semester. Anyone having a good command of the English language and who would like to work closely with international students may qualify as a tutor.

The work may be done for salary, as work study, or for credit in a foreign language practicum. Applications may be picked up in room 331, Administration Building. There will also be an interview meeting on May 5 in room 338, at 3 p.m.