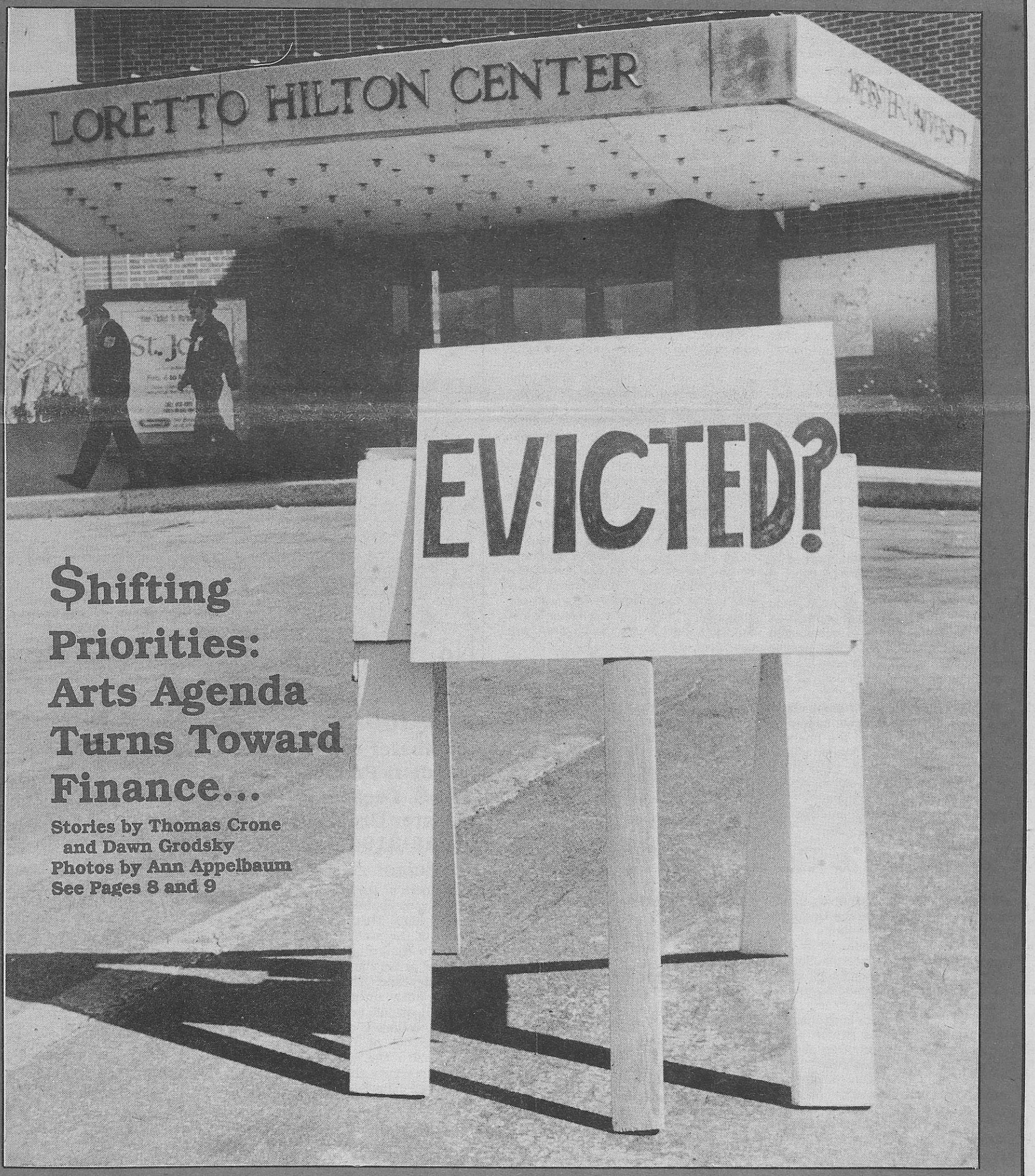
Baseball Team Fields Non-Player, Coach Resigns; Story, P. 7

WEBSTER UNIVERSITY ARCHIVES

The Journal

Webster University's Student Newspaper
March 23 - March 29 Volume 24 #9



$hifting Priorities: Arts Agenda Turns Toward Finance...

Stories by Thomas Crone and Dawn Grodsky
Photos by Ann Appelbaum
See Pages 8 and 9

Divestment Stalled Again

Trusting that patience is among the virtuous traits of Webster students, the university administration has stalled once again on a proposed plan for divestment.

The attentive ear of the school hierarchy was turned to the Association of African American Collegians, (AAAC, formerly the Association of Black Collegians), when they marched their plans to the President's door .

Praise for that action was voiced loudly by the administration. They were proud, it was said, that students showed the organizational skills and leadership ability necessary for such action. They agreed to meet and discuss the proposal's demands.

That first meeting was held some five months ago, and in March of this new year, the meetings are still being held and nothing definitive has been said.

If the university were truly committed to the idea of divestment, some action would have been taken by now. When the actions of a body are in direct conflict with their public statements, there is no alternative but to assume insincerity. In all actuality, the easiest way to stem the tides of protest are to seemingly acquiesce: agree to the demands. Then take forever to accomplish them, if you accomplish them at all.

Donnell Smith, AAAC president, author of the proposal, and most importantly, a graduating senior, stressed the importance of swift action. The onset of summer break, with all of the languid action it implies, coupled with the loss of the originator and leader of the divestment movement at Webster will of course represent a huge blow to the plan. In a university setting, a break often means the death of action. Administrators, as constant inhabitors of this environment, are more aware of this I am sure, than transient students.

This waiting game has been played before. In 1973, the affirmative action group, as reported in the *Journal*, asked for an increase in black faculty. Their request was greeted sympathetically, and yes, they too had meetings. At that time, nine black faculty members worked at Webster. Now, in 1989, there are two.

The most recent meeting occurred between the administration, AAAC, and Students Acting Against Apartheid (SAAA) another group dedicated to divestment, on March 7. In that meeting students were asked to prepare a list of companies slated to have interests in South Africa.

Firstly, since when is it proper business practice to ask students to prepare information pertaining to the financial holdings of an institution? What manner of professionalism is this? Later it was decided that the students did not do this in a manner satisfactory to them.

In the meeting, administrators immediately found fault with the listing , claiming they were still at a loss to define what "having interests" in South Africa means. This was the initial concern of the university when discussions on divestment first began, yet still they have failed to define it. Smith has repeatedly indicated that his groups call for divestment includes South African affiliations and subsidiaries.

Administrators revealed at the March meeting that Bart O'Connor, the director of business and finance, listed Webster's investments in South Africa with $324,207 less than the student list. Of that discrepancy, Edward Shapiro, board treasurer, said, "I don't think we can pass on [divest from] every company." University total funds are $9,057,783.

If the difficulty lies within the number of companies Webster is being asked to break ties with, this could have been stated in the second meeting rather than prolonging the talks. As things now stand, the school has expressed an interest in following the students suggestion of divestment, but are finding problems with carrying that suggestion out, through every step of the way.

Lastly, and most outrageously, AAAC and SAAA were led to believe they would have a chance to meet with the Board of Directors, not the financial branch of that group. The next Board of Directors meeting will be held on May 20, almost one week to the date that the 1988-89 term has ended.

For those concerned tuition paying, students in favor of divestment- it is not a privilege to be given the opportunity to meet with the Board or expect action from your concerns. It is your right as individuals. We can not be hampered or awed by a sense of respect for an institution which so obviously does not respect our viewpoint. Ultimately every institution is composed of individuals who are human. Just as human as those mere students who are asking, or as those hurt under the Apartheid regime.

It is easy in a political situation with such volatility to lose the humanness of those enduring the struggle. It constantly amazes me to hear the cold, hard, economic bottom line of divestment. How can we let capitalism interfere with our humanity? The truth of the matter is that South Africans, even the children, are dying for freedom.

Surely we can sacrifice inconvenience to aid their cause. True, Webster's drop in the bucket will not be earth-shattering, but a larger national commitment to this ideal could make a difference. Even if it is just for the "principle". I daresay that if even one cent of Webster's money went to the Klan, it would be one cent too much and students would have the right to demand it be stopped. And so with Apartheid. **FS**

Horrigan's Gang Rides Again

It's springtime in the city, which means the robins return, and Webster University is found to be wanting in terms of athletes. This year it's baseball rather than hoops, which is good since the Gorloks have not been selected for the big show again, and baseball seems to be the All-American game once more.

After all Iron Danny Cox is off sharpening his pugilistic skills (which Kevin Horrigan sees as a good thing) perhaps getting ready for a second career in the World Wrestling Federation (which Kevin Horrigan finds full of laughable characters ripe for the picking).

This Kevin Horrigan certainly has his priorities in line, and hopefully, this fine fellow will find it in his heart to write about Webster University once again.

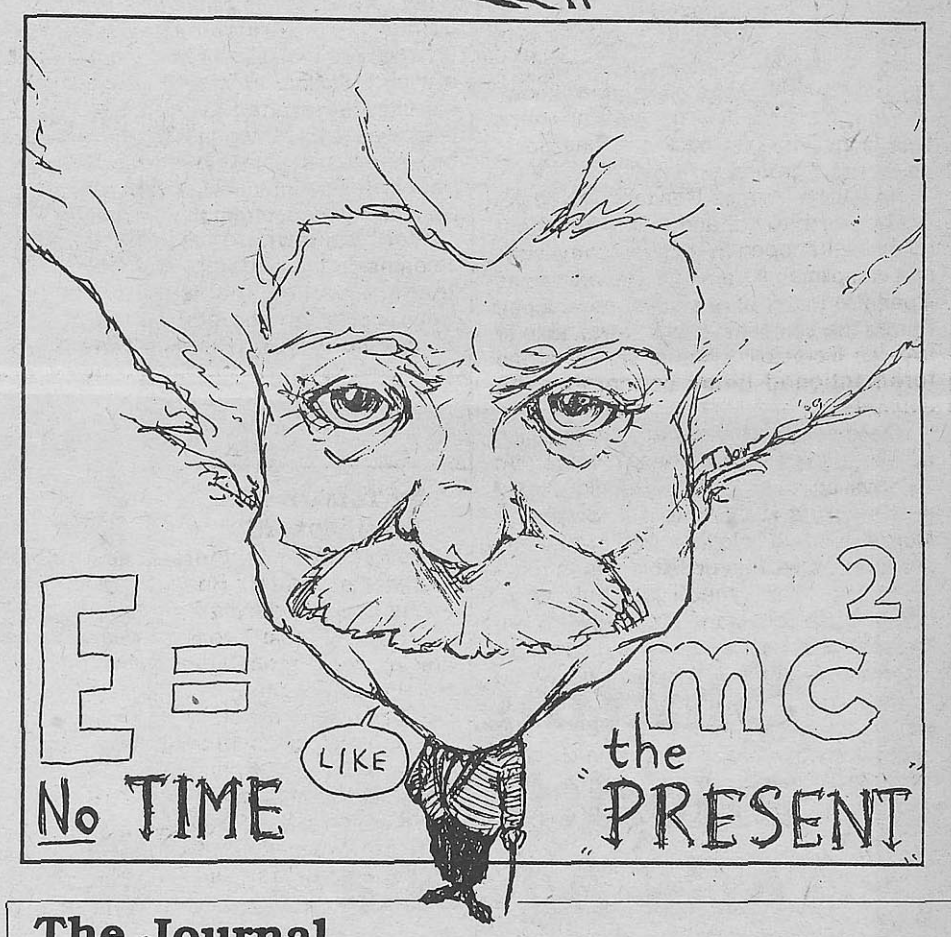
After all, it is springtime and this year ineligible grad students are finding their way out to the ol' mound, which is actually quite an improvement over last year when our ringers showed no masters credits at all. Mike Bush take note.

But the reaction around the newsroom was perhaps the most telling sign that sports scandals just don't matter as much any more. Last year we ran around with X-acto knives fearing felonious reprisal. This year, no big deal.

So Kevin's "Gang That Couldn't Shoot Straight" is back for another ride, threatening to become the most prolific bunch since the Magnificent Seven. And this, our sports experts tell us, is funny. Even Pete Rose would put a ten-spot on its getting a good laugh.

So let's allow the sports folks to have honest fun, while getting mad about the word "fuck" appearing in the paper. Priorities. What a scream. **TC**





The Journal
A Webster University Student Publication
470 E. Lockwood
Webster Groves, Mo. 63119-3194

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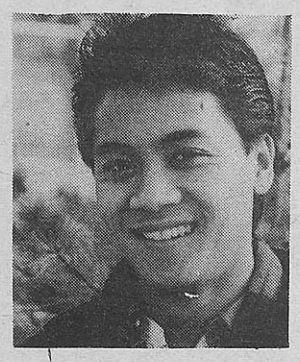


by Rommel Medrano
Columnist

It's the third day of spring this March 22nd, 1989. It's also the third day of the last half of the spring semester. Swell. I've been back from the utopian-like Sunshine State for 3 days now and I still haven't been able to fully adjust to reality. Why it was just a few days ago that I was half-naked, lying on the beach amidst a gaggle of sun goddesses, some that would nip at the heels of the likes of Elle McPherson in the looks department. The days were long, the nights longer and I'm thinkin' that I had oodles upon oodles of fun, but it's all kind of a blur...I don't know.

Well, it's back to business now and time to get my feet back onto the sand, uh...I mean, ground.

As your wondrous Readers' Advocate, I've got a job to do, and that is to keep a receptive ear open to both the complaints and compliments from you, the reader, as it pertains to this here student newspaper. Before the semestral break, I was able to take an incredibly informal survey of the forementioned items concerning the *Journal.*

Once again, as expected, the question of "Why so few sports stories?" reared it's hideous cranium. The dynamic duo of sports writers P.J. Elsner and Stephanie Morton seem to hold their own in covering available as well as possible sports-related topics. It's a tough job, but somebody's gotta do it---and do it right! If you feel that any newsworthy story, sports or otherwise, is omitted, tell us or write it up yourself as a contributing writer. After all, you is college students, isn't you? The *Journal* encourages and welcomes contributing writers to donate information, criticism, leads, stories, quality photographs and money. (I'm not serious about the quality photography part.)

The next big item which got some hyped jabber were the Personals section, which are M.I.A. this year. The same voices of concern inquired about the omission of the highly entertaining Skipping Thru Skippy Groves which, at first, didn't seem to grab too much attention.

One minor complaint received was that the Letters to the Editor section seemed too sharply tongued. Sure this is a forum for opinions to be expressed and questions to be fielded, but folks, *PLEASE*...let's keep tabs on the poison pen letters and personal vendettas. Those should be left up to inter-office correspondence between the heartbreakers and heartbreakees, and not in the student paper.

Well kids, I'm just about out of time, space and not to mention moolah. Moolah is Rumanian for the Spanish word, dinero.

If you'd like to speak with me, I'll be the one tanning...or at least thinking about it. N'uf said.

P.S.- **RACE FANS!!!** Anyone who wishes to contribute stories or to present possibilities for interesting stories, feel more than free to call or stop by the infamous Office de Journal (our French branch) in room 247 of the Business-Technology Complex.

Guest Opinion

by Colin Miner

Is it just me or has the religious world gone a little crazy? Looking at headlines, one can easily surmise that there is a major crisis of faith affecting people today. And for an apparent change of pace, this is a crisis of faith being suffered by the religious leaders rather than the religious lay people. For, if this is not true, how else are the violent reactions to Martin Scorcese's *Last Temptation of Christ*, and Salman Rushdie's *The Satanic Verses* to be explained?

For those of you who have been fortunate enough to have been in a cave for the past several months, *The Last Temptation of Christ* is a film by Martin Scorcese based on a NOVEL by Nikos Kazentzikas. *The Satanic Verses* is a NOVEL by Salman Rushdie. The two works of art have offended Christians and Muslims, respectively.

Of the two works, *The Last Temptation of Christ* has inspired the milder of the reactions. This is a film based on a novel which offered one man's interpretation of the life of Jesus. It's a very passionate novel that portrayed a Jesus battling the temptation to lead a human life. Throughout his lifetime, Kazentzikas stressed how the novel was a work of fiction. When Scorcese made his film, he inserted at the beginning a title card which stated that the movie was based on a novel; that the Jesus portrayed in the movie was taken from a work of fiction, not from the Gospels.

Yet, somewhere along the way, Scorcese's message got lost. Christian leaders around the country started denouncing the film and all the people connected with it. Protests were organized outside of theaters that had agreed to show the film; theater chains that bowed into pressure and cancelled the film were applauded. Many of these Christian groups denounced the film as being part of a Jewish plot to destroy Christianity in this country. There was even a group that tried to buy the film so that they could destroy it.

And what horrible things did Scorcese show in his film to provoke such an emotional response? He showed a Jesus that while on the cross dreamed of living a human life. He showed a Jesus that was tempted by sex with mary Magdalen. These were the horrible, blasphemous things that Scorcese portrayed in his film.

By protesting the Jesus that was portrayed in the film, Christian leaders were saying that this was not their Jesus. From this argument one MUST assume then that their Jesus was never tempted by living a human life; the greatest temptation of them all, perhaps. The Bible states that Jesus was tested by all temptation. So, if the Jesus of these people who protested the film was never tempted by what must be the greatest of all temptation. So, if the Jesus of these people who protested the film was never tempted by what must be the greatest of all temp-

While the reactions to *The Last Temptation of Christ* have peaceful (if you ignore the occasional pushing and shoving and people screaming at you with bullhorns), the reactions to Salman Rushdie's novel have been anything but peaceful. The Ayatollah Khomeni has offered $5.2 million to whomever kills Rushdie.

And what has Rushdie done to earn such a high price on his head? He has written a novel about two men who survive a jetliner being blown up by terrorists. By following their lives and their encounter with a businessman turned prophet (the novel's representation of Mohammed), Rushdie explores the concepts and history behind not only Islam but the methods with which people deal with others. Unfortunately many people have decided that the representation of Mohammed is blasphemous and as a result, the book they say, is an insult to Muslims.

Now, Rushdie has a price on his head, at least two countries (West Germany and France) have postponed publication of the book, two of the major retailers in the United States (Waldenbooks and B. Dalton's) have removed the book from their shelves, and people who haven't even read the book are rioting (a bomb was detonated in the United States Cultural Center in Pakistan, injuring hundreds).

Why are today's religious leaders so afraid of a book and a movie? Do they really have so little faith in their own religion that they feel a need to kill someone who disagrees? What does that say about the state of religion today? Whatever the answer to that last question may be, I assure you, it won't be good.

If the Ayatollah Khomeni feels that there is a need to put a price on the head of Salman Rushdie, then I suggest that he also put a price on my head. For, I strongly believe that religious leaders who fear that their religions cannot survive the publication of a book or the release of a movie, are doing more harm to religion than good.

Guest Opinion

by Tomi Yrjola,
President, ISA

Look around yourselves fellow Webster students! Roaming down our enchanted corridors are numerous individuals who, aside from making a good article, would probably provide any professional novelist with a zany plot. Creative writing majors and film people, if you haven't discovered that ye t- and you're failing your Spring classes - you've left sources untapped. No kidding. Here in the Midwest, many of us have tended to forget two significant realities: First, Webster University's student body is absolutely incredible. And second, it's so incredible that one may ask, "What is this vestige of international cultures located in the heart of America?"

This isn't a London or a Geneva, but no one should be discouraged: We Webbies not only get the laid back, Meramc, shot-gun culture of the Midwest, (subjectively speaking), but quite uniquely also the finesse of international experience. Lunch at the cafeteria, given that you go out of your way to talk to one of those strange foreigners, can enlighten even the enlightened. A professor of mine once stressed that, apart from a major, a young person can learn a great deal from the university experience itself. It's learning to live with very different peoples, accepting that what you've always imagined as an absolute might not, in fact, be one. It's growing up, and here at Webster we're given a remarkable chance.

If you want to grow up, and I'd rather use the term, "develop further," I'd like to suggest that even if you're not writing a novel or working out a plot, you pay more attention to what (or who) walks by in the aisles. Many Americans wonder what all of foreigners are doing here? Go up and talk to them! They'll tell you something you've never known (I guarantee this) and you will surely teach them something in return. It works both ways. And by the way, in answer as to why Europeans, Asians, Africans, and even kids from down under come to St. Louis, they}re here to learn, believe it or not, mostly form fellow Webbies just like you. Who knows, maybe you'll receive an invitation in the Summer to Geneva or London, or maybe Bangkok. Check and see first, though, whether there's a Webster campus there. You might as well further your academic career, in addition to getting a new friend for life.

Appearing in the *Journal* Guest Opinion column over the course of the Spring will be other ISA articles dealing with some of the fantastic individual lives of certain Webster St. Louis students. Don't miss them.

Letters:

To the Editor:

Perhaps the Young Manifest Destiny Club - oops! I'm sorry, I mean, the Young Republicans should pick a more literate person to write their letters to the editor. Brian M. Riley's letter (*Journal* #8, 3/9-22) made some excellent points illustrative of the dimwitted responses that students like Kristine Young and myself get from these wonderful fellows. Good point, Brian: the Young Republicans really are the bringers of "modern mediocracy." Very good point - it's what we've been saying all along. However, I'm not quite certain what you are talking about when you say, "Our God... is pro-life." Is the Young Republicans Club a religion now, too?

Liberally, Leftisly, Pro-Choicedly, Bleeding-Heartedly Yours,
Jackie Lindhurst

To the Editor:

In response to statements which I found to be very disturbing, made by D.W. Hartman in the *Journal's* Guest Opinion, I have the right to do so, since I too, am pursuing a BFA degree.

First, Hartman says "You'll never learn the dance until the beat is set." I think it is to the art faculty's credit that they allow the student the freedom to set their own beat, or in other words, to create their own format for their thesis. All one has to do is read the past copies in the library to get the general idea, and we are all certainly intelligent enough to take it from there. Receiving one's BFA should not be a political game in which one has to make sure to cover all the steps and follow the format set by others. Hopefully and ideally, writing the thesis is a creative process and I sincerely hope it never turns into the boring formulated chore Hartman seems to want to make it.

As for the solution Hartman suggested, I don't really see how it is that different from the system currently in use. Perhaps Hartman wants more meetings and wants to formalize the whole affair - but if Hartman is so concerned about all the meetings and bullshitting and politics of the the process, I would hope he would consider business as his major and not art.

I also think it is an insult for Hartman to suggest that his proposal involves more work than most students would like. I, for one, am very much enjoying the challenge of receiving my BFA and am looking forward to writing my thesis. Perhaps it is way out of line for me to suggest that Hartman's comment contained a hint of prejudice against younger students, and I wonder if he is implying that a younger students would not work as hard or would not be willing to work as hard as he feels

Continued on page 12

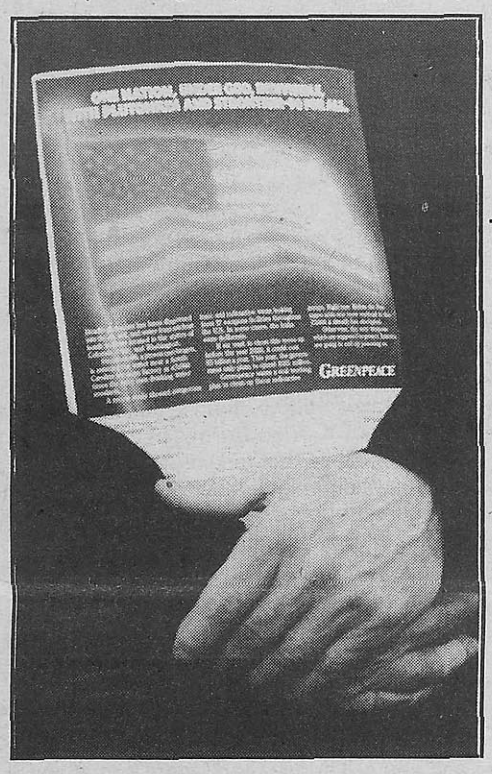
Art & Environment: Sultz Gives Personal Instruction Political Flair

by Barbara Friedman
Journal Staff Writer

When statesman Henry Kissinger came to Webster University eight years ago, Philip Sultz was one of a handful of faculty to demonstrate against his visit. Sultz marched up and down the street in front of the university with a hand-lettered sign that read, "Remember Cambodia."

Sultz's efforts didn't prompt Kissinger's departure, but they did earn Sultz a reputation in the 1970s as one of the most politically active and socially-aware professors on campus.

Today, Sultz is more comfortable in the background than the foreground. He rarely gets involved in faculty functions, often preferring to spend his time painting in his studio, located in the carriage house at the Repertory Theatre.



Philip Sultz is an active member of Greenpeace. photo by Ann Appelbaum

"I'm like a mole, I guess," Sultz said. "Popping in and out of the ground in stormy weather."

Sultz's political agenda has changed as well to take on a decidedly milder tone. During the 1970s, Sultz was a "mover and shaker" with the Social Action Collective, an activist group. Today, he has memberships in the Wilderness Society and Greenpeace. His interests center around environmental issues, including forest management and waste recycling.

Dan Hellinger, associate professor of history-political science, was also a member of the Social Action Collective with Sultz and helped demonstrate against Kissinger's 1980 visit. He has known Sultz since 1979.

"I'd say Phil is kind of an iconoclast," Hellinger said. "He cares a lot about the college and as it becomes less of an innovative, experimental place, it has isolated him more and I think that's bad."

Sultz admitted he's more likely to be found in his classroom than demonstrating in the streets.

"For the first 18 years I was here, I was involved in social action, it was practically a full-time job," Sultz said. "There's too much of a slick agenda today and not enough lateral movement. If you're interested in pro-choice, be interested in saving the whales, too."

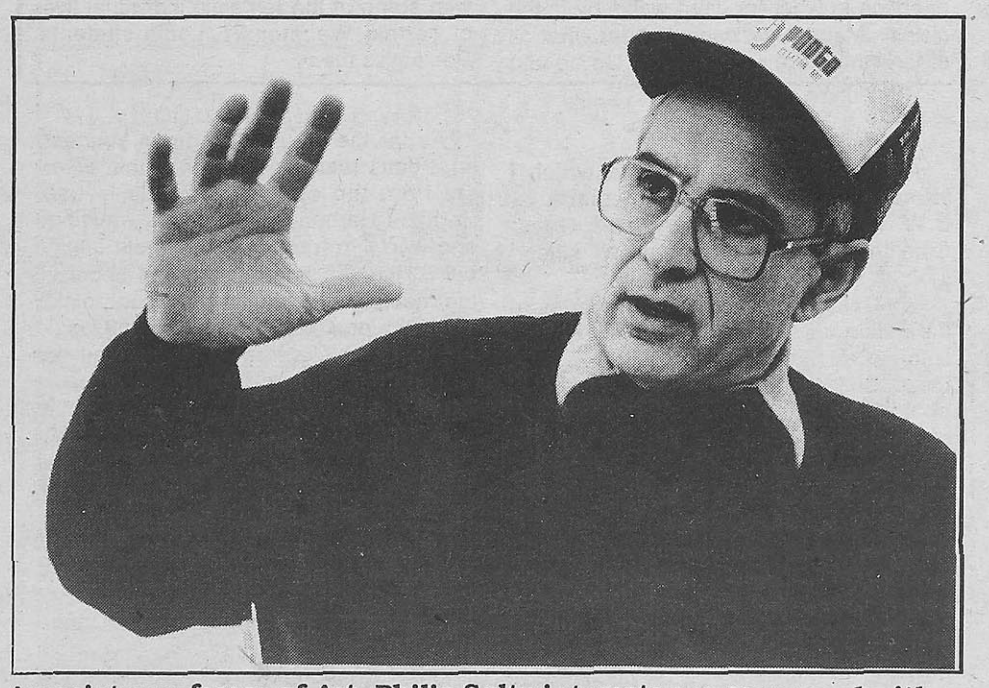
Sultz lamented the insincerity on the part of many self-proclaimed activists today.

'I have a lot of respect for Phil, he has a lot of knowledge upon us and he's not afraid to use it.'
-Hartman

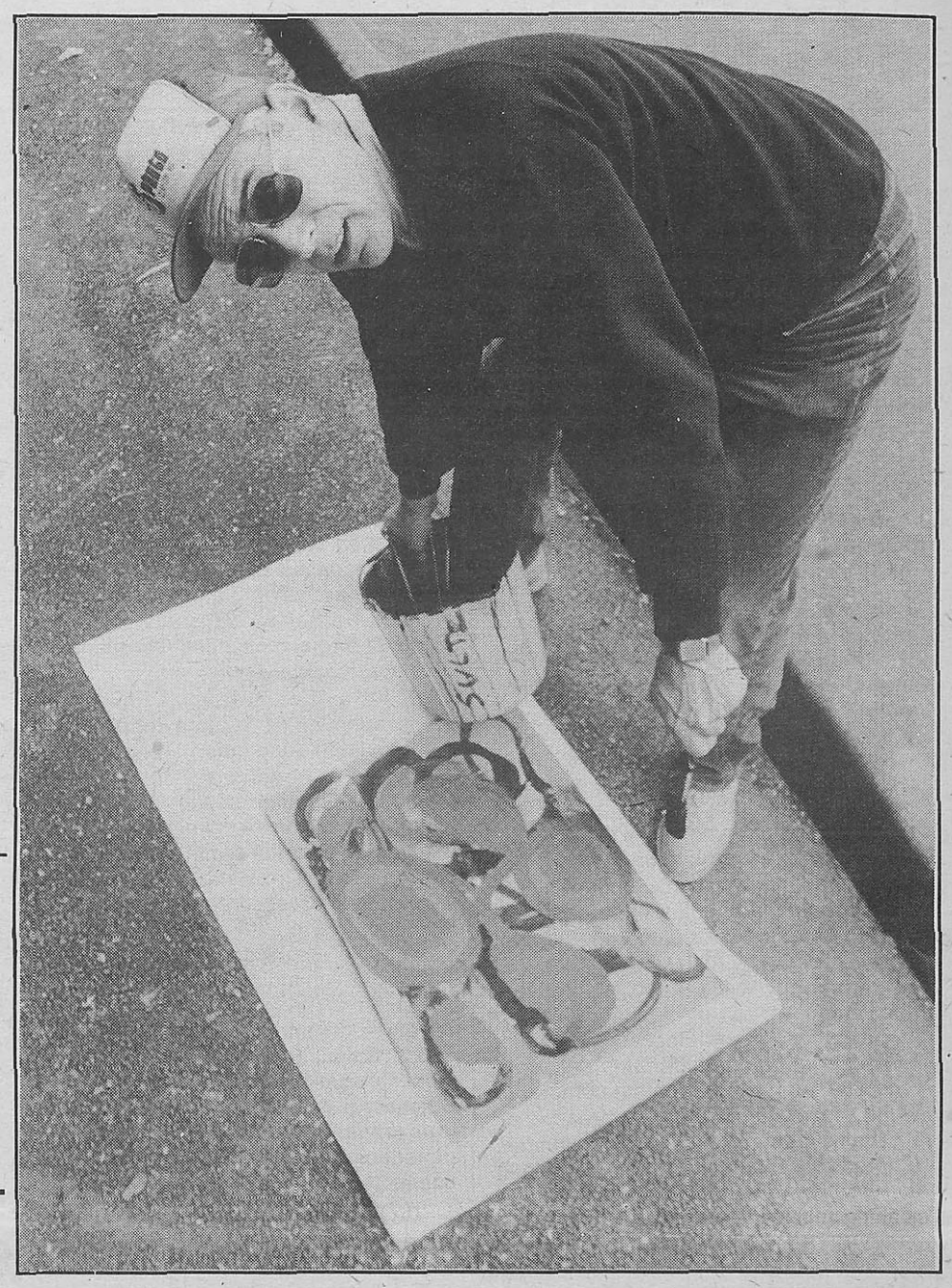
"What's happening here is happening at every university in the country," he said. "Issues are made to appear secondary, they're manufactured by news media. The agenda today is 'my future, Russia, Near East, or sports,' the conscious agenda from day to day. There are parts of the world we don't get emotionally involved in. Like when a typhoon in Venezuela came and swept thousands of people away, I didn't see anyone taking up a collection to help them."

One experience in particular, stands out as a turning point for Sultz.

"One year, we had some visiting Aztec dancers performing on the Loretto stage, I told a liberal philosopher here about it, suggesting he go see them. He said, "That's not my thing.' I remember that and thought it was very telling," Sultz said. "See, everyone has their own agenda, but you want to make them see the connections between animal rights and vegetation rights."



Associate professor of Art, Philip Sultz interests are concerned with environmental issues like waste recycling and forest management.
photo by Ann Appelbaum



Sultz prefers to spend his time painting as opposed to being in the foreground. His studio is in the carriage house. photo by Ann Appelbaum

Sultz attempts to promote a "global awareness" by relating his activist experiences to students. Yet for all his outspokenness, he often prefaces his stories with, "Oh, you don't want to hear about that," preferring to get his point across in a self-deprecating way.

"You don't want to get in there and preach to them," Sultz said. "That's why I try to act like a student more than a teacher. I came in with the attitude that this is a learning experience and I'm going to get a lot of work done, the upshot being the students will get a lot of work done."

As a result, some of Sultz's art students find themselves graduated with a raised political consciousness, in addition to better drawing skills.

"I have a lot of respect for Phil, he has a lot of knowledge upon us and he's not afraid to use it," said senior David Hartman. Hartman is a student in Sultz's anatomy class.

Sultz attended Cranbrook Academy of Art in Michigan, where he received his B.F.A.; the Albright Art School in upstate New York and the Accademia di Belle Art in Italy.

Sultz described himself as "chairman of the Webster University environment," concerned with the politics of forest management.

When the Leif J. Sverdrup Business and Technology Complex was under construction, Sultz was credited with preventing the razing of several old trees.

"The tree is an element we need to exist, it gives us a chemical compound so we can breathe," Sultz said. "You feel a sense of responsibility when someone comes down with a chainsaw because they want to park their car in a certain place, you've got to say 'Hey wait a minute.'"

Sultz said he was sworn at an early age to protect the environment.

"The instinct came to me at a young age," said Sultz, who grew up in Buffalo, New York. "As a little boy, I can remember watching these boys kill a snake, it made me so sick. I just kept asking them why they did it."

Sultz said he and his wife, who is a part-time art instructor, were environmentalists "before the word was popular."

'My motto today is 'cool it.' Life is difficult enough. I'd just like people to put things in perspective.'
-Sultz

From the late 1950s to the mid 1960s, the two worked as national park patrol rangers in the Rocky Mountains.

Sultz's interest in the environment is evident not only in his class lectures, but in his art work as well. His three-dimensional paintings often utilize materials like bark and handmade paper fibers.

"Phil's concern with the environment seems a natural cause for an artist to espouse," said Gabriel Mary Hoare, art department chairperson. "But I don't find him preaching it unless something is in imminent danger."

These days, Sultz is clearly more of an artist than an activist, quite an about-face from the man arrested in 1969 for marching on the capitol.

"My motto today is 'Cool it,'" Sultz said. "Life is difficult enough. I'd just like people to put things in perspective and see that their causes are important, but there are other important issues, too."

White Boards Bring Dark Cloud To Classrooms

by Jon Lhommedieu
Journal Staff Writer

The new Sverdrup Business and Technology Building on Webster University's campus offers all the modern conveniences that such a new building should.

One of these amenities is the use of smooth surfaced white boards, as opposed to the old fashioned black boards. The boards are designed to be used with a magic marker which makes the image stand out better than it would on a regular blackboard.

Aside from the visual advantage, some say that the boards offer other benefits.

"You can use it as a projection screen as well," said Hillary Clements of H. Clements Co., who supplied the boards for the building.

"The markers come in various colors," said Clements, which gives the instructor the opportunity to highlight material which he couldn't have done on a regular black board. In addition, Clements says that using this type of board eliminates the dust caused by the conventional black board.

However, all is not well with the use of white boards. Many teachers find this new technology to be more trouble than it is worth.

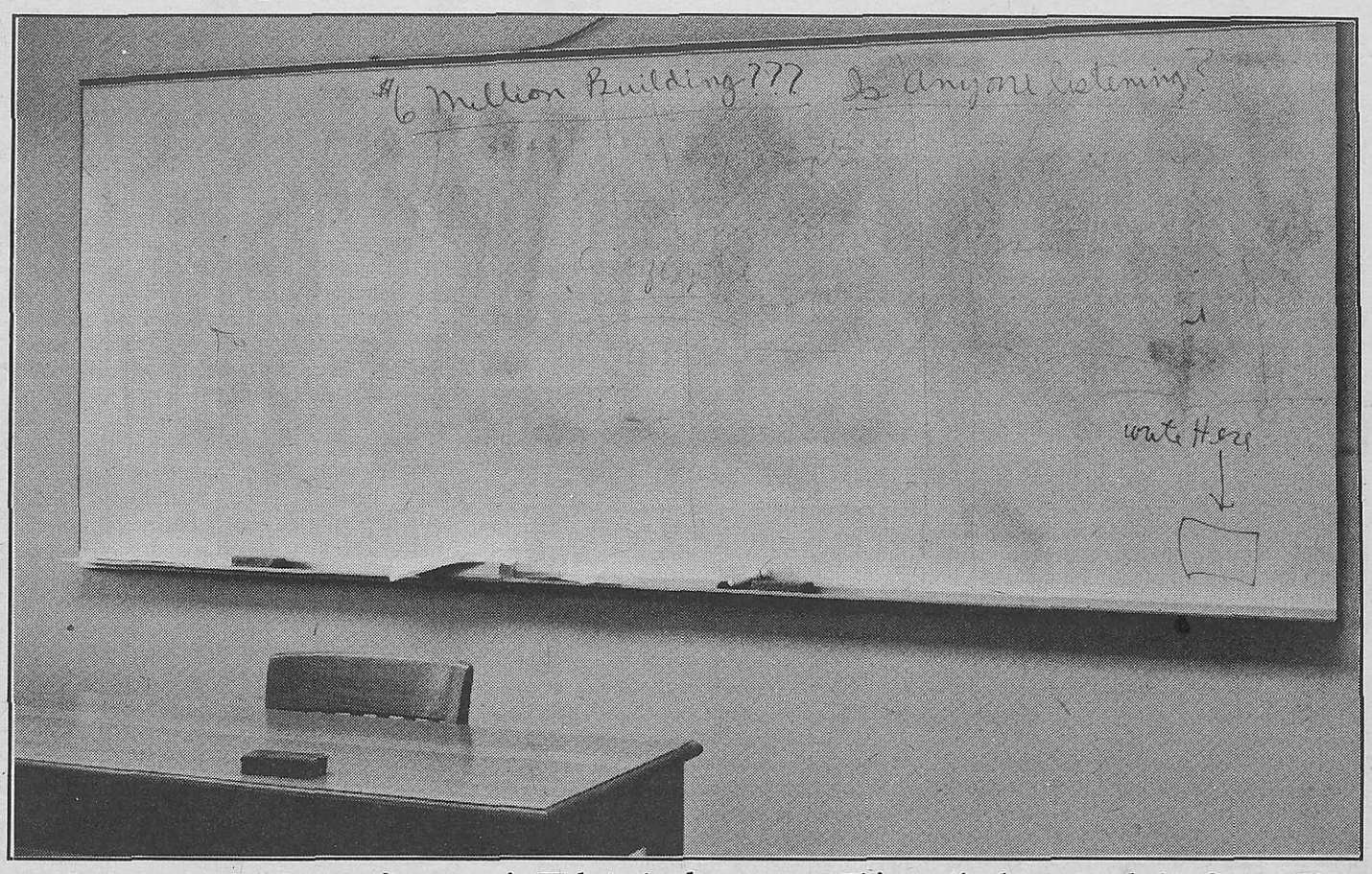
"If we had our rathers, we would rather have chalk boards," said Anna Barbara Sakurai, chair of the mathematics and computer science department.

"The white boards are more expensive to maintain," she said. The added expense comes from having to use a cleaning solution to erase the boards.

Sakurai added that often when using the boards, people get the ink from the markers all over their hands and clothes.

"I'd rather have the chalk on my hands than the red, blue or green ink," said Lucille Berry of the Business and Management Department.

Berry said that the dark blue pens are highly carcinogenic and that she is allergic to all but one type of pen. The maintenance supplies her with these pens.



A white board, as they are often seen in Webster's classrooms. This particular example is of one which was not properly cleaned, therefore causing shadows and smearing when it was used.
photo by Suzedie Clement

She said that the boards are not always cleaned properly.

"There are times when I have to bring my own wet paper towels," she said.

Yet not everyone feels that the boards are a disadvantage.

"I think they are better because you don't get the dust," said Jean-Marie Arnel, teaching assistant in the Foreign Languages Department. "And you can see things more clearly than on a regular black board."

Arnel feels that perhaps the marker pens do dry out and are sometimes difficult to erase, but he adds "You don't have the screeeetch!"

"I dislike them," said Al Stamborski of the Media Department. "Often times they are difficult to erase, and if you don't have the right eraser or pen you get shadows."

Stamborski felt that the awful smelling fluid which was used to clean the boards was more bothersome than any chalk dust.

"I hate them," stated Doris Beuttenmuller, professor of business. "I, personally, see no advantage in them at all."

"Once you use it, it does not clean." she added. "The dean says we do not know how(to clean them) but that isn't true."

"Frequently the pens are not there or the erasers are missing," Beuttenmuller said. "We never wanted them in the first place."

"I see absolutely no benefit to using these boards over using a regular blackboard," said Berry.

One problem with cleaning is that sometimes the cleaning solution is applied to the board without being followed by a wet towel to rinse the residue off. With the detergent residue left on the surface of the board, the marker ink will stick and become more difficult to erase.

Some of the boards in the building are already beginning to show ware in their most used areas. They have only been used for about a year.

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John Birch Rep. To Speak Here

by Lori Schmidt
Journal Staff Writer

The eight years of the Reagan Administration fostered a growth in conservatism throughout this country which has reflected in the growth of politically conservative organizations such as The John Birch Society.

With over 100,000 members nationwide and a motto of "less government, more individual responsibility and with God's help, a better world," The John Birch Society is at the forefront of the conservative movement. Its purpose is to educate fellow Americans and stimulate action necessary to "preserve this country's precious heritage."

According to Beverly Nahm, St. Louis section leader of the organization, The John Birch Society fights against such political issues as gun control, the United States' participation in the United Nations, the welfare state, the social security system, aid and trade with Communists and big government.

It fights for the free enterprise system, the rights of the family, the return of all POWs and MIAs, the return to more local government, the preservation of the Federal Constitution and the return of religion.

"Our founding fathers never meant to separate God and religion from government," Nahm said. "They knew that the quickest way to ruin a government was to separate it from God. Their purpose was to stop their new government from establishing one particular religion. But enemies of our Federal Constitution have twisted the First Amendment into saying our government should have nothing to do with God or religion."

Nahm explained that the founders of this nation were Christians and the majority of people remain Christian today, leaving them with a right to certain religious traditions.

'Our founding fathers never meant to separate God and religion from government.'

- Nahm

"Certainly America should be open to all religions," she said. "But if you were to leave America and move to Egypt, you would not expect the Egyptians to change their religious traditions to please you. The same should by true in this country. The majority of Americans are Christian. If Jews or Muslims or Atheists are uncomfortable with this, well too bad. The minority cannot expect the majority to change religious traditions for them."

She explained that arguments suggesting that the word "God" be removed from our dollar bills or forbidding chaplains to open sessions of Congress are wrong in their basic fight.

"If enough people want to get the word 'God' taken off of our money, that's fine," she said. "They have every right to fight that. But if they try to use the First Amendment as their legal basis, then we have to fight that twist of the Federal Constitution. You cannot use that argument because it was not the intention of our founding fathers."

Forming opposition to the forces of Communism and Collectivism served as one key factor in the society's creation in 1958. This fight remains high on its agenda.

"Most of the misery of mankind has been caused by government: depressions, wars, famines," Nahm said. "Our founding fathers knew big government was evil so they set up a system allowing for little government intervention. Communism is just the opposite. It is complete or total government. We have to fight against that in this country."

As a 17-year member of The John Birch Society, Nahm believes that Communism has taken over various sections of our Republican system in subtle ways.

"People tend to believe that something is done only when it has been completed," said Nahm. "But there are many parts that can be finished separately, bit by bit, until the entire piece is completed. This is how it is with the spread of Communism."

She points to the our government's adoption of several parts of Karl Marx's Communist blueprint which are given in *The Communist Manifesto.*

"Many of the ten points Marx layed out for a Communist system have been implemented into our very own system and people fail to realize it," she said. "Look at the heavy progressive income tax, the free public education system, the taxation on inheritance and the Federal Reserve System as a national bank. These were all laid out in the plan and piece by piece they are becoming part of our system."

Not surprisingly, The John Birch Society believes the Communist Party should be outlawed in this country.

"The Communist Party is separate from any other party because members of the Communist Party must swear their allegiance to the Soviet Union," said Nahm. "For that reason, they should be treated differently. They do not want what is best for America or the American people. They clearly want what is best for the Soviet Union.

"The Constitution is a marvelous document which was not intended to be a suicide pact. At least the other parties are willing to adhere to the basic Constitution. The Communist Party would tear it into little pieces. We have a right to exclude them from our part of the world. We do have the right to defend ourselves and our Constitution."

The John Birch Society also opposes federally-sponsored Affirmative Action programs.

"I would agree that we would owe Blacks special opportunity if we could turn the clocks around 200 years," Nahm said. "But we do not owe their descendants anything. I do not owe for past injustices. Nobody does."

She said that such programs hurt every qualified minority that is hired, as well as other qualified people.

"The minorities that are hired are automatically considered or assumed to have gotten the job because of Affirmative Action," she said. "And how does he then prove that he really earned the job? And what about people who are really qualified, who are not hired so that the job can be given to a minority simply because he is a minority?"

She suggests that the government give incentives to companies who choose to hire minorities rather than punishments to those who do not.

"Why not give companies tax breaks for hiring minority employees instead of punishing them for not hiring them," Nahm said. "That way the company could be compensated for the money they put into training them. Plus the company would be given credit throughout the community for being a good company who chose to hire minorities instead of having been forced to."

Nahm will speak to the Webster University community on Friday, April 14.

Webster's December Grads Forced To Take Back Seat

by Dawn Grodsky
Journal Staff Writer

Graduation day is an occasion students eagerly await. With it comes melancholy reminiscence, churning excitement, budding beginnings and thoughts of spring.

Yet what about the ever-increasing numbers of December graduates? Are these people fated to finish their last finals, scrape the ice off their cars and disappear forever into the winter night?

According to Lucy Ruth Rawe, the university's registrar, December graduates are welcome to come back for the May ceremony, but there has been no talk of having an actual ceremony in December.

"We've never had a formal graduation in December. At one time, the MAT's had a graduation in the summer. But the administration made the decision to only have formal graduation in May," Rawe said.

This decision was made in 1985 when graduation ceremonies were moved from the campus to Powell Symphony Hall and a combined graduate and undergraduate ceremony was held, Rawe said.

The graduating class last year at the St. Louis campus consisted of 274 May undergraduates,145 December undergraduates, 670 May graduate students and 520 December graduate students.

There were 21 undergraduates and 514 graduate students who graduated in July who are eligible to come back for the ceremony this May.

In addition, 340 graduate students completed their studies in October and 402 did so in March. They are also invited to participate in the May ceremony.

"A ways back some management people had a Sunday reception for the December graduates but very few people came," Rawe said.

The only school in St. Louis that does have a ceremony for its December graduates is University of Missouri, St. Louis. The ceremony takes place in January.

Rawe said that not all the May graduates come to the ceremony and though she didn't have exact figures, she said quite a few of the other graduates do come back.

Rawe said there are many reasons why people don't go to their graduation ceremonies.

"They may think they're too old, they don't have family here, or they don't want to pay for their cap and gown," she said, adding that whatever time of year a ceremony is held, there will be people who won't come.

She said there is a lot of encouragement given from advisors to the graduate to attend the ceremony and that, for some without family near by, graduation day is the loneliest day of the year.

Though no one has expressed any official interest in having a December ceremony, Rawe said she thought cost would be a major factor in an administration decision pertaining to the matter.

"A December graduation ceremony would increase the graduation fee. You'd have to pay for two speakers and rent the auditorium twice," she said.

More and more people are coming to graduation and that is why the university has moved this years ceremony from Powell Hall to Keil Opera House.

Last year, Rawe said they had an almost equal number of graduate and undergraduate students attend. She said they filled up Powell Hall and people had to stand in the aisles.

"Each year, more and more participate," Rawe said.

"Keil has more space. It seats 1000 more people. We were too big for Powell," Rawe said. She explained that the graduates had to crowd into a dressing room while waiting.

"Keil also has a better arrangement for the reception and there is more parking," she said.

Before deciding on Keil, Rawe said they also looked into the Fox Theatre but decided against it because although it is bigger that Powell, it costs more and has less parking.

So on May 13, 1989, Webster graduates of the past nine months will, for the first time, gather with their friends and family in the more spacious Keil Opera House.



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Janice Huff Breezes Into WU For Women's Month

by Monica Walker
Journal Staff Writer

For many of us, the changes in weather are fascinating. Most children are frightened by the clap of thunder, or disappointed by the threat of rain. But as a child, Janice Huff wasn't afraid. She was always in awe of the elements, and the importance of weather in peoples' lives.

"Weather is the only thing that affects our lives on a daily basis," said Huff

'Television wasn't planned in the scheme of things, it was something I kind of fell into.'

- Huff

Janice Huff became interested in weather at an early age, and as her educational career progressed, she decided to major in the male-dominated field of meteorology in college. She attended Florida State University, where she was, many times, the only female in her classes.

Although she knew the ratio of men to women in the weathercasting field was high, this fact did not sway Huff in her dream to be a meteorologist. However, a career in television was not her ambition.

"Television wasn't planned in the scheme of things, it was something I kind of fell into."

She, along with most of her classmates planned to work for the National Weather Service, and she had interned there while in college. But with freezes put on hiring, many weren't able to find jobs. It was after this period that she gradually moved to television.

Huff is now the on-air meteorologist for KSDK's *TODAY In St.. Louis* at 6:30 a.m., and the Eyewitness News at noon, and has been with Channel 5 for two years.

Before coming to St. Louis, Huff was chief meteorologist for WRBL-TV in Georgia. Prior to that, she was weekend weathercaster at WTVC-TV in Chattanooga, Tennessee. St. Louis is for Huff "the most challenging place to forecast weather."

Throughout her career, Huff has been aware that different forms of sexual discrimination existed, but, she said, it has never been an obstacle for her.

"In school, most of my classmates were men. I found them helpful in terms of studying and doing homework together. Some professors didn't know how to relate to women. They thought they had to do things differently," she said.

Generally, Huff said she received no discouragement from her peers in college. She was never told she couldn't become what she wanted.

"I haven't had many obstacles. I know they are out there. No one has ever told me 'You can't be a meteorologist because you're a woman.' "

"T.V. hasn't been a problem for me. They respect what I do, and I respect what they do."

Although she has been encouraged in her goals, Huff is aware that sex discrimination is alive, and other women have difficulty breaking into weathercasting. In the past, and perhaps today, some women use meteorology as a stepping stone to advance their careers

Huff, however, is doing what she's always wanted to do. She attributed her success to a positive attitude, and determination.

"Never let anyone dictate your future. Let them know you're not going to be pushed around."



KSDK Meteorologist Janice Huff spoke on women in meteorology March 9 in Webster University's Green Room. photo by John Koniak

Baseball Coach Asked To Submit Resignation

by Patrick Elsner
Sports Writer

Early Tuesday afternoon, Mark Govoni, Dean of Students, and Harry Cargas, athletic director, announced in a closed meeting with members of the men's baseball team that Ed Kessler, head coach, would be asked to submit his resignation in light of a National Collegiate Athletic Association (NCAA) rules violation.

"Harry and I have discussed the matter and we've consulted with Dr. (Joseph) Kelly. We will be replacing Ed," said Govoni.

The violation occurred at a scheduled non-conference game on Sunday against Jefferson College when an ineligible player was sent into the game. Jamie Murray, who is a graduate student at Webster, replaced starting pitcher David Venn after he gave up ten runs in the first inning. Murray is a student assistant to the team.

Also, in what Cargas called "an attempt to hide the violation," Murray was listed on the lineup card under another player's name.

Kessler, who made the pitching change, said he was clearly aware that Murray was ineligible. In fact, Kessler had met with Govoni recently to discuss Murray's NCAA playing status. However, Kessler said listing Murray under another player's name was clearly a mistake.

"It was the first inning. We had one out and we were down by ten runs. Ray (Myer, volunteer assistant coach) and I were asking ourselves 'Where are all these guys on the team?'. We accidentally put down (another player's name) on the roster when we sent Jamie in," said Kessler. "It was my fault this happened."

Murray said the entire team, including Myer and Kessler, knew that he was entering under another player's name.

"Ray put (another player's name) down on the lineup card. It was done deliberately. Everyone knew it," Murray said. He went on to say players even went as far as calling him by the assumed name during the game.

Kessler played Murray simply because he wanted to finish the game and do so with some dignity. He regrets doing it the manner in which did, he said.

'We would have had to quit and go home. I was trying to save the team from embarrassment. We just did it the wrong way.'

- Kessler

"We put Jamie in because we had no one on the bench. We would have had to quit and go home. I was trying to save the team from embarrassment. We just did it the wrong way," said Kessler.

Murray said he played simply because he couldn't bear watching his friends being humiliated.

"I felt really bad. The other team was laughing at them. I mean it was the first inning with one out and Jeffco had already batted through their lineup twice and were on their number three hitter when I came in. They had scored fourteen runs," said Murray.

Govoni thought it was bad judgment on the part of the coaching staff to allow Murray to participate in the game. Also, Govoni felt something was very suspicious about entering Murray into the game under someone else's name. The umpire acted appropriately by asking Murray to leave the game, according to Govoni.

"The fact that (Murray) was known and immediately identified kind of exposed the situation for what it was and the umpire took the appropriate action. In fact, the umpire called me yesterday to protest this kind of conduct by Webster University and that is what opened up the investigation," said Govoni.

Kessler said the umpire had a poor disposition. "He was very arrogant. I tried to talk to him but he was just being arrogant."

Murray, also, had encountered the umpire in previous occasions. This was how the umpire immediately identified Murray in the game.

According to Govoni, it was obvious that Murray knew what he was doing was wrong.

"I think it's very clear that an effort was made to play a player under an assumed name and the player was ineligible and he knew it," said Govoni.

Under NCAA rules, a player is eligible for ten semesters of athletic competition. Govoni said Murray's eligibility has ran out. "(Murray) is in his eleventh semester as a student enrolled in a post-secondary institution. NCAA guidelines allow for ten full-time semesters," said Govoni.

Govoni ruled Murray ineligible for basketball play in the second semester after he looked over his transcripts and interviewed him last January. At that time, they discussed the possibility of his eligibility for the upcoming baseball season. Murray had the opportunity to submit an appeal to the decision but did not did so.

"He didn't make the appeal. We didn't pursue it and he knew he was ineligible

Continued on page 12

Alumni Association Announces Awards

The Webster University Alumni Association has announced the selection of two students for the Joseph P. Kelly and Alice Gerdine scholarships, each of which brings a $1,000 stipend.

Brad Keith took the Kelly award, established in 1986, and named in honor of the university's provost and dean of faculty.

Janice Elder won the Alice Gerdine Scholarship, set up in 1986 recognition of her significant contributions to the university.

Both awards are awarded annually to a student with an outstanding record of academic achievement.

RENT?

Affiliated Arts Agencies Face The Task Of Raising New Revenues For University Use

by Thomas Crone
Journal Editor
and Dawn Grodsky
Journal Staff Writer

Webster University has been traditionally viewed as an "arts" school, it seems, especially by the off-campus community.

But that image may very well be changing, with a series of moves indicating that a major shift in priorities has taken place with the school's Administration and Board of Trustees.

On February 22, 1989, the *West County Journal* ran a front-page story indicating that Webster University was seeking financial assistance from three campus-affiliated arts agencies, all of which have, for years, used campus accomodations cost-free.

That situation may now change for the three organizations - the St. Louis Repertory Theatre, Opera Theatre of St. Louis, and Dance St. Louis - all of which are now expected to help share theexpenses that were previously charged to Webster University.

The *West County Journal* article reported that an audit for the 1986/87 Loretto-Hilton season showed the following costs to the school in donating its facilities: Repertory Theatre, $259, 000; Opera Theatre, $68,900; and Dance St. Louis, $12,000.

However, the university said it remains committed to allowing the arts companies to stay viable parts of the campus community.

Robert Spencer, associate provost, said that the university's ties to the groups remained strong, and that a capital funds campaign currently underway will help defray some of the costs currently incurred by the school.

"We've gotten to the point where we can not offer rent-free space without some additional income," Spencer said.

Joseph Kelly, Webster's provost, agreed with that assessment.

"The economics are tough and we are bearing the burden," Kelly stated. "It was a great idea, and bore great fruit for the community."

The "great idea" Kelly mentioned was the original addition of the three organizations to the campus scene. When each was added, Kelly reasoned, the school expected the local arts community to help subsidize costs. This notion never came to pass.

"Over 20 years ago the Administration and Board believed that if the university sponsored professional regional theatre on campus that the community would be generous in support of the theatre, as well as the institution generally," Kelly said.

He added, "Eleven years ago the University's Administration and Board gave the same support to Opera Theatre with the same expectation of generous support from the people most interested in music and theatre.

"The years have shown us that this kind of support has not been forthcoming. Since the university is approximately 92 percent tuition dependent for its entire budget, the institution can not continue to subsidize the Opera Theatre and the Repertory into the future," Kelly said.

Currently the bulk of support the school gives to the organizations is the use of university property for office space, as well as the use of the Loretto-Hilton Center for performances.

The Repertory Theatre currently uses office space in the Loretto-Hilton, as well as additional office space in the Carriage House. It uses both the Mainstage and the Studio Theatre for performances.

The Opera Theatre offices are housed in the Kirk House, located behind the Visual Arts Center, and its performances take place on the Mainstage during the spring and summer.

Dance St. Louis is located in a house at 149 Edgar Road, and has shared the building in the past with other groups including the *Journal*. It uses the Mainstage of the Loretto-Hilton only once per year, that being a summer workshop final performance. Dance St. Louis uses four different venues - the Kiel Opera House, Washington University's Edison Theatre, UM-St. Louis' Penny Hall, and the Center of Contemporary Arts in the University City Loop.

Each of the organizations were contacted for opinions relating to the possibility that money for rent, utilities and housekeeping may be expected some time in the near future, a possibility that Kelly said was being discussed, despite no timetable being set for implementation.

Mark Bernstein, managing director of the Rep, said that the arts agencies provide an invaluable service to the campus.

"The presence of Opera Theatre and the Rep provide two very important functions," Bernstein said. "One being the community profile. The university is known in the city as being the home of the arts because of the generosity of the university. Two, it provides a training function. Most professional theatre training programs have professional theatres."

And while Bernstein said the Rep is sympathetic to the needs of the university, he wasn't able to say the Rep would be happy with a new arrangement.

"Yes, we see a very big problem (with paying rent). It would be ten percent of our total budget, that is a big chunk. It will be a very big problem for us," Bernstein said. "Right now it's premature how we might respond. We will work with the university to prevent that from happening. Before we pay rent, we would like to sit down with the university."

Opera Theatre faces a similar problem, in that its use of space is dependent upon the availability of the Loretto-Hilton, a center which according to university figures was used 476 times last year, with a total attendance of 192,600.

Charles MacKay, general director of Opera Theatre, said in a prepared statement that, "Opera Theatre offers its deepest gratitude to the university's Administration, staff, and trustees for being a strong and effective partner with Opera Theatre since the company's founding in 1976.

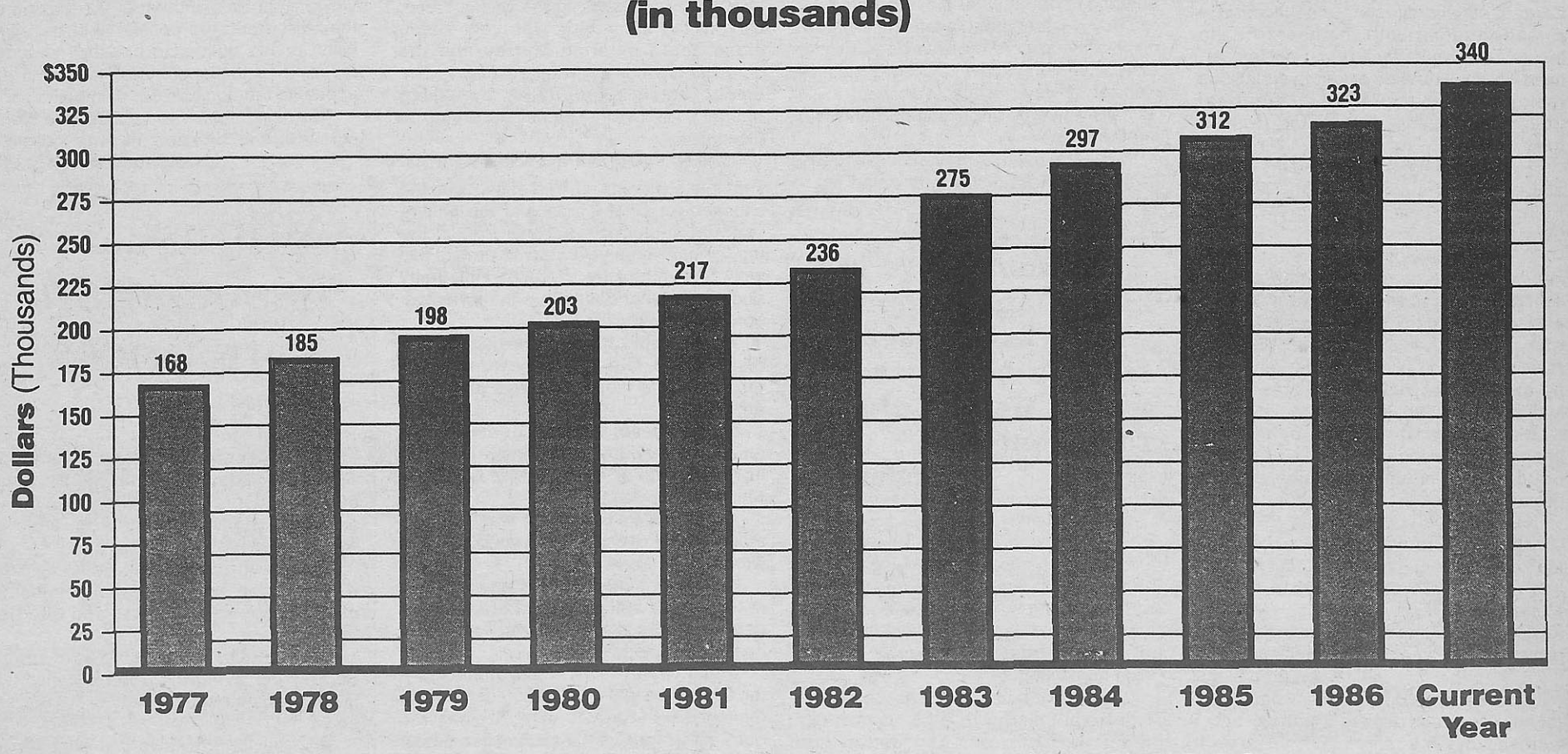
"By providing a home for the spring season in the Loretto-Hilton Center and office space for the staff year-round, the university has given Opera Theatre a position in the community without which its history would have been written very differently, and might not have been written at all," MacKay concluded.

Adam Pinsker, executive director of Dance St. Louis, faces a different dilemma, in that his company doesn't use the Loretto-Hilton Center, with the exception of the once per year summer session. Dance St. Louis, however, faces a potential budget shift of around $12,000 annually, which is far less than the other two.

Pinsker prefaced his statements on potential rent payments by praising the university.

"I've never seen a university do more for the arts, than what Webster does for the arts with tickets for students, etc.,"

Donated Use of Facilities to Repertory Theatre of St. Louis; Opera Theatre of St. Louis; Dance St. Louis



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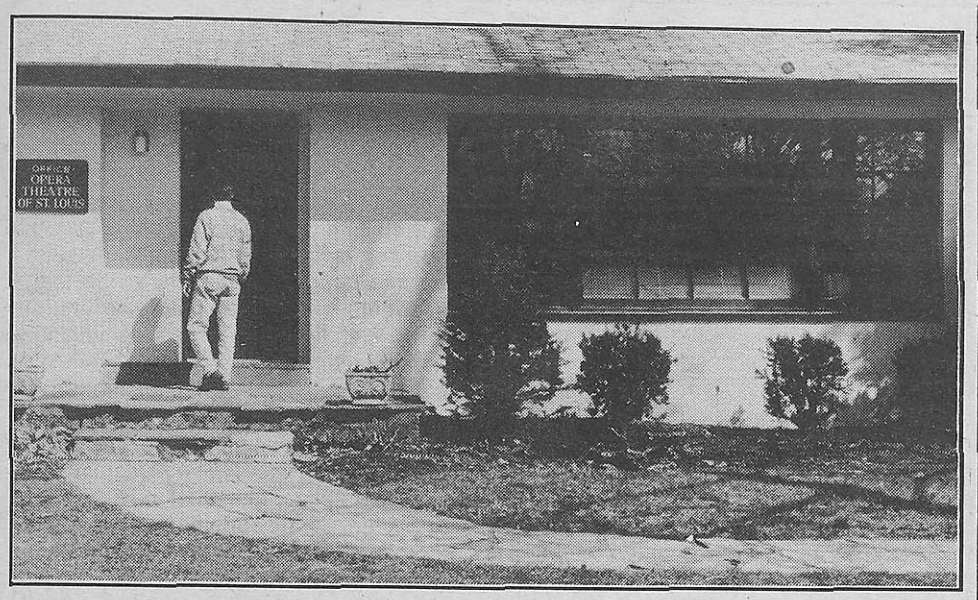


Opera Theatre is located in the Kirk House behind the visual arts studio. photo by Ann Appelbaum

Pinsker said.

Pinsker also said he was sympathetic to the university's need for additional revenue, and also space.

"I do know that they could use this space," Pinsker said. "They're very desperate for space. Webster doesn't have anywhere near the number of buildings that is warranted."

This consideration comes into play much more so for Dance St. Louis, in that the use of performance space is minimal, yet the current building sits directly on land that's targeted for the University Center (formerly tabbed the Student Activity Complex).

'Simply stated, if those organizations were not on campus, we wouldn't need to do this.'

- Spencer

Spencer said, "They're in a house, that is going to be razed when the student center goes up," adding that he did not know where the campus could house the company when that day comes.

However, while Dance St. Louis is faced most directly by the space crunch, the other two companies are faced with a more financial scenario. The school is dealing with these varied issues in number of ways, the greatest being a fund drive currently working on three different major fronts.

These three elements of the Phase II operation are the University Center, requiring $4.4 million, a performing arts center endowment fund of $1.4 million, and $1.25 million for renovation of the Loretto-Hilton Center.

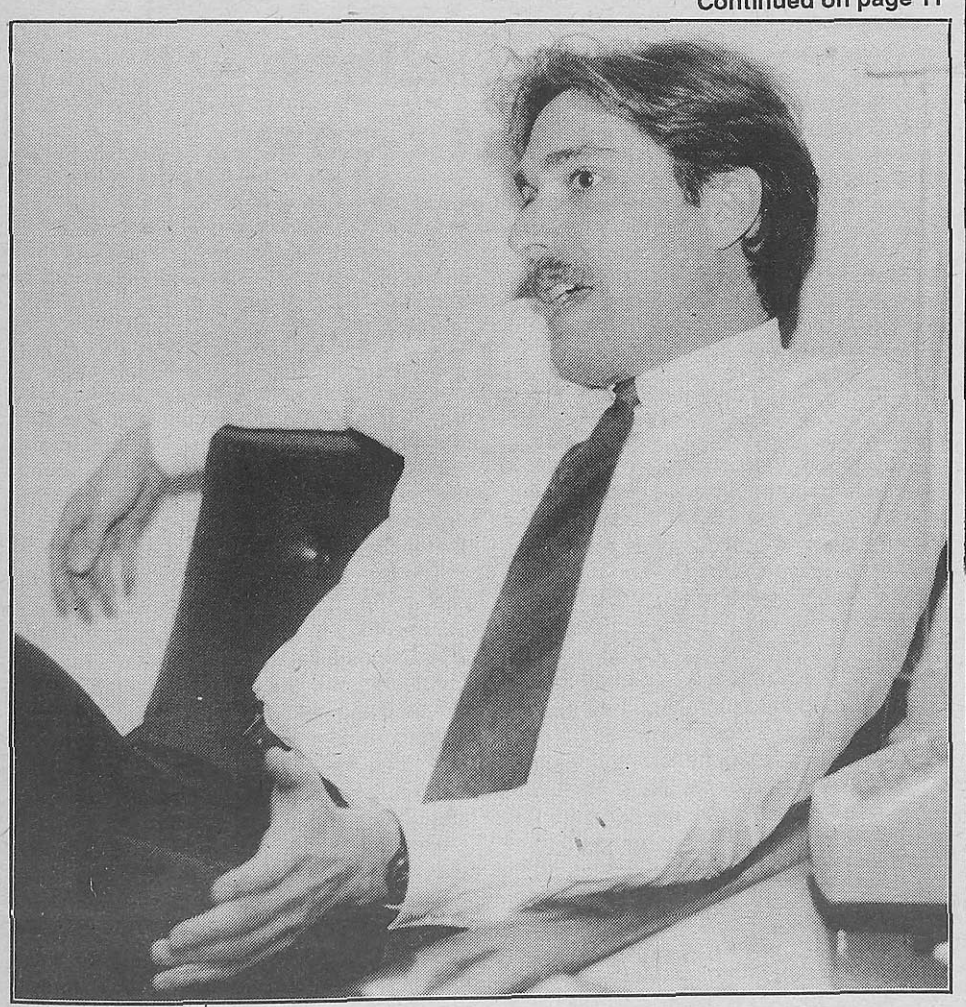
In addition to these projects, the Phase II plan includes the purchase and renovation of the Howe House and limited Administration Building renovation, bringing the total cost of the plan to $7.85 million.

According to Spencer's latest figures, $1.27 million has been raised for the University Center, $827,000 has been gained for the endowment fund, and the Loretto-Hilton Center renovation fund stands at $572,000. These latter figures include monies collected from challenge grants offered by the National Endowment for the Arts.

Spencer indicated that the school has until May 31, 1990 to raise enough money to nail down the matching challenge grants.

According to both Spencer and Kelly, the primary sources of funding for the arts funds are the members of the boards of

Continued on page 11



Mark Bernstein, the Rep's managing director, discusses the possibility of rent. photo by Ann Appelbaum

Student Response

Various students were randomly questioned by *The Journal* about their opinions of the arts agencies being based on Webster's campus. It should be noted that a fairly high portion of the students questioned expressed ignorance towards the subject and chose not to answer.

The two question asked were:

1. What do you think Opera Theatre, Dance St. Louis and The Rep add to the university?
2. Do you think the organizations should be required to give money to the university for the use of their space?

Here's what they answered:

Jeff Miller (aspiring theatre major - freshman): (1) "I assume they add cultural awareness. some colleges don't have anything and it makes for a better rounded person. As far as the theatre goes, it's there for theatre students to provide on-hand experience." (2) "Absolutely."

Tricia Funderburk (dance - sophomore): (1) "They bring in a lot more students." (2) "Yeah, because they come in and use space and they take preference over students."

Pat Morgan (musical theatre - senior): (1) "Opportunities. They give us a real artistic reputation." (2) "Yes, because it's our space."

Tad Dinkelkamp (philosophy - senior): (1) "It adds a lot -culture, prestige. Overall it fits in with the university's performing arts school which is the best performing arts center in St. Louis." (2) "I wouldn't really know. I don't know how they interact with each other."

Jeff Brandt (media - freshman): (1) "It allows students who are not a part of the theatre to do something and see that kind of stuff. There is a clique that divides the university between theatre people and non-theatre people." (2) "Yes, because we need it."

Debbie Parker (musical theatre - sophomore): (1) "I think it's great." (2) "I don't know. Sure, why not."

Paul Krash (art - senior): (1) "They bring a higher community awareness of Webster University as a cultural development center." (2) "Not directly out of their own budget because they are supported by several organizations but somehow Webster should be compensated because the facility is in use and undergoes wear and tear."

Elaine Ellis (theatre - junior): (1) "They bring culture and education." (2) "No comment."

Steve Capstick (media - junior): (1) "It adds an air of prestige to the university." (2) "No, because it's promoting art in our city -something we need. If we start selling space it will become a commercial thing for anyone to use. And it's non-profit so it leaves business out of it."

Laura Mees (media - freshman): (2) "I think they should pay for the parking they use. None of it goes back to the school. It's ridiculous. I'm sorry, but I pay for parking and I can't use it at night."

Lori Hass (accounting - sophomore): (1) "I don't know. I never go to anything. I guess it adds something. Isn't that what the university's known for?" (2) "If it's going to make them leave, then no. But if they'll make money, why not."

Azita Namazi (computer studies - senior): (1) "I think it's great. I like the dresses and the dancing. It has meaning for me." (2) "It should depend to them (administration) what kind of stuff they're going to do and how many people go watch it."

Mike Kaucic (math - junior): (1) "I guess, more students." (2) "Maybe."

Mark Pannebecker (media - senior): (1) "Opera Theatre and The Rep offer valuable experience to conservatory students on a professional level. Dance St. Louis offers limited part-time employment for some students." (2) "No, because they offer other things. Dance St. Louis offers tickets to Webster faculty and students. They are all conveniently located on campus. Even though they don't offer monetarily, they offer something more important and that is exposure to art."

Off Center



Beelzebubba
The Dead Milkmen
Reviewed by
Jackie Lindhurst

The Dead Milkmen used to be like John Waters' films; in other words, they were so bad that they were good. With dissonant garage punk and cryptic lyrics, they emerged as the most genuinely comical of the many hostile purveyors of suburban youth that the 1980's generated.

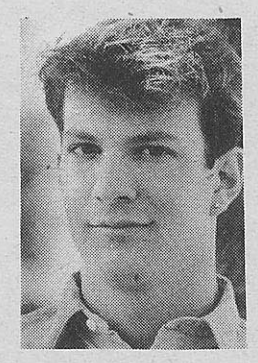
Well, now they're just bad. *Beelzebubba*, their latest effort, proves that the joke has worn thin. The album lacks all of the vitality that Bucky Fellini sported, and has nothing close to the imagination of earlier works, such as "Eat Your Paisley". Those albums were angry, and justifiably so; the Dead Milkmen used true wit and breakneck rhythms to point their crass portrait of American youth. They were disenchanted with our culture, disenchanted with the future, and had no inhibitions about saying so. Now that's okay, but with *Beelzebubba*, it seems they haven't found anything now to be angry about. They still hate snotty college guys, stupid girls, skateboarding kids, pretentious bands, and authority figures of any sort. Unfortunately, though, these themes didn't have much mileage left on them.

With titles like "My Mommy Smells", "Smoking Banana Peels", and "Everybody's Got Nice Stuff But Me," this lack of substance is apparent from the start. *Beelzebubba* is an already worn-out idea driven into the grousng even farther. "RC's Mom" is repetitive . Shouts of "gonna beat my wife," makes no sense, has absolutely no point, and certainly isn't comical. "Bleach Boys",another poem to bored youth is long and senseless, never quite certain whether it wants to be a job at bleach-blonde sufers or a reckless teen suicide son ("I'm so bored, I'm drinking bleach"). "My Mommy Smells", almost goes without saying; the chorus of "smell me" repeated over and over again is nothing short of annoying, and the lyrics and unabashedly sophomoric; "sometimes I smell like the bathroom/after Grandma's used it, and she's been eating prunes." The afore-mentioned "Everybody's Got Nice Stuff But Me" and "Born to Love Volcanoes" are solid enough, but lack any whatsoever; they get lost in complete mess of mediocrity that *Beelzebubba* falls into way too often.

The topper, though has got to be "The Guitar Song". This simply must be the most worthless, pointless, lackluster, boring song that The Dead Milkmen have ever produced.The vocals are hideously unlistenable, the lyrics redundant, and the music indescribably dull and unstructured. This seems to be a common ailment with *Beelzebubba*; "Sri Lanka Sex Hotel" has interesting enough lyrics (Let's have sex with pit bulls"), but it wanders into this strange, unnecessary musical bridge that lasts way too long. "Smoking Banana Peels" does the same thing, only it also ineffectively utilizes some sampling that many of the industrial bands seem to be toying with lately.

The lack of coherent lyrics suggests that this probably isn't a satire on the progressive scene (like Bucky Fellini's "You'l Dance to Anything"), but rather a pathetic attempt at copying this effect. Regardless, it doesn}t work, and reinforces the fact that *Beelzebubba* has little artistry to it, almost to the point of being nondescript punk. Granted, the Dead Milkmen have never produced any huge musical masterpieces, but this time they seem to have really run out of ideas. the whole album would be terrific if it was abut ten minutes long and abut fifty decibals quieter; that way, we should all learn what they have to say and not end up with a grinding headache.

Next Picture Show



New York Stories
Reviewed by
Michael Curran

Three masters in their own right, Martin Scorcese, Francis Coppola, and Woody Allen, have come together to bring about a highly creative and entertaining film entitled *New York Stories*.

As told in the title, each segment takes place in some part of New York and any similarity between the directors ends there. The first of the trio is Scorcese's "Life Lessons". it starts Nick Nolte (*Teachers*, *Down and Out in Beverly Hills*) and Rosanna Arquette (*Desperately Seeking Susan*)as a big New York artist and his live-in lover/apprentice.

The story is drawn out to an almost agonizing 45 minutes of minimal action. what we see is the sexual, bordering on psychological, tension that is created when Arquette decides to stay on as Nolte's prodigee, but to quit as his lover. Many of the depicted motions and images are smooth and sensual, but not exciting enough to keep you from looking at your watch.

Martin Scorcese (*Last Temptation of Christ*, *After Hours*) remains consistent in his unique and terribly artistic style of camera work which is one of the few aspects that make this particular short interesting.

Secondly, "Life Without Zoe" is Francis Coppola's piece about a 12-year-old girl who is stationed in a hotel with a servant and plenty of money while her parents constantly travel with their separate jobs. The film basically exploits the lifestyle of spoiled rich pre-teens, their extravagant habits, and their innocently mature ways.

To counter young Zoe's matronly personality and her spooky grown-up ways, her mother (Talia Shire from *Rocky*) keeps repeating "I'm the mother and you're the daughter" so many times that one begins to wonder if this obvious theme is genuine or if there's something deeper. Maybe there is.

As per Coppola's sense of dramatic ascent, the picture seemingly is interesting, overtly so, with a story that is relatively stupid coming across as something at least watchable. The best part of this one, by far, is the opening song by Kid Creole.

The climactic ending of this trilogy could not have been better achieved by anyone other than Woody Allen. If "Oedipus Wrecks" had been shown earlier in the series, the remaining two would have even worse. Allen's imaginative and funny script, added to his trademark directing and his dynamic acting, make this short easily the best of the three.

New York Stories gets progressively better as the film wears on.

The plot has Allen engaged to a divorced parent (Mia Farrow of *Hannah and Her Sisters*) while horribly resentful of his mother, Sadie. Anyway, Allen tries to rid himself of his mother, succeeds with a little magical help, and then this blessing backfires, making his problems even greater.

Julie K avner (*Rhoda's* sister) plays a pseudo-psychic who is employed to help Allen, and later to fall in love with him. She is hysterical, as is the entire film. The actors are all in perfect sync and the clever story keeps you laughing constantly.

Overall, *New York Stories* gets progressively better as the film wears on. As a creative endeavour for the directors, it is a classic example of their work and their separate and ingenious styles are carefully maintained. On that alone, it's interesting as well as entertaining.

Davis' Newest Work Takes Aim At Variety Of Issues

Women,Culture, & Politics
by Angela Y. Davis
Reviewed by Fontella Scott

Bringing new light and understanding to the social complexities of sexism, racism and classism, Angela Davis has combined her recent speaches and written work for those who may not have had the opportunity to hear her message.

The collection, said Davis in the introduction, is an attempt to encourage the "new activism" that is becoming widespread among progressive circles in universities across the country. Indeed much of Davis' philosophies mandate that such an upsurgence in the 90's is inevitable.

Although some sections were originally intended for a listening audience, the speaches carry over marvelously to the printed page. Davis is never lacking in fiery words and controversial thought that illustrate plainly to the politically inclined her viewpoint of the American economic structure.

As a firm believer in the interconnectedness of sexual and racial and economics, one of Davis' stressed points is the need for the unification of the financially burdened, crossing the race and sex lines.

In that vein she criticizes the women's movement for it's failure to include black women in their agenda. She attributes this to the different interests of the middle to upper-class white feminists, who predominated the movement.

In one of the most powerful chapters, We Do Not Consent: Women in a Racist Society, she draws upon the differences that she claims alienated African American women from the antirape campaign of the early 1970's. She stated that the misguided myth of the black male rapist, posed a greater threat to the poor black community than the actual incidence of rape.This situation ?Davis said, is a perfect example of how interests clashed n the color line. The feminist movement she suggests is lacking in it's ability to access its agenda in the eyes of women from poorer black backgrounds.

Davis stresses unification of the women's movement. In the section entitled "Facing Our Common Foe: Women and the Struggle Against Racism, which is taken from an address made in a conference on Women and Racism at a center for battered women, she cautions feminist against elitism.

"Is it possible, she asks, "for white women-especially to those associated with the capitalist or middle classes-to achieve their own particular goals without securing any ostensible progress for their racially oppressed and working class sisters."

Continued on page 11

Hunt Gallery Student Show Accepting Work

Webster University art majors are receiving a chance to display their work at the Cecil R. Hunt Gallery in the sixth annual Hunt Student Exhibition.

The show will run from Apr. 6-27. There is a reception from 4-6 p.m. on the opening day.

Not only will the show give students a chance to hang their work in a professional gallery but also $500 in prizes will be awarded to the best maritorius works.

Two jurors, Carol Carter and Luci McMichael, have already selected the works which will be exhibited and on April 6, they will select the winners of the cash prizes. The winners will be announced at 5 p.m., during the reception.

Carter specialized in watercolor and McMichael in three-dimensional design.

During the show, the Hunt Gallery is open regular hours and will close at 4:30 p.m. on Apr. 27.

Students submitted their entries some time ago. The jurors had made their decisions by Mar. 3.

Work in all media was eligible. All work must have been completed within the last two years and at Webster University. The work ad to have been suitable for installation which included matting and mounting complete with eye screws and wire.

The art department supplied sculpture stands for three-dimensional work. The work could not be larger than four feet by six feet.

All Webster University art majors were eligible for entry providing they were not already exhibiting in the senior show. Students could submit up to two entries.

The art department noted that there is a liability in showing work because it does not insure the work while it is in the school's possession.

Art students who have had their work accepted are asked to pick it up between 10 a.m. and 4 p.m. on Apr. 28. They stress that the work will only be released to the artist of a piece unless written permission is given in advance.

The art department said it will not be responsible for work left after Apr. 28.

The annual student show is the sole chance that students receive to display in the Hunt Gallery. The rest of the year the gallery is used for faculty and visiting artists work.

Music Stereotypes And MTV: Still A Story In 1989

by Mollie Harper
Journal Staff Writer

Innovative, creative, and expressive — music has been called everything from "a melodic notation of our era" to "a mirror through which we see our society." It's been called "the universal language" and "a rhythmic recording of time," but with today's innovations using excessive feedback and woofers booming with bass and beat, stereotypes breed and fester. These modern innovations are considered unorthodox by some critics.

Throughout the history of music, critics have denied new art forms fair treatment, so this is nothing new.

Remember the resistance to rock-n-roll and some of the rejections of the radical styles of the "British invasion" by the Beatles?

Well, a number of critics say that innovations are to blame for teenage suicide and destroyed morals. They say that innovations, such as rap music, are excessively militant and breed violence.

Ted Demme, producer of Music Television's *Yo MTV Raps* in a telephone interview said, "Such stereotypes are the result of exaggerations."

"People were trampled at a Michael Jackson concert and no one has said his music breeds violence," said Demme.

In today's society, violence is a reality and some of the voices exploding from boom-boxes across the country are rapping messages to "keep hope alive."

Fans of rap music say that it is timely and ideal. These rebels set everyday situations to a beat, in hopes that people will listen. Whether in rap or spoken form, when the beat is strong and the message powerful — they claim everyone listens.

"Rap music has always had a certain power," said one rap fan, "but now there seems to be a strong unity among fellow rappers to use that power effectively and break the stereotypes."

Among rappers in this unity is KRS–One of Boogie Down Productions (BDP). In their single *Stop the Violence*, the group speaks out against violence.

Written in memory of the late Scott La Rock, former leader of BDP and close friend of KRS–One, who was shot and killed as an innocent bystander in August of 1987, the messages encourage young people to think.

Similarly, KRS–One and the Stop The Violence Movement, composed of rappers such as Public Enemy, Doug E. Fresh, Stetsasonic and many others, joined forces to create the single entitled *Self Destruction*, which deals with "black-on-black" crime.

Yo MTV Raps dedicated a program segment to the Stop The Violence Movement, which premiered the video for *Self Destruction.*

To help break the stereotypes of such art forms as rap music, Demme says the program "brings about an awareness of the stereotypes."

"The kids listen to rap music" said Demme, "The anti-violence messages force them to think."

To open the doors of success for many artists, MTV has given exposure to many forms of underground music when radio stations denied them air play.

"Tone Loc's album sold 200,000 copies prior to his premiere on MTV," Demme explains. "After airing on *Yo MTV Raps*, he sold 460,000 copies. Now he's well past the 2 million mark."

Still other efforts to break stereotypes in music include a boycott of this year's Grammy Awards show. Artists such as Jazzy Jeff and the Fresh Prince and Public Enemy announced their plans not to attend the show due to the Grammy board's refusal to air the performances of the rap artists on the show.

While this years Grammys let their hair down to allow the performance of a heavy metal band (another heavily stereotyped art), a rap performance has yet to be seen on the show.

According to Demme, MTV was a part of the protest and a special party was given in Los Angeles supporting the cause.

While MTV provides the exposure needed for a variety of musical innovators to express their creativity freely with programs such as *Yo MTV Raps* and *Head Bangers Ball*, some radio stations are limited in their selections.

"Rap is listened to as much as any music medium," says Demme, "and these aren't just troubled kids making noise. They should be respected as much as any other music medium."

Book Review from page 10

Lifting form the bottom is the Davis philosophy. An upward shift for the lower classes automatically aids those above them, she attests. However, she greatly doubts.

Davis also examines the high incidence of rape in American society and attributes it to a growth in global imperialist aggression. A severe critic of Reaganomics, she charges that the Reagan administration with being the most sexist and racist to inhabit the white house in recent history, and their increased support for nuclear aggression has placed women in a position in which they must act. She discusses women's role in the assurance of peace..

She raises above other issues, the question of divestment, adequate housing, healthcare, childcare, and education, and she relates all of the topics to the women's responsibility to react.

However, it must not be assumed that this book is only of consequence to women, or black women for that matter. It encompasses some of the most progressive and eloquently expressed political thinking that dares to harshly criticize the negative aspects of the American capitalist system and its predominately white male hierarchy.

She examines the effect of a money society that is in her opinion, in it's pre-revolution stages.

Although many will disagree most vehemently with the philosophies the book contains, its strength lies in the thorough examination and analysis that disagree or no, it can not be overlooked. It would almost be of benefit for those with opposing viewpoints to read this collection simply for the porpose of creating extensive, detailed arguments for their beliefs.

Davis, a subscriber to communist thought, is a brilliant and controversial thinker, and *Women, Culture, and Politics* greatly attests to that fact.

Arts Agencies Face Revised Financial Picture from page 9

each organization, as well as the local arts community.

"Simply stated, if those organizations were not on campus, we wouldn't need to do this," Spencer said. "The facilities are more than adequate for our own theatre and dance departments."

And while that may be the case, the renovation of the Loretto-Hilton calls for some significant changes.

The lobby will be expanded out 12 feet, allowing for the addition of restrooms in the lobby and a new box office. Renovation will also include reupholstery of seats, a move of the outdoor work area, a doubling of the parking lot to 200 spaces, and an expansion of the scene shop.

The move of the outdoor workshop will place it next to the Concourse Gallery, a move requested by the city.

"The city of Webster Groves has said we have to remove it, that it's an eyesore," Spencer said. "It's been a constant source of complaints from neighbors."

Spencer and Kelly indicated that money needed to complete the renovation fund will be requested from the agencies, a move that will allow the major potential donors to focus their interest on completion of the University Center.

"That building is necessarily our first priority," Spencer said. "It will round out the campus. It will complete the campus. We are the only school in the area not to have what is traditionally called a student union."

Kelly added that "The University, in Phase II, had hoped to receive from the Opera and the Rep Board members a great portion of the money needed for the renovation of the Loretto-Hilton Center.

"It is obvious at this date that the response from the Opera and Rep Boards, as individuals, is discouraging," he added.

Kelly also echoed the school's commitment to the University Center, and stated that no funds should be siphoned from that project for the sake of the arts funding.

"We're asking nobody for money outside of the Opera and Theatre," Kelly said.

'...the university has given Opera Theatre a position in the community without which its history would have been written very differently, and might not have been written at all.'

-MacKay

According to school officials, the $1.4 million endowment should yield approximately $100,000 annually for the Loretto-Hilton Center, thereby sizably reducing the amount of potential rent payments.

"The Administration has discussed with reps of the Opera and Rep the possibility that the Administration will be recommending to the university Board that the Rep and Opera should be charged rent and utilities," Kelly said.

Kelly also said that he hoped Dance St. Louis would have a future at the school, though he didn't indicate where that company would be housed.

The agencies also indicated a willingness to work with anyone in securing funds for the endowment.

"Opera Theatre will continue to be a committed partner with the university with regard the $1.4 million endowment drive," MacKay.

Bernstein added that the Rep was "not happy to pick up increased cost, at the same time we're sympathetic to what the university's financial situation may be. In the past they've done a good job at working with us to solve problems together."

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Dance St. Louis Opens With Baryshnikov's Ballet Theatre

Dance St. Louis will open its 1989/90 season — the most ambitious in its 23-year history — on October 17 with a full week of performances by Mikhail Baryshnikov's American Ballet Theatre.

One of the world's greatest ballet companies, now celebrating its 50th anniversary, ABT has not been seen in St. Louis since 1965. Dance St. Louis is joining forces with The Muny in order to bring the company here. The performances will appear on both organization's subscription series.

Other additions are *The Nutcracker* at the Fox, featuring the State Ballet of Missouri performing for the first time with the St. Louis Symphony Orchestra; and the inclusion of another company in the series co-presented with the Edison Theatre at Washington University and the University of Missouri–St. Louis Premiere Performances, upping the number of college events from four to five. The non-subscription special event, first established with Mazowsze in the 1988/89 season, will continue with the Missouri premiere of the Peking Acrobats. The three-performance "New Stuff" series co-presented with the Center of Contemporary Arts will also continue.

The 1989/90 season comprises a total of 36 performances of 15 different events. The 1988/89 season had the same number of events (without *The Nutcracker*) in 26 performances; in 1987/88, there were 10 events (including *The Nutcracker*) in 23 performances.

The complete season is as follows:

•• **American Ballet Theatre** (October 17-22, 1989; Kiel Opera House)

• **David Parsons and Company** (October 27-28, 1989; Edison Theatre)

• **Margie Gillis** (November 4, 1989; Center of Contemporary Arts)

•• **State Ballet of Missouri** (November 10-11, 1989; Kiel Opera House)

•• **David Gordon/Pick-Up Company** (December 1-2, 1989; Kiel Opera House)

• ***The Nutcracker*** (December 21-23, 1989; The Fox Theatre)

• **Georgia Stephens and Company** (February 3, 1990; Center of Contemporary Arts)

• **Hubbard Street Dance Company** (February 9-10, 1990; Kiel Opera House)

•• **Peking Acrobats** (February 18, 1990; Kiel Opera House)

•• **American Indian Dance Theatre** (February 23-24, 1990; Edison Theatre)

• **Joseph Holmes Dance Theatre** (March 16-17, 1990; J. C. Penney Auditorium, University of Missouri – St. Louis)

• **State Ballet of Missouri** (April 6-7, 1990; Kiel Opera House)

•• **Eiko and Koma** (April 21, 1990; Center of Contemporary Arts)

• **Susan Marshall and Company** (April 27-29; Edison Theatre)

• **Myrna Packer and Art Bridgman** (May 4-5, 1990; J. C. Penney Auditorium, University of Missouri – St. Louis)

The performances have been combined into five subscription series, plus special events:

Kiel Series: Includes two performances of American Ballet Theatre, the November and April programs of the State Ballet of Missouri, David Gordon/Pick-Up Company, and Hubbard Street Dance Company.

Moveable Feast: Includes David Parsons Company, David Gordon/Pick-Up Company, Hubbard Street Dance Company, American Indian Dance Theatre, Joseph Holmes Dance Theatre, Susan Marshall and Company, Myrna Packer and Art Bridgman.

Kiel Plus: The complete Kiel series plus non-Kiel events from the Moveable Feast.

Ballet Series: Two performances of American Ballet Theatre, the November and April program of the State Ballet of Missouri.

New Stuff: Margie Gillis, Georgia Stephens and Company, Eiko and Koma.

Special Events: *The Nutcracker* at the Fox and the Peking Acrobats are not included in any series, but are available at the point of subscription-at a 20% discount.

For ticket prices or more information, call Dance St. Louis at 961-5535.

Baseball from page 7

for the baseball team," said Govoni. Murray's eligibility expired at the end of the fall semester, according to Govoni.

Govoni and Cargas both are disappointed by the outcome of the investigation and its consequences.

"We had pretty high hopes for getting through the season and building the program. This is a major setback for both the baseball program and the athletic program. This is something we really didn't need," said Govoni.

Govoni felt the university couldn't rely on Kessler and Myer to lead the baseball team. "The coaches were not able to make the kind of judgment we need made considering our program as part of the NCAA," said Govoni.

The baseball program will continue at Webster, according to Govoni, as long as the athletes show desire to play.

"The players who attended the meeting unanimously said 'We want to play baseball,'" said Govoni.

The status of this season's schedule remains to be seen.

"The challenge for us is to determine under what format do we play," said Govoni. "Our most optimistic goal is that we can maintain our schedule and fulfill our responsibilities as an NCAA Division III school."

It's possibile that the baseball program could be dropped from intercollegiate standing to club standing. If this happens, Govoni said, it won't affect the NCAA baseline requirements for Division III status.

Cargas felt that Kessler's role as a coach should entail teaching values to his players. Cargas said Kessler failed to do this.

"We like to think of our coaches as teachers. We are teaching a set of values. The players cheered (Jamie) on by calling him by (the assumed name). They were participating in that deception, too. I don't think we taught them very much," said Cargas.

Letters:

he is willing to. I hope that is not what Hartman is implying, but it would not be the first time that I have experienced age discrimination at Webster University.

Hartman's argument that an academic education requires a grade point average is simply ridiculous as well. This is proof again that Hartman thinks of art and education as a game. If one plays by all the rules there will be a reward. But the reward, in reality, is only for playing the game and in the end has virtually nothing to do with the quality of one's art or the depth of one's knowledge. Hartman's mentality is so typical of what is wrong with art and education today. It is a credentials trap. If one knows all the right people and has all the right connections, then they are considered the "smartist artist" on the scene. The importance of the artwork gets completely lost.

Certainly, I will allow that even in the artworld there are rules that the artist must know before the artist can break them. And I do not mean to imply that the thesis should be some free form creative impulse with no regard for grammar, etc. I just feel that most of the BFA candidates are quite capable of handling their thesis without a rigid format being enforced.

In conclusion, I just find many of Hartman's statements to be condescending and insulting. For him to assume that everyone is confused by the current system, and that everyone agrees with his opinion to the point of "seeing to it that they (the faculty) come to a consensus," is extremely pretentious. I sincerely hope the faculty would not assume Hartman's opinion is the opinion of all those currently working towards receiving a BFA.. .

Very Sincerely,
Andrea Avery

To the Editor,

Judith S. Carter's article concerning the Webster University sexual abuse group, Lost and Found, was in my opinion well done! I would like to correct two possible misunderstandings about the Wellness Center. First, the Wellness Center includes both Counseling/Life Development and Heatlh Services. These are two distinct but interrelated departments. The 96 clients served by the Wellness Center as stated in Judith's article pertains to the Counseling/Life Development department for the first semester. Heatlh Services provided care to 1,110 clients during the first semester. Of course, the figure 1,110 represents clients who have utilized Health Services on more than one occasion. Total Wellness care to Webster University students, faculty and staff is well over the several hundred person figure. This is a tremendous accomplishment and a feeling of pride that on the whole the university community has confidence in our services.

The second possible misunderstanding pertains to professional therapy. Professional therapy can be obtained at the Wellness Center. Our staff consists of a licensed and certified professional counselor. There is no charge for service. The student activity fee covers the expense of professional therapy obtained at the Wellness Center. When warranted, outside referrals are made to professionals with more expertise in a particular area. The expense for services to an outside professional may be partially covered by the student insurance. Services not covered by insurance are the responsibility of the student.

The *Journal* has contributed to the success of the Wellness Center by publishing informative and timely articles. I am grateful for your interest and support.

Sincerely,
Patrick Stack
Director of Counseling/
Life Development

Dear *Journal*,

I would like to thank Stephanie Morton for the article on the missing GORLOK suit in the March 9th issue. Maybe the student body will be able to help me find out what happened to it.

I would like to make one correction. The article states the GORLOK suit was put in the trunk of Campbell's car and then taken to the athletic department. Actually, Lee Fox helped Niel DeVasto pack the GORLOK suit in Niel's car after the game.

If anyone has any information about the missing GORLOK suit, please contact me. My mailbox number is 134.

Thank You,
Deborahann Rosenberg-
Castaway

Update:

On March 9, the *Journal* reported on proposed legislation for the reduction in college programs in the state of Missouri. On Tuesday March 14, the Senate rejected the proposal.

The recommendations, made public in a letter by the Commisioner of the Coordinating Board for Higher Education, Shaila Aery, on Feb. 10 would have made several program cuts from state colleges and universities. In addition, the legislation would have had the University of Missouri urban campuses offer primarily upper division courses.

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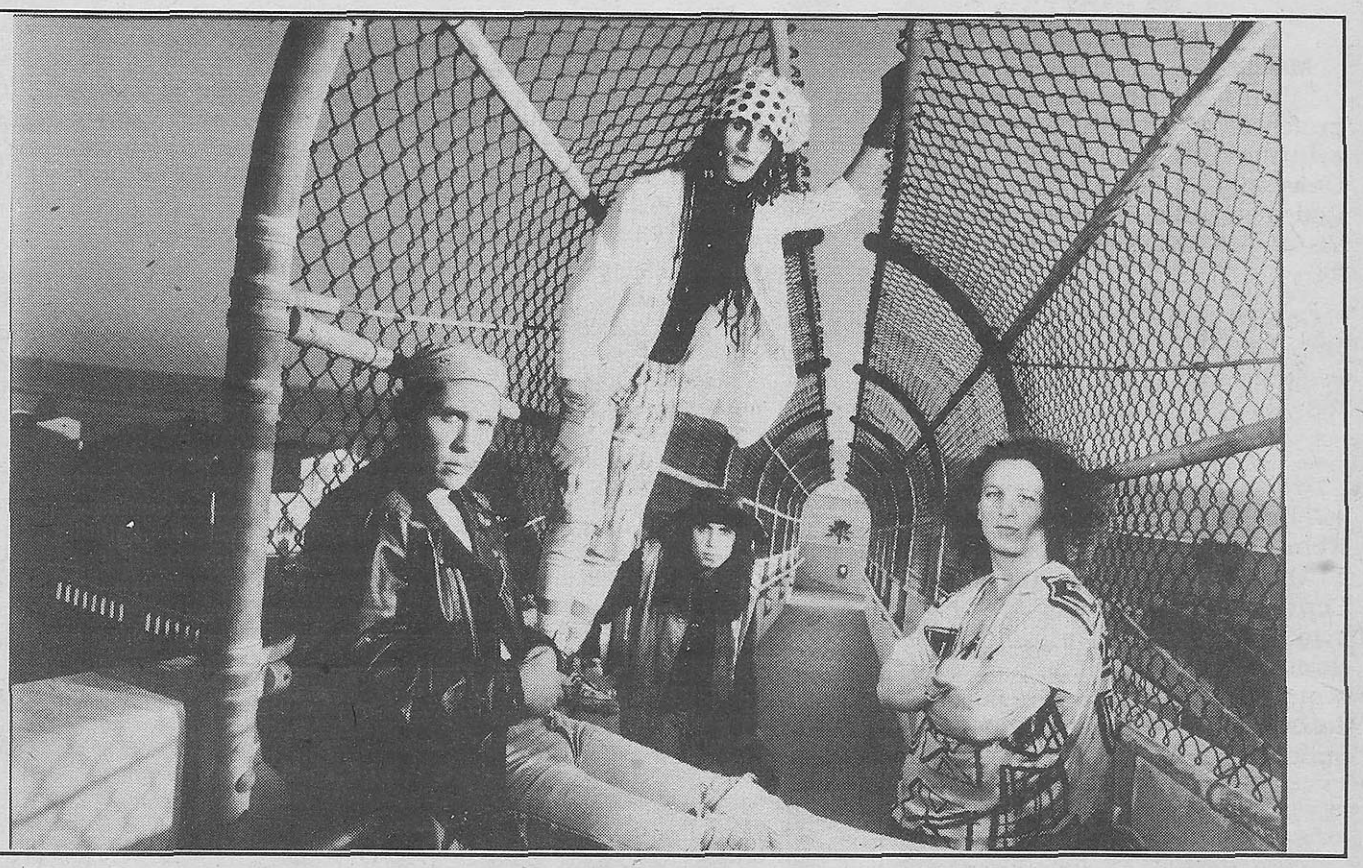

Jane's Addiction, LA's hottest underground band, made a recent appearance at Mississippi Nights.

by Dave Simon
Music Editor

Jane's Addiction is one of those bands you either love or you hate.

With a hot selling debut album, a Grammy nomination and a sold-out St. Louis debut at Mississippi Nights on March 14, it seems that there are plenty of people who love them.

Lead singer, Perry Farrell, dazzled the crowd with his eccentric stage presence and screatching vocals.

Farrell looks like a dread locked Ragedy Andy, who turns into a possessed rag doll each time his band mates kick into a hard rocking groove.

Farrell takes an odd melodic approach to his singing, which at times slighty resembles Johnny Rotten.

Unfortunately Farrell's vocals were smothered with reverb and other effects, making his voice sound like a big blur.

Farrell proudly announced, and it was also quite apparent, that he was drunk. This probably contributed to his often inaudible lyrics and frequent rambling between songs

The show itself seemed to ramble. It was often hard to tell whether the the band was playing a song or if they were just doodeling on their instruments.

During these moments of musical inchorency, the crowd waited patiently for the next song to begin.

Once Jane's Addiction launched into a coherent song, the power of their music was overwhelming.

Jane's Addiction stuck to material off their debut LP, *Nothing's Shocking,* which displays a tasteful blend of heavy metal and punk rock.

The groups playing was very soulful which was largely due to the impressive drumming of Stephen Perkins and the rhythmic creativity of bassist Eric A.

Guitarist, David Navarro, gave the group their hard rock edge. His playing was never overbearing, creating a sense of musical balance in the rythmn section.

Jane's Addiction is one of the freshest bands to hit the music scene this year. What's so great about this band is that they are oozing with creativity and thrive on artistic integrity.

Maybe their St. Louis debut was just a bad night for them. Maybe all of their shows lack the the musical flow that so many expect out of bands.

They could very well be trying to prove that they are going to present their band the way they want to; not the way others want them to.

The group has fought hard to do things their way, and it seems to be paying off. Just take a look at their album cover that so many record chains refused to sell. That didn't stop them from receiving a Grammy nomination.



Ma Rainey's Black Bottom:

Black Rep Sets Stage For Portrayal of Racism

The St. Louis Black Repertory Company will present Ma Rainey's Black Bottom, the much acclaimed play of Pulitzer Prize-winning author, August Wilson.

Jack Kroll of Newsweek described the performance as "a fierce, biting play, mixing the savage inevitability of black rage with the shrewd humor of jazz itself."

The dramitization is the heated tale of racial discrimination in late 1920's Chicago. The Black Rep. stage is transformed into a dingy recording studio for the production, wherein lies the story of two blues singers who with lady luck's help, cut a record with the famed blues singer Ma Rainey.

Levee, a naive, young trumpet player, wishes to explore the new experimental jazz styles arising on the music scene during this period, yet quickly learns that those doors are not open to black musicians. Ma, an experienced hand and traditionalist, hides from the harsh racial realities behind an argumentative, demanding character.

Ron Himes, founder and producing director of the Black Rep, appears as Levee. Rhonnie Washington, the Associate Artistic Director of the St. Louis company, also appears in the production as Cutler, the musician leader who accepts the restrictions placed on his band.

Dorothy Sands, (Sister Margaret in the Rep's former production of The Amen Corner) reappears in *Black Bottom* as Ma Rainey. The role of Sturdyvant, a white producer who prefers not to deal with black artists, is played by Peter Schandorff. Tim Hendrixson plays his second role this year in the Rep as Irvin, a white person who is proud of his seeming ability to relate to blacks.

Slow Drag, (Dennis Lebby)a bass player named for his seeming lack of energy and mental quickness, proves smarter that his friends suspect. Erik Kilpatrick plays Toledo, a thoughtful piano player who is quick to give musical advice to entire group.

A sleek, sensual friend of Rainey's, Dussie Mae, is portrayed by Liana Asim and Drummond Crenshaw is Sylvester, Rainey's country nephew from Arkansa. Tony Michalak plays a policeman who discovers Ma Rainey is in town.

The play is directed by Ben Halley, Jr. Halley recently appeared in the Repertory Theatre's production of *St. Joan.*

Ma Rainey's Black Bottom will run form March 23 to April 23 at the 23rd Street Theatre, 2240 St. Louis Avenue. Show times are 8p.m. Thursdays, Fridays and Saturdays, and 2:20 p.m. o Sundays. Tickets are $15 for reserved seats, $12.50 for adults, $10 for students, and $7 for children. For additional ticket information, contact the rep box office at 231-3706

EXHIBITS

March 23

Prints by Kenneth Kerslake, professor of art and head of the printmaking department at the University of Florida, ill be exhibited at Cecille R. Hunt Gallery, Visual Arts Studio through March 24.

Gallery hours are 10 a.m. to 4 p.m. Monday through Friday, weekend by appointment. Call 968-7171.

The photography works of Webster students will be exhibited through May 26 in the Media Center Gallery. Hours are 8:30 a.m. to 9:30 p.m. Monday through Thursday; 8:30 a.m. to 5 p.m. Friday; 9 a.m. to 5 p.m. Saturday and 11 a.m. to 5 p.m. Sunday.

April 6

An exhibit of works by Webster University art students will be presented during the Sixth Annual Hunt Show, at the Cecille R. Hunt Gallery through April 27.

Gallery hours are 10 a.m. to 4 p.m. Monday through Friday and weekends by appointment.

FILMS

April 14

The 16 film and video works of this year's Northwest Film and Video Festival, will be shown at 8 p.m. in the Winifred Moore Auditorium through April 15. Admission is $3.

WORKSHOPS

March 23

The Microcomputer Resource Center offers an introduction to the Macintosh computer, 2 to 4 p.m. A non-refundable registration fee of $5 is required. For more information, call Sondra McDonald at 968-7024.

LECTURES

March 28

Rebecca Blair, literature/language adjunct faculty member presents a discussion on "Perspectives: Views of the Fallen Woman," co-sponsored with the Women's Study program, 12 p.m. For information, call 968-2660, ext. 6920.

March 31

Jane Corbett, a founder of People to People, a group helping the poor, will present "The Poor You Will Always Have With You" 1:30 to 3:30 p.m. at Webster's downtown campus. Admission is free.

Corbett and her two daughters recently spent nine weeks in India working in a hospice for the sick and dying. They will discuss their efforts to help the poor. For information, call 968-7171.



Rodney Nugent and Gary DeLoatch of the Alvin Ailey American Dance Theater at Kiel Opera House April 7 & 8, 8 p.m.

MUSIC

March 27

Savely Schuster, associate principal cello for the St. Louis Symphony Orchestra, will give a concert at 8 p.m., Winifred Moore Auditorium. Admission is $1.

April 3

The Webster Traditional jazz Ensemble with vocalist Asa Harris, will present a special scholarship concert featuring the music of Billie Holiday at 8 p.m. in the Loretto-Hilton Theatre. Tickets are $10, proceeds go to scholarships for the Webster Jazz Studies Program.

April 9

The Webster Chamber Players will perform at 4 p.m. in the Winifred Moore Auditorium. Admission is $1. The Chamber Players are made up of the Webster Wind Quintet, who are all members of the St. Louis Symphony, as well as other performers of the symphony.

April 10

Gary Sykes Ensemble will perform at 7 p.m. in the Winifred Moore Auditorium. Admission is $1. The ensemble will perform a variety of mainstream and contemporary jazz selections.

THEATRE

March 23

The Repertory Theatre of St. Louis presents *Noises Off* at the Loretto-Hilton Center through April 14. Call 968-4925.

The Repertory Theatre of St. Louis presents *The Voice of the Prairie* through April 9, at the Loretto-Hilton Center. Call 968-4925.

March 29

Yours, Anne, a musical based on *Anne Frank, A Diary of a Young Girl*, will be presented through April 2 in the Stage 3 Auditorium, Admission is $4, students $2.75. Call 968-6928.

March 30

Poet/storyteller Julie Heifetz and Singer Asa Harris present *Sarah's Song*, a musical-theatre piece based on the characters of Genesis, 2 p.m. in the Winifred Moore Auditorium.

DAK TRACE, ACE OF SPACE BY TODD JOHNSON



Season Opener A Chilly One For Gorlok Baseball

by Patrick Elsner
Sports Writer

Chilly temperatures and cool pitching made for a frosty season opener as the baseball Gorloks were defeated by the Mighty Oaks of Oakland City, 21-1.

Don't underscore any teams displeasure for playing in unseasonably nippy conditions. The unofficial game time temperature on Saturday was 32 degrees at Heine Meine Field, with a wind chill of at least half of that. The nightcap of the scheduled doubleheader was cancelled, a result of the bitter cold.

The weather, assuming Mother Nature takes its usual course, will become more favorable for baseball playing. The Gorloks pitching, however, isn't likely to get better unless something is done, like recruit new pitchers.

Where will the team field these new players?

"From the Webster student body," said John Ferrara, Gorlok first baseman. "There has to be someone... anyone with a baseball past that attends Webster. If they can pitch, that's even better." Ferrara, along his team members and the coaching staff, extend an open invitation to all eligible and interested individuals, he said.

Chris Diehl, catcher, who's position probably makes him a credible person, feels the pitchers can't be justly blamed for their poor performance.

"It's not their fault. We just don't have the facilities and the proper amount of time needed" to produce a competitive pitching staff, said Diehl.

Starting for the Gorloks Saturday was right-handed pitcher Jess Vermont. It was obvious that the start wasn't going to be an easy one for Vermont as he hit the lead-off batter for the Mighty Oaks with his first pitch.

"I'm not trying to make excuses. I'm just not a cold weather pitcher," said Vermont, as he paced with frustration the Gorlok dugout after being taken out of the game.

The Oakland City wasted no time taking advantage of Vermont's shortcomings on the mound. After one inning, they lead the Gorloks 7-0, a result several Mighty Oak's hits, including two doubles.

The Gorlok bats were cold as the day was chilly. The team registered only one hit.

* * * * * * *

Ed Kessler, Gorlok head coach, foresaw the lack of strength in his pitching staff long before Saturday's game. Despite his team's eminent loss, Kessler remained true to his character as a easy-going, humble person. In the third inning, Kessler was telling players on the bench which positions to take. A fan yelled out to him "What about me, coach?"

"What? Who said that?," Kessler asked as he glanced out into the stands. Spotting the fan in question, he then shot back "Can you pitch?"

* * * * * * *

The next regularly scheduled men's baseball game is slated for today (March) against Viterbo College at Heine Meine Field in south St. Louis. Game time is 2:00 p.m.

On Saturday, the Gorlok men travel to Harris-Stowe State College to play a game scheduled for 1:00 p.m.

W.U. Men's Tennis Team 'Killed' In Trouble-Filled Battle

by Stephanie Morton
Sports Writer

Over spring break, the men's tennis team traveled to Jefferson College for a pre-season match, March14.

Even though the men lost the six matches played, according to Kevin Patterson, team member, he felt he played a good match. Patterson lost the battle against freshman Matt Brown 6-3, 4-6, 6-2, but captured a set in the process.

"We got killed," said Patterson. "I played fairly well, however, during the match my hand started bleeding," he said.

According to Coach Mary Breyer, Patterson holds his racket is such a way that the calluses on his hand cause him a great discomfort.

Patterson, teamed with John Philip, currently the No. 1 singles player, fought a tough match against Jefferson's Mike Mattingly and Gordon Huelsmann.

The men played a strong first set, winning it 7-6 in a tie-breaker. However they dropped the next two sets, 6-2, 6-3 giving Jefferson another win.

Breyer attributes the team's loss to intimidating factors when they arrived at Jefferson.

"When we got there we had only four players, where Lloyd (Lloyd Brown,tennis coach for Jefferson College) had all twelve of his players there," said Breyer.

She went on to say the Webster team, even though feeling intimidated by all the players, competed fairly well.

"My biggest problem is that the line-up will change according to everyone's commitments, but we have nine players as of now," Breyer said.

Breyer also said it is hard getting the players ready to play, but once they get started in the matches they want to play more.

"It takes all the matches to get them pumped up, but once they get that competitive spirit, they want to play more," said Breyer.

Upcoming matches are:

March 23- Lewis and Clark Community College at Memorial Park, 3:00.

March 27- St. Louis University at SLU, 3:00.

March 28- Maryville College, at Maryville, 3:00.

March 30- Parks Collage, at Parks College, 3:00.

Webster Runners Dominate At Meet

by Stephanie Morton
Sports Writer

For their first pre-season track meet, members of the men's and women's track teams started off with steady footing.

Runners from both teams traveled to Central Methodist College for a training meet according to men's coach Raleigh Ragan.

"It was more or less a training session for the guys-the meet was pretty relaxed," said Ragan.

Of those who attended the meet, sprinter Jeff Sams took third place in the 100 meter dash and did well in the long jump.

Stuart placed fourth behind Sams in the 100 meter dash, Stuart's time being 11:79. He also reached the 15' 7" mark in the long jump.

Raleigh said he hopes a few individuals will compete well, and that they will concentrate on their personal and individual goals.

"We're not going to be a real dominating team, but we have a few individuals who will be very competive," said Ragan.

On the women's side, Leah Levins sprinted to fifth place in the 100 meter dash, and in the long jump, she met the 11' 7" mark.

Levins' teammate, Karen Bergman took first place in the 1500 meter run, in 6:05:44. She also captured third place in the 200 meter dash, in 36:45.

According to Ragan, the next meet will be March 25 at Washington University. Starting time is 10:45 a.m.

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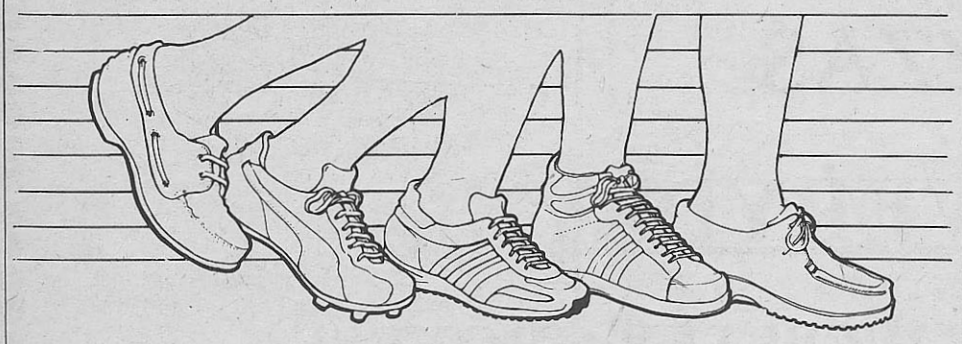

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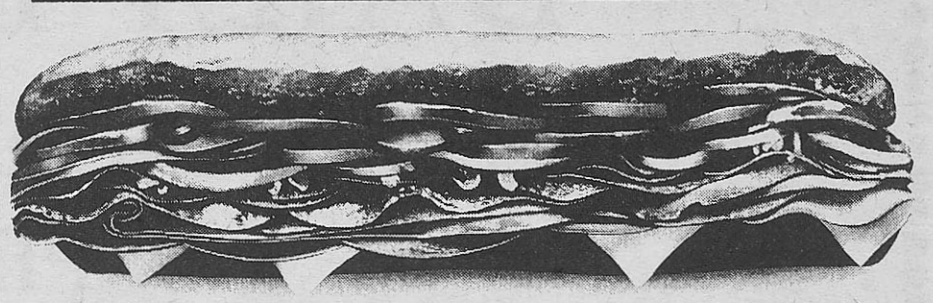

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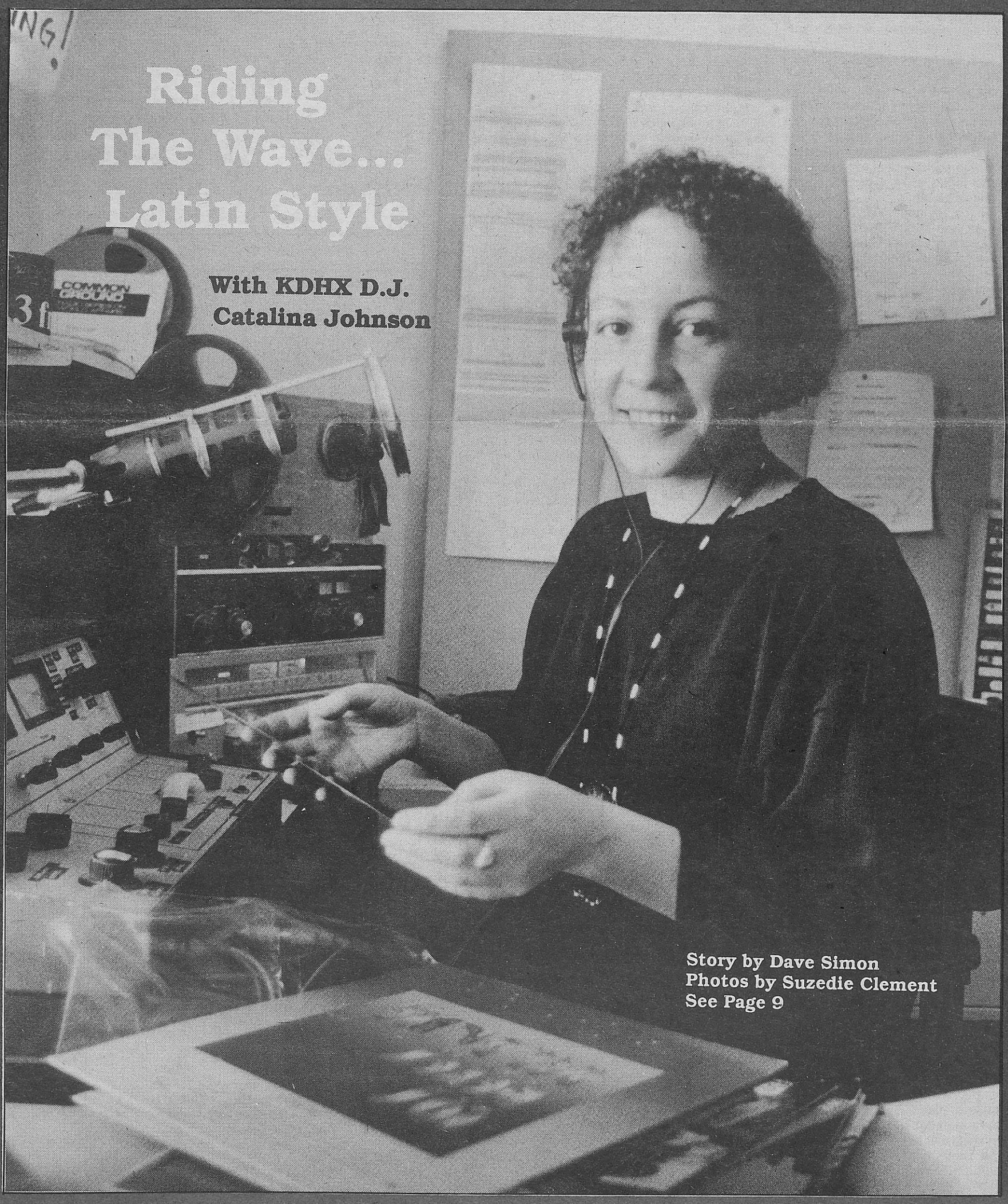
The Journal

Webster University's Student Newspaper
March 30 - April 5 Volume 24 #9

Riding The Wave... Latin Style

With KDHX D.J. Catalina Johnson



Story by Dave Simon
Photos by Suzedie Clement
See Page 9

Going All-American

Perhaps seniors just grow misty-eyed over the smallest things. But it seems as if the Plymouth Building no longer should be regarded as such as bad place.

For those of you not familiar with the now long forgotten structure, that neo-50s, art-deco palace was demolished in the fall of 1985, just in time to make way for the Ashford Condominiums, definitely good neighbors as no one has actually seen anyone enter or leaving the buildings. The point of this little departure...

Well, to make the story shorter, fact says that the last 'student union' we had here at Webster was in the old Plymouth. It also held art classrooms, the admissions offices, the gym, a snack room, and all the vestiges of what every college 'student' needs.

But for a variety of reasons (drafty windows, a hefty price tag, and other even more disparate ones) the university decided that the building was worth letting go. The place was bought up from the Webster Groves School District by developers, and when the medicine ball came, it arrived with a $4.4 million price tag.

Maybe that's a bit simplistic, then again, maybe it's not.

When the Plymouth left, the sports department was in only its second year. Athletes were scattered between Nerinx Hall, Webster High, Blackburn Park, and any other local venue without a restriction on college students.

Student organizations were also housed in various locales from the halls of Loretto to the shores of the Bono House. Ostensibly, the University Center will eliminate both concerns, with enough room for both a gym, and student offices, those troublesome little closet spaces that have been bandied about from storage room to storage room over the past several semesters.

This new University Center has also become the top priority of the school, both in terms of fundraising, and in terms of promotion as yet another (*the*?) bargaining chip in attracting students, especially those looking for the things 'traditional' colleges offer.

Unquestionably the school has seen as much change in the past four years as any similar time period in recent school history. The building of the Sverdrup Complex was the first phase of this new look.

Now comes part two, a part that should quiet any more talk that Webster is an 'arts' school. This seems to be a popular phrase around the area, and some people on campus seem to believe that this image is still holding true.

In an 'arts' school, the Repertory Theatre, Dance St. Louis and Opera Theatre would be treated to whatever necessary to keep them vital parts of the campus community. In the case of the Rep, over 20 years have gone by with Webster filling that role, and to a lesser extent with the other two companies. However, with time come the monetary realities that make 'arts' schools look elsewhere for money.

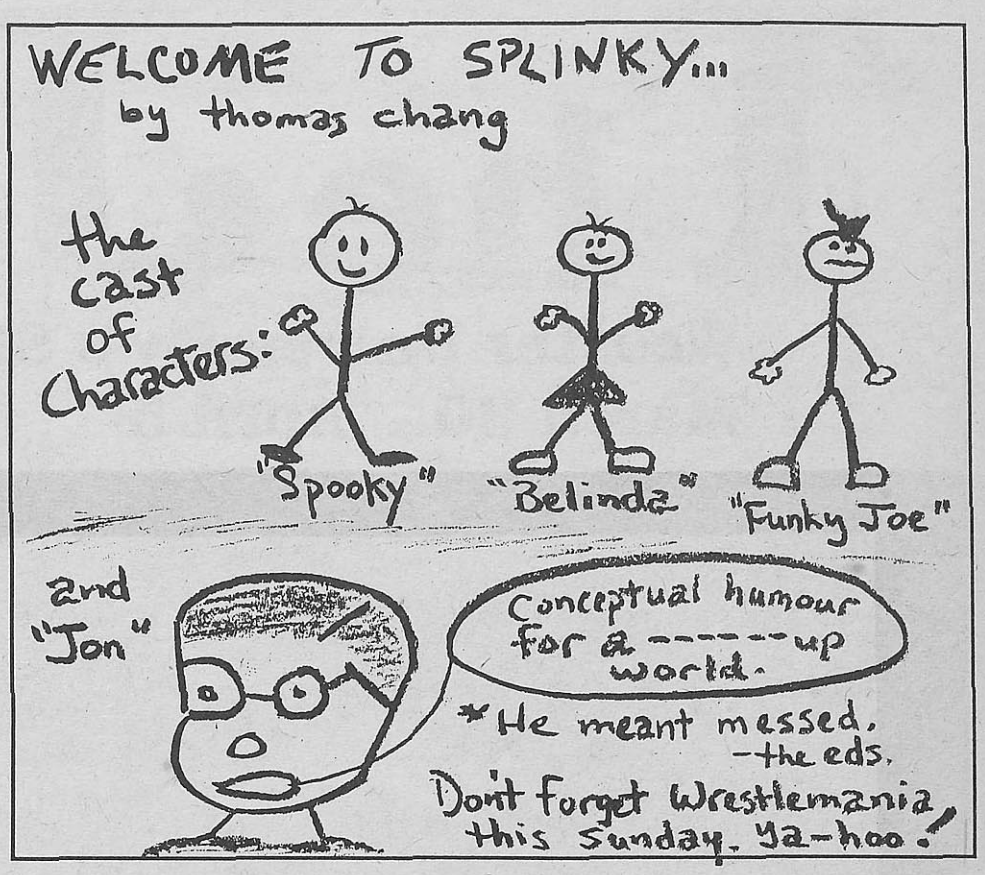
In the case of rent being charged for affiliated arts agencies, all the sides raise legitimate points. That's what makes the situation a bit difficult to assess, though many students have found the easy answer, that being complete ignorance of the existence of the arts agencies.

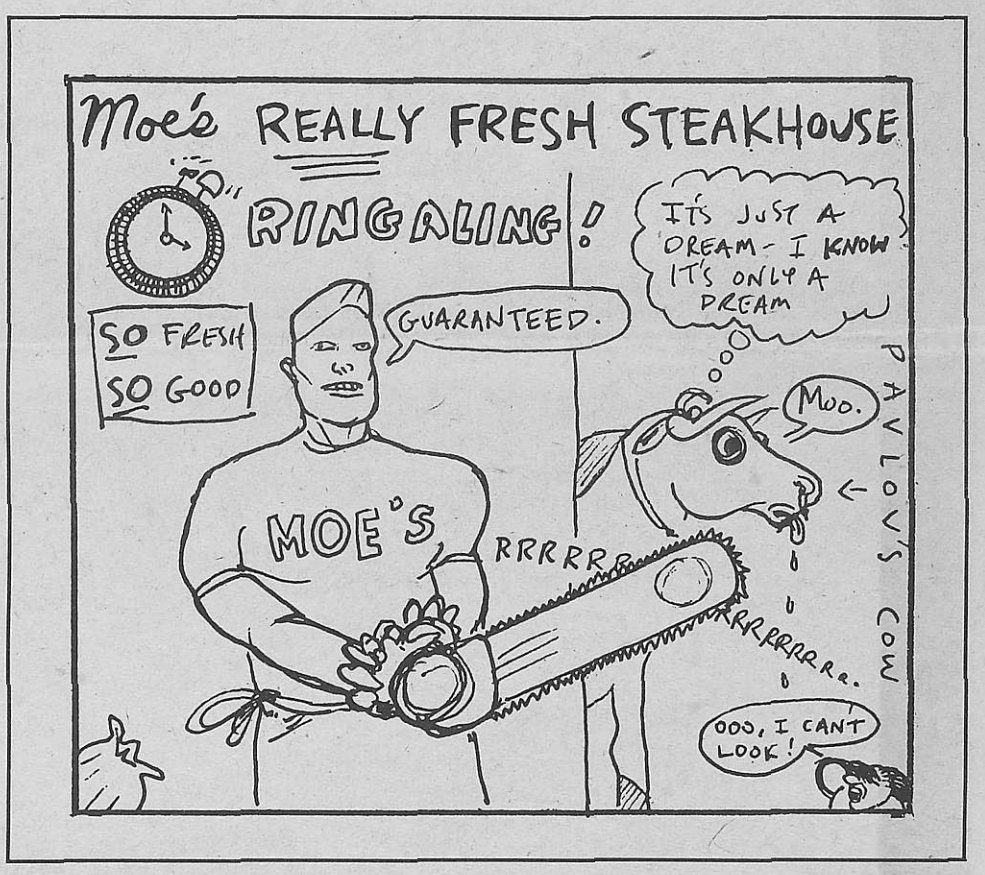
The agencies can expected to pay for cleaning and maintenance costs. This has traditionally been paid for by the general school budget, the same school now looking to find the rest of its $4.4 million allotment for the U. Center.

On the other hand, why does rent really need to be charged? Who else would reasonably take up that many performances a year? Well, nobody, as the school admits.

At best, the arts agencies attract tens of thousands of visitors to campus, people who may not have any other reason to be at Webster. At worst, a few parking spaces get lost, but all things considered, that's really no basis for any shift in priorities.

The real shift remains though. Webster is trying to be the All-American small university. That's going to happen one way or another, so as long as the ground rules are out clearly, then everyone can make their plans accordingly. **TC**





Off The Beaten Path

The Gateway Arch? The Botani Gardens? The Zoo? Get out of here!

The next time guests come in from out of town, take them to see some *real* St. Louis landmarks — sites which really capture the feel of this city.

Our first stop is a billboard which has attained both legendary fame and proportions. On your left, just across from the Hi-Pointe Theater on Clayton Road, is THE WORLD'S LARGEST AMOCO SIGN. It's just plain large. The tiny gas station is dwarfed by the mammoth emblem.

Hang on tight. It's a couple of hairpin turns and we arrive at our next destination, a mecca of modern Mexican food and plastics age architecture. Look quickly to your right — it's THE JETSON'S NAUGLES! Located on Grand, just off Highway 40, you just expect to see George and Jane Jetson hovering in the family car beneath it's expansive dome.

Laclede's Landing may attract the mainstream crowd, but loiterers who are serious about the craft know the top hat place to dawdle is THE LOBBY OF THE ADAM'S MARK. Directly across from the Arch, this venue features fine woodwork and sumptuous furniture, two majestic horse statues, plus the most symmetrical table arrangement of ash trays to be found in the Midwest.

If you manage to evade the house detectives long enough to get a gander at the beautiful chandeliers, get while the gettings good, and head on down Market Street.

There, casting a neon-enhanced shadow on showplace Union Station, is the GIANT SCHNUCK'S CLOCK. If you're lucky, you'll take in this spectacle on an evening when all the gas is flowing and the tremendous timepiece glows in all its hot pink glory.

A hop, skip and skid away on Highway 40 West is the miracle of flight — in the form of the ANHEUSER BUSCH EAGLE SIGN — another example of fine neon art. You'll ooooh and ahhhh as the stately symbol of a great beer and an even greater nation wings his way back and forth across the pathway to the burbs.

No visitor can say he has had what we in the trade like the call the "St. Louis Experience" without sampling some of the cities lesser lauded culinary offerings.

Absolutely required is a stop at WHITE CASTLE — known throughout the metro area as the restaurant that always looks like it's being held up and for their annoying, yet destined to become cult classic, radio commercials.

Your stomach may forgive you, if you include a final course at that institution of higher custard TED DREWES. Whether the Chippewa or Grand location, this divine oasis in the desert of frozen dessert sameness must be experienced.

These are but a few of the terrific photo ops and vacation bargains this city lost in middle America has to offer — not exactly Triple-A fare, but hey!

Whenever the *Journal*, recognizing the value of these holiday tips, grants me more space, look for new and different attractions on what I like to call "The Eli Whitney Trail". **BG**

The Journal
A Webster University Student Publication
470 E. Lockwood
Webster Groves, Mo.
63119-3194

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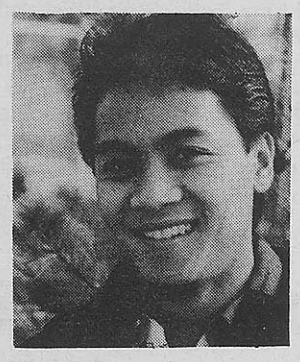


by Rommel Medrano
Columnist

It's been a little over a year since the hands-in-the-cookie-jar turn of events, thoughtfully dubbed WEBSTERGATE, occurred. Now, it seems as if the men's baseball team has found itself in the proverbial lime-light, or maybe more appropriately, the lemon-light, regarding the recent rule infraction involving the utilization of ineligible players. The result? A possible field day for mud-slinging, nosy reporters. But surprisingly, that course of action wasn't chosen, according to the following readers. In response to the question, "How do you feel the *Journal* handled the recent incident regarding the men's baseball team?", these people responded:

Larry Grasso – business administration sophomore: "To be honest, they handled it accurately and fairly. The reporter was acting in a professional manner when getting the story and interviews."

Ed Hoock – media communications/ P.R. senior: "As far as the administration is concerned, they blew it completely out of proportion and made mountains out of mole hills...Ed Kestler and Ray Meyer (coaches) were made scape-goats...as far as the story goes, the *Journal's* coverage was fair in letting both sides get their points across."

Doug Bizer – lighting design senior: "I think it presented the facts pretty clearly--I would like to see a follow up story on what the university is doing to prevent this from happening again and what the team's NCAA status is."

Colin Miner – creative writing junior/ former sports editor for the *Journal* : "I was very impressed with P.J.'s article. It covered the incident fairly without being sensationalistic. The only way I feel the article could've been better would've been with more reactions from players."

Sam Farrar – business sophomore: "I feel as if they handled it a bit more tastefully this time...usually they'd jump all over it especially if the athletic department is involved..."

Fontella Scott – *Journal* managing editor: "The article was well written and the situation leading up to the resignation was explained thoroughly...it had the potential to be confusing, so credit is due for making it easy to read *and* informative."

Prof. Harry J. Cargas – literature and language/director of athletics: "They handled it rather well...they got the story, acted responsibly, didn't sensationalize, and most importantly they checked the facts...Patrick (P.J.) Elsner is one of the best reporters I've encountered in my 19 years here at Webster."

I guess it is kinda comforting to know that our reporters at this fine weekly paper do have morals, scruples, ethics, journalistic integrity or what ever the hell else you'd call it. Meanwhile, you can find the likes of me in front of the tube catching all the sensationalistic grandeur of the *Geraldo* show. Today's topic: homeless-retarded-female-albino-kick-boxing. N'uf said.

Islamic Societies Discuss 'Satanic Verses'

by Mohamed El-Bendary
Contributing Writer

A heated discussion over the controversy of Salman Rushdie's novel, *The Satanic Verses* was held March 6 at the Women's Building at Washington University.

The discussion was presented by the Center for the Study of Islamic Societies and Civilizations at Washington University. The center was recently founded to provide information about Islam.

Cornell Fleischer, associate professor of Islamic history at the center and Aziz Bouzrara, a Tunisian practitioner of psychology in St. Louis and a Washington University graduate, both gave their reactions to the Rushdie affair in accordance with the religious and ideological beliefs of the Muslim world.

Rushdie's book illustrates the battle between good and evil, represented by two men who suvive a terrorist bombing of a jetliner. The two men encounter a businessman-turned-prophet, Rushdie's version of the prophet Mohammed.

Iranian leader Ayatollah Khomeini subsequently imposed a death sentence on the author, condemning his work as blasphemous. Since then, Rushdie has been in hiding.

Fleischer, who did not read Rushdie's novel, said that those who read it found it highly offense to Muslims.

"However," he said, "the issue here should be looked upon from the political perspective rather than the religious one. The very ignorance of the Western world about Islam born out of the Western's comfort in stable superior cultures leaves little room of knowledge about what a true Muslim is."

In an article that previously appeared in the *St. Louis Post-Dispatch* , Fleischer said the "Arab lands which Americans tend to identify as Islam constitute a mere fraction of the Muslim population of the world. Muslims number nearly 800 million people and inhabit an area stretching from North Africa to Indonesia and from Central Asia to West Africa.

"All kinds of things happen in this part of the world and we don't know anything about it," Fleischer continued. "Our diplomats and our educational institutions have seen this part of the world as passive in history, especially for the past two centuries. We don't have to worry about it except when there is a crisis."

"There are some religious (differences) among Muslims," Fleischer explained. "For example, the Muslim conscience in Pakistan is not necessarily the same as the Pakistani Muslims living in the Western world. The Islamic theme in the Western societies is different. Thus, the Western need (to know) about Islam stems from first, the growing number of Muslims coming to the Western world, secondly from the threat of the Iranian revolution.

"It is an issue of imbalance of power, the power of knowledge," Fleischer continued. "Central education and culture play an influential rule on who is capable of defending Islam. Ayatollah Khomeini's demand for the legal death penalty against Salman Rushdie is meant to show who has the power to speak for the Muslim rule. Does he really have the power to speak for the Muslim population? Who has the power to speak for a special group?

"So the reaction in this issue is not only about religion, it is about power and authority. It is more political than religious. Ayatollah believes he can stand for the whole world. He can speak for all the Muslim world, as the Imam of the Muslim population, because many Muslims believe he has done good (deeds) for Islam."

Fleischer characterized Rushdie as a gifted writer, although he was angered by the content of his novel.

"His book made me angry because of the necessity of dealing with Islam as a true religion," he said. "Yes, I am angry with Rushdie and I sympathize with the Islamic world."

Bouzrara gave a brief account of Rushdie's childhood, and pointed out the many cultural adjustments Rushdie has made during his life.

Rushdie grew up in Bombay, India, but at the age of 13, immigrated to Britain.

"From a psychological point of view, the 13-year-old boy didn't only leave the family as well," said Bouzrara. "Rushdie then moved back to Pakistan, but not to India because of his anti-Indian ideas. This happened right after the split between India and Pakistan, a second cultural rejection for Rushdie."

Rushdie was again confronted with a new culture when he married.

"He went back to England again where he married an English," said Bouzrara. "After five years, he divorced her and married an American lady, another cultural change for Rushdie."

During his presentation, Bouzrara placed three books on the table in front of him: Rushdie's novel and *100* by Michael H. Hart. The third book was the Koran, written by Allah. Bouzrara quoted from The Satanic Verses and explained why he believes it to be defamatory to Islam:

"According to Islam, Gabriel, the Angel of Heaven, was calling the name of Mohammud as the prophet was climbing the holy mountain," said Bouzrara.

But according to Rushdie's book, said Bouzrara, the desert doves and rocks were calling the name of Mohaumd, the protagonist of his novel.

Bouzrara accused Rushdie's book of being blasphemous and an attempt to defame Islam. He demanded an apology from the author and removal of his book from stores. However, he is opposed to the death sentence Khomeini has imposed on Rushdie.

Bouzrara expressed a desire to see Rushdie write another novel, to contradict *The Satanic Verses.*

"This is not a matter of freedom of speech, it is a matter of respect," he said.

Fleischer compared the Iranian reaction to Rushdie's novel, to the reaction of former president Ronald Reagan to Libyan leader Mohammar Qadhafi.

"The death sentence is not very much different from Reagan's repeated declarations that Qadhafi ought to be killed," Fleischer said. "However, what we need today is to generate more knowledge about Muslims because both our Western values and the Islamic values are incompatible."

Letters:

To The Editor:

Kudos to you and the entire staff on the March 23-March 29 issue of the *Journal* . Incisive reporting of complex issues combined with photographic excellence is the synergy goal editors dream about. This issue of the *Journal* demonstrated that the goal is acheivable. Congratulations to everyone involved.

Edward Spillane
Associate Professor
Department of Business
and Management

P.S.

Your article (and picture) titled "White Boards Bring Dark Cloud to Classrooms" was accurate, timely and unfortunately reflective of an issue long overdue in terms of resolution. I add my comments (as I have done repeatedly through proper channels for many months) to those of my faculty colleagues. The deplorable white board situation causes classroom communication among instructors and students to be less than desirable. The student's learning and the instructor's teaching are handicapped to a degree by the situation and something should be done. Why it has not been corrected, I do not know. Your advocacy regarding this matter is a matter of justice for the students and their parents paying the tuition.

Guest Opinion

by David W. Hartman

In January 1989 Salman Rushdie's book *The Satanic Verses* was published. The initial reaction in the trade was quiet. The storm grew slowly. Isolated protest in England began. Hardly enough to warrant even mention in the tabloids. Three thousand miles to the southeast, however, lay a country whose diabolical regime, having just finished on the losing side of a long and disastrous religious war, waited, needing just such an event to distract its minions. The new Iran, same as the 11th century edition, is a country where death is celebrated with fountains of blood in cemeteries and calculating the death count requires more digital places than available on my calculator. In a world left jaded by Persian atrocities, we showed little surprise that the government of the Ayatollah Ruhollah Khomeini, having built its house on and of hatred, would rally its failing forces around still more hatred. Accordingly, the mullahs labeled *The Satanic Verses* blasphemous and branded Salman Rushdie a heretic, sentencing him to death by proxy. They claimed the whole affair was another Western attack on Islam and sanitized their crime by declaring killing Rushdie was Jihad, anyone who killed the infidel being assured first class passage into heaven. A reward of a few million dollars was added to insure the faithfuls' religious loyalties were on the right track.

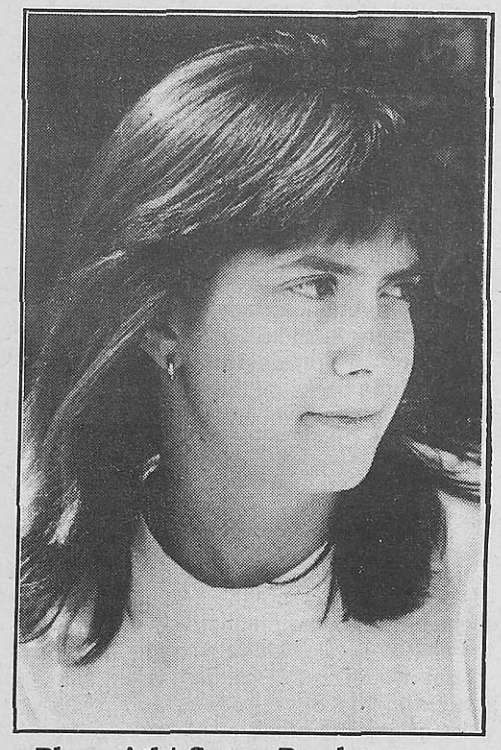
In the West we were aghast. Not only was this declaration an assault on the citizen of another country, but it assaulted this country's most sacred right of free speech.

On February 17th, the School of the Art Institute of Chicago mounted a juried show of student art work. It included an installation work by "Dread" Scott Tyler entitled *What Is The Proper Way To Display The Flag?* The work consisted of a photo montage, a shelf with a ledger inviting comments, and a United States flag spread on the floor beneath and well before the ledger. From the start the school posted a sign stating "...publicly walking on the flag may subject an individual to arrest and prosecution." It hasn't been reported how some armed services veteran groups, most notably the American Legion, which is not composed of combat veterans, found out about it, but when they did it was labeled blasphemous. And demanded the school remove the work, and yes, some felt Scott Tyler should be put to death. Courageously the school refused to pull the work on ethical grounds. Not to be outdone, the sunshine patriots rallied ambulance chasing politicians and the whole affair soon was escalated beyond rational limits.

Fanatics on both continents have declared it heresy to define the name of

continued on page 4

'Stationary Moon' Wins Playwriting Contest



Playwright Susan Perabo
photo by Suzedie Clement

by Lori A. Schmidt
Journal Staff Writer

Almost every year since 1982, the Literature/Language Department of Webster University has sponsored a playwriting competition for its students. In keeping with this tradition, a literary piece titled *The Stationary Moon* has been chosen as 1989's winning play.

"I describe the play as being about how relationships outside of the family affect the relationships inside the family," said Susan Perabo, the play's author.

She explained that the one-act play is about a mother, a daughter and a son whose father left them years ago.

"It opens with the daughter coming home from school in Europe because of the death of her great-grandfather," Perabo said. "When she comes home, the daughter finds out that her mother is seriously seeing another man for the first time since their father left.

"Overall, the play is about how each family member is affected by the others' relationships."

Perabo not only gets to have her play published in the department's annual literary magazine *The Green Fuse,* but her play will also be produced by the Literature/Language Club under the direction of Chris Goodyear.

"I think the biggest benefit out of winning is that I will be able to have my play produced," she said. "When I found out I won, I was really happy because I wanted that experience. I have always heard how important it is to have your work produced and now I get to see it happen."

Perabo explained that the play will be presented April 28, 29 and 30 in The Pearson House Garden.

According to Reta Madsen, chair of the Literature/Language Department, three plays were entered in this year's playwriting competition.

"Susan's play was chosen because it seemed the most finished and polished as well as the the easiest to produce," she said. "And unlike last year's winning play, this one is very naturalistic."

Perabo, a native St. Louisan, spent two weeks during her Christmas Break writing the play.

"Like with any type of writing, the hardest thing was getting started," said Perabo. "It was hard getting the characters and the theme to flow, but once I got started it became so much easier."

She explained that few changes have been made on her first draft, but future rehearsals may require them.

"Once I wrote the first draft, I had some people read it and they helped me with some things," she said. "But right now it is pretty much the original draft. That's why I am really looking forward to our rehearsals, so I can see what needs to be changed. During rehearsals we can see where the problem areas are. We can see which lines don't sound real or places where the play may drag on for too long."

Perabo is majoring in literature with an emphasis in creative writing, but said she is gaining an interest in playwriting.

"I really enjoy doing fiction pieces," Perabo said. "That is where my main interest lies, but I took Playwriting last spring on a lark to sharpen my writing skills and found it really interesting. And when I found out about this competition, I thought I would try for the fun of it."

Like most of her writing, the subject of *The Stationary Moon* hit her "out of the blue."

"Sometimes I will just hear a word or read a sentence or see an image that just interests me or gets my mind wondering and I begin writing about it," Perabo said. "That's pretty much what happened in the case of this play."

Although Perabo wrote the soon-to-be-published play on her own, she claims she could not have done it without the help of others.

"The people who have been working with me here at Webster University are great," she said. "I have had so many teachers here who have inspired me and kept me going in such a shaky business and I owe them a lot of thanks."

Misguided? Confused? 'Advising Fair' Can Help

by Dawn Grodsky
Journal Staff Writer

The first, and if successful, annual Webster University advising fair will be held next week on Wed. Apr. 5.

"The advising fair will serve many purposes," said Deborah Dey, associate dean of academic advising. "It will give everyone the chance to get every kind of question they might have, answered in one room.

"It will serve in getting everybody prepared for Fall '89. There are so many new things going on at the university that the advisors may not have the information right in the forefront of their brains the minute the advisee sits in front of them.

"There are a lot of opportunities that people could be better apprised of and aren't," said Dey.

She explained that the fair, which will be held in the west lobby of the Sverdrup building, will consist of each department having its own table with faculty from that department available to answer all questions.

In addition, she said, there will be representatives from: the B.A./M.A. program, which is an accelerated undergraduate/graduate degree; the study in Europe program; the certificate program, in which a certificate can be awarded on the degree in the areas of paralegal studies, writing as a profession and sports journalism; and the interdisciplinary minor programs which consists of minors in the areas of women's studies and liberal arts.

These are all programs Dey feels many students as well as faculty don't know about and don't know where to go to get information about them. She said the advising fair will rectify that problem.

Another purpose of the advising fair that Dey mentioned, is to make students more aware of classes that they know they *should* take.

"Unlike most other schools, Webster has a free elective system. That makes it more challenging to us, as liberal arts educators, to be sure you take advantage of things you may not take just because you don't have to," she said.

She gave the example of a student thinking about taking a foreign language course but being afraid to because they feel they are not good at English.

"The departments are going to be able to address that (fear) and will be prepared to answer questions like that. You will be able to get first hand knowledge from faculty members," she said.

Dey added that there may be a perspective writing major (or any major) out there and the fair may just be the little push that student needs to find that major.

The advising fair is sponsored by the Centralized Academic Advising Office and has the full sanction, backing and approval of all the departments, faculty and administration, Dey said, adding that all the agencies thought it was a good idea.

"The majority (of individuals) are supporters; some are not. The criticism is: if you want to find out about this stuff, you're going to find out on your own. I would prefer to give this a try.

"It's like anything you've never done before (and they say) we've done fine without it," she said.

Dey said not only does she feel the fair will be a service to students but it will be one to the school as well because it will give the various departments a chance to promote themselves.

She said that there is a pragmatic side to the fair too: students will be able to pick up the fall schedule and make an appointment with their advisor.

"Students are interested in the fall schedule. This will be the first day it's available," she said. "Even though your particular advisor may not be there when you walk in, his or her appointment book is."

The university wants students to register early this year because it gives them the opportunity to plan better.

"If people register in a flurry, we can plan better. If a class becomes filled, we can offer another section," she said. It will also help faculty in the ordering of books.

Dey said students who register early will more likely be insured space in a class and all will be able to register for fall courses without immediate payment; students will be billed in mid-summer.

In addition, Dey said there will be summer schedule books and summer school information at the advising fair as well.

Dey said any student who makes an appointment with their advisor during the advising fair will have their name put in a bowl and be eligible to win $10 or $15 gift certificates to the Webster University Book Store. There will also be snacks available.

'It will be worth it if you go. I Can't Imagine there won't be some new thing for you to learn...What do you do with your electives?

-Dey

"The prizes and food receive criticism. People think it sounds silly but at just about any function, snacks are offered. It is a minor part," she said.

All of the St. Louis campuses will be having their own versions of advising fairs this year. These include the Downtown campus, the Northwest campus and the St. Peters one.

"It'll be worth it if you go. I can't imagine there won't be some new thing for you to learn. If you say 'Oh, I already know what my major is,' what do you do with your electives? What interesting things could you be doing?" Dey said.

She said she knows a lot of students will stop by intending only to pick up the fall schedule book but she hopes that once students are there, they will look around and find someone to talk to.

The fair will last from 10 a.m. - 2 p.m. and from 4 p.m. - 6 p.m.

Guest Opinion from page 3

the spirit in any way outside of their narrow context. The American Legion has defined it by the rallying call, "I won't let you insult the flag I fought for and so many have died for!" From 1968 to 1970 I fought in The Republic of South Vietnam for the Marine Corps. I am a combat veteran. It's foolish for anyone to die for a piece of cloth, or cloak themselves in thin cotton fabric on anything except a warm day. However, before you show up at my door step with torches I hope you realize that the flag is just a symbol. If you feel a need to stand up and play tag with death, do so over what the flag represents. What it represents is worth dying over. The American Legion and its supporters seem to have taken for granted that what makes this country special is our dogged defense of everyone's *First Amendment* guarantee of free speech and *The Bill of Rights.* They've breached our rights by attempting to abbreviate Scott Tyler's and in so doing walked all over the flag they claim to protect. Typically, these John Waynes, having claimed to hold this country dearer than the rest have only managed to illustrate how little they understand about why this country is so special and worthy of the ultimate sacrifice.

Diego Rivera said it is the job of art to provoke. "Dread" Scott Tyler's work certainly can not be accused of less. The merits of the work were judged by a private jury before being accepted in the show. The show was private and not public. By assaulting the Chicago Art Institute School through the insertion of their own political agenda, the American Legion was saying, as did the city alderman in the Mayor Washington/Lingerie caper, that only their definition of art is acceptable. What's really dangerous about them is how they are lobbying a willing group of politicians, who judge the art community as impudent at the polls, to enforce their will by cutting the purse strings of the Art Institute if the school administration refuses to buckle under. In the past, groups like the Young Republicans, Jim and Tammy's PTL, The 700 Club, KKK, and the Anti-Choice lobby, have used this monetary tactic to force their fascist agendas down everyone else's throat with the willing help of Eddie "Sleazy Factor" Meese and Ronnie "Teflon" Reagan. Art will not grow if not freely.

Artists and all people of good will should voice loudly how insulted we've been by both these incidents. Exercise your rights or lose them! Deceased Senator Huey Long, from Louisiana, said, "If communism ever comes to America it will come dressed in patriotism."

Murder, Mystery & Intrigue: Key Elements in First Ever Webster Flick



Assistant camera person Paula Comensty, Karl Bjornsen, director of photography, and Michael Burks, director of the media department production tentatively called *Trace Elements*. photo by Leon Algee

by Dawn Grodsky
Journal Staff Writer

Trace Elements is the tentative title. Murder mystery is the theme. And the ambition is that of Webster students and faculty who collaborated on this first full-scale production of a professional film.

The group spent spring break shooting the film which will be completed by September, according to Michael Burks, associate professor of media studies and director of the film.

"This grows out on an idea that has been talked about for some time," Burks said. "It was thought that media students should do a major production. Students are involved in all scales of production. It is not possible, in a 16 week course, to get this type of exposure on a crew, making a production, in this case, a 30-minute drama

"Most students don't have the resources, time or money to do a project this size. At the same time we don't deny (that it is good) P.R. for the department as a whole."



Betty Ann Leeseberg-Lange, and Michael Major. photo by Leon Algee

Though the project is initially the media department's, other departments have input in it as well. Theatre students and faculty were the talent, and a music student will be doing the score, according to Carol Reynolds, media student and associate producer. She said all conservatory students were invited to audition.

The two leading characters were played by Betty Leeseberg-Lange and Daniel Rogers, both of whom are theatre/dance instructors and act professionally.

"The two main characters in the script are adult age. It was not possible to have student actors (in those roles) because none of them look that age," Burks said. "I think it was helpful to the students to be involved with professional."

The film is based on an original story and script by Carol Ann Ince, Carol Reynolds and Julianne Craig, all of whom are students. It was written in a scriptwriting class taught by Stephen Kessler.

It takes place 30-minutes before a serial killer is going to kill for the third time. It shows the build up to the event and has a surprise ending when the killer is revealed, said Reynolds.

All shots were done on location, in such places as a police department, a quarry, a hospital and a parking garage.

Burks said they are now 99 percent finished with the principle photographs, with only pick-ups to do and that those will be finished by the end of the week. He plans to spend the rest of the semester and summer editing and said, "It *will* be done in September."

What remains is editing, titling, sound effects and music which will have to be produced and mixed with the dialog track.

Burks hopes to have the show air on Arts and Entertainment or some place similar.

The four key student assignments in which an application had to be submitted were: assistant director, cinematographer, assistant producer and production manager. The rest of the students worked with those students as grips, gaffers and production assistants, according to Burks. He said those four students were chooses with a consensus of faculty.

The university provided total funding for this project.

"The proposed budget was $13,000. The actual budget was considerably less," Burks said. He said they have been lucky in getting price breaks from the film lab and companies because they are interested in the students getting exposure.

"We've had price breaks that other people wouldn't have," Burks said.

Burks is very impressed with the rushes. Of the principle characters, he said, "Both did a superb job.

"Students have done a marvelous job at every point. People have seen the dailies who are familiar with film production and they have been surprised and astounded at the quality the students produced."

Reynolds said the students showed total dedication. They worked 18-20 hour days for eight consecutive days.

"I was impressed by all of the students. They came together as a unit. We became almost literally like a family. It was like summer camp for a while," Reynolds said.

Tim Tucker, student and key grip for the film, said, "It was much more than I thought it would be. We were all really tired. I think everyone feels as if a whole month was crammed into a week.

"I've always known I wanted to do it (work on movies). Now I feel like I can do it. I would definitely do it again."

Teretha Young, student and production assistant, said, "It was hell but it was worth it. For me personally, I learned a lot more than any other video class I've been in in just that one week.

"I think we should do it every year, that's how much I hated it."

Maxine Beach, student and assistant director, said, "We got to know each other and learned how to work with other people. We got on each others nerves but worked it out. For people to work that hard, you'd expect more dissension.

"It was serious but we had fun at the same time."

Courtney Moates, student who portrayed "Jennifer" in the film, said, "It was definitely a lot different that being on a stage. People are right up in your face. I loved it.

"It's not a matter of being better or worse (that stage acting), just different. The things I already learned made more sense."

Greg Ogorman, student and the boom mike operator, said, "I found just watching the interaction between the crew interesting. We've never worked together but everybody got along amazingly well.

"It made me realize how far I have to go and how much I have to learn. This is the first major project I've ever worked on Next year I hope to have a more important task."

Burks said the film is intended to become a yearly project. "The reason we are pushing for the highest possible quality is to help gain outside funding."

Students can use this film for their portfolio and have a choice of obtaining it in either film or video for themselves.

Students receive varied amounts of credit for this, depending on their responsibilities. The class is MED 490 Professional Seminar.

The work is not considered to be an internship. "It is not a regular academic course or an internship. For many, they complete it in a week and a half. Others work on it for three or four months," Burks said.

So now, some can take a deep breath and put their work on this film behind them. Others have a long summer ahead. And the rest will be awaiting September.



Courtney Moats, Danny McCarthy, and Molly McDermott in White Cliff Park in Crestwood. photo by Leon Algee

Teacher, Painter, Writer And Storyteller

Artist Carol Kaminsky Paints Her Pictures with Words on the Vast Canvas of the Mind



Storyteller Carol Kaminsky's performance in the cafeteria was part of Women's History Month. **photos by John Koniak**

by C. Pudlewski
Contributing Writer

The art of storytelling began in the days when Shamans told stories of the hunt around the campfire on lonely nights, bringing back to life the animals and hunters who died. Carol Kaminsky is one of the new Shamans.

Sitting with Kaminsky on the steps of her Clayton home, one gets the feeling that she is the vessel of an overwhelming amount of creative energy. But what else can be expected from a woman who taught deaf children, had her paintings displayed in New York galleries, and now writes and tells stories?

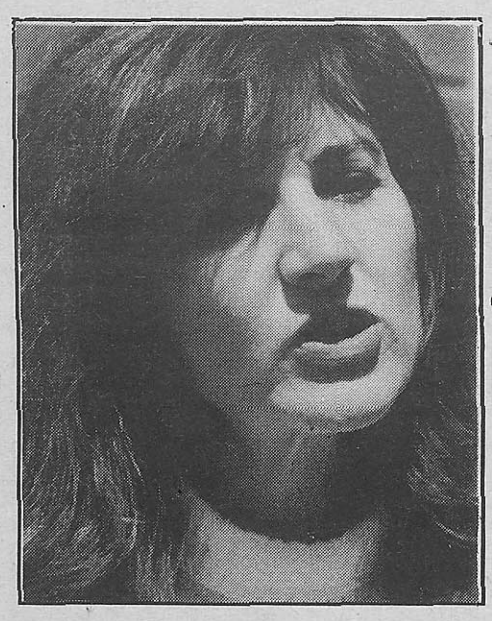
Kaminsky's performance in the Webster University cafeteria on March 22 was sponsored by the Women's Resource Center as part of Women's History Month.

When she was teaching, Kaminsky got her deaf and hard-of-hearing students interested in learning through using stories. "Once I had their attention, it was easier to teach them how to speak," she said.

She started painting because she felt she "needed to. It was a deep need. So I stopped teaching and went back to school," she said.

One of her stories, *Mentor*, is about how she became an artist. Both of her degrees— one in education and one in fine arts — are from Washington University. She is a St. Louis native.

She became a full time painter in New York, and had several successful showings. Her paintings were inspired by a deep love for the art of Vincent Van Gogh.



Kaminsky was forced to stop painting with oils because of health problems. "I tried watercolors, but the passion wasn't there. I found myself forcing a painting, which is something I had never had to do before. Finally, it was as if the canvas was shrieking at me to get out, so I did."

She slowly began the transition into storytelling around 1979. "I spoke to a group in New York about painting, and...a literary agent who was there suggested I write a book," she said.

At first, Kaminsky dismissed this suggestion. "I was a painter, not a writer," she said.

After thinking about it, she reconsidered and her first manuscript, *Tracings*, was published. Her second, *The Wave and Blade of Grass*, was released a few years later.

She is planning on writing a story about the painful separation from painting, and her entrance into storytelling, "when the time is right."

Much like the primitive Shamans, Kaminsky paints pictures with her words, so that her audience *sees* as will as hears the story. She painted pictures of leprechauns and spirits when visiting Webster, and has painted many other pictures in her time as a storyteller.

Kaminsky has done pieces on the destruction of the rain forests, the Ozark pioneers, and Charles and Anne Lindbergh. She also tells Japanese folk tales at the Garden's Japanese Festival each year.

As a freelancer, she has "painted" her word pictures for the St. Louis Art Museum, Anheuser Busch, and the Missouri Historical Society, as well as the Muny's Student Theatre Project.

She has also performed outside of St. Louis, in Kansas City, Wisconson, Illinois, and New York.

"Much of what I do is original," she explained. The stories she tells range from personal experience to adaptations of others' work.

"I never know where I'm going to be led next. Some stories just have to be told," she said. She mentioned that some of her stories ere difficult to hear, as well as to tell.

"The hardest one for me was the first performance of 'Mentor' because it was so close to me. It was writen so that no one in the audience knew it was me, but I knew." She was releaved that after her second performance of the piece, her nervousness faded. "That's reelly the only time I was nervous when I performed."

'I never know where I'm going to be led next. Some stories just have to be told.' -Kaminsky

She also said that one of her stories on the rainforest id sometimes leaves children in a daze, but that it is important for them to know what is happening in other parts of the world.

Kaminsky also teaches workshops on storytelling and creative writing. One workshop combines her experiences as a painter with her experience as a writer/storyteller, and is titled *Variations On a Theme!*

"The artist and the storyteller were developing at the same time," she said. She remembers looking through books of paintings and making up stories to go with them. "On rainy days, I'd be enthralled for hours."

She also mentioned that a uncle htat she met only twice had an effect on her future life as a storyteller. "He would come and tell me stories...To this day, I still tell people that he was my favorite relative."

While Kaminsky performed Irish stories with an Irish accent when at Webster, she has no Irish blood.

"That's a story in itself. I was performing an Irish story at a retirement home...when I decided to try an Irish accent. I had never heard one. When I was through, a woman came up to me and...asked where I was from. I said, 'St. Louis.' She said, 'Ach, I don't believe it. I thought you were of Dublin...or at least one of us.'"

This reception of her accent gave her courage to use it when performing at the Muny Student Theatre. It was the encouragement of people at the Muny that led her to make the accent part of her regular repertoire.

"Storytelling is returning because people are more isolated these days.

'People are mesmerized by the story, and the storyteller has to be careful what stories she chooses to tell.' -Kaminsky

Storytelling is a sharing of experiences. It's a co-creation — the storyteller and the listener are working together. People are hungry for this sort of intimacy and participation; stories are a natural by-product of being human," she said.

She added that stories are tapping into the symbols that research is only scratching the surface of.

"People are mesmerized by the story, and the storyteller has to be careful what stories she chooses to tell. It's a great deal of responsibility," she said.

One problem with professional storytelling, she said, is the business aspect of it. "I'm spending much too much time making phone calls and sending out flyers, I don't have enough time to create," she said. She is now in the process of finding a full-time agent to handle the business aspect.

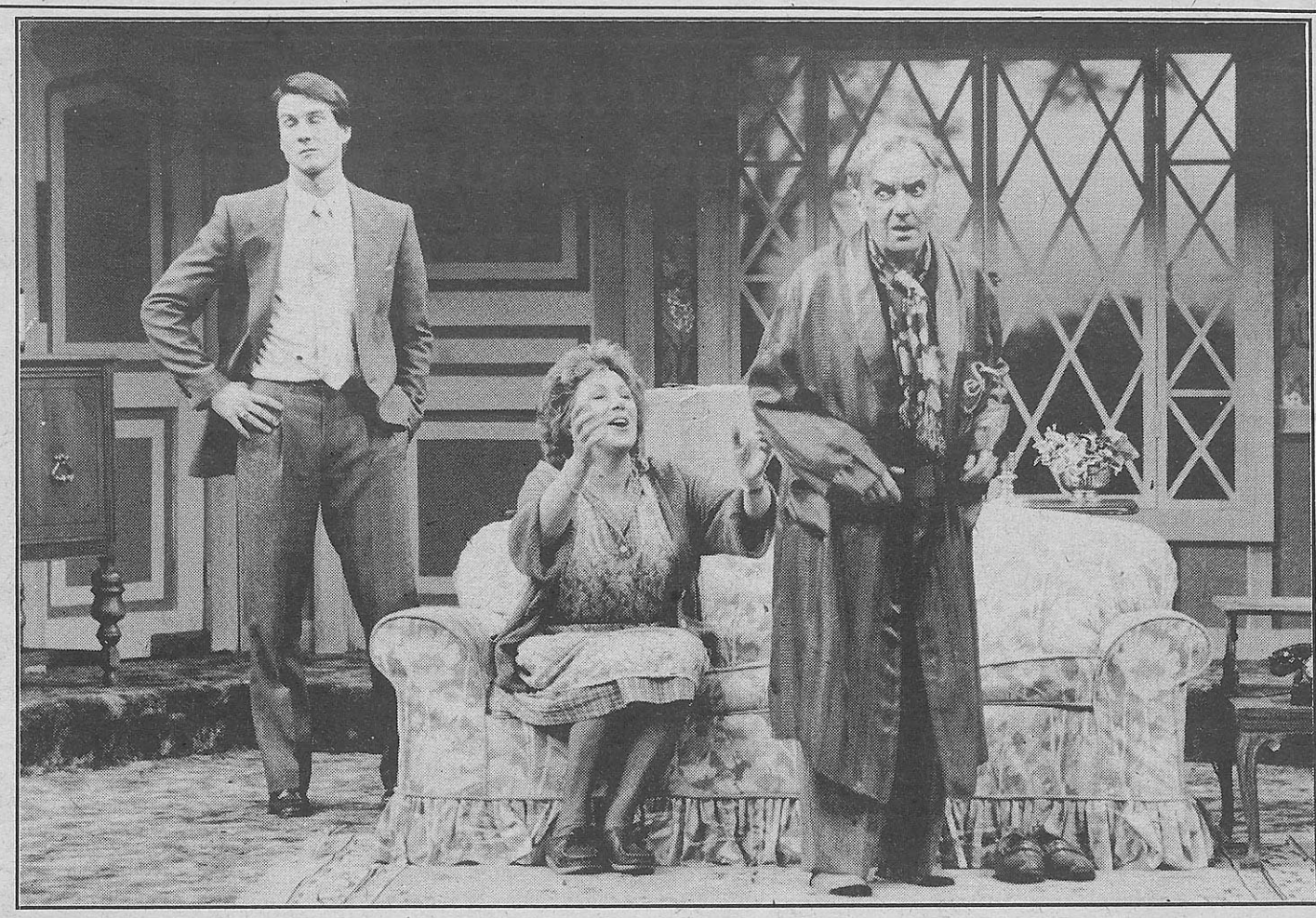


Kaminsky likes storytelling better than painting, however, because, "storytelling is so social, painting so solitary."

She concluded by saying the liked sharing the stories, and that she felt each one had a "gift within it."

Another Opening...





Paul DeBoy, Jenny Turner, and Brendan Burke in *Noises Off*. The play runs through April 14 at the St. Louis Repertory Theatre.

Noises Off
Reviewed by Chad Campbell

Noises Off, as with any good amusement park, provides the patron with a rollicking roller coaster ride that leaves one breathless. Michael Frayn's British farce hilariously concludes the Repertory Theatre of Saint Louis' successful 1988-89 season on the Loretto-Hilton Mainstage.

Noises Off puts to use the "play within a play" situation. The cast of *Nothing On* is trying to rehearse and perform their play in the midst of love triangles (or parallelograms), dilapidated sets, forgotten lines, tense relationships, and squashed sardines. Hilarity abounds as the show is taken on the road when it should not have even been opened at all!

To be in this play and to pull it off with out a hitch is a great feat on the part of the actors. They must not only know their lines and blocking, but they must also know their fellow actors' parts. This is especially true in the second act of the show where there is hardly any dialogue but a whirlwind of activity instead.

The actors that the Rep has amassed for this play are truly professional and brilliant in their concentration.

Leading off is Brendan Burke playing Selsdon Mowbray, an older, experienced actor who has a slight problem with beverages of alcoholic nature. Burke has the audience falling in the aisles from laughter with his doddering, old man characterization.

Tim Allgood, *Nothing On's* stage manager, is played by Norbert L. Butz, a third-year acting student in Webster's Conservatory of Theatre Arts. As with any role he undertakes, Butz totally immerses himself in the part.

Paul DeBoy portrays Garry Lejeune, the yuppy-type who tries desperately to hold the play together while he is on stage. It's easy to feel sorry for Lejeune because he is the brunt of many practical jokes which cause him to slightly stumble down inclines.

Elaine Ellis, another Webster Conservatory student, plays Poppy Norton-Taylor, the Assistant Stage Manager. Ellis' Poppy is a wonderful characterization of a nervous, young girl on her first job.

The very air-headed Brooke Ashton is played by Celine Havard. Havard's character is the exact likeness of the stereotypical blonde with nothing between the ears.

Carl Schurr is Frederick Fellowes, the male equivalent of Brooke Ashton. Fellowes is so dense that he does not understand why to do what the author says to do, so he questions the director at every opportunity.

Belinda Blair, the aristocratic gossip, is portrayed by Sherry Skinker. Skinker makes it her character's business to know everyone else's business.

Jenny Turner plays Dotty Otley, the old maid who becomes more senile as the play progresses.

Douglas Wing is Lloyd Dallas, the director of *Nothing On.* Wing rounds out the crazy crew by being the only sane one in the group — well, almost sane.

Arthur Ridley is the Costume Designer, and Phil Monat is the Lighting Designer. Most impressive for me, though, is the set by James Wolk. It's a two-story, refurbished, British country cottage that revolves on its axis to create the backstage world that exists in all theatres.

Donald Ewer combines all of these wonderful talents together as director of *Noises Off,* not *Nothing On.* Creating all of the "lightening flash"-quick blocking for the show must have taken long hours of research, and it shows.

If laughing is your style, or if you would like to see an Indiana Jones-type movie on the stage, or even if you love excellent theatre, *Noises Off* is definitely the show to see this spring.

Noises Off runs through April 14 on the Loretto-Hilton Mainstage. For more information, call 968-4925.

Turing Play To Debut

Breaking the Code, by British playwright Hugh Whitemore, will have its area premiere, at City Players of St. Louis' theatre in The Coronado at 3715 Lindell Boulevard, on Friday, Apr. 7.

The production runs Thursdays through Sundays until Apr. 23. Curtain times are 8:00 p.m. Thursday through Saturday, 7:30 p.m. Sundays. The only matinee is at 3:00 on Sunday, Apr. 23.

A psychological drama, the play tells of the remarkable career of Alan Turing, the genius who made our World War II victories possible.

Grandfather of today's computer society and father of tomorrow's electronic brain, Turing was the war's superhero, and proclaimed a savior of the free world.

But Alan Turing was a man tortured and terrorized by his own dark secrets, by his scandalous sexual fantasies and escapades.

While breaking the German Enigma code, he also broke society's perverted moral and sexual codes. Though he made possible the ultimate Allied triumphs, he brought for himself great personal tragedy.

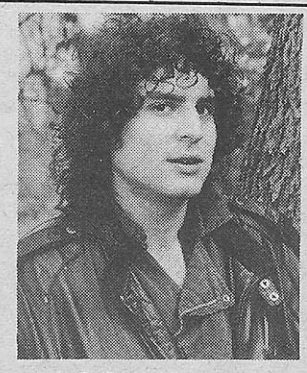
The City Players production comes on the heels overwhelming successes in London's West End and on Broadway. Derek Jacobi starred in both.

Without exception, Whitemore's stage plays have been cheered by audiences and critics alike.

Milton Zoth, director of *Breaking the Code*, has staged five productions for City Players, including *Cloud Nine, Good, Confusions, The Real Thing and Hurlyburly.*

Tickets for students are $8. For reservations or more information, call one of City Players' 24-hour theater "helplines": 361-2211 or 533-1822.

Jordan's Music Column



Queen Elvis
by Robyn Hitchcock And The Egyptians
Reviewed by Jordan Oakes

Robyn Hitchcock was the founding member of The Soft Boys, a late seventies configuration containing one Kimberly Rew, who went on to ignite Katrina And The Waves (*Walking On Sunshine*).

The Soft Boys' specialty was choppy, guitar-drenched pop that owed a lot to folk-rock, Captain Beefheart and especially The Beatles. Hitchcock's acidic vocals could be brittle like Lennon's or deadpan flat like Lou Reed's. The band's percussion was often shockingly individualistic, doing its own thing in the face of certain musical danger. But always, everything survived intact, somehow creating a beautiful cohesion out of pure madness.

Hitchcock's melodies reflect his debt to the Beatles and Byrds, and his sensuous twelve-stringing has had a direct impact on R.E.M.'s Peter Buck, who's since become a friend and occasional musical accomplice. As a matter of fact, on the two recent Hitchcock albums, the pair became partners in chime on a couple of cuts, putting their similar skills to use in a spine-tingling collaboration.

After recording a few brilliant singles and albums with The Soft Boys, Hitchcock embarked upon a solo career, that, as expected, continued the quality song writing he had become lionized for.

His new album, *Queen Elvis* (a clever juxtaposition of England's and America's respective cultural/social icons) is, by and large, not a very consistent album. But still, it's worth picking up for tow Hitchcock chestnuts, *One Long Pair of Eyes* and *Superman.*

The former is sheer perfection, exquisite hard-folk with a haunting melody and the mystery-woman lyrics that Hitchcock's pen often seduces him into writing. *Superman* (no relation to the R.E.M. cover tune) is bulging pop, loud and catchy but with the traditionalist undercurrent that keep's Hitchcock's tunes always in the realm of campfire sing-alongs.

But even *Superman* can't save this album. If I gave it a thumbs up, I'd be hitchhiking, not reviewing a record. So in the interest of not panning a record at the artist's expense, let me point you toward some of his better vinyl. Get *Black Snake Diamond Role* and *I Often Dream Of Trains*, two absolute masterpieces. Additionally, the live YOU-ARE- THERE greatest hits collection, *Gotta Let This Hen Out,* is worth picking up. Incidentally, all of Hitchcock's import CD's are sweetened with extra tracks, sometimes as many as five or six.

Hitchcock's cool performance as R.E.M's opening act at the Arena only accentuated his obvious pop radio potential. This British genius is just waiting to be discovered.

Students Prepare For 'Choice' March On Nation's Capital

by Fontella Scott
Journal Managing Editor

Washington in what will undoubtedly be one of the largest pro-choice demonstrations to date, is expecting a quarter of a million people on April 9 with an estimated 500 Missourians leading the pack to express their support for the current abortion ruling.

The march, which was initiated by the National Organization for Women (NOW) and is being co-sponsored by approximately 200 other organizations, will include a massive display of student support with several in attendance from Webster's campus.

According to Jean Cavender, a political organizer and Campus Outreach member affiliated with Reproductive Health Services, Missouri students along with other activists from the state will lead the group because of the importance of Missouri's role as the initial challenger of the Roe vs. Wade decision with Webster vs. Reproductive Health Services.

Cavender is expecting four to five students from the university to participate. Missouri youth representation will include, according to a listing provided by NOW, Washington University, the University of Missouri, Columbia, Myra South Missouri State, and Stephen's College. As of March 16, over 400 colleges were slated to participate.

The local Greyhound bus station has 10 buses on hold from the St. Louis area, one from Colombia, and one from Kansas City.

Among organization form St. Louis that will join the march are the Rainbow Coalition, the Organization for Black Struggle, the Black United Front, the Coalition of Labor Union Women, Alpha Kappa Alpha Sorority, and the League of Women Voters.

Costs per person for the Greyhound trip will be $75 not including meals for which a pre-set prices will be arranged at group rates.

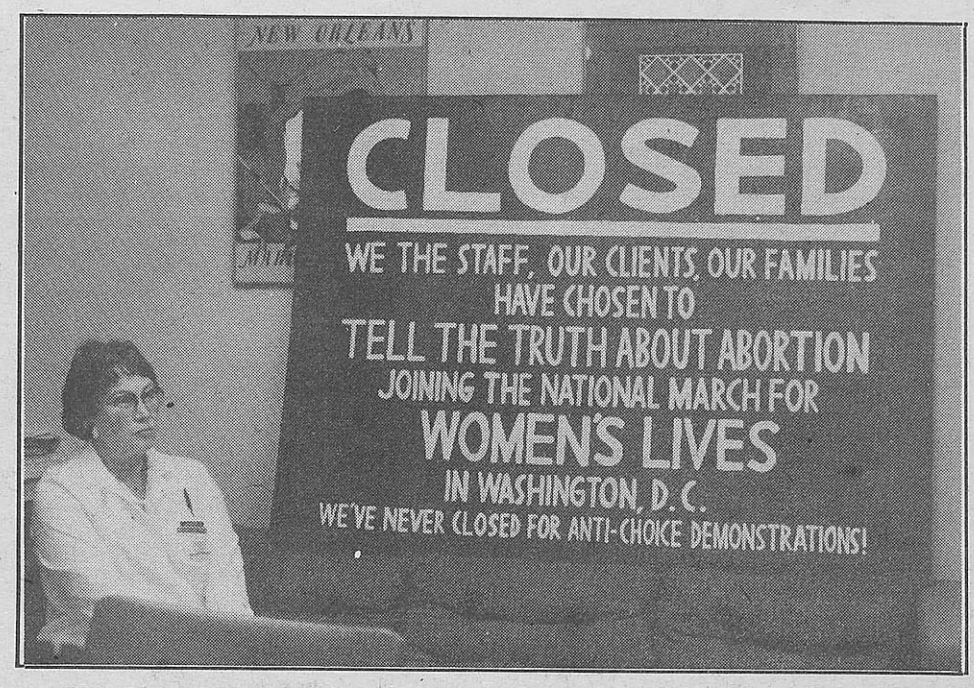
Over $5,000 has been raised by St. Louis women's organizations in an effort to assist those financially unable to otherwise make the trip. According to Cavender, many lower income women will be most effected by a change in the ruling and should be given every opportunity to participate. Students as well as others interested are encouraged, said Cavender, to apply for financial assistance.

Cavender is encouraged by the response to the event so far, stating its importance not only for the pro-choice movement, but for women's rights in general.

"We're looking for the next generation of feminists," said Cavender. "People are saying that the feminist movement is over, but this march should help dispel that. A quarter of a million people are coming."

Cavender said that the massive turnout is indicative of the fact that feminism is perhaps in need of reawakening, but not dead as non-promoters would suspect.

"I've been in this issue 10 years and I've never seen such an effort," she said. "It seems to me that all the Republicans and anti-choice groups have done is make more opposition. NARAL membership has increased. People are saying no, we don't want this."



Staff member of Reproductive Health Service. They will close their doors for the first time on April 9 for a pro-choice in Washington D.C.

She asserts that the message that Roe vs. Wade is actually in danger of reversal has spurred the so called "silent majority" into action.

The bases of the Webster case is a two year old law which states that life begins at conception. Other debated standings the law takes in the abortion issue is the barring of the use of public funds for abortion and prohibiting the use of public hospitals for the procedure except in cases in which the mother's life is endangered.

Cavender will continue to campaign for the march until the last possible minute. She is continuing as a member of the Campus Outreach program, to visit the area universities' women's studies classes and women's centers such as Webster's Resource Center.

Buses will leave on Saturday from UMSL following a send off rally. The march will take plays two weeks prior to the date Webster will be heard in the Supreme Court.

Health Services Hopes For Increased AIDS Education

by Jon Lhommedieu
Journal Staff Writer

According to the Center for Disease Control, there have been 88,096 cases of AIDS reported nationally of which 51,530 have resulted in death. This shows that 58.2 percent of the reported cases have resulted in death.

These numbers are growing. By 1991, it is predicted that there will be 500,000 cases of AIDS in the U.S.

"A lot of students don't feel that it could happen to them," said Susan Daily, director of Health Services at Webster. However, "statistics show that three out of every 1,000 college students is infected with the AIDS virus."

Daily stated that there were no cases that she was aware of on Webster's campus, but she felt there are probably some out there. So far none had been reported to her office.

Though it was more prevalent in the gay community, Daily says that the disease is also a problem among heterosexuals, and they are the ones who need to be educated so the disease hopefully will not spread so rapidly.

Earlier in the year, Daily had planned for an AIDS conference for this week sponsored by Health Services, but these plans have been put on hold until probably the beginning of next year.

"We are ending up the year, and everyone is busy," she said.

"We had planned a continuous running film to begin this week," Daily said. "But we couldn't get a VCR right now."

The film shows people who are victims of the disease, who are not normally considered in a high risk category.

According to a brochure published by the St. Louis Effort for AIDS, those risk groups make up about 95 percent of all AIDS cases. Of the 95 percent, 73 percent are homosexual or bisexual males, 17 percent are intravenous drug users, three percent are hemophiliacs or those who have acquired AIDS through contaminated blood, one percent are children born with the disease, and one percent are heterosexuals.

Daily said that the film focuses on some cases in rural communities, which she feels is an important view because many people feel that AIDS is just an urban problem.

The video would be shown in the waiting room of the wellness center to anyone interested in seeing it. There will also be a private room for interested viewers who may not feel comfortable viewing the film in the waiting room.

She hopes to get a VCR in the center within the next week.

Daily also stated that anytime someone wants to come into the center and get literature or ask questions they are welcome to do so. She feels that education is the major step in slowing the spreading of this disease.

In October 1988, Congress passed the Health Programs Extension Act, which calls for accelerated research, expanded education and prevention, and more humane and cost-effective care for AIDS patients.

Last month the Senate Labor and Human Resources Committee held hearings for increased funding for the agencies responsible for enacting the law.

Though the AIDS epidemic is spreading, so is the hysteria over the disease.

The American Civil Liberties Union of Alabama has filed a suit against three Alabama judges who refused to let people infected with the Human Immunodeficiency Virus(HIV) into their courtrooms.

The suit states that the three judges had asked defendants to enter pleas and hear sentences over the phone instead of appearing in the courtroom.

There is no known cure for AIDS,but new developments have been made for treating the disease.

The Food and Drug Administration has approved a program under which physicians may administer aerosolized pentamedine for the prevention of pneymocystes carinii pneumonia(PCP).

The program would allow the FDA to get the life-saving drugs to high risk patients. HIV-infected individuals would be able to receive the drug before the FDA approves full marketing approval.

The Publications Board is now accepting applications for staff positions on the *Journal* . Positions available and tentative monthly salaries are as follows: Editor, $275; Managing Editor, $225; Photo Editor, $200; Business Manager, $200; Advertising Manager (salary to be determined); Copy Editor, $200. Applications are also being accepted for the following unpaid positions: editorial cartoonist, strip cartoonist, reader's advocate, film series critic, movie critic, music critic, music editor and sports writer. Applicants should submit a letter stating which position they are applying for, qualifications and what they intend to do within the position if hired. Applicants should also submit samples of their work. Submissions should be addressed to Kathy Corley or Art Silverblatt and delivered by April 13. erviews will begin April 18.

LatinWave

KDHX's Catalina Johnson Brings Spicy New Sounds To Local FM Selection

by Dave Simon
Journal Music Editor

Most of us start at the right hand side of the dial and begin to turn left. MAJIC 108 is playing another sultry slow jam, so we head west towards classic rock country. By the time we reach KSHE 95 we're checking the legs of our jeans to see if the 80s were just a dream.

This is where the group gets divided up. Some of us will stay put, while the others dare to journey into the zone where there are no rules and adventure is to be found; the land of college and community radio.

If it happens to be a Thursday evening, sometime between 7:30 and 9:00, we will find a pleasant surprise at the very end of the dial.

A zesty horn line dances over a festive rhythm that fills our mouths with the taste of Mexican hot sauce. We can't really make out what the singer is saying, but we can feel his jubilation or his pain. We don't need to understand his words; the tone of his voice lets us into his heart.

This is not a stray radio signal out of Chicago or Texas. This is *The Latin Wave* on KDHX-FM 88.1.

After the song, the deejay comes on the air and begins to speak in Spanish. Her voice is deep and sensual and flows with the ease of a professional.

She then switches to English, maintaining the same flow and tone of the voice in Spanish, and introduces herself as Catalina Johnson.

Johnson is in a unique position since her show is in a city where the Hispanic population is very small compared to other cities. She tries to cater her show to both the English and Spanish speaking populations.

"I try to keep a balance of English and Spanish, but there is certain information that is more of interest to someone who doesn't know the language at all," said Johnson. "It would almost be insulting to say in Spanish because it's information that's a given."

Her bilingual approach is indigenous to Johnson since her parents are from different cultures.

"My mom is Mexican and my dad is from Minnesota; that's where I got the Johnson," she said.

Johnson has had experience teaching school, which probably explains her self-assuring delivery on the air. Although her job for KDHX is to spin records, she is also teaching over the air. She says that her show has been taped and used by teachers as an implement for teaching Spanish.

'I think a lot of people are becoming comfortable with the Spanish language... a lot of the prejudices towards the language are out of fear.'

-Johnson

Johnson's show also addresses a cultural reality. It may be hard, for us in St. Louis, to comprehend the consistent growth of a Hispanic population in this country since very few Hispanics live here.

The news informs us about the tensions that exist between the Anglo and Hispanic culture in cities like Miami and New York.



Catalina Johnson in front of KDXH studios. Her program, *The Latin Wave*, brings English and Hispanic cultures together.
photo by Suzedie Clement

On *The Latin Wave,* these two cultures exist as one, free of any prejudice. The language barrier, which Johnson proves can be torn down, adds to this tension between cultures.

"I think that a lot of people, I hope, are becoming comfortable with the Spanish language. I think that a lot of the prejudices towards the Spanish language is out of fear," she said. "You may hear something you don't understand, but then you do and you realize that it's not that frightening."

A large part of Johnson's audience is English speaking, which suggest that there are people who feel comfortable with listening to music sung in Spanish.

Johnson, as one might expect, also has a Hispanic audience. She is the only deejay in St. Louis that speaks in Spanish, which along with the music, can be attributed to her Hispanic audience.

Johnson has been told various stories about how her show is valued within the Hispanic community.

"There were some Cubans living down by the river in some shacks. They had left homeless shelters and set up their own little shacks," she said. "I had some friends that went to take them blankets, and saw that they had a boom box and tapes of my show. That really made me feel good."

What makes Johnson's show so great, in addition to its educational and cultural significance, is the music. She plays a large variety of Latin styles from all over the world. She points out that there are so many styles that it is hard to please everyone.

"I know that in the Hispanic population, with people coming from different countries, people tend to be fairly narrow minded about other peoples' music," Johnson said. "Like the Chilean will not like Mexican music. Cubans tend to be touchy about contemporary Cuban music if they're Cubans in exile who left after the revolution."

Contemporary Latin music may be growing in directions that seem removed from the more traditional styles, but the contemporary music is beginning to reach a more commercial audience.

Groups such as Los Lobos and the Miami Sound Machine are two groups that have brought Latin music to an English speaking audience. It is also not uncommon to hear Latin music being played in dance clubs in cities with a large Hispanic population.

Many of the contemporary Latin groups integrated sounds from other countries. In Spain, musicians are integrating Latin rhythms with a Euro-rock sound. Some contemporary Latin music may be more commercial but the passion of the music has not been lost.

Johnson looks at music as a whole, as she does cultures. It is the emotional element in music that she finds appealing.

"I think Hispanic music is very powerful music. Any kind of music that comes out of real life experience is. It comes out of reality as opposed to something that has been constructed to make a buck," she said.

The reality she speaks of is a social reality that some Latin music addresses. If the music is not addressing a social topic, it tries to convey an emotion.

This emotional element seems to be missing in some of the more commercial music being written today.

So for those who are still wandering around the other end of the dial looking for that one good song; why don't you come down south of the border and check out *The Latin Wave,* KDHX-FM 88.1. We all might learn something.



Johson plays large variety of Latin style music, music she looks at as a whole, as he does cultures. photo by Suzedie Clement

DANCE

April 1

The Association of African-American Collegians sponsor a dance featuring the Infra-Red Rockers, a reggae band, 9 p.m. to 1 a.m. in the cafeteria.

April 7

The Alvin Ailey American Dance Theater will perform *The Magic of Katherine Dunham* at Kiel Opera House through April 8, 8 p.m. Performances are presented by Dance St. Louis.

Inspired by black dances and rituals from Africa, the Caribbean and the American South, Dunham created these works for her own dance company in the 1930s and 1940s. Dunham was the first to introduce authentic black folk customs and dances to the mainstream concert stage.

Tickets range from $12 to $28, students receive a 20 percent discount with i.d. Call 968-3770 or 652-5000.

EXHIBITS

March 30

The photography works of Webster students will be exhibited through May 26 in the Media Center Gallery. Hours are 8:30 a.m. to 9:30 p.m. Monday through Thursday; 8:30 a.m. to 5 p.m. Friday; 9 a.m. to 5 p.m. Saturday and 11 a.m. to 5 p.m. Sunday.

April 6

An exhibit of works by Webster University art students will be presented during the Sixth Annual Hunt Show, at the Cecille R. Hunt Gallery through April 27.

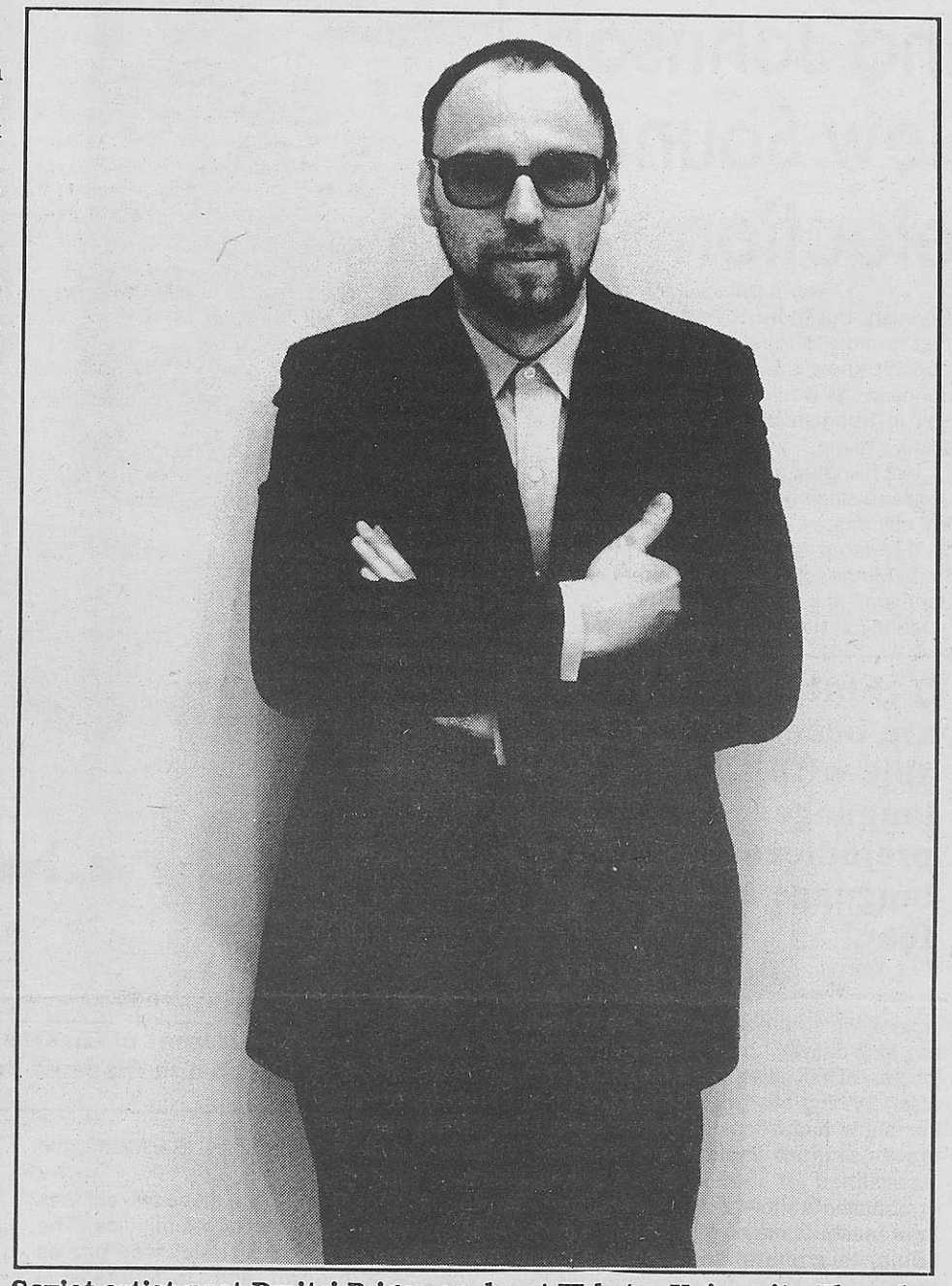
Gallery hours are 10 a.m. to 4 p.m. Monday through Friday and weekends by appointment. Call 968-7171.

FILMS

April 14

The film and video works of this year's Northwest Film and Video Festival will be shown at 8 p.m. in the Winifred Moore Auditorium, sponsored by Webster University and Legacy Productions.

There will be a second presentation April 15. Admission on either day is $3.



Soviet artist-poet Dmitri Prigov spoke at Webster University Thursday. His work is being displayed at the St. Louis Gallery of Contemporary Art through April 29. photo by Suzedie Clement

LECTURES

March 31

Jane Corbett, a founder of People to People, a group helping the poor, will present *The Poor You Will Always Have With You*, 1:30 to 3:30 p.m. at Webster's downtown campus. Admission is free.

April 9

Career Services presents a Career Profiles Seminar 1 to 5 p.m. Professionals working in the fields of computer studies, health services management, liberal arts, marketing will discuss trends in their career areas, tips on entering the field. There will be presentations on resume writing and interviewing skills.

MUSIC

April 3

The Webster Traditional Jazz Ensemble with vocalist Asa Harris, will present a special scholarship concert featuring the music of Billie Holiday at 8 p.m. In the Loretto-Hilton Theatre. Tickets are $10, proceeds go to scholarships for the Webster Jazz Studies Program.

April 9

The Webster Chamber Players will perform at 4 p.m. in the Winifred Moore Auditorium. Admission is $1.

April 10

Gary Sykes Ensemble will perform at 7 p.m. in the Winifred Moore Auditorium. Admission is $1. The ensemble will perform a variety of mainstream and contemporary jazz selections.

April 16

Laclede's Landing, a 35-minute opera developed by composer James Meyer and members of the fourth grade class at Carman Trails Elementary School will premiere at the school at 7 p.m. The project is sponsored by the Opera Theatre of Saint Louis. Admission is free, call 961-0171 for reservations.

THEATRE

March 29

Yours, Anne, a musical based on *Anne Frank, A Diary of a Young Girl*, will be presented through April 2 in the Stage Three Auditorium. Admission is $4.00, students $2.75 (free for Webster students). Call 968-6928.

DAK TRACE, ACE OF SPACE

BY TODD JOHNSON



Successful Openers For Tennis and Track...

Three Teams Hold Their Own; Surprise Opponents

by Stephanie Morton
Sports Writer

In their season opener against Jefferson College on March 22, the men's tennis team did one match better than in pre-season competition, losing 8-1.

Sophomore John Philip and Eric Stack played doubles against Jefferson freshmen, Will Lackey and Greg Lorenz.

Losing the first set 6-1, the men rallied back to clench the second set 7-6, and continued their dominant play to win the last set 6-3. It was the first time the team won a match from Jefferson.

Before playing doubles, Philip lost his singles round to No.1 Jefferson player, Filip Sjogren, 6-3, 6-2. Stack was defeated by Craig Grave, 6-0,6-0, Webster's Mike Kaucic lost his match 6-0, 6-0, as did Gorlok junior Kent Evans, 6-0, 6-1

With the Jefferson match behind them, the squad battled against Lewis and Clark College, March 23.

Although the men lost 8-1, they played more competitively.

Fighting with good intensity, Jesse Vermont, sophomore, easily won his match over Lewis and Clark's Dave Curtis, 6-3,6-3.

Philip also fought a tough match. He lost in a close first set, 7-5, and was defeated in the second 6-1.

Another close match took place in the doubles category. Vermont and Kaucic started off slowly, losing the first set 6-2. However they scrambled back to capture the second 7-5, but lost the final set,7-6, in a tie-breaker.

Not only did the tennis team do well, but the men's and women's track teams held their own against NCAA Division I,II, and III schools from around the country.

Distance runner, Tom Preiss, ran the 1500 meter race and won sixth place. In the long jump three Webstermen, Jeff Sams, Dante Donaldson, and Tim Anthony, set personal records, keeping up with their more experienced opponents. In the 100 meter dash, Sams and Dave Stewart finished second and third respectively, with times of 11:44 and 11:60. Then one of the most exciting wins of the day came in the men's 4x100 relay, Sams, Stewart, Donaldson, and Luis Ruess finished second, clocking in at 45:50.

The Webster women set personal and school records as well. Leah Blevins finished at 15:33 in the 100 meter, and jumped 12' 8 1/2" in the long jump. Karen Bergman clocked in at 5:38 in the 1500 meter, followed by Leslie Morrison, who ran 6:59 in her first 1500 meter run. Morrison also competed in the 200 meter finishing at 34:20. Also on track were Alison Mayer and Tammy Doane, who along with Bergman and Morrison ran the 4x100 relay.

The Webster Squad competes at Washington University on Friday, March 31, at 4:00.

Gorloks Usher In New Baseball Coach

by Patrick Elsner
Sports Writer

A replacement for the resigning baseball coach was named last week. Initial player response was mixed while Athletic Director Harry Cargas spoke fondly of the new coach.

Dennis Duncan, a graduate of Webster University, was chosen to lead the struggling Gorloks after former coach Ed Kessler was asked to resign because the team violated NCAA rules in a game played March 19.

Duncan, who received a degree in history from Webster in 1980, previously coached baseball at Northwest High School in St. Louis for two years.

Along with his volunteer assistant, Bill Lingua, Duncan feels he can help the team improve, however, it may take some time.

"We'll make tiny improvements as we go," said Duncan. "Lack of time is our biggest weakness. We're in the heart of our season."

Duncan feels his experience will benefit the development of the team. "Webster gives me an opportunity to apply my teaching and coaching skills to build a baseball program," said Duncan.

According to Duncan, academics takes precedence over athletics. "Due to academic scheduling, some players aren't able to attend some games and practices. I tell players not to cut class. If their school schedule allows them to play, they should be there."

Lack of players is a seen as a definite stumbling block by Duncan. "It goes without saying that we need additional ballplayers," he said.

If possible, Duncan would like to add several players to the roster. "I would to like to see twenty players on the team," said Duncan. Currently, the team lists fourteen players.

Duncan shares a philosophy that is very similar to Cargas. "I think the baseball field is a place where people can become better human beings," said Duncan.

When asked about the selection of Duncan as coach, Cargas said he was "experienced and available." The selection was approved by Mark Govoni, dean of students.

Cargas continued by saying Duncan was both "enthusiastic and competent."

"Both men (Duncan and Lingua) are excited at the prospect of developing a new program," said Cargas.

Jeff Nolle, Gorlok pitcher, said time will tell the effectiveness of the new coaching staff. "The coaches aren't really sure what we want from the team so it might take a couple of weeks to establish a common approach to the direction of the team."

Another player, Ed Hoock, feels Duncan's disposition is somewhat extreme at times, yet justifiable. "At times, Dennis is a little too intense but at the same time he's trying to put together a competitive team," said Hoock.

Shortstop Matt Brockmann doesn't feel Duncan and Lingua stress the "true philosophy" of NCAA Division III sports.

"At times they push winning more than having fun and participating. It seems that (Duncan's) philosophy is a completely different from Ed (Kessler) and Ray (Myer)."

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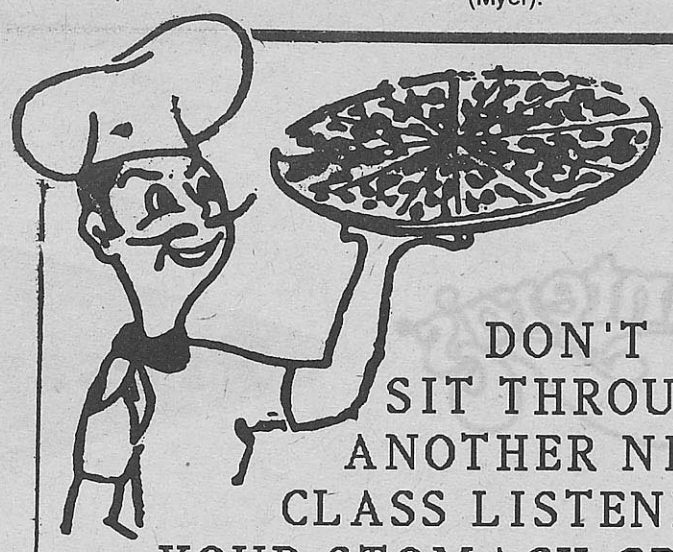

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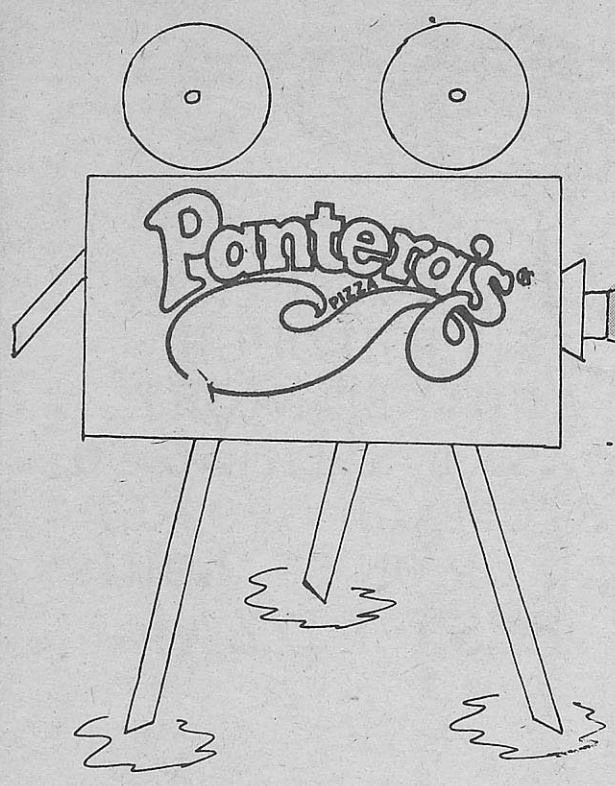

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Kramer's Marionnettes Captures Childlike Fascination; P. 8,9

WEBSTER UNIVERSITY ARCHIVES

The Journal

Webster University's Student Newspaper

April 6 - April 12 Volume 24 #11

The State Of Our Campus Security:

Story by Barbara Friedman
Photos by Suzedie Clement
See Page 7



Of Security And Solutions

The recent attention to the state of campus security unfortunately raises more questions than it dispels. The number of incidents — no matter how small — demands immediate action that *must* go beyond an audit.

The manifestations of laxity in University security are many, beginning at the lowest levels of "protection".

Signs are posted throughout Webster's limited parking areas, indicating that persons parking without a valid permit will have their vehicles towed at their expense.

When was the last time you saw a car forcibly removed from the dorm lot? The lot is filled with its share of un-stickered cars which "mysteriously" disappear when night classes or Wini-Moore programs are over. In the meantime, permit holders have to take their chances with the "ample on-street parking".

Once you find a parking space, entering the dorms is a relatively simple matter, even if you're not a resident student.

IDs, it seems, are rarely checked at a distance of less than six feet, so anything resembling a white card with a colored sticker on it is taken as gospel.

If the guard on duty happens to be distracted by such line-of-duty diversions as, say, MTV, then a quietly closed door and silent padding up the stairs provides little cause for alarm.

Outside, the situation is even more distressing. Even for a small campus such as Webster's, the number of patrolling security officers is dangerously small. In addition to a mobile patrol that randomly passes through the campus (as well as to other nearby locations), the remaining walking officers could probably be counted on your nose.

Add that to the dim and insufficient lighting provided in most of Webster's parking areas and along pathways, and making your way across campus on a dark night becomes a chancy enterprise at best.

Take, for example, the route from Pearson House to the Thompson House parking area, or worse, all the way to the dorms. Faint street lamps are few and far between, and more than enough bushes and walls exist to cloister possible muggers. Even the sidewalk becomes an enemy, broken and treacherous to the step in the shadows.

Solutions? Add more guards? The old maxim still holds — quantity does not necessarily mean quality. But , as many students have pointed out, a check-up on the professionalism and conduct of the existing personnel may be in order.

How about some sort of escort service for students who must travel alone on campus at night? Programs such as this are successfully in place at a number of universities across the nation.

However, when student Chris Pudlewski attempted to start such a service after she was personally attacked on campus, the only volunteers to sign up were women. Surely some male students among the University population would be willing to volunteer a small amount of time for such a worthwhile endeavor.

Better lighting is a must, particularly in areas where the walls of old estate houses cast long shadows on paths that must be taken. Webster is not a 9 to 5 university, not even 9 to 9. Students are working practically around the clock in many areas, and they deserve protection equal to that provided by the simple light of day.

Many students do not help matters, however, with a languid attitude toward their own security and that of those around them.

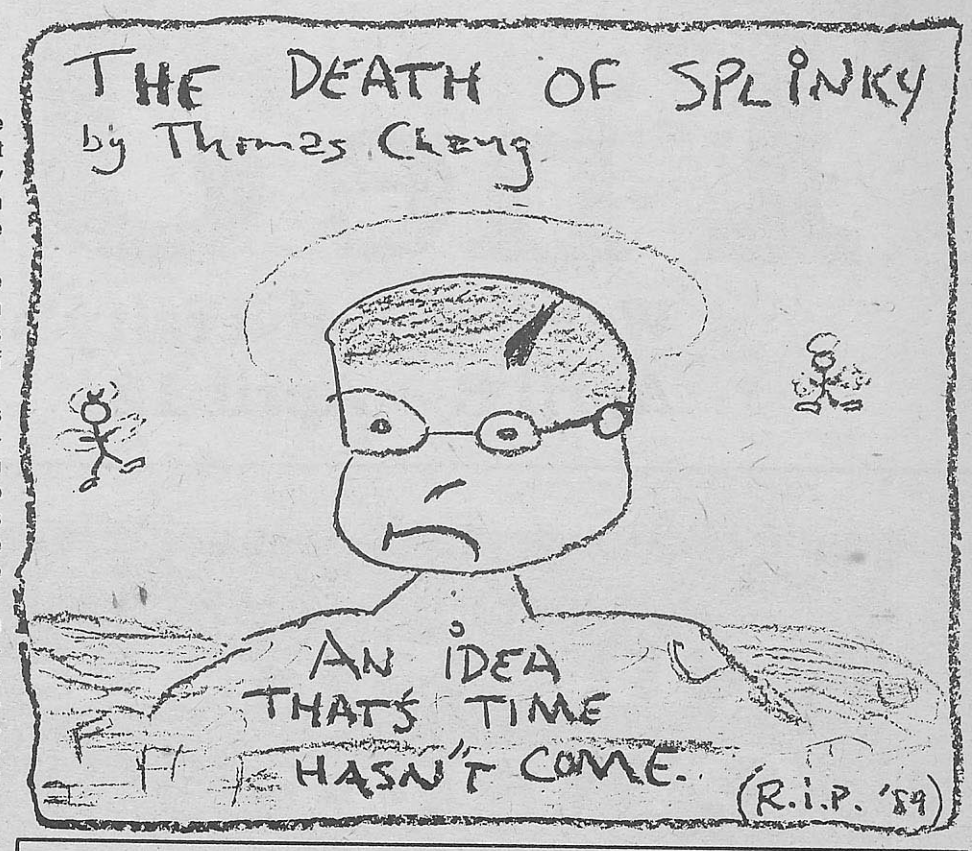
While the dormitories have an "escort policy" which requires guests of dorm students be signed in and accompanied by a dorm student, it is rarely enforced.

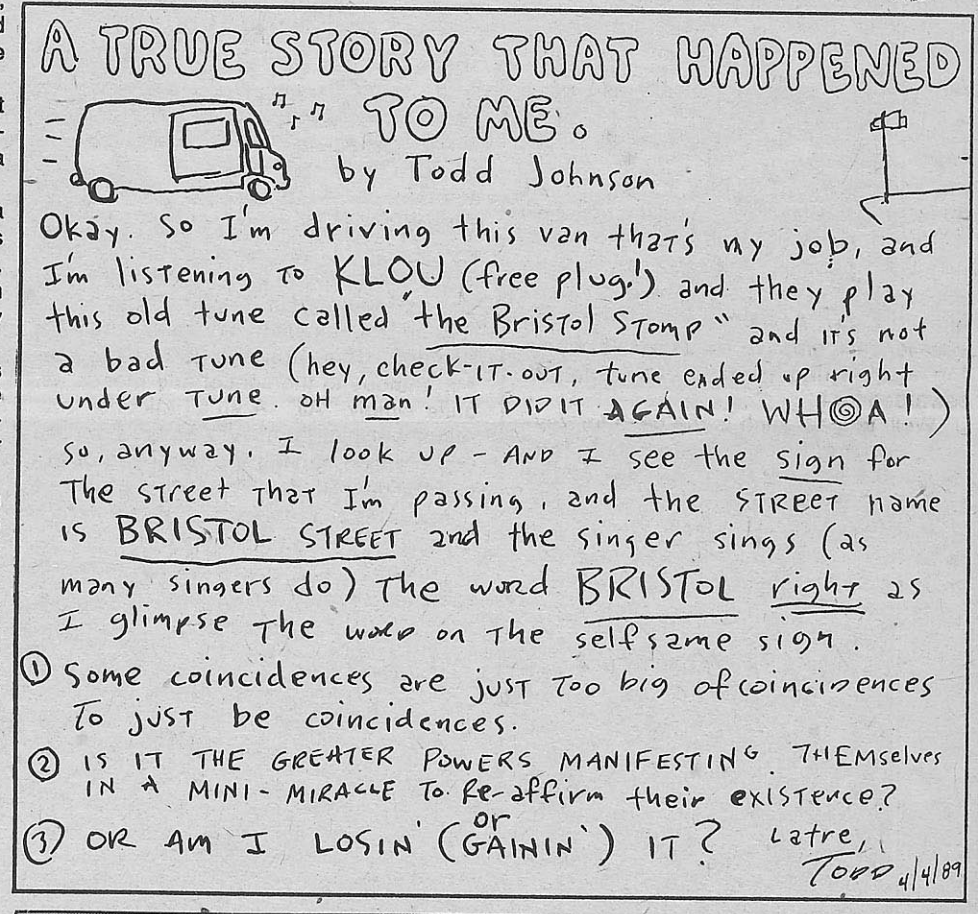
"Hey man, would you sign me in?" is a frequent query after a non-resident has met with resistance at the guard desk. Many students take pen in hand and sign away, leaving someone they probably don't know to roam the halls unhindered.

The Resident Staff is nearly powerless to enforce such a policy. No one can be everywhere at once. Students themselves must take some responsibility for their protection.

No one is totally without blame in this situation, and likewise, no one can turn away from creating solutions to the problem.

The University would seem to have no plans on tap but an "audit" of the current security forces. We can only hope that the audit will be followed with swift action to create a more responsive, effective security force and a safer environment for everyone at Webster. **BG**





Rich, Famous Skew 'News'

America's fascination with the rich and famous has been evident long before the cheesy series of the same name was invented. And even before the advent of Robin Leach Journalism, the public's right to know vs. the right to privacy was debated.

But in a day and age of increasing technological sophistication, the argument can become a much more serious one.

Post-Dispatch reporter Patrick Gauen spoke at a gathering of college journalists this past weekend and, perhaps, summed up the new-breed of journalism best when he stated, "Geraldo wouldn't have just looked in Gary Hart's window. He'd have broken it in so he could get rid of the glare."

Indeed, the sense that the famous have some inordinate amount of intriguing news value has filtered even to Mound City where Deanne Lane can be found in front of an empty courthouse telling viewers that the infamous Angela Whitson vs. Billy Busch custody trial had begun.

Fact: That was also the evening's lead news story.

Question: What the hell does it really matter?

It is hoped here that the very same young journalists that laughed at Gauen's quip have more news judgment when they arrive in positions of responsibility, and it is hoped that the viewing public will gain enough sense to realize the mindless pap they are spoon-fed by television news is the same type of nonsense that is keeping the overall level of political sophistication so low.

After all, how many truly newsworthy things are happening daily on a local, regional, and national level? Enough that the custody battle of one seven year-old is not all that important. True, the family is famous, but that alone makes no difference in changing the fact that they, ultimately, are just people. Each side has used the media to their advantage, but whose fault is that?

Even worse than this trend is the popularity of such pseudo-news programs such as *A Current Affair* and *Geraldo*. However, these shows, on some levels, do not pretend to be anything more than tongue-in-cheek info-tainment. Local news channels purport to be "your" news source. Whether it be 24 hours per day or not, the situation doesn't look imminently any more bright. That's too bad.

And not to forget this Morton Downey update: Not only is his musical album due out shortly, he was last sighted being shot by a firehose at Wrestlemania V. Indeed, this character demands the attention of the viewing public.

If we're lucky maybe J.C. Corcoran will do a special focus on him. We can only hope this important topic isn't missed. **TC**

The Journal
A Webster University Student Publication
470 E. Lockwood
Webster Groves, Mo.
63119-3194

Policies: Editorials are written by members of the editorial staff, and are solely the opinion of the acknowledged writer. They do not reflect the opinion of the staff, contributors, etc. Letters to the editor must be signed, and must arrive the Monday before the Publication date. The Journal operates independently under the auspices of the Publications Board, which holds regular meetings to hear comments on the production of the newspaper, and are open to the community. The Journal reserves the right to edit all contributed material.

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Reader's Ad



by Rommel Medrano
Columnist

Ready for a bit of fun boys and girls!? O.K., put on your thinking caps, Sundays' best duds and hold onto your seats...here we go!!

RICH HALL WOULD BE PROUD:

The sniglet for the annoying little piece of toilet paper that sticks to your heel when exiting a crowded restroom is a *tile comet.*

The sniglet for the dirt and food particles that get caught in the cracks of coffee table tops is called *pelp.*

And finally, the initial blast of strong odor coming out of a fresh can of dog food when opened is referred to as *alponium.*

For you folks who aren't hip on it, a sniglet is a fictitious and wittily contrived word for the funny and unusual things that happen in a person's otherwise ho-hum, everyday life. Pretty clever, huh?

Yup, the art of semantics and word play is big business. Presidents, comedians, heck even reporters dabble in it from time to time. And once the pinnacle of excellence in creative word choice, phrasing and writing is achieved, you get rewarded for it.

Well, at least such is the case for several *Journal* writers/reporters that received accolades this past week-end at the Missouri College Newspaper Association (MCNA) convention. (Please refer to Fontella Scott's article in this issue for further details.) Just a few highlights to mention which the judges found best in Class 3A:

Tom Crone for Editorial Writing and Investigative Reporting;

Dawn Grodsky for In-depth News;

Chad Campbell for Theatre Review;

Jackie Lindhurst for Music Review;

...and with the risk of any more head swellage (is that even a word?), my man of main-ness, Brian Fergusson, with broom in hand, swept the category for advertising.

As for yours truly, all I got for *my* work was a pair of sleepy feet from the ride down there and a hang-over from the ride back. Now how's that for gratitude?

Anyhow, Kudos squared to all who deserved it.

THE LOST BOYS , PART II?

Nope, neither Corys Haim and Feldman nor Kiefer Sutherland are in the works of the awaited sequel. Sorry ladies. However...did you chaps take a peek at the Letters to the Editor section or at the Cover Story in this issue? If not, please do so.

It seems as if a handful, or armful, of students are playing some verbal golf with the security guards here. At the first hole, they're tee-ing off with vicious vigor while questioning the competency of our brave boys with badges.

Hopefully we can somehow get a barometric reading from the rest of the university students in regards to this issue? Hmm.. A possibility for next weeks exciting edition of the Readers' Advocate? Well, it's a toss-up between that and "How do you as university students/readers feel about the *Journal's* coverage of the recent rule infraction involving the Chess Club using ringers?" More play on words. N'uf said.

Guest Opinion

by Tomi Yrjola
President, ISA

Consider the following account for a minute: You're well established in an internationally acclaimed oil company in Saudi Arabia, headed towards your third year at work there. Then one morning you wake up and decide that a masters from college might help you sleep better at night, in addition to furthering an ambitious career. So you pack up and leave, never to return quite the same again. Or at least so far you haven't.

Time has elapsed, about two years. Your still pursuing your masters, but you've now traversed two different continents, lost fifty thousand dollars in the Stock Market crash, and have little to no money left to pay the 12 credits necessary for graduation. You're obviously pissed off about everything, but you still manage a smile because you're good-hearted. Even an article in the local college newspaper, exposing this tragic, almost cruel tale to the public cannot give you any satisfaction any longer...

You may now forget the first person bit.

Fellow readers: About this article. It is not only to offer interesting reading in this weeks Guest Opinion column, but perhaps (and this may indeed be in vain) to wake us all to the awkward realities of the worldly travelers, hidden but alive amongst us. I am of course, referring to certain foreign students.

Take a look at the picture. It must have been taken with an old camera, because the man in question does look a little bit like Inspector Clouseau from Pink Panther. That, however, is Syed Safder Ali; famous to the school and friends as, quite simply, "Ali" A small minority may remember him from "Ali's Magic Box," an odd creation serving the purposes of the International Student Association, but that unfortunately is doubtful. Unfortunately, because it really is a beautiful box.

But about the man. Thirty years of age, with seven years of experience as a professional computer programmer in the Pakistanese air force, with a BA in Business from Karachi University and one from Webster itself, and with, as aforementioned, two years spent working in the Arabian gulf oil business: How many men like Ali do you have in you class? Furthermore, and I don't intend to hurt anyone's feelings, but how many teachers do we have in this University (or in many other ones?) with equally much on hand experience of our complex globe? Some, but not too many. I have a firm conviction that there's a strong moral to all of this somewhere. It may come later.

Our Pakistanese friend has seen an exciting set of years come and go, the last few spent in the loving embrace of Webster University. A year at the Vienna campus, featuring moments spent with the ex-director, Robert D. Brooks, are exciting reading in themselves. Many people, however, would rather the past be forgotten — at least unprinted — rather than immortalized. Ali isn't a man of old grudges, and a little smile does come to his lips when recalling good old Wien (Vienna in German), and things a thirty-year-old gentleman shouldn't have to experience.

"They're a super people, very cooperative," remarks Ali of the Austrians, that curious collection of central European peoples inhabiting the space between Italy, Switzerland, West Germany, Hungary, and Czechoslovakia. The Webster campus in Wien, given its proximity to all of the neighboring countries, has allowed Ali to travel to all of them.

The financial troubles in Ali's past also make for an interesting background. Two points should be stressed right away. First, Ali is not a yuppie and therefore, we won't have to deal with the misfortunes of a spaghetti eating, Brooks Brothers clad idiot. He's always nicely dressed, but not overly so. Second, the difficulties he is experiencing as a result of the financial crash are very real, a reminder of the individual suffering of the common man as opposed to that of a broker who has, unfortunately, lost a million dollars out of three. Ali lost all of his earnings.

"It was a bomb on me." There is no smile there, not now. A secure financial existence remains no more for him than a memory of the day his boss in Saudi Arabia encouraged him to invest in a profitable business venture over the seas. Ali is what many may consider lucky. A man has been rightly convicted in the courts, and will carry out a sentence of ten years for crimes, some of which affect Ali. But Ali still remains fifty thousand dollars short... and with no money to continue funding his education.

He is a strong personality, determined that virtue will be victorious in this debacle of life and he, if not the winner, at least be enlightened.

"All I want is to be able to finish my education," said Ali. "The twelve credits that still need to be completed. I'll work for them, if the school or the authorities grant me a permit."

A simple work permit, in this case, could help change the fortunes of Ali, help drag back some of the looted cash that until today still remains hidden somewhere in the soil of the Americas. But he is a foreigner, and as many Webster students know, the rights of a foreigner are not quite the same. The right to work is not always matter of fact.

It might be difficult for many to imagine not being able to work. The only option is to get work illegally. Perhaps the school could arrange some job to fit his needs. It would be neat if educators were working to assist the students like that to help them secure a better future, instead of placing him atop another pile of papers in a deserted office room.

At any rate, if students should get the chance to meet Ali, it would be great for them to talk to him and learn from and share his experiences. In the meanwhile, we're waiting to see if the administration will review his work case. There's not a lot they can do, but it would be a start for Syed Safder Ali.

Letters:

To The Editor

Can these so called 'security guards' that patrol the campus really make a difference in the safety of the campus? These maggots do nothing more than walk around the buildings, smoke cigarettes, and harass Webster students for identification.

Last week I was stopped while entering the bookstore by one of Hudson's finest, and asked to show proof that I was a student of Webster. At first I resisted his request, because I didn't feel that my status at the university was any of his damn business.

Being somewhat of a smart-ass, I asked him for his ID. He pointed proudly to a plastic card clipped on his right shoulder and said: "This is my ID pal...St. Louis County."

I suppose that was supposed to imply some kind of authority,which would intimidate me into compliance.

That isn't what did it, but I eventually did comply and I reluctantly showed him my student ID. I still feel that I shouldn't have cooperated with this fool, and I'm angry with myself every time I think about it.

He later told me that the reason he stopped me was because he claimed there is a problem with high school students hanging around the campus. So he decided to check me, I'm 28 years old and have a receding hairline, as opposed to checking the ID's of other people walking by who were a lot younger.

I wonder if the recent tuition increase we were recently told about in a rosy letter from Joe Kelly and Leigh Gerdine is, in part, to pay for these incompetent guards, though I doubt they are paid much above the minimum wage.

My advice to anyone else confronted by these brave boys in blue would be to tell them to piss-off.

Jon Lhommedieu

Dear Mr. Editor

I recently received a letter in the mail from the university telling me that my advisor Bev Bishop had been removed from her duties as an advisor at Webster University and that I would be receiving a new advisor.

Several weeks before receiving this letter, I had received word about this matter. My interest was sparked to look into this matter.

I questioned the process of removal of Bishop. Why were the students, primarily her advisees not allowed to have any input into this matter?

Bishop has expressed a sincere interest in my academics as well as my professional plans beyond college. Which are two necessary traits of any good advisor.

Bishop has told me who to speak with for job interviews, academic tutoring, rides to class at Northwest Plaza, Etc.

After speaking with more of Bishop's advisees. I felt compelled to draft a petition.

This petition has received strong support, more than 50 students signed my petition within several days.

This petition has now received Council of Student Affairs (CSA) backing.

I then sent the petition to the chairmen of the Undergraduate and Graduate Management Department's, Academic Advising, and several other high ranking officials at the university.

Upon giving Jim Brasfield, Undergraduate Management Chairperson his copy of the petition.

Brasfield said, "Bev is part-time and we need full time advisors here. Somebody who will be here year-round."

Granted this is a valid point, what about the traditional college student who is off for the summer anyway?

Bishop is an *undergraduate advisor.* Undergraduate students are traditionally day students, who take the majority of the summer off from school to go home, work, etc.

Bishop also teaches at night, making herself available for those non-traditional undergraduate students.

Why were the students excluded from any input on such a major matter as important as this? Will she be reinstated?

This is career planning, and Bishop has a wealth of knowledge about the "real world" that should not be exploited.

Brian Fergusson

Got a gripe, complaint or even compliment?



Send your letters to The Journal!

American Education Day Explores U.S. Teaching Methods

Webster's European campus in Vienna recently explored the methods and benefits of the American educational system in a program designed to promote the techniques of its teachers.

The first American Education Day was sponsored by the Vienna, Austria campus in March. One hundred and fifty guests, representatives of the American and Austrian educational system, including students and parents, were on hand to attend a discussion of the American BA and MA degree programs.

Sample lectures were given demonstrating American teaching techniques, and a panel discussion contrasted the higher education methods of the U.S. and Austria.

Elizabeth Chopin, Director of Webster's Vienna campus, introduced the panel composed of American and Austrian educators. Chopin said that a discussion and further consideration of both techniques will make both systems work harder to be the best possible.

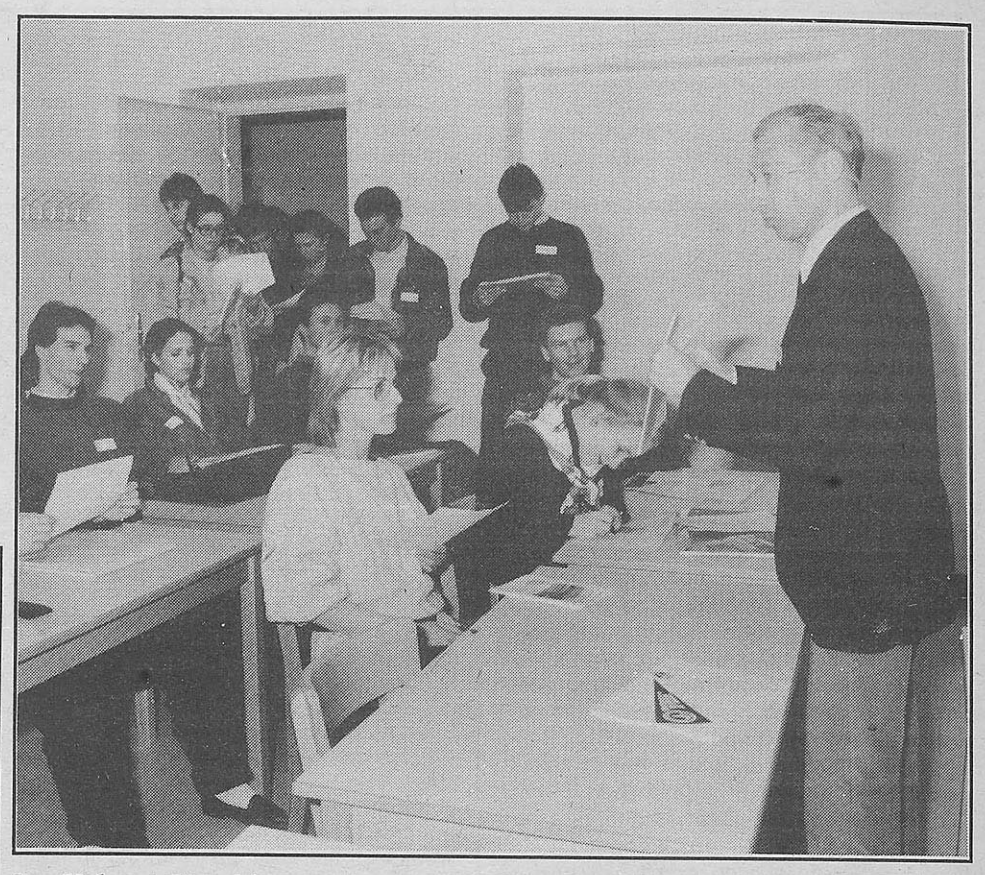
"We didn't come to change Austrian education but to change American Education- to offer our students exposure to a different culture," she said.

"We came because we needed Vienna, not because Vienna needed us."

The next step, according to Chopin is to discover what the American way can contribute to the Austrian method.

The panel discussion which followed concluded that the American educational system's strength is that it provides the

Continued on page 13



Dr. Helmut Haschka, professor and former Director of the Institute for English Studies of the Economics University of Vienna, discusses study opportunities in the USA for foreign students with visitors to Webster Vienna's American Education Day. **photos courtesy of Webster Vienna**



Elizabeth Chopin, director of the Vienna campus (center) poses with American Education Day panelists.

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Another Opening...



Yours, Anne
Reviewed by
Chad Campbell

Imagine being confined with seven other people all with different and distinct personalities in one cramped space. Take that mental picture further and add the constant fear of discovery by Hitler's Green Police and subsequent death. Add more obstacles such as not being able to make a sound during the day and the constant shortages of food. Now live this way for a little more than two years. Could you do it? Is your will to live, your hope, and your courage strong enough?

Yours, Anne, now running in Stage Three below the Winifred Moore Auditorium in the Administration Building, is a new musical based on *Anne Frank: the Diary of a Young Girl.* It is the true story of the Jewish Frank and Van Daan families and their concealment in Nazi occupied territory during World War II. This is a production of Webster University's Conservatory of Theatre Arts.

I must say that, at first, I was very skeptical at seeing a musical of Anne Frank's moving memoirs. Once the show began, though, those fears were swept away by Enid Futterman and Michael Cohen's lyrics and music. The melodies and harmonies are beautiful, exciting, and breathtaking to the ear. After the last note of the whole play, I had decided that I would never enjoy the straight version of the show as much as this version.

With the addition of music, I found the story much more powerful and moving than before, especially at the close of the show. I had shivers running all over my body. The ending is definitely not a happy one, but it is filled with hope — hope for the future.

Yours, Anne brings an immediate reaction to one of the most horrible times of human existence, the Holocaust of World War II. The show strengthens the feeling of the appalling waste of such brilliant human life. Anne's diary makes one realize the "what if's" of life. Out of the millions who died, what if one could have found a cure for AIDS or cancer? See what I mean?

The Conservatory cast and crew make *Yours, Anne* come alive with fervor. The cast's voices blend together perfectly in the company numbers.

Senior Susan Thompson is enough to see all by herself. Thompson portrays Anne with such youthfulness, vitality, and honesty that the audience is drawn to believe that it really is the 13-year-old Anne up there telling us her story. Thompson is in the foreground in almost every scene of the entire play. Such a role can be very taxing, but Thompson pulls it off with vigor. Thompson has a strong voice which aides her through the musical numbers. Out of twenty-six songs, there are only four in which Anne does not sing. It is obvious that Thompson is well trained to handle that much of a load without it bothering her. I feel as if I could go on and on about the concentration and professionalism of Thompson and how much I enjoyed her, but the rest of the cast are also deserving of space.

Otto Frank, Anne's father, is played by Stacey Holt, also a senior. Holt portrays Otto with compassion and tenderness for all, even under such oppressiveness. Holt also has a strong voice which is pleasant to listen to.

Glorianne Jackson portrays Edith Frank, Anne's mother. She is a woman hurt by her daughter's greater love for her father. Jackson's voice, though still good, is not quite as strong as the rest of the cast. What she lacks in voice, she more than makes up for in her acting skills. She makes the audience member care more for her character than for her voice.

Margot Frank, Anne's older sister, is played by Debbie Parker. Parker has a beautiful soprano voice which she puts to use well in a moving duet with Anne in the song "I Remember." Parker does a wonderful job expressing her loneliness and her disgust at always being good in the song "Something to Get Up For."

Jeff Craven portrays Mr. Van Daan with stinging sarcasm. He is believable as a man twice his age in mannerisms, stances, and looks. Craven's voice, as well, blends in nicely with the rest of the cast.

Kelly Dacus, last seen as the young, bright, and bubbling Gladys in *The Pajama Game*, leaps forward in years to play the middle-aged, bitter Mrs. Van Daan. She seems to be bitter to herself, the world, and her family until we realize that she is desperately trying to hold on to the one solid thing in her life... her past.

Peter, the Van Daan's fifteen year old son, is played by Joel Carlton. Although Carlton is fairly tall, he pulls off the age very well by making his height seem like he was caught in that gangling age between man and boy.

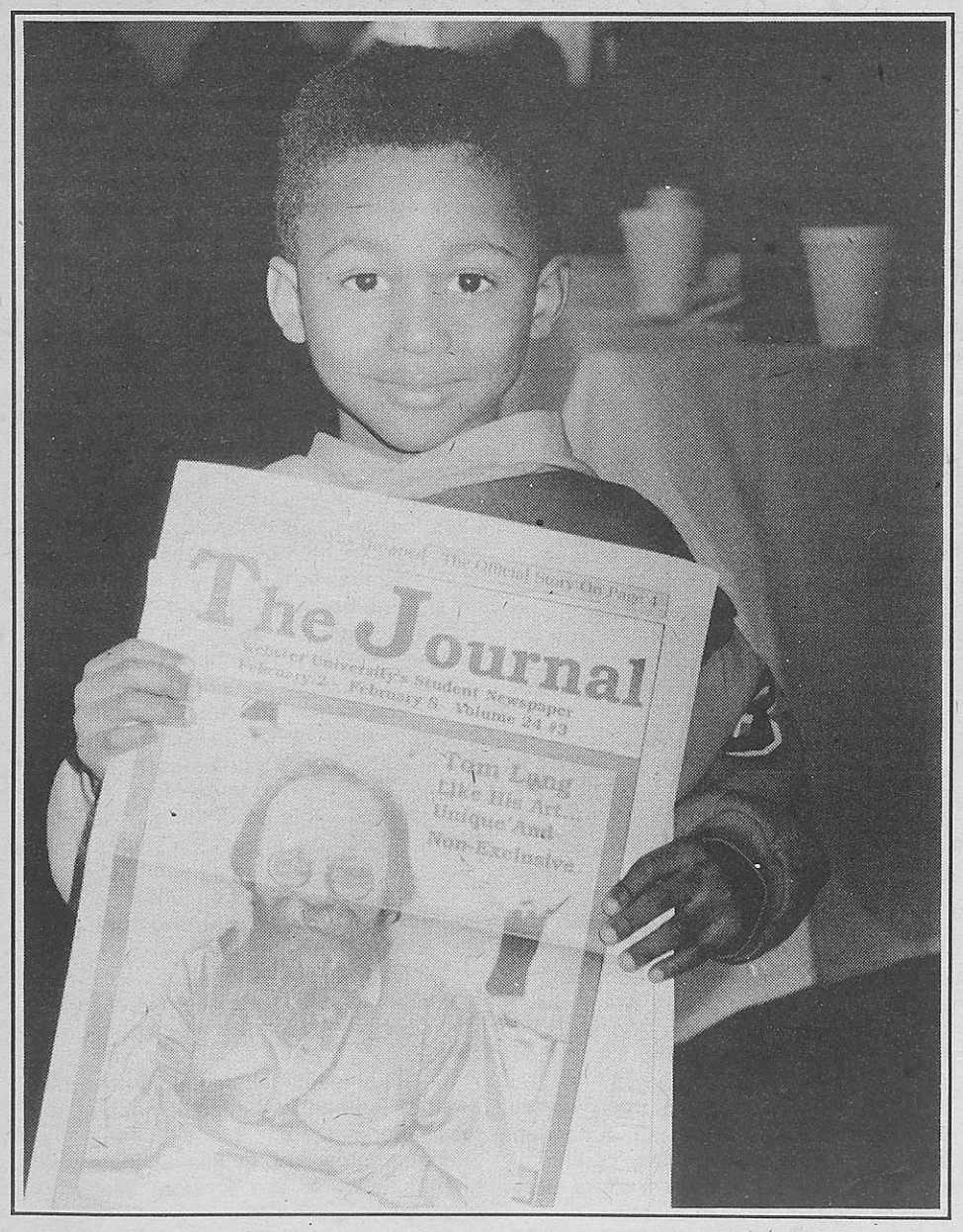
David Smith plays Mr. Dussel, a dentist who takes shelter with the Franks and Van Daans. Mr. Dussel is a sad man due to the fact that he had to hide before he could marry. Smith keeps an air of melancholy around his character the entire play.

Chistopher Corwin's set and Valerie Kay Thompson's lights together create a dark, cramped atmosphere for the secret attic in which the families lived.

Byron Grant and Kathleen Singleton worked together as director and assistant director, respectively, to keep the blocking clear to the audience. Working with such a small space and a fairly large number of cast members can cause a loss of one of the members when all are together in a group. Grant and Singleton's work keep this phenomenon from happening.

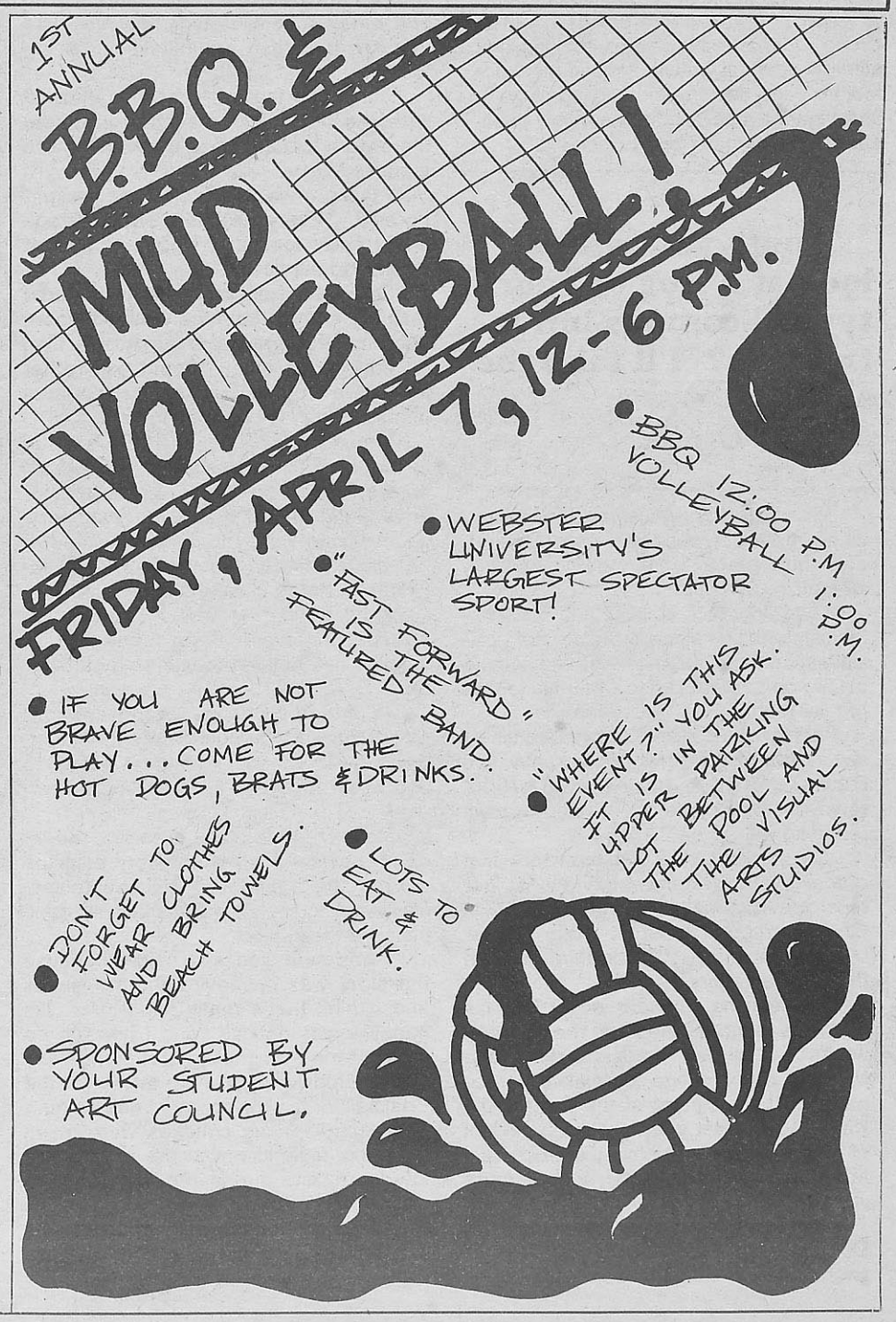
Yours, Anne, even through the oppression of the families, is an uplifting experience that leaves the audience member stimulated to think and to make sure that something like this must never happen again. Make sure you catch this show before it closes. It is most definitely worth your time.

Yours, Anne runs through this Sunday, April 9, in Stage Three beneath the Winifred Moore Auditorium in the Administration Building.



Read The Journal -- Future Leaders Do!

Photo by Leon Algee



Lucky Thirteen:

'88 Journal Nets Gains By Baker's Dozen At MCNA Event



Brian Fergusson accepting one of his three awards at the Missouri Collegiate Newspaper Association conference held this past weekend in Cape Girardeau. photo by Suzedie Clement

by Fontella Scott
Journal Managing Editor

The Webster University *Journal*, at the 1989 spring convention of the Missouri College Newspaper Association, was the recipient of 13 recognitions of notable performance at an awards banquet held for collegiate journalists.

The banquet, which is a traditional function of the MCNA, was held this year at Southeast Missouri State, in Cape Girardeau, from March 31-April 1 for Missouri colleges which included St. Louis participants Washington University, Lindenwood College, Saint Louis University and St. Louis Community College at Florissant Valley

The colleges and universities are categorized by population in four groups ranging from 1-4A with 1A consisting of junior colleges. Webster University, a 3A competitor, placed in nine of the 18 entered categories of competition.

Award winners included Thomas Crone, *Journal* editor, who received first place in editorial writing, second place for feature page design, and second place in investigative reporting for the highly publicized "Webstergate" sports incident.

'Would you rather look at a frog or your typical campus infrastructure? I'll take the toad.'

-Crone

Brian Fergusson, business and advertising manager, received first, second, and third place for a clean sweep in advertising designs.

Todd Johnson, political and strip cartoonist, took first place in the area of political/editorial cartoon, and first and second place non-political cartoon with his former regular feature, the "Test Strip".

Photographer Mike Kornblum received second place for news photography and Dawn Grodsky, *Journal* staff writer, received third place for in-depth news reporting.

Columnist Jackie Lindhurst took first place in entertainment review for her record reviews column "Off Center" and Chad Campbell of the theatre review "Another Opening...", won third place in the same category.

This year the *Journal's* editor Thomas Crone was nominated for the College Journalist of the Year. Seven other Missouri area college journalists participated. The recipient of the award was Karie L. Hall, last year's acting president of MCNA and member of the Southeast Missouri State newspaper, the *Capaha Arrow.*

Attendants of this year's banquet were Don Corrigan, *Journal* advisor; Thomas Crone, editor; Fontella Scott, managing editor; Brian Fergusson, business and advertising manager; Judith Carter, staff writer; Stephanie Morton, contributing writer; and Rommel Medrano, Readers' Advocate.

At first glance, the unlucky 13 perched on the Webster crowds table during the April's Fool Day event seemed an obvious omen to the crowd, however The *Journal* managed a superstition-defying feat.

Crone said that while he was pleased with the *Journal* overall performance, there were certain areas in which he was surprised.

"I thought we had front page design," he said. "Everyone had a straight traditional news look and I guess they just ain't hip to our scene."

One of the front page designs entered featured a photo from the Winifred Moore showing of *Cane Toads* an Aussie film. Of that Crone said, "Would you rather look at a frog or your typical campus infrastructure? I'll take the toad."

Fergusson, who won the three awards in the advertising design category, said he was surprised to win all awards for advertising in 3A. Although Webster's submissions were the only submitted, it has been common practice in the past for judges to simply close the categories.

"I did not know how I would place because I'd never been judged..," he said. "I had nothing to use as a barometer."

He added, "Don (Corrigan-*Journal* advisor) asked me right before the advertising awards how I thought I would do and I said I'll sweep it, just jokingly, and I did."

Grodsky, third place winner in the in-depth news reporting category said the story on the greenhouse effect had a special meaning for her because of her dedication to the subject.

"I was surprised and happy because the story was on environmental issues and I think that's really important. I'm happy it was noticed and I hope to do more stories on the environment," she said. Grodsky is also an intern for the Coalition for the Environment newsletter.

All participating colleges were given the opportunity to review the work of fellow journalists during a get acquainted assembly on the night of arrival. Hundreds of entries were adhered to the wall throughout the convention for viewing.

Journal staffer Judith Carter said that the events made her ready for the next semester of the newspaper production workshop.

"I was inspired to work harder for my paper but also to become more involved with the other universities on student issues," said Carter.

The next morning's events included several talks by experts in the fields of newspaper design, projects reporting, photography and investigative reporting to coincide with the year's theme of "Packaging Print: New Styles for the Nineties."

Award winning design expert John Cutsinger spoke on redesigning campus publications; Patrick Gauen, former managing editor of the *Globe-Democrat* and current *Post-Dispatch* employee discussed projects reporting including his 1988 coverage of the Republican National Convention; and Lisa Waddell, a staff photographer for the *Memphis Commercial Appeal*, named the Region Six Photographer of the Year by the National Press Photographers Association, discussed having better use of photography in a collegiate publication.

The awards banquet featured Pulitzer Prize winner Jeffrey Marx who spoke on investigative reporting.

In last year's event, *The Journal* received thirteen awards including first place in best overall newspaper in the 3A category.

'Career Profiles' Makes Annual Visit To Campus

by Monica Walker
Journal Staff Writer

When beginning a new career, it always helps to have tips on entering your field. The Career Resource Office and the Alumni Association at Webster University will hold a day-long seminar to help students entering their respective fields.

"Career Profiles" will give students an opportunity to talk with professionals in computer studies, health services management, liberal arts and marketing fields. The program will be held Sunday, April 9, from 1 to 5 p.m. in the Business/Technology Complex.

Along with gaining information from career professionals, the seminar will also offer in-depth presentations on résumé writing, re-careering, interviewing skills, and entrepreneurship. The program is for students interested in finding information about career choices or changes.

This is the second year that Webster will sponsor "Career Profiles". According to Gina March, coordinator of alumni activities, this year's program offers more choices for students and alumni.

"Last year, we only had four speakers," said March. "This year we've expanded, and added two sessions. Students can choose between résumé writing or interviewing skills."

Those attending the seminar will have the opportunity to take the Myers–Briggs type indicator test. According to March, this test can help evaluate where a student's aptitude lies.

Donna Bennett, Career Resource Office director, will begin the day with a presentation that informs students and alumni of the types of services the Career Resource Office offers. According to Bennett, the seminar is worthwhile for those who have a career objective, as well as those who are undecided.

Previously, this program was geared toward business majors, however, this year the liberal arts have been included. The additional sessions are seen by Bennett as a good learning tool and should attract more people.

"Career Profiles" affords students and alumni an opportunity to learn about specific careers, as well as ways to search for jobs.

"It lets students take control of the job search, instead of letting it happen to them," Bennett said.

The program also makes students and alumni aware of the services Webster offers them.

However, both Bennett and March want to make an impression on students that graduates of Webster University do go on to succeed. Said March, "We'd like students to see that there is life after school."

Campus Security

The Oft-Maligned Safety Features Of W.U. Examined

by Barbara Friedman
Journal Staff Writer

After her evening class, Chris Pudlewski usually walked to her room at Loretto Hall with a group of students. But one night last fall, she broke her routine and walked across campus alone.

Certain details of the evening are difficult for Pudlewski to recall, still others are as clear as day. She had remained after class to consult with her teacher, and started for her dorm at 8:30 p.m. Pudlewski left the Sverdrup Building, crossed Big Bend and walked hastily up the sidewalk. Her book bag was slung over her shoulder, her keys clutched in one hand. It was Pudlewski's keys that would "save" her.

Just as she was about to round the corner leading to the dormitory entrance, a man jumped from behind an evergreen and grabbed Pudlewski.

"I don't know why, but I had my keys sticking through my fingers and I took a swipe at him," she said.

Pudlewski's assailant, who she said could have been white or Hispanic, took off running down Edgar Road. Pudlewski took off running toward her dorm, where she reported the crime to the resident assistant (R.A.) of her dorm.

The report didn't go much further. Pudlewski said the R.A., along with the security guard on duty, chose not to report the incident to police since she was not physically harmed. Pudlewski, a freshman who had been on campus just two weeks at the time, deferred to their judgment.

Pudlewski quickly realized the university was not the safe haven she thought it was. The assault against her was just one of several to occur at Webster and on college campuses around the country.

Statistics suggest college students stand a good chance of becoming crime victims; one of every three female students will be raped and in more than two-thirds of the reported cases, the assailant will be known to the victim.

After surveying a "wide range" of colleges and universities in 1987, the Association of American Colleges verified 75 incidents of gang rape over a three-year period.

In 1988, a national women's magazine surveyed more than 400 colleges and universities in the U.S. and found nearly one-third of the students surveyed had been the victims of campus crime. Theft was the most common problem. Twenty-four percent of the respondents claimed to have had items stolen in the past year, compared to five percent of the general population during the same period.

Even the Webster Groves police admit considerable potential for campus crime.

"It certainly appears that college students are more friendly and open than the (community at large)," said Major Richard Small. "Someone could wander around the campus and probably never be challenged as to whether or not they're enrolled as students there."

In fact, strangers have wandered onto the campus on several occasions. The most publicized incident occurred on April 25, 1988. An 18-year-old dance student exchanged greetings with a man in the basement of the administration building, as she walked toward the dance studio. He followed her into the studio, where she alleged he threatened her life. The student pushed past him and ran out of the studio, her assailant ran out of the building and was later arrested.

Small said the man was "well-known" to the police, and said he had a criminal record. Since his arrest, he was sentenced to seven years in jail, Small said.

On Jan. 15, 1987, a high school student was assaulted in Loretto Hall. The attack was serious enough to warrant a call by campus security to the Webster Groves Police.

More recently, a dorm student returned to her room to find a stranger in it. He was identified by Director of Residence Janet Landzettel as a deaf-mute who had been found loitering in the halls on previous occasions.

Just prior to spring break, a female student who requested anonymity, was accosted by a male student. According to the police report, the male student stripped and made obscene gestures toward the woman while he masturbated in his car. The victim, a junior, filed a formal complaint with the police, and her assailant has since been arrested.

Another student, a dance major, claimed to have been the recent victim of a "flasher" as she sat in her car behind Pearson House.

Dean of Students Mark Govoni was ignorant of many of these incidents, presumably because several went unreported. But Govoni did say campus security and local police are currently seeking a man accused of accosting female students on two occasions, the first in March.

"He's been on campus more than once and frightened students," Govoni said. At *Journal* press time, Govoni was preparing a bulletin warning the community about the incidents and providing a description of the suspect, who is still at large.

Who's causing the problem? Govoni said students are given a false sense of security because the university is located in a community that has a relatively low crime rate.

"It makes them (students) naive to what might happen," he said.

In recalling the incident in the dance studio last year, Govoni said, "We were fortunate enough to come out of it without physical harm, although there was a great deal of emotional harm."

There was no security guard to be found when that assault occurred. The female student pushed her way out of the studio and flagged down another student for assistance. Her assailant was restrained by two evening students until police arrived.

Many students question the integrity of the security guards responsible for protecting the campus. The student confronted in the dance studio last year told Govoni university security was "substandard and lacked professionalism."

The student victimized before spring break accused security guards of having a weak presence on campus.

"They just don't convey enough authority," she said. "They're not clean-cut and they're sloppy. Maybe if they patrolled regularly, or even carried nightsticks, they would look a little more authoritative." The student's complaints were leveled primarily at the guards supplied by Hudson Security Service, who patrol facilities other than the dormitories.

Tom Hudson, the owner of Hudson Security Service, declined comment.

"It is our policy not to comment on security matters at specific job sites," he said.

Pudlewski said she doesn't remember if a guard was posted at the entrance to the dorm when she ran in after being attacked. A security guard is supposed to be on duty there from 5 p.m. throughout the night. Although she said she has confidence in the security guards, Pudlewski said "one or two" can frequently be seen talking on the telephone during their shifts. The guards in the dormitories are supplied by Moore's Security Service.

Landzettel said two Hudson guards and two or three Moore's guards had been replaced because of inadequate job performance.

"They were either watching television or chatting with the students, and waving people into the dorms without checking i.d.s," she said.

In September 1987, a male student accused a Moore's guard of assault and petitioned for his transfer. Recently, a female dorm student accused a Hudson guard of making sexual advances toward her, and petitioned for his transfer.

"We try to pick guards with maturity," said Gene Moore, who owns Moore's Security Service. "I don't mean old men, but men who can understand these young people, they think differently than older people." Moore said none of his employees has ever been dismissed from his duties at Webster for making improper advances toward students.

Students, however, are not blameless, either. A certain degree of carelessness is practiced in the dormitories. Many students confess to propping open their doors and windows, and others adamantly refuse to show their campus i.d.s when entering the dorms after 6 p.m.

Campus crime is more prevalent than it appears in official reports. In 1986, only about 10 percent of the nation's colleges and universities volunteered their crimes statistics to the Federal Bureau of Investigation for publication in its annual *Uniform Crime Reports*.

Major Small of the Webster Groves Police said he hopes the police are apprised of "most incidents" that occur on campus. However, Pudlewski's attack went unreported. The woman harassed before spring break was told by a security guard she was responsible for informing police of the incident.

Another reason crime statistics may be misleading is that every campus uses a different method for tracking crime. Govoni said Webster University officials keep "*no* hard and fast statistics," although Landzettel said about five thefts occur in the dorms each year.

Should a crime against a student occurs off-campus, it rarely finds its way into the school's records.

At the University of Wisconsin, more than 80 percent of the student body lives off-campus. In January 1989, a student was shot and killed by her ex-boyfriend,

continued on page 13

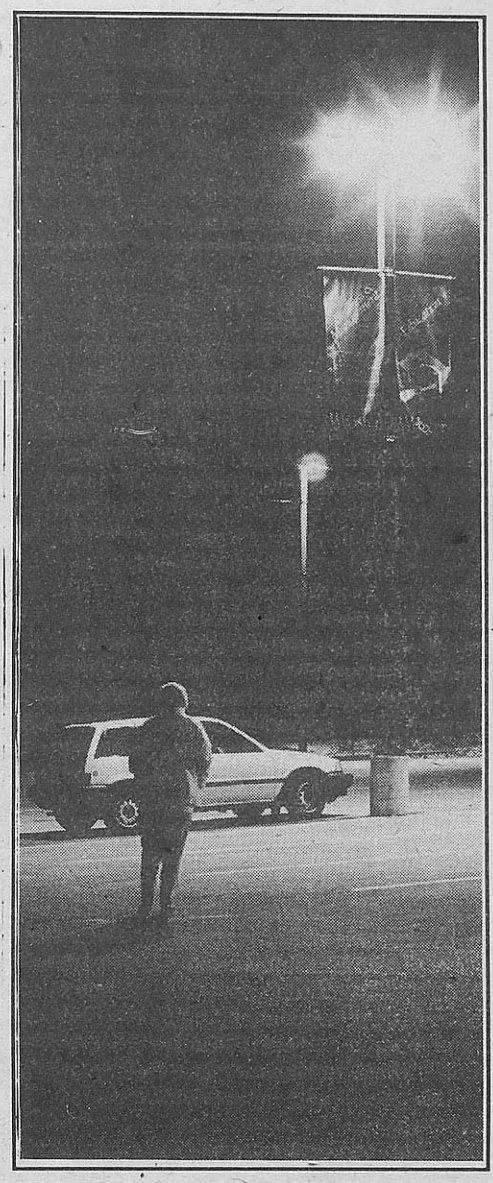


photo by Suzedie Clement

Crime Rate Comparatively Low

Few schools can honestly claim to be havens from crime. In fact, college students become victims of crime everyday.

Compared to many other campuses, however, Webster University has a relatively low rate of *documented* crime. According to the administration, there has never been a violent crime committed against a student on campus.

Over the past few years, other colleges have been the targets of serious and repeated crimes. For example:

* A serial rapist terrorized the campus of the University of Illinois for the entire 1988 school year. Twenty-one students were raped.

* On November 16, 1988, a student at Southeast Missouri State University set a fire in a dormitory, causing considerable damage to the building. University officials estimate the cost of repairing the dorm at $275,000. The student was sentenced to a year in jail and received a suspended $1,000 fine.

The incident occurred just after a student had been charged with reckless burning, for putting a burning piece of paper under the door of a dorm room.

* At the University of Michigan, the rate of crime on campus exceeds the crime rate of most major cities. In the last two years, 7,600 felonies were reported. One of every five students has been the victim of a felony crime.

In 1987, the dead body of freshman Julie Cunningham was found beneath the running track bleachers. Cunningham had taken a break from her studies to go jogging.

* In 1986, a student at the University of California-Berkeley, a student claimed to have been raped by four members of the football team. The punishment meted out by the school -- the four were forced to apologize, move off campus and perform 40 hours of community service.

Following on the heels of that incident, a student claimed to have been raped at gunpoint in her dormitory room. A series of attacks on other students followed.

* On April 5, 1986, freshman Jeanne Ann Clery was raped and strangled by a thief in her dormitory room at Lehigh University in Pennsylvania. Clery's assailant was a fellow student and an employee of the university.

In addition to the murder of Clery, 206 felonies, four rapes, two robberies, 40 assaults, 139 burglaries and 20 criminal trespasses were committed on the Lehigh campus over the past three years.



Kramer's Marionnettes

by Judith S. Carter
Journal Staff Writer

Mickey and Minnie Mouse to your right, Snuffelupagus to your left, and a knight in shining armor straight ahead. No, this is not a description of Disneyland, but a brief list of the puppets that are exhibited in the store outside of Bob Kramer's Marionnettes Theater.

Bob Kramer's Marionnettes, is an internationally known marionette company, which continues to perform all over the world for children of all ages. Even though it is located in downtown St. Louis, Kramer finds that most of his audiences tend to be from places other than St. Louis.

Recently 66 kindergarten children from Primary Enrichment Center in Belleville, Illinois, attended a demonstration and showing of Bob Kramer's Marionnettes. In the demonstration that preceded the show the children were taught the four different kinds of puppets: hand puppets, shadow puppets, rod puppets, and marionettes while also being able to actually see the different types of puppets from all over the world.

After the educational demonstration the audience was entertained by the vast population of Kramer's marionettes. The cast consisted of Mark the dancing monkey, who sang "Puttin' on the Ritz", Clarice Cloche, the 1920s flapper , and many more. The effect on the children was visibly overwhelming because when one set of marionettes walked off stage, Tom and Twiggy Mouse who sang "Little Jazz Bird", one little boy happily continued to sing the chorus.

Bob Kramer started to leave people with the same happiness early in his childhood.

"Bob made his first marionette when he was five. He started performing puppet shows with his god-mother when he was three or four years old. They would put on performances for the whole family," said Dug Feltch, Kramer's partner.

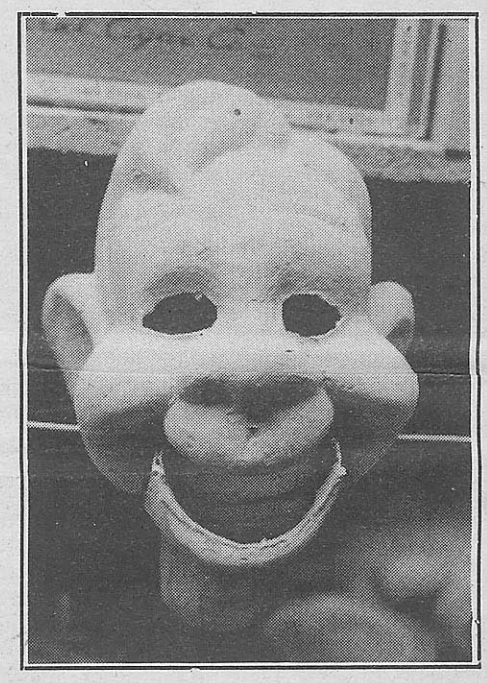
Kramer's biggest influence for his career with marionettes is greatly due to the late Bil Baird, who was the puppeteer for the *Sound of Music*. Baird played a major role in Kramer's life since he was in the fourth grade, when they started corresponding. Baird also played roles in Kramer and Feltch's personal lives. Baird, besides being responsible for influencing the two men, also gave Dug Feltch his name.

"Bil founded this club which only allowed people to have three letters in their name. He thought enough of me that he started calling me Dug, instead of Doug, so that I would be a member. I took this as a great compliment and from then on I started to professionally use D-u-g."

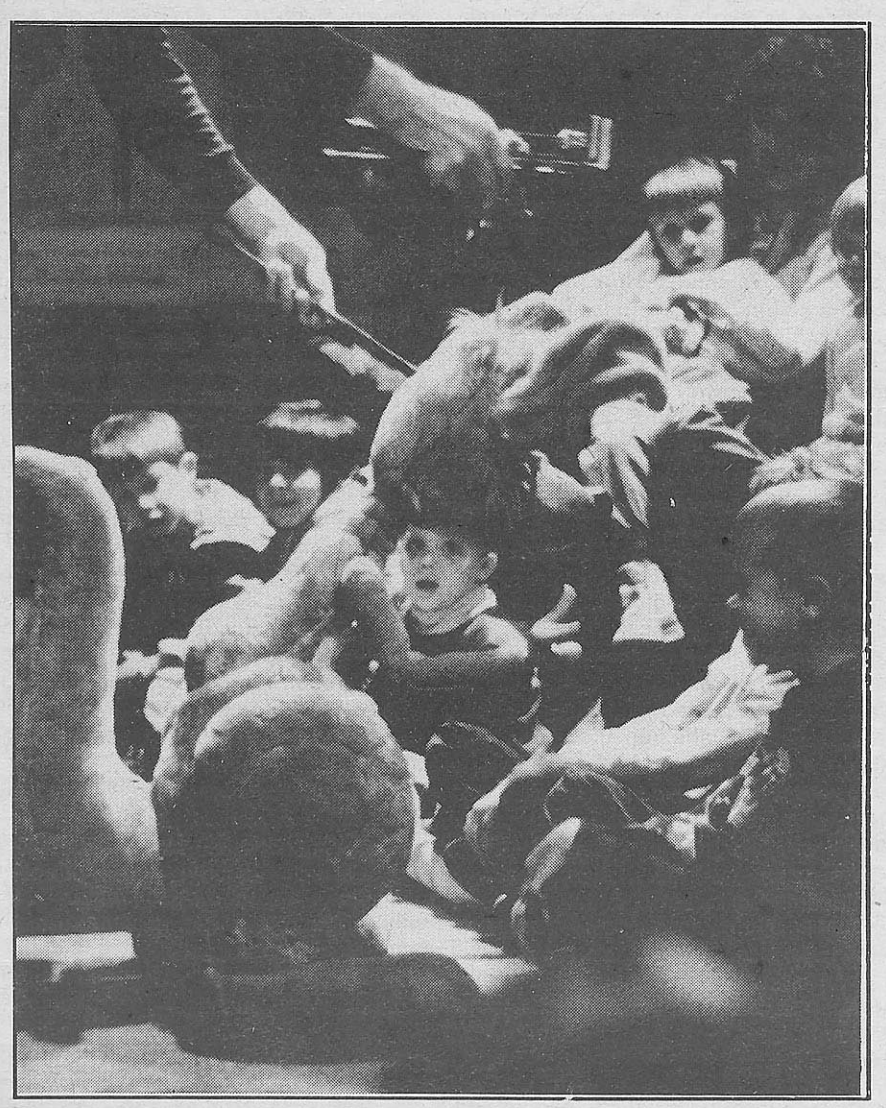
The unusual way of spelling continues in the name of the company, Bob Kramer's Marionnettes. In the name of the company two "n's" are used. The reason is that they are members of an international organization which uses the French spelling, which has two "n's" instead of the normal one.

The famous connections go even further than Bil Baird. Bob Kramer's Marionnettes have worked closely with Jim Henson of the Muppets.

"We got a call one day about working with Jim (Henson) on the movie *Follow That Bird.* Because of our busy schedule we didn't think that we would be able to



Kramer's work with marionettes was greatly influenced by the late puppeteer Bil Baird.



Children from Primary Enrichment Center in Belleville, Ill. are entranced by the magical puppets.

Photos by John Koniak



Bob made his first marionette when he was five years old.



When he was three or four years old, Kramer began presenting puppet shows with his god-mother.



but we both worked around our it and found ourselves working with Jim in Canada," said Feltch about ties with Henson.

Even though the company worked under Henson, they are by no means smaller in status. Feltch said that Kramer's Marionnettes studio is even larger than Henson's. For this reason many feel that they should try to expand their number of productions and the times that they travel. This is the one area where Bob Kramer's Marionnettes falls in the area of performance. The problem "which always seems to arise" as according to Feltch is the problem of financial stability.

"Since we are a profit organization we do not meet the requirements for aid," said Feltch about some of the financial troubles that they encounter.

Even with the international recognition they receive the staff has to be kept at a minimum. The nucleus of the company is approximately four to six people on payroll with a few apprentices. According to Feltch the company has had to turn down many promising puppeteers because of the financial situation.

In the front of the building is a store called "World On A String" which is a non-profit organization which is controlled by a group called Friends of the Marionettes. Feltch said that they do not receive any of the money that goes through the store. For this reason Bob Kramer's Marionnettes has to resort to other mans of support such as designing the mascots of local businesses as well as some schools. Some of the projects that they have taken on and successfully completed were Hooter for Webster Groves' own Tapes for the Blind and St. Louis University's Billiken.

The creativity of mascots is not where they draw the line. Bob Kramer's Marionnettes has the ability to say that they made the Howdy Doody which now travels with Buffalo Bob Smith all over the country.

Besides the many projects that the company takes and the shows that they perform, Bob Kramer's Marionnettes has become the home of the Puppet Guild of St. Louis, which is celebrating its 50th anniversary this year. Feltch says that the meetings are held on the fourth Friday of the month and that anyone interested in puppets is welcome to attend, but he urges that it is necessary to call to check on the times of the meetings.

Bob Kramer's Marionnettes has become the home of the Puppet Guild of St. Louis.

Feltch hopes that through all the work that the company does that they can do for marionettes what Jim Henson has done for puppets. For this reason Kramer and Feltch want everyone to know that marionettes are not just for children who are young in age but for those who are young at heart.

For those who are young at heart and are interested in attending a demonstration or showing, or have questions about the Puppet Guild of St. Louis, call Kevin at (314) 531-3313.

Off Center



Figures On A Beach
by Figures On A Beach
Reviewed by
Jackie Lindhurst

With their self-titled fourth album, Figures on a Beach takes a refreshing turn from the senselessly decadent, usually violent wave of bands emerging in progressive music. They don't sound like feedback, and they don't claim that they're going to dismember anybody. They're political, and they're poppy, keeping a good balance between mature, provocative lyrics and good-natured fluff.

The focus here is obviously not style. Figures on a Beach changes style in an almost haphazard manner, jumping from light-headed danceteria (the remake of BTO's "You Ain't Seen Nothing Yet") to a painstaking social commentary ("Welfare"). While "(Don't Make Me) Nervous" sounds too much like INXS for their own good, "The Wheel" is reminiscent of old Duran Duran. They don't even sound like themselves most of the time; "Get Serious" is the only track that sounds halfway close to material on their earlier albums.

The tone, however, remains consistent. Every line of lyric matter-of-factly spells out vivid imagery of a country evolving and re-evaluating. This isn't a bloodthirsty attack on the government, and Figures on a Beach don't claim they have all the answers; they question, they explore, and most importantly, they feel the changes going on around them. The catchy "Accidentally 4th St. (Gloria)" takes on the country'ambivalent attitude towards the Iran-Contra Affair with a sharp, yet forgiving, self-effacing tone. Avoiding the tendency to get critical and bitter, they repeatedly pin it down to human nature, and they're the first to admit that they're just as guilty: "Well I walk by and I hear them cry/ That money just sticks to my hands/ What's wrong with me?" "Flex"'s narrator parallels himself with the President, both of whom get told, "That's no way to make ends meet," and the you-say-you-want-a-revolution tone of both "The Wheel" and "Independence Day" openly delivers the band's dismay for glory-seeking rabble-rousers: "We're on the road to independence day/ When you walk too proud you give the game away/ Sometimes you've got to listen/ To what the world is telling you." Their philosophy couldn't get any clearer than that.

The only problem that *Figures on a Beach* runs into, though, is that of pacing. After listening to "Gloria", "Flex" and (Don't Make Me) Nervous", the simplicity of "Clamdiggin'" is almost disappointing, and "The Wheel"'s plodding, wandering feel makes it a labor to sit through. Side two also goes downhill after the first few songs, and by the time you make it to the final cut, "Green", it's difficult to sympathize with their muddy tale of tortured romance. You have to take it in small doses, that's for sure, but the workmanship here is undeniable: *Figures on a Beach* is well-written, well-produced, well-informed, and highly entertaining.

Next Picture Show



Troop Beverly Hills
Reviewed by
Michael Curran

If you're eleven years old and laugh at anything, you may find *Troop Beverly Hills* funny, or even compelling. My little sister did. I'm not knocking that, it's just that the audience for this film is quite limited.

The film stars Shelly Long (*Cheers*) as this ditsy housewife and mother who does nothing but shop. Her husband, Craig T. Nelson (*Action Jackson*, TV's Coach) is leaving her for a younger and more successful woman who drives around in a convertible wearing various leather dresses. Long gets to wear outrageous fashions too, and she gets to do stupid things (like falling out of trees and crawling in the mud with her fur on) all in the way of starting up the Beverly Hills sect of the Wilderness Girls.

Needless to say, these girls are spoiled, wear nice clothes, and know about such things as psychotherapy and bribing, at an age when puberty usually begins. They sit in circles, and the script, in all it's splendor, has the girls talk, one at a time, consecutively speaking in the same circular sequence. It's not necessarily interesting, but it's probably practical in that each girl knows precisely when to say her silly line. It's kind of like *Rags to Riches* where these pre-teens wear cool clothes and do concerts, you know?

The Wilderness Girls, an obvious mask for the Girl Scouts, are a bunch of overly competitive girls who take pleasure in scamming against other troops. I wonder if the Girl Scouts enforced this cover-up. They should have — this film goes way past derogatory. On that subject, every woman in the movie is either a shopping, intellectually dead, glamour queen, or a tough, overtly masculine, ex-Marine type. It's really degrading and offensive to see all women portrayed this way. Especially since it seems that Long's only reason for sticking it out with these Wilderness Girls is to prove to her husband that she's not a quitter and can actually see through to the end of a project, and get him back.

Shelley Long isn't really that bad; she's pretty funny. The makers just have her in this stupid plot. She gives it her best shot and seems enthusiastic about the whole thing, but it just doesn't pass off as anything but bad parody.

They placed Betty Thomas (*Hill Street Blues*) in the role of the evil scout leader to oppose Long. She's ignorantly butch and terribly bad at her part. It seems that any minute, she's going to stop, look at the camera, and say, "This is really dumb, I can't do this."

Poor Mary Gross (*Saturday Night Live, Feds*) was Thomas' sidekick who eventually crosses over to the "good" side with the Beverly Hills girls. They give her even worse things to say and totally predictable and melodramatic actions to do.

The film obviously attempts to save itself by interjecting cameo appearances by such greats as Annette Funicello, Pia Zadora, Robin Leach, and Ted McGinley. It's a visual potpourri that begins to look like a bad episode of *Love Boat*.

Without the senseless children and the outrageous story, the music is enough on it's own to get on your nerves, including at least three different and horrid renditions of that camp fire favorite, "Kum Bah Yah".

The only messages that stem from this picture are that women are senseless; either as shopping fools or as drill sergeants, and that, more sensibly and thoughtfully, some typical Wilderness Girl, (or Girl Scout) practices are not practical. For instance, does any body ever question what these girls are leaning? They get badges in nature, hlking, crafts, and Indian folklore, and for what purpose? Long's character opts to teach her troop "practical" activities that include gem appraisal, divorce settlements, and fashion. Perhaps it tries to communicate that different cultures have different needs or standards as to what is relevant or important in their lives. Maybe I'm pushing to find significance...

Troop Beverly Hills is a cheesy movie about extremes, apparently designed with the same intentions in mind as the "Corey" movies — to get young girls into movie theaters.

Wrestlemania V Long On Camp, Short On Sense

by Thomas Crone
Journal Editor

It may be one of the most-maligned spectator sports in the world. Surveys also show that it is by far one of the most popular. All of this makes wrestling promoters very happy fellows.

You see, the more the activity gets knocked, the more it is ridiculed, lampooned and harassed by legitimate sports journalists, the more the World Wrestling Federation and other similar leagues grow in profit.

And while their are a dozen such organizations populating the airwaves, the WWF is by far the kingpin, with five syndicated programs, including two highly successful shows on the USA cable network.

The league, according to published reports, gets most of its revenue from gate receipts, but the highly-attended, highly-publicized pay-cable extravaganzas are what gets the league a sizable amount of attention.

Such an event took place last Sunday, when Wrestlemania V was broadcast nationwide from Trump Plaza in Atlantic City. The program was available both on pay-cable and in big screen venues around the country.

For the WWF, big is better. Personifying the attitude is Hulk Hogan, the former Venice Beach bodybuilder who has almost single-handedly brought the WWF from its roots in the Northeast to national prominence.

At Wrestlemania V, the Hulkster was able to recapture his heavyweight championship with a victory over Randy "Macho Man" Savage, a former second baseman in the St. Louis Cardinals minor league organization.

This single match was obviously the most hyped one on the card. Its billing was sizable, and the outcome wasn}t in any sort of doubt. After all, the Hulkster remains the WWF's most marketable star, and who can really dislike his three "demandments" of training, prayer, and vitamins?

And what of the Macho Man? Probably a return to villainy, though this time with a significantly larger paycheck than the lean years when he ascending the wrestling ladder.

The card also featured a variety of other stars, a rarity in the WWF which usually features TV matches that have absolutely no doubtful outcomes.

But supposedly this is part of the WWF's appeal. After all, the good guys usually win, or at least lose to bad guys that have considerable hate appeal. The WWF also has more glitz and glitter than any other wrestling outfit, with stars to match.

Critics have more than a small amount of ammunition against the WWF: the heroes are usually white, and most of the black good guys have fled to other leagues; women are given only token roles, both inside the ring or as "managers"; and, after all, violence is the key element to its existence at all.

But criticism requires believability. The WWF is based on the suspension of rational thought. It's pure nonsense, and at times, very campy fun. So just take it for what it's worth, which is sheer entertainment, albeit not very cerebral.

And for camp value, Wrestlemania V has no equal. Critics or no.

Joe Bidewell Set To Perform At Wini Moore

Joe Bidewell, accomplished songwriter, singer and instrumentalist and a Webster Groves native will be performing at the Winifred Moore Auditorium on Wednesday, Apr. 12.

Bidewell performs solo. He will sing and play either the acoustic guitar or electric piano and organ.

The variety of instruments helps him to set a distinct mood for each carefully selected song.

Variety magazine wrote, "Bidewell has several assets including material , voice, and okay personal intros...His set...has many good points, including blues and tongue-in-cheek numbers. Bidewell has a good voice."

Bidewell has performed in such places as New York, Nashville, Los Angelos and Atlanta opening for such acts as the Talking Heads, John Cale, Lone Justice, David Lindley and the Tom Tom Club. He has also appeared in various European cities.

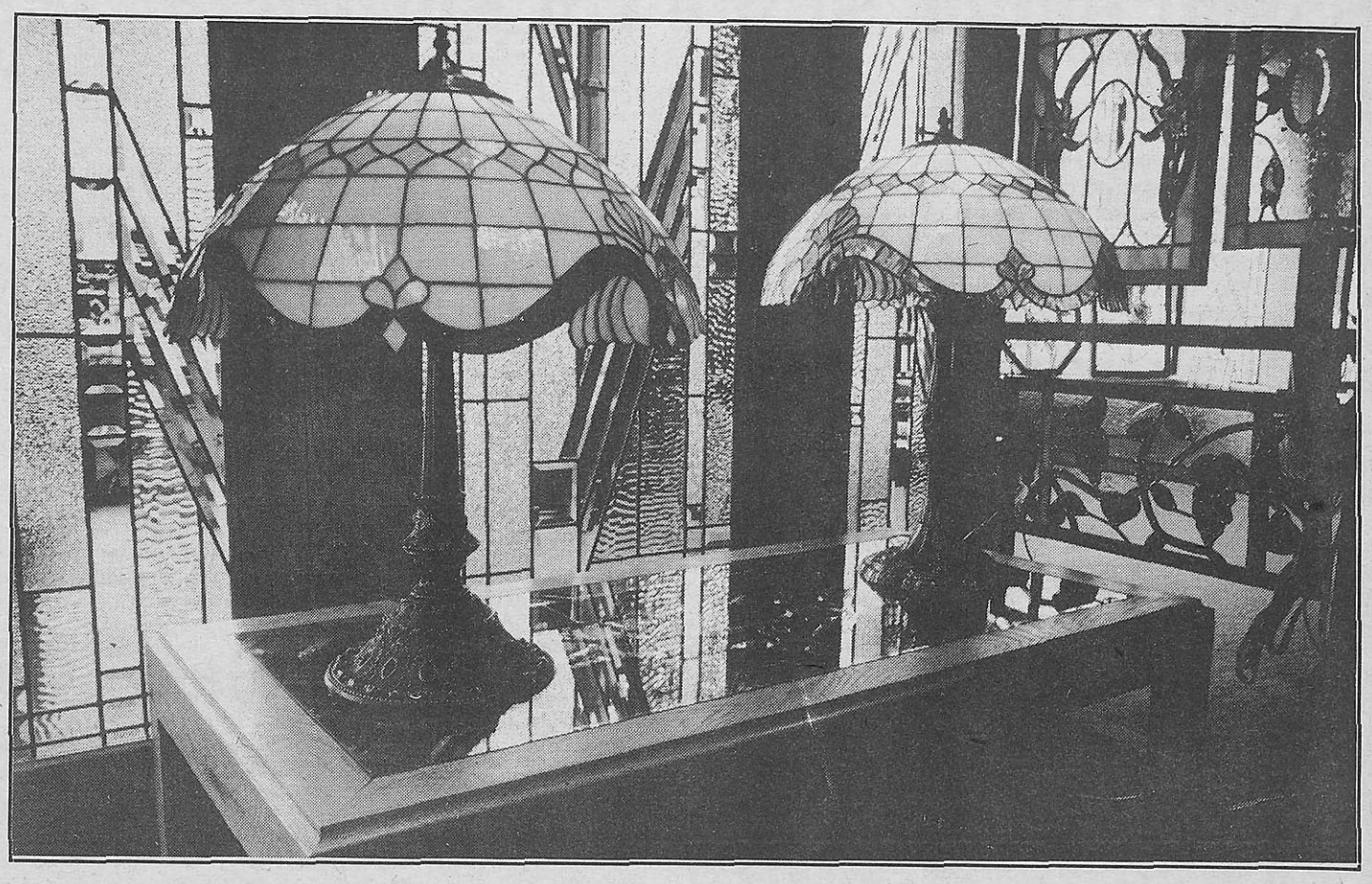
Bidewell's album, "Victory Road," was recorded in New York where he maintained his base for many years in the Chelsea Hotel. A CBS Sunday Morning segment on the Chelsea featured Bidewell and his song "Dream Hotel." The song was also used in a British Broadcasting Company documentary on the Chelsea Hotel.

He also has a cassette, *Outside Looking In,* which features more original songs than his album. He not only wrote these songs but played most of the instruments also.

Bidewell graduated from Webster Groves High School in 1969.

The concert is being sponsored by Student Activities.

Stained Glass



Stained Glass Creations has been at 8013 Big Bend Blvd in Old Orchard for 14 years. Jay Nottingham got involved in the business because his grandfather was in the business. photo by Ann Appelbaum

by Dawn Grodsky
Journal Staff Writer

When one walks into Stained Glass Creations, he is immediately immersed in a kaleidoscope of colors.

The creations range from lamps to cabinet doors, to entryways, to a stained glass carrousel.

There are colorful peacocks, pandas, and flowers all incorporated into the glass motif.

Stained Glass Creations is owned by Sue Nottingham and her husband Jay.

"We do all our own artwork," Sue Nottingham said, adding that she does the majority of the drawing and designing while her husband does most of the actual glass cutting.

Nottingham said they do mostly custom work. She said the customers will come in or she will go to their homes and she will give them books to look at for ideas.

She will then do some preliminary designing. When asked where her design ideas come from, Nottingham took her index finger and pointed it to her temple.

Nottingham said she has been to art school but not extensively.

"Stained glass artwork is not like doing a painting. That type of artwork cannot be done in glass. Glass is piece by piece by piece. There is no school for artwork in glass. The art you learn in school would help but you'd still have to learn a new technique to do art in glass," she said.

It takes a lot of practice, talent and several years to become adept at designing in glass, said Nottingham.

Explaining the process, Nottingham said that once she has the final design, she will draw it to full scale. It is this pattern that her husband uses to make the cuts.

"Every piece is cut one piece at a time," she said. She showed how a board is used as a sort of brace and how the cutter would begin at one corner of the pattern and work his way through.

The individual pieces are then soldered together with lead strips. Then they are cemented and cleaned. The Nottinghams do all this themselves including installation in a person's home.

She said they have specialized equipment to transport the material and that a major catastrophe, such as a piece breaking en route, has never happened to them.

"We've been fortunate. Nothing really major has happened," she said, adding that pieces do break but can be repaired.

She said a lot of their business comes from repairing glass.

"Restoration of old windows is a pretty good part of our business, especially from Webster," she said.

They also get a lot of business from the West County area, Nottingham said, primarily because there are a lot of new homes there and people are looking for glass to decorate them with.

Nottingham said their store is one of the few in St. Louis that does their own bevelling. Bevelling is when the circumference of a piece of glass is cut at a diagonal angle.

When asked about prices, Nottingham said she'd rather not quote any because they vary greatly with the design. She said what matters is not so much the amount of glass in a piece, but the amount of design.

"Prices are based on size and design. They can vary enormously. There is no way to say this size (of a piece) is this price," she said.

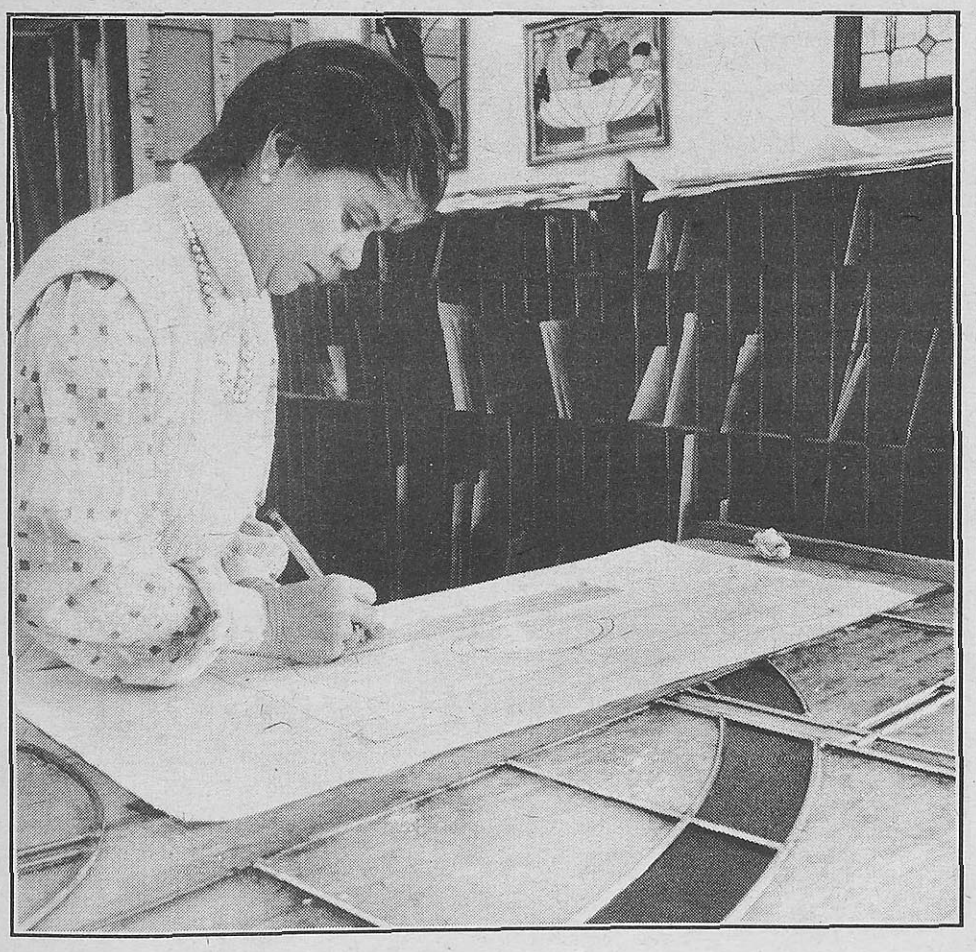
The Nottinghams have been producing stained glass in St. Louis for fourteen years. During seven of those years they have been located in Old Orchard at 8103 Big Bend Blvd. She said they are busy all of the time.

Nottingham said her husband got into the business because his grandfather worked with glass while he was growing up in Texas and he worked for his grandfather as a child.

One quirk of St. Louis in particular that Nottingham mentioned is the different use of the terms "art glass" and "stained glass."

She said that years ago, when stained glass first started here, the term meant glass that was painted and fired in a kiln and since the glass she and other glass creators use, is not painted but colored, St. Louisans chose to call it art glass.

"Everywhere else, it's just called stained glass," she said.





Sue Nottingham and her husband Jay are owners of Stained Glass Creations. She does most of the drawing and designing while he works with the glass. They often visit the customer's home to help them with selecting their glass work. photos by Ann Appelbaum

Local Bands Shine On Surprising Indy Releases

by Thomas Crone
Journal Editor

In the cutout bins of America's used record stores lie thousands of releases by bands with considerable talents in their own right. Each one had dreams of hitting the big time, but, at least, they had the opportunity to put out that first (and maybe second) vinyl.

And while local musicians have found a varying amount of success in attracting major label attention, local acts have found regional success by recording, pressing, and distributing the very music that they believe in the most.

Local music fans should realize that the only way to help this talent along is to purchase and support the area's top originals playing bands. And three local groups in particular have made this step easier by putting out superior products on their own labels.

The top band in St. Louis, now and maybe forever, The Unconscious, have arrived with a strong tape originally released last summer, and available at most of the hip indy record stores around.

At the time of the recording, the group was essentially a four-piece, but their recent lineup moves haven't in any way affected the quality of their musicianship.

The self-titled debut recording features, as always, the powerful vocals of lead singer Mike Apirion, former frontman of Blank Space. His guitar skills combine with lead player Darren Ledeen to make for quite a dynamic mix.

The rhythm section is head and shoulders above anyone else in St. Louis. Jack Hanewinkel performed bass chores on the tape, but has since been replaced by an equally strong John Taylor. Matt Tecu's drumming, however, is incomparable. Having been trained in Africa, Tecu's skills are apparent throughout, but particularly on the reggae-tinged "No Prisoners," probably the best song of the lot.

However, the other cuts provide a range of top quality material as well. Three slow numbers inhabit the tape's contents including the standouts "China Voodoo" ("Vapors in the sky/ Her insipid sigh/ It seems like she knew/ Just what to do") and "Green River", a former showstopper of Blank Space.

Imagery plays an important role in the band's lyrical style, and Apirion is at his best on cuts such as "Brave New World" ("So let us paint the night/ A satellite of white/ And I will show you/ Movies in the night/ And sing a brave new lullaby") and "Hand Over Hand" ("You dastardly bastard/ You got what you were after/ Sarcastically backwards/ Walking with sway and swagger").

And while the lyrics are strong, the band's unbelievable stage presence has probably captured the most attention for the group, but this debut cassette certainly gives a fair taste of what the Unconscious is all about.

And scary enough, this is a band that will only get better.

A band with similar qualities to The Unconscious is A Perfect Fit (APF), purveyors of a debut, funk-tinged recording called *action-potential-fire*.

While The Unconscious definitely cross into territory inhabited by funk icons Fishbone and Faith No More, the style of APF is harder to classify, but more accessible in terms of hooks and melodies.

Not to say the band can't lay down a mean groove, but live performance doesn't necessarily equate to cassette duplication. *action-potential-fire* holds a polished, refined style of APF, complete with a pair of the group's traditionally strongest efforts, "Summer's Gone" and "Walking on a Cloud".

To date, APF has found most of its success in the direct area around Webster Groves, where the band earned its musical spurs. Hall parties graduated to club gigs, but the band has been eerily quiet on the club scene lately.

The group has been spotlighted for its dual guitar approach, led by Angelo Ranzini's succinct solos with the airily drifting fills of lead singer John Consiglio providing more than capable backup. Instead of becoming lost in the canopy of sound they create, APF seems able to pull back from eroding into a wall of sound afflicting many groups with too many guitarists.

The six-song effort also showcases the strong rhythm section of fretless bassist Chris Sauer and drummer Joe Longi, whose kit contains a wealth of Drums Headquarters gadgetry. But the catalog of technological playthings the band possesses doesn't get in the way of good songwriting.

And while the band has traditionally been categorized as not having a firm grasp on lyrical delivery, the tape does prove that they really aren't *that* bad at it. In fact, several of their tunes, particularly "Don't Rain" and "Dark/Light", contain a very positive lyrical outlook.

The group has also categorized itself as a band with no pretensions about its collective vocal skills, but one that has chosen to concentrate more fully on instrumental tasks. Consiglio's vocals are strong enough to hold together the band's musical attack, with just enough backup support from Sauer and Longi.

If ever there was a criticism of APF, it was that an entire night of their originals began to make each song sound increasingly like the one before it. Perhaps the sound the band has finely crafted has come back to haunt a bit, but on a six-song release like this, there is little to find fault with.

A band with a far different musical philosophy is Johnny Quest/ The Barking Aardvarks. (Yes, that is how they bill themselves.) And if ever a group fit its name, this would be it.

The hyper stage presence the group uses, personified by lead singer/songwriter Patrick Conway, comes across on the 12-song release, especially on "Set Your Watch". However, the band is capable of slowing things down enough to showcase intelligent lyrics and very solid musicianship, since multiplied with the addition of a second guitarist.

Contrary to the other groups, the boys of Johnny Quest don't feature a hint of funk, and rely on a guitar pop sound vaguely reminiscent of bands such as R.E.M., the Northern Pikes and others of that genre.

Patrick Conway, though, remains the focal point of the group, and the self-titled cassette shows why. His guitar playing is solid, with particularly nice work on "Jenny Was", "Silence" and "Rain".

The rhythm section of Danny Kathriner and bassist Tom Vize is strong, and one of the youngest in town as well. Unfortunately, like APF, this band has been particularly quiet on the concert front lately, leading one to wonder if the band is still about. (So what's the story, fellas?)

This tape has also been around since last summer, but like the others, it is worth a second look. It's affordably available at Streetside and the other usual roundup of indy shops.

The moral of the story: Buy these tapes. All the music contained on the releases is professional quality, with not a basement demo among the lot. And while PM, with its smartly yuppie appeal, may have been the first band to get that big break, these releases prove something a little more adventurous is out there.

Aside from these three releases there's a considerable amount of original material available including newer releases from The Eyes, Trance Logic, and compilation tapes from Hear St. Louis and the Blueberry Hill contest winners.

No Solace Can Be Found On James Browns' Toilet

by Dave Simon
Music Editor

Don't ever sit on James Browns' toilet without asking. Especially when he's on PCP and packed with a gun. Someone already tried it and James got mad — real mad. So mad that "Mr. Dynamite" landed himself a nice long prison sentence.

James was a bad dude in 1988. He started his year off by making a super bad (as in fresh) record, *I'm Real,* with the baddest soul performers and production crew, Full Force. He ended the year while receiving a six-year prison sentence. If you're not hip to what I'm talking about, read this month's cover story in *Rolling Stone* on James.

James has gone from polyester to stripes. These stripes aren't new for James. He spent much of his teenage years in jail where he met Bobby Byrd, who became one of the Famous Flames and song writer for James.

Byrd has managed to keep his ass clean but James has found himself back where he started.

James is no longer a young kid with plenty of time to waste. The Godfather is getting older, and a six-year prison term would seem to impose a serious threat to James' future in music.

We are talking about James Brown, "The Hardest Working Man in Show Business". The man who has been able to consistently produce some of the most influential music over the past three decades. A man who has influenced generations of performers.

We might expect any other performer, in this predicament, to disappear from the music scene for good. I don't think this is going to be the last of James Brown.

We can expect to hear plenty of James in '89 since his voice is sampled on the majority of rap albums being made. Not only is his voice everywhere, but his grooves play as much of an important role in new music.

James was going off on "All those copycats out there", on his album *I'm Real.* James wanted to get paid since everyone was taking his voice and his beats.

Maybe James should be grateful to all those copycats since they are the ones who are going to keep James' music out on the scene.

In the Stetasonic song "Talking All That Jazz", Daddy-O says "Tell the truth James Brown was old/ 'til Eric and Rakim came out with I got soul". James may disagree with the Stet posse, but it is the rap groups of today who have turned our generation on to James Brown.

We might not all be able to identify much of his material, but we hear his voice and music all the time. Just think how many times we've James grunt (ugh) and scream (hey) on the Rob Base and D.J. E-Z Rock hit "It Takes Two".

Sampling will have to be sufficient, unless James can set up a studio in his prison cell.

In the mind of James Brown, he is an innocent man and he may claim that he is the victim. When he is released from jail, let's all hope his limo stops off at the recording studio before he goes home.

If James ever does record a new record, it's not going to be for a long time. Some of us might have real jobs, real haircuts, real lives by then. If James does make a post-prison record it's sure to be hard and funky. Hell, the man will be about ready to explode from years of funk build-up.

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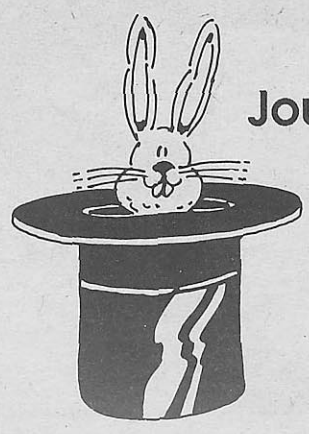

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Blair Investigates 'Vital Spirit' Of The Fallen Woman

by Lori Schmidt
Journal Staff Writer

A common character in American literature has always been the woman of independent spirit who defies cultural authority. Often referred to as "The Fallen Woman," her role in many classic American novels has been vital.

Rebecca Blair's Monday night literature class "Perspectives: Views of The Fallen Woman in American Literature" centers around this character and the use of her in six American novels: *The Scarlet Letter, The House of Mirth, Sister Carrie, Maggie: A Girl of the Streets, The Awakening* and *Sula.* All are 19th Century novels except one.

"The novels covered include three by male authors and three by female authors," Blair said. "Part of what we will be doing in this class is comparing the authors' outlook of women who are independent - the ways in which women are designated as falling by male authors and female authors."

Blair, a part-time faculty member of Webster's Literature/Language Department, explained that although the novels may be complex, common characteristics in each piece make comparisons possible.

"Certainly the characters have differences," she said. "In *The Scarlet Letter,* Hester Prinn becomes more abstract, more of a symbol for the reader while in *The House of Mirth,* Lily Bart is shown in a more humanistic way.

"But each of these female characters have similarities. Each has an independent personality. They have independent thoughts and thus disregard cultural authority. Each of these 'fallen women' is therefore excluded by her society or dies in the novel."

'This look into the character is one often left out by male authors.'
-Blair

Blair noted that such characteristics tend to be the same in both novels written by men and women.

One difference Blair does distinguish is the inner view readers receive when reading a female-written novel on "The Fallen Woman."

"In novels such as *The Awakening,* the reader gets to understand why the main character commits suicide," said Blair. "This look into the character is one often left out by male authors."

Blair, who received her Ph.D. from Indiana University, explained that despite the course's narrow topic, her class has received a favorable response.

"This is the first time the course has been offered at Webster," she said. "There are 20 students taking the class; 18 women and two men.

"I am happy that the class is not totally female, because then it might turn out to be nothing more than male-bashing. With the mix, the class sees how both men and women interpret novels on the subject."

According to Blair, her class received a good response for two reasons.

"First, women's issues are gaining more attention in our society and more students are interested in the subject and second, more people read American literature and are familiar with it," she said.

Phil Bailey, a freshman majoring in film, said he enrolled in the class because he though it would be interesting.

"Although the class seems geared towards women, I think it is something that anyone can understand," he said. "The class doesn't just relate to women."

Junior media studies major Barbara Friedman finds the topic somewhat reflective of our current society.

"Even though the majority of the works we are studying are classic literature, there are many parallels that can be drawn to contemporary society and treatment of women," said Friedman.

It is no secret that throughout history, women have had to accept restrictions that have reflected a male-oriented society. This is reflected in 19th Century novels as well.

"This can be seen in the portrayal of characters and the way they are presented to the reader," Blair said. "The character of Lily in *The House of Mirth* is seen not only through a man's eyes, but she is seen as some sort of product, a piece of inventory.

"An interesting notion about 19th Century American novels written by male authors is that their novels tend to make women feel against themselves.The female reader often has to identify against herself in order to understand what the author wrote."

Next year, Blair will become a professor of American literature and women's studies at Westminster college.

Campus Security from page 7

who then killed himself. Neither violent crime was recorded by the campus police, because they took place across the street, off campus.

At the University of Illinois, crimes occurring off-campus became so prevalent, officials began tracking it unofficially. They knew 21 students had been raped and that a serial rapist terrorized the campus for an entire year, yet officially in 1988, no rapes were reported in the university records.

Webster University does not report crime statistics to students or parents. Govoni denied the suggestion that the school might have a moral obligation to do so.

"In legal terms, we have a 'duty to care,' to make our campus safe and I think we've done that," he said.

Govoni said improvements in security could always be made and in fact, there was an ongoing audit of campus security.

"We're always concerned about security and the challenge to meet current needs," said Govoni, adding that the adequacy of security is only questioned when an incident occurs.

"What it comes down to is how we spend our dollars. We are 92.5 percent tuition dependent, so we have to choose between security improvements and things like building upkeep."

Officials at some schools are thinking twice about their legal obligation to provide adequate security, in light of several highly-publicized lawsuits. After a student jogging at Washington University's Francis Field was sexually assaulted, she sued the university. In her suit, the student accused the school of failing to provide adequate lighting and security. The university paid $31,000 to settle the federal suit.

After freshman Jeanne Ann Clery was raped and strangled at Lehigh University in 1986, her parents sued the Pennsylvania university for $25 million, alleging negligence on the part of the school. The Clerys were also instrumental in the passage of a "Right to Know" law, which requires universities in Pennsylvania to volunteer crime statistics to all students.

"To date, I think we have all the security we need," said Govoni.

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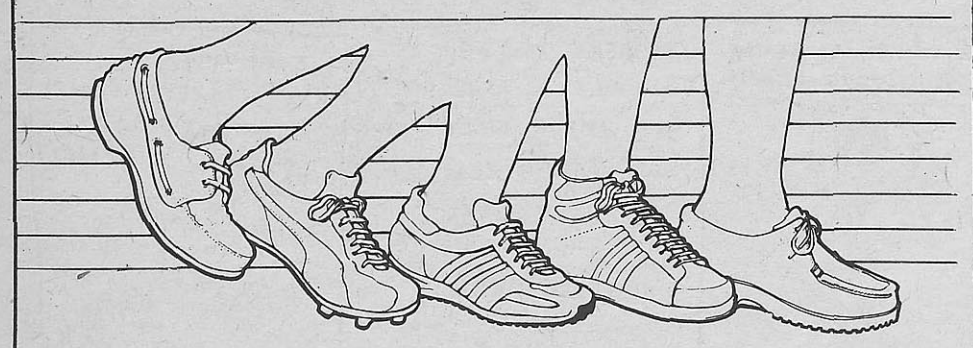

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American Day from page 4

student with personalized attention in a highly structured, competitive environment.

The panel also concluded that the Austrian system, which includes the Matura program, a thirteenth year of secondary school, provided an academic advantage over the average American secondary graduate school in that it is more encouraging of independent learning and covers a large body of specialized material.

The benefits of government funded vs. privately run educational facilities was also discussed. One Webster student in the audience suggested that by paying for a product, one is able to demand a quality experience.

"I feel that my impact on the system makes a difference, therefore I feel responsible."

Chopin said of the exchange between Austrian and American educators, "Webster's mission is to educate lifelong learners- global citizens." The first American Education Day, according to Chopin, is a sign of that commitment.

The Journal Now Seeking 1989-90 Editorial Positions And Contributors

The Publications Board is now accepting applications for staff positions on the Journal. Positions available and tentative monthly salaries are as follows:

-Editor-$275 monthly
-Managing Editor-$225
-Photo Editor-$200
-Advertising Manager-(salary to be determined.)
-Copy Editor-$200
-Business Manager-$200

Applications are being accepted for the following unpaid positions:

-Editorial Cartoonist
-Strip Cartoonist
-Reader's Advocate
-Film Series Critic
-Movie Critic
-Music Critic
-Music Editor
-Sports Writer

Applicants should submit a letter stating which position they are applying for, qualifications and what they intend to do with the position if hired. Applicants should also submit samples of their work. Submissions should be addressed to Kathy Corley or Art Silverblatt and delivered by April 13. Interviews will begin April 20.

DANCE

April 7

The Alvin Ailey American Dance Theater will perform *The Magic of Katherine Dunham* at Kiel Opera House through April 8, 8 p.m. Performances are presented by Dance St. Louis.

Inspired by black dances and rituals from Africa, the Caribbean and the American South, Dunham created these works for her own dance company in the 1930s and 1940s. Dunham was the first to introduce authentic black folk customs and dances to the mainstream concert stage.

Tickets range from $12 to $28; students receive a 20% discount with I.D. Call 968-3770 or 652-5000.

EXHIBIT

April 6

An exhibit of works by Webster University art students will be presented during the Sixth Annual Hunt Show, at the Cecille R. Hunt Gallery through April 27.

Gallery hours are 10 a.m. to 4 p.m. Monday through Friday, weekends by appointment. Call 968-7171.

FILMS

April 14

The film and video works of this year's Northwest Film and Video Festival will be shown at 8 p.m. in the Winifred Moore Auditorium, sponsored by Webster University and Legacy Productions.

There will be a second presentation April 15. Admission either day is $3.

April 16

The Webster University Film Series presents *Thomas Hart Benton* at 8 p.m. in the Winifred-Moore Auditorium. During the evening, a special appearance will be made by director Ken Burns. Admission is $5. The film will also be show Wednesday, April 19 through Sunday, April 23 at 8 p.m., as well as Sunday at 5 p.m. Admission on these nights is $3.

Director Ken Burns has produced a complex, often bittersweet, portrait of the life of the artist, his extraordinary body of work, the harsh and controversial debate over that work, and the fine line each creative artist must walk to be faithful to his own talents and self.

For more information, call 968-7487 or 968-6967.



Lance Johnson, Chris Tullman, Bob Huseman, Scotty Closter, Joe "Boo" Tullman, and Mike Morris of Fast Forward. photo by Scott Audette

MUSIC

April 9

The Webster Chamber Players will perform at 4 p.m. in the Winifred-Moore Auditorium. Admission is $1.

The performance will include Walter Piston's *Divertimento for 9 Instruments*, five symphonies for small orchestras by Darius Milhaud and Louis Spohr's *Grand Nonet*. The Chamber Players are made up of the Webster Wind Quintet, who are all members of the St. Louis Symphony, as well as other performers of the Symphony. Call 968-7032.

April 10

The Gary Sykes Ensemble will perform at 7 p.m. in Winifred-Moore Auditorium. Admission is $1. The ensemble will perform a variety of mainstream and contemporary jazz selections.

SEMINAR

April 9

Career Services presents a Career Profiles Seminar, 1 to 5 p.m. Professionals working in the fields of computer studies, health services management, liberal arts, and marketing will discuss trends in their career areas and tips on entering the field. There will be presentations on résumé writing and interviewing skills.

Call 968-6982 for more information.

THEATRE

April 6

The Conservatory of Theatre Arts presents *Yours, Anne* through Sunday, April 9. All performances are in the Stage Three Auditorium located on the ground floor of the Administration Building. Shows begin at 7:30 p.m. Wednesday through Saturday; 2 p.m. Sunday. Admission is $4 for the general public and $2.75 for students and senior adults.

The St. Louis Black Repertory Company presents August Wilson's *Ma Rainey's Black Bottom* through April 23. The play can be seen at the 23rd Street Theatre at 2240 St. Louis Ave., Thursdays through Saturdays at 8 p.m., and 2:30 p.m. on Sundays. Call 231-3706 for ticket information.

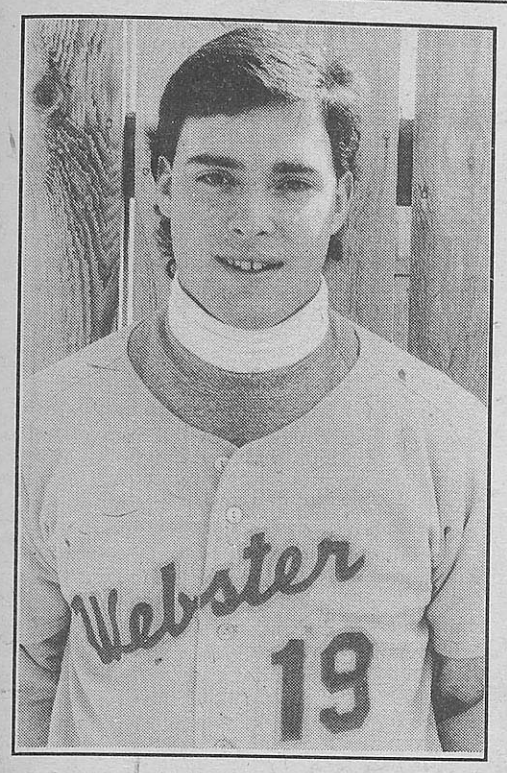
RAFFLE

April 6

The Education Association sponsors the "Week of the Young Child" runs April 3-7. Buy raffle tickets at noon in the Maria Hall Cafeteria, and win dinner for two at The Olive Garden and movie passes **or** baseball tickets and Ted Drewes' custard. Drawing will be Friday, April 7.

~~DAK TRACE, ACE OF SPACE~~ TEST STRIP RETURNS! BY TODD JOHNSON





John Ferrara
photo by Ann Appelbaum

B.M.O.C. At Webster University...

Gorlok Profile: 'Busy Man On Campus'

by Patrick Elsner
Sports Writer

No one can say John Ferrara doesn't have enough to do. A senior majoring in marketing, Ferrara spends much of his time involved in a number of campus organizations.

The 23-year-old Webster Groves native belongs to the History/Political Science Club, is a Council on Student Affairs representative and sits on the Publications Board, which oversees *The Journal.* But his résumé doesn't end there.

Ferrara, along with several conservative collegians, founded the Young Republicans Club last fall. "I wanted to further my political knowledge and also participate in a social club involving other Webster students," said Ferrara.

Athletics, also, falls in Ferrara's realm of activities. He is listed on the Gorlok baseball squad as first baseman. But baseball isn't Ferrara's "first sport." He played hockey for seventeen years. And his performance on the ice?

"Unquestionable. Hockey is my claim to fame. I could show you the trophies and the plaques to prove it," said Ferrara.

Ferrara, who stands a tall 6' 3" and weighs in at 210 lbs., is, without question, built for hockey. Unfortunately, his knees couldn't take the stress and strain of the game. "Seventeen years of hockey wears you down," said Ferrara.

Hockey decided in part where he would attend college but he changed his course when his knees couldn't take it anymore.

"I was the first player drafted from St. Louis to DuPage College in Chicago to play hockey. After getting my associates degree, I came home and transferred to UMSL (University of Missouri-St. Louis). (UMSL) was boring and I even considered quitting school. Some friends of mine attend Webster and I decided to check it out. I really like Webster," said Ferrara.

So Ferrara went from hockey to baseball. Although he hasn't played the latter since eighth grade, he decided to pick up a glove and play first base. "I missed the competitiveness of athletic activity," he said.

So far this season, Gorlok baseball isn't faring well but Ferrara feels they are making progress. "We have improved every day we've been out there," he said.

As far as individual performance is concerned, Gorlok head coach Dennis Duncan says Ferrara is trying to polish his hitting while he bats in the number four spot.

"Right now John is working on becoming disciplined at the plate," said Duncan.

Defensively, Ferrara does a "better than average job at firstbase," said Duncan.

"He gets the job done," said Duncan.

No question about it.

Tennis Team Begins Heat Wave; Track Teams Saddened

by Stephanie Morton
Sports Writer

Although the cold weather set in this weekend, the men's tennis team began a warming trend. Winning every match played, the Gorloks brought their record from 0-3 to 3-3.

Their first victims, Parks College, only captured 18 games out of the nine matches played. Webster won the match 9-0.

Because Parks Coach Steve Sterthman scheduled indoor courts, he opted to play 10-game pro sets, the first one to reach 10 games wins.

Sophomore John Philip started the ball rolling, winning his match 10-2. Next came Eric Stack, defeating Brain Walsh 10-5. Eric Jacobs won 10-4, as did Jesse Vermont who refused to give his opponent a game, winning 10-0. Juniors Kent Evans and Mike Kaucic won their matches 10-2, 10-2, respectively.

In doubles, the Gorloks finished in fine style, taking all three matches. Jacobs and Evans teamed together to clinch the win, 10-1. Vermont and Kaucic dominated again, winning 10-0, along with Philip and Stack, giving their opponents only two games, 10-2.

Continuing the heat wave, the men traveled to Maryville, beating the Saints 8-1.

Evans and Kaucic both had three-setters but came out on the right side of the net, winning 6-3, 5-7, 7-6 and 1-6, 6-1, 6-2 respectively. Other winners were Philip, 6-3, 6-3, Jacobs, 6-3, 6-0, and Stack 6-2, 6-4. Vermont had a tough match losing to Maryville's Nick Bontz, 6-4, 6-2.

"We're building up our competiveness match by match- everyone is playing well."
-Breyer

In doubles action, Philip and Stack won in three sets 6-4, 3-6, 6-0. Continuing the winning streak, Vermont and Kaucic captured the victory, 6-4, 6-0. Jacobs and Evans rounded out the score, winning 6-0, 6-3.

On April Fool's Day the joke was not on Webster, but Blackburn College. The Gorlok men burned through their matches once more.

All the singles players won their matches, however, Jacobs had a hard match, fighting a tough two sets before losing 6-4, 6-4.

According to Coach Mary Breyer, everyone is moving toward the net more and hitting hard, well-paced shots.

She also said it helps when all the players come to the matches.

"It's a great feeling to go to a match with six players!" said Breyer.

However, both men's and women's track teams did not feel so great.

In the Washington University meet March 31, Dave Stewart fell and broke his collar bone in the relay.

"Things went haphazardly between Dave's fall and the weather," said Raleigh Ragan, men's track coach. "But everyone improved overall."

Longjumpers, Dante Donaldson, Tim Anthony, and Erik Day all bettered their marks.

Tom Preiss ran in the 10K in 34:41, taking third place and Zacx Hartneck ran in the 800 meter in 2:54, according to Ragan.



On the women's side, juniors Leslie Morrison, Sheri Payton, Deanna Shoemaker, and senior Karen Bergman ran in the 4x100 relay in 64:20.

Morrison and Payton also sprinted in the 100 meter. They clocked in at 15:38, and 17:56, respectively.

Bergman running a longer race, competed the 1500 meter in 5:55.

Morrison also can be put in the history books as being the first woman to do the shot put, throwing 21'8" and the javelin 65' 9 1/2".

Next Saturday, April 8, the men and women will be competing at Principia.

Gorlok Men Do A Double

by Patrick Elsner
Sports Writer

Two – two – two losses in one.

The Gorlok men travelled almost an hour to Principia College last Saturday only to be defeated in both games of a regularly scheduled double-header.

The score of the first game was 14-1. The second game ended with the Gorloks being bettered 13-4.

In the first game, Principia got off to an early 7-0 lead. Starting pitcher Mark Nigh was relieved after three innings by Jamie Chrorsevic.

Offensively, Chrorsevic had the Gorloks only RBI. Webster missed several chances to score against Principia but they couldn't seem to get their act together, according to shortstop Matt Brockmann.

"When we had the opportunities to score, we wouldn't," said Brockmann.

In the second game, the Gorloks got off on the right foot but quickly found themselves playing catch-up. After one inning Webster lead 1-0 but by the second inning Principia turned the tables and lead 4-2.

"It looks like we got our clocks cleaned (in the second game) but we didn't," said Dennis Duncan, Gorlok coach. "The team deserved better than what we ended up with."

On a bright note, David Venn had his first homerun, a solo shot. According to Ed Hoock, who scored two RBIs, "Venn got a hold of a curveball and let it rip."

Brockmann and Duncan shared their thoughts on what the Gorloks weren't doing right.

"We have to get more production offensively from everyone, especially me. I have to start hitting otherwise I'm hurting the team," said Brockmann, who is 0 for 9 at the plate this season.

"We commit too many mental errors. We cannot win games when we commit mental errors," said Duncan.

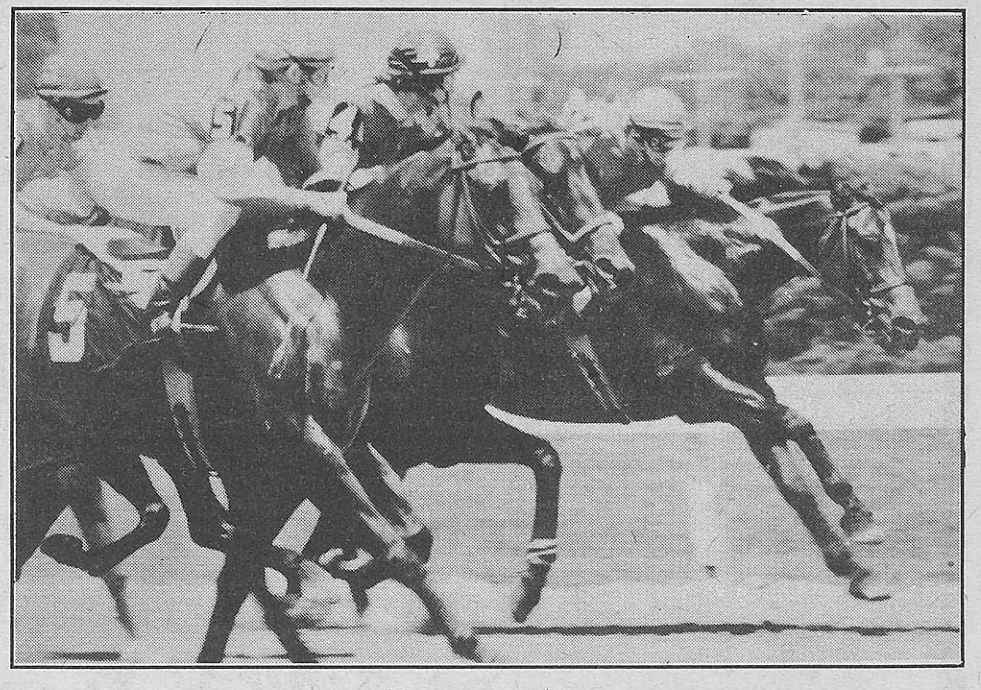
Again, Duncan brought up the player drought athletics is suffering from.

"We played both games on Saturday with eleven players. It's just not enough. We only have a couple of players who are versatile," said Duncan.

Hits and Pitches

The pitching machine is on the way!

Duncan said the long-awaited pitching machine hadn't been ordered because the university hadn't allocated funds. Instead of waiting for funding, the athletic department ordered "a better machine," said Duncan, from a company that will extend the university credit.



Race fans! Horse-rodders!
The 1989 racing season is underway for Fairmont Park in Collinsville, Illinois. The thoroughbreds will be racing every Tuesday through Saturday night. Post Time is 7:30 PM and gates open at 6:00 PM.
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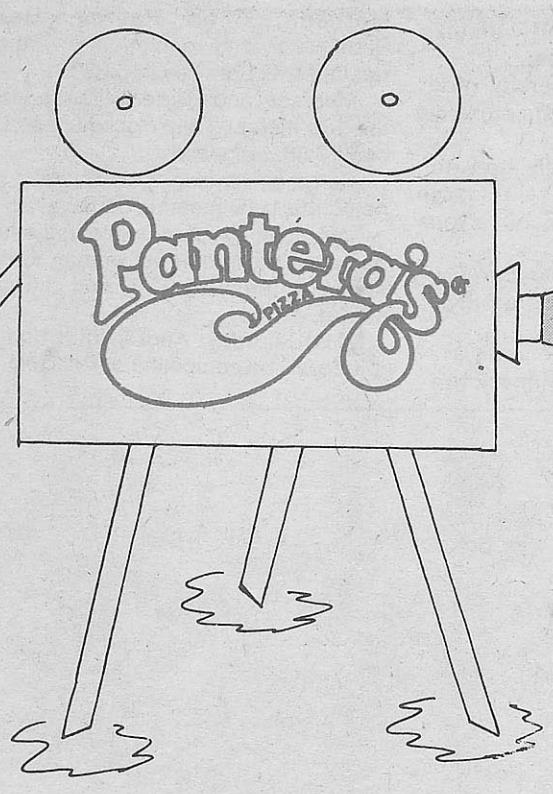

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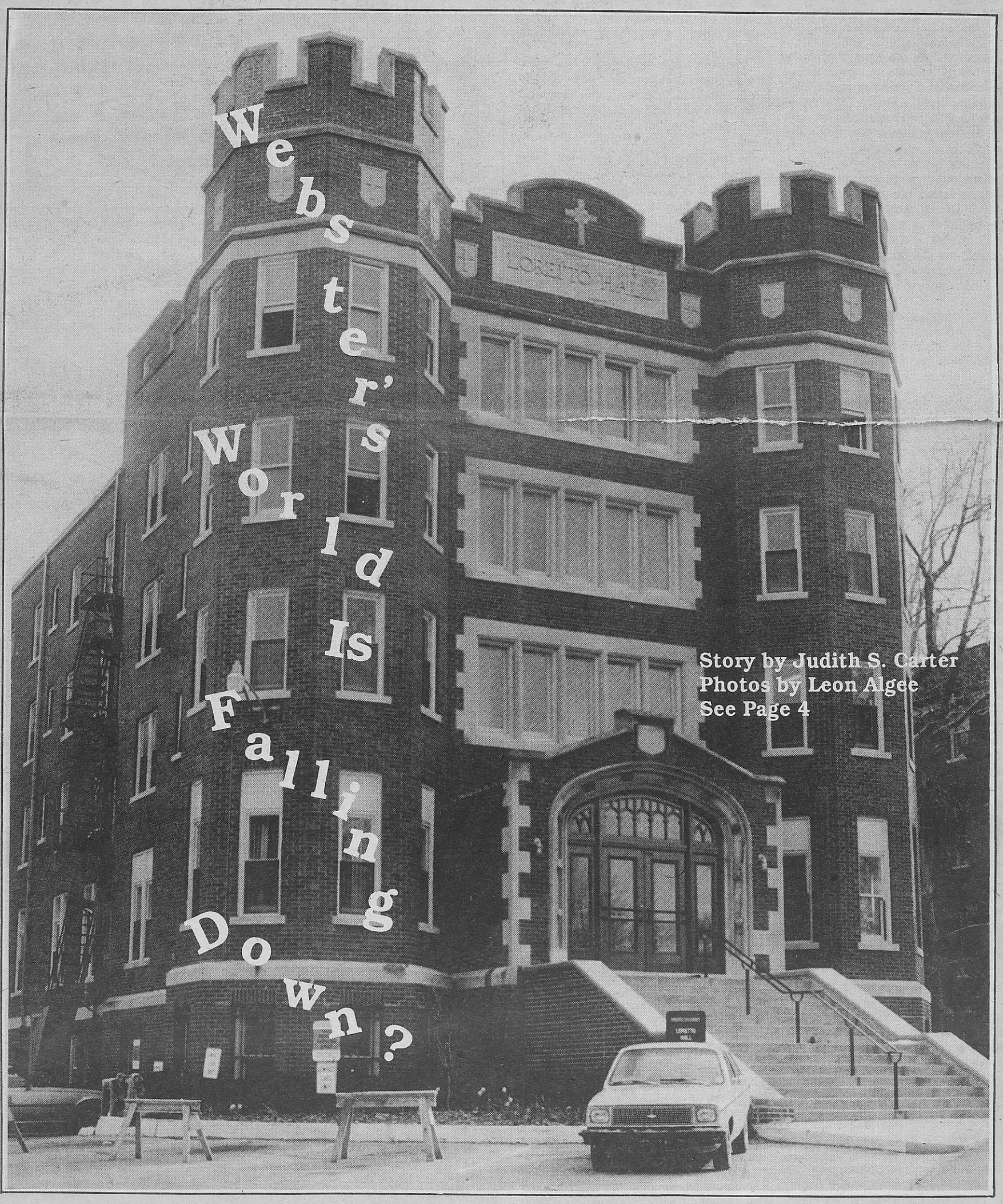
Divestment Action Imminent, All Parties Agree; See Page 13

WEBSTER UNIVERSITY ARCHIVES

The Journal

Webster University's Student Newspaper
April 13 - April 19 Volume 24 #12



Story by Judith S. Carter
Photos by Leon Algee
See Page 4

The Devil & Heavy Metal

The Missouri House of Representatives is currently considering a bill that would require the labelling of albums, cassettes, and compact discs which contain lyrics considered objectionable.

It is a bill, the sponsors say, that would not censor anything, but rather tip off parents to the hidden dangers that inhabit the record bins of Missouri. Unfortunately, the bill also is so riddled with potential problems that its inception into law would be meddlesome at best.

The main proponent of the measure, known as House Bill 931, is Representative Jean Dixon, a Republican of Springfield. Her initial interest in the bill came from talking to a state trooper who introduced her to a video from the Parents Music Resource Center.

In the video was the type of material often offered by 'parents concerns' today, material critical of a variety of music, particularly heavy metal. The fact that metal is also a heavily criticized form of rock even in the mainstream press helps the farther-right cause even more.

But it's the hidden messages, and at times even overt messages, that have alarmed the rather puritanical armies of morality. These messages form an alleged gauntlet of sinful causes from bestiality, murder, and animal sacrifice to less violent, but still (too some) alarming tendencies of human to human sexual activity - homosexuality, adultery and the like.

And the *cause celebre* of the New Righteous is the additional bogeyman of teenage waywardness, namely Satanism. That these two forms of horror can be linked together only makes the critics case stronger. At least so it seems on paper.

The case of heavy metal and Satanism has been linked with specials like *Geraldo* delving into the aspects of how music, particularly the tunes of Ozzy Osbourne, Metallica, Megadeath, Slayer and other of that ilk. Songs from these artists have often been brought up because a number of ritual killings, murders, and suicides have been tied to the music.

These incidents could be looked upon as isolated, after all how youngsters listen to Judas Priest or Iron Maiden for seven hours straight? Yet these are the cases that are constantly brought up to prove that these artists are actively promoting sex, violence, and in some cases, Satanism.

Unfortunately, too, many liberals, defenders of the most ungainly art forms, seem to forget that some of these groups have no problem whatsoever in promoting this deviant image. King Diamond has built a sizable cult following with his psuedo-religious/underworld imagery, only to deny it everytime a mainstream interview.

What this does, however, is leave the liberals in an odd position. After all, the bill is intended to protect children, and even those who defend pornography vilify child porn. Therefore, a choice must be made.

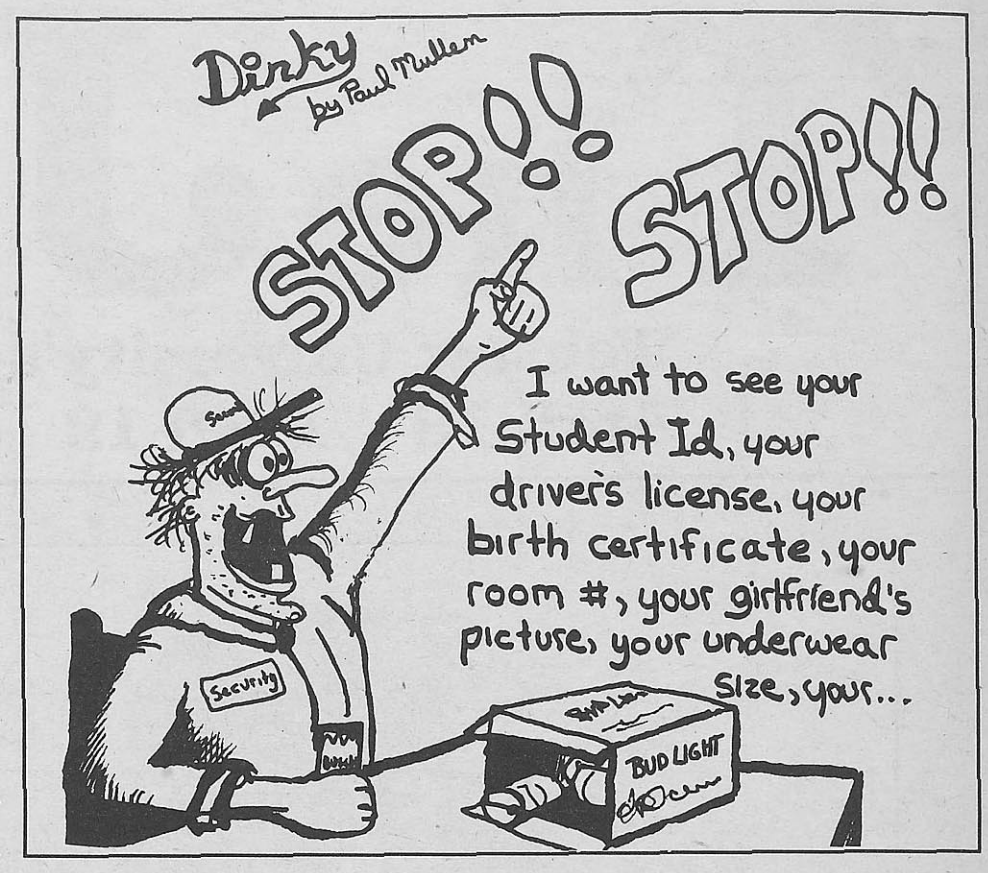
In the case of House Bill 931, the choice is relatively clear.

The bill is quite vague at points, for instance, on how record stores are to be monitored. In passed, the bill would make failure to obey the law a Class A misdemeanor, with a $1,000 fine attached.

Oddly enough, however, the bill does not set up any type of governmental panel to oversee that record stores carrying "objectionable" material are dealt with. Instead Dixon foresees a situation where record companies themselves will monitor albums and label them, with whatever appropriate titles attached - 'violence', 'sex', etc.

However, if the companies do not assist in this endeavour (and Dixon says 30 percent of the major already do) than a curious situation comes up.

Artistic differences aside, who can tell what will ultimately be deemed offensive? That question alone is enough to be very wary of House Bill 931. **TC**



Tensions On Liberal Ground

Recently what appeared to many as a grave racial slur was committed by a newspaper that has otherwise, even by its own description, taken a pretty liberal stance on matters of race.

The local chapter of the NAACP was alerted immediately to the situation via some 50 phonecalls they received after an editorial cartoon in the Post-Dispatch depicted several black officials in what they considered a stereotypical subservient role to an on-looking and chiding Mayor Schoemel.

The officials were drawn as kitchen help and Mayor Schoemel as a scowling *matre di*.

The cartoonist defended his use of the portrayal saying that those offended completely missed the point. He was attempting to illustrate what he perceived as the bumblings of the politicians and not to make a mockery of their race.

While editorial cartoonists have every right to be critical of politicians and have traditionally done so with biting humor, the point of the editorial is not really at issue.

The cartoonist made the assertion that his point was missed, while many African Americans said there were a thousand other ways to express that point.

There are really two ways to view the situation. It is quite reasonable to assume that the cartoonist was so beyond the notion of racist depictions that the historical significance and its implications simply did not occur to him.

In that situation, the uproar over the cartoon would be an unexpected occurrence. However, there is also the likelihood that the common stereotypes that have been bombarded on all of us from day one may have triggered the depiction. Whether knowingly are not we are all influenced by old image typing, even when we no longer ascribe to their theories.

Although it is highly unlikely that the editorial cartoonist would be openly racist for political if no other reasons,(the cartoon has seriously angered more than a few and led to an NAACP involvement) it may be more reasonable to assume that when attempting to represent politicians who happen to be black, and who in the cartoonist opinion, are fairly clumsy, the easiest image is that of servant.

The Post-Dispatch has in the past done several stories to merit praise on racial issues, namely the recent series A City Divided. It is important that even in this new controversy all of the good work not be forgotten.

It is not beyond any liberal individual or organization to have a momentary lapse into unenlightened thought. It is merely the state of our society.

Letting someone know when they have offended is the only way to prevent the same in the future. In that vein, it was good of the African American community and any other offended parties to express themselves when they saw it, and the NAACP as an organizaiton slated to fight such negative portrayals is always a good way to go about things.

The Posts and it's cartoonist must not view the outrage as an inference of ulterior racist motives, but rather as a learning process as we develop the skills to deal with eachother without stepping on anyones self-esteem. **FS**

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The Journal
A Webster University Student Publication
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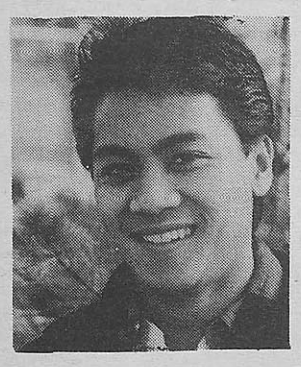


by Rommel Medrano
Columnist

Everyone needs a hero, right? Just take a long look back at yesteryear: guys like Buck Rogers, The Lone Ranger and Mickey Mantle. And who can forget the likes of Johnny Socko, Ultraman, Speed Racer, Astroboy, Popeye and the Superfriends of Marvel Comics fame? Time can only tell the heroes of tomorrow too: it could be anyone ranging between Super Dave Osborne, Donald Trump or Hulk Hogan.

But what about the everyday "heroes?" Patrolmen and officers of the law. They're out there doing their best to fight for truth, justice and the American way..."to protect and to serve" is their motto. Well what about their counterparts, the security guard or watchman? (and I'm not referring to Sony's mini wristband TV) According to some of the following readers, the guards' slogan might as well be "to hang-out, ticket and pester."

Troy Martin-O'Shia – lighting design senior: "I think that they take a lot of unwarranted crap from students to faculty to administration. However, I think that their priorities are geared more towards protection of property than of the students. In that sense, I feel they are qualified — the administration needs to re-evaluate the role of the security here."

Dan Pollack – math senior: "They're a platoon of unqualified men that wear costumes who simply lock and unlock doors."

Louis Lindsay – media/communications junior: "They need more security at night especially for women who walk to their cars in the far lots after evening classes...as for security, they're dressed-up monkeys!"

Lisa Brennan – Bookstore employee: "There isn't enough security guards for this large of a campus...I've got a friend who goes to a school with half the enrollment and twice as much security — instead of giving out tickets, they concern themselves with the students' safety."

Deanna Schoemaker – regional theater junior: "There are a lot more security guards around lately, but I don't have a great deal of faith in the guards we *do* have to protect us. We all take for granted that Webster is in a safe suburb and that we don't have to worry about our own safety...obviously it's a problem."

Paul Mullen – graphic illustration sophomore: "I think security is weak but that can be both good and bad...they card you when they *know* you're a student here and tickets seem to be thrown around randomly. Otherwise, it's fine for this school."

Lucy Ryder – psychology/history senior: "Is there security here?! I'm serious! I didn't know we even had it."

Let's face it party-guys, we've all gotta make due with what's available...even if it means being lulled into a false sense of security so amply provided us courtesy of the Ram-bozo Company. But, don't fret! Don't wait! Hurry to the bookstore now: buy two or more pens and get your choice of a free night-stick, rape whistle or can of mace!! Call it personal insurance. N'uf said.

Guest Opinion

Reflecting on the Past and Focusing on the Future

Hello! My name is Donnell Smith. I am a senior majoring in history-political science at Webster University. I am a member of the Council on Student Affairs, where I chair the Grievance Committee. Currently I serve as manager of the Black Resource Office. The primary purpose of this office is to educate Webster's community to issues concerning he African-American Culture. We also serve as a resource and tutorial center to aid minority students. I am currently in my second term as president of the Association of African American Collegians (formerly the Association of Black Collegians). AAAC is a student organization with a mission to move toward greater interaction and understanding of the diverse cultures here at Webster.

I am a product of the Saint Louis Public Schools System. My academic experience was very much like my childhood experience, of isolation from middle-class America. In 1986, I graduated from Soldan High School, where I completed my senior year as president of my class. At our high school commencement ceremonies, I was honored to have had the opportunity to address my fellow colleagues. In so doing, it emphasized the importance of returning to the community after establishing careers, to stop the exodus of middle-class African-Americans to suburbia. It is my intention upon graduating from Webster next month to continue my education at Howard University Law School.

Last year, AAAC began negotiations with the Administration, which opened the doors for our present dialog. At the beginning of those meetings, the main thrust of the negotiations was to establish a precedent, for how the university would commemorate Dr. Martin Luther King's birthday. As a result of our efforts, the administration and faculty concurred to celebrate this holiday with the dismissal of all classes.

At the beginning of our Fall, 1988 semester, AAAC delivered a proposal to the administration and Board of Trustees outlining the concerns that minority students shared at the university. It was our intent to create a document which is a position statement, reflecting on unpopular university practices. Although some of the practices are more unpopular than others, strategically it was more advantageous for us to present a single position. It is through our awareness of the cultural diversity on Webster University's campus, that we have developed a sensitivity to the injustices of some of the university's policies.

As recently as Tuesday, December 6, 1988, the Saint Louis *Post-Dispatch's* front page article spoke of the United Nations' newest resolutions, calling for embargoes and mandatory sanctions against the world's most racist regime, Apartheid. This brings us to our first issue addressed in the 10-point proposal. The United Nations has mandated a worldwide boycott of companies that do business in South Africa until equality is restored. AAAC strongly urged our university to follow suit, by divesting all monies that we invest in that racist society. The administration and Finance Committee of the Board of Directors have worked diligently to investigate and accommodate our request. I am both happy and proud to say that the Finance Committee and the administration will recommend to the full Board that our university divest all of the funds we have in South Africa. On May 27, 1989, the divestment issue will be put before the entire Board of Directors.

The United States of America is the most culturally diverse society in the world. It is through acknowledgement of our differences that we are able to grow and appreciate uniqueness. The absence of African-American faculty members at Webster University perpetuates the misconception that there are few black professionals. Because Webster has such a limited number of African-American faculty and administrators our student community is denied exposure to African-American role models. The Faculty Executive Committee has acknowledged this problem and is making concrete plans to rectify it. I hope that they will continue to work for cultural diversity within the teaching ranks.

It is our opinion that the entire Webster Community will benefit by hiring a Director of Minority Affairs. This person will be responsible for upgrading the quality of life for all minority students, through continual programming and activities. Mark Govoni, the Dean of Student Services, has developed a job description. He has also added the position to his budget request for next year.

Because of the cultural diversity of the resident student population, now more than ever, there is a need for a greater level of sensitivity. There are distinctive issues of African-American life on Webster's campus that can best be addressed by another African-American. It is our hope that at least two of the twelve residence assistant positions be occupied by African-Americans. I have met with the Director of Residence, and she has agreed to keep a close eye on the selection process. I hope that they (the selection committee) are sensitive to the cultural differences that exist in our society, including speech dialect and mannerisms.

AAAC commends the Council on Student Affairs for contributing $600 to this year's African-American History Month Gala Celebration. It was our hope that CSA contribute annually to assure continued growth and improvement in the quality of the African-American History Month Celebration. I am happy to announce that CSA has decided to contribute annually to this important event. Thanks CSA!

The Association of African-American Collegians is most grateful for the willingness of the administration to meet with us on a semi-annual basis. It has been helpful just knowing that there is an open door policy for voicing concerns.

The Black Resource Office is an extension of Student Services, and should have the most up to date information and working facilities, in order to keep abreast with the ever changing needs of African-American students. We were in no way asking the administration to supply the office with a new computer system or any other extreme expenditures. We were concerned however, that our library, office equipment, and support faculty would be updated through evaluations and seminars to keep track of changing trends. I must admit that the administration has made a sincere effort to renovate our office. It looks great, and we have had most of our materials updated!

We mentioned cultural diversity, and are assuming that everyone understands, we are including African-Americans and other minorities. People have always been afraid of the unknown. The lack of information available through the school system about the positive aspects of cultural diversity has created a deficiency in our levels of sensitivity. We know that the only way to fight ignorance is through education. It is so important to provide classes or courses that cover a range of topics to delete those deficiencies. I hope that our university will see the need to offer African-American oriented courses, so that those misinformed members of our society will not think that all African-Americans shoot basketball.

All the national reports on higher education show a decrease in minority enrollment in universities around the country. The alarming truth is that college is not accessible to the non-affluent members of our society. We would hope that in keeping with these alarming numbers of dropouts, we, as informed members of society, can see the value in creating a vehicle or an instrument, to allow these students a chance. By creating a minority scholarship fund, based on extra-curricular activities, leadership, and need, we would be making an attempt to help create a larger pool of college graduates, thus improving the quality of life in our society. I have met with Dr. Spencer and other administrators to discuss minority scholarships. They are making an effort to identify donors, who are willing to give annually to this scholarship fund. AAAC is also raising funds to donate to this fund.

This year has been a singular experience, one I had not encountered nor expected. I hope and pray that the Webster administration, faculty, and community will continue to be sensitive to student concerns, and work with students to better our institution.

Letters:

Dear Ms. Scott,

Thank you for your article in the March 30th issue of *The Journal* regarding the Pro-Choice March in Washington. I would like to add something very important about the Pro-Choice point of view. This is simply that sometimes we must remind ourselves exactly what that standpoint is. Pro-Choice is not synonymous with Pro-Abortion. It is my personal opinion that more people hold the Pro-Choice viewpoint than they know. Many women say "I wouldn't have an abortion, but that's me" or "Well, there are certain cases..."

The important thing to remember is that Pro-Choice is not against the Pro-Life belief. If you are a pregnant woman, and you choose to have the child and keep him/her or have the child and give him/her up for adoption, the Pro-Choice belief does not say, "You have to abort the child!" On the contrary, that's fantastic! Pro-Choice gives an individual a chance to take full responsibility for their behavior, allowing for circumstances and different beliefs.

And if you think that it doesn't take responsibility to have an abortion, that it's the easy way out, think again! I believe in life, and yet I know about abortion from first hand experience. I can't tell you how often I've felt the pain of words spoken or written on marquees that tell me I am a murderess, people who judge without knowing, and the many times I've felt I had to explain myself, my choice. I was, am, and always will be thankful that the choice existed.

I would like to share with you, and the readers so that maybe some people could have a better understanding of what it's like form my point of view.

In today's society a woman usually doesn't just come out and say, "I had an abortion." There's too much fear of someone yelling, saying, or even thinking, "Babykiller" or "Murderess." Those words cut a woman's heart and leave a scar that never fades. People can say all they want. "Oh she really didn't have a good reason to have an abortion. She doesn't care. She's just a slut who was out to have a good time, and got herself in trouble. Abortion was the easy way out. She thinks of abortion as a means of birth control." We've all heard the lines. Now

Continued on page 6

Hunt Exhibition

Student Exhibition Highlights Six Winners In Second Year At New Home

by Fontella Scott
Journal Managing Editor

The annual Webster University student art exhibition began on Jan. 6 with the announcement of student award winners.

The show is only the second to take place in the Hunt Gallery which opened its doors to the event last year.

The cash awards given to the students whose work was chosen for honors were instituted by Cecille R. Hunt, to whom the gallery is dedicated. The endowment from Hunt was originally founded because of her husband's support for the campus' theatre events.

Last year's awards were larger with $500 going to the student show and $1000 for the senior show.

This years awards were set at $50 and $100 for the student show. The actual awards ceremony was held on the evening the exhibit opened.

The entrants in the Hunt competition were required to submit work created within their last two years at Webster. Each artist was allowed two entries.

Sculpted pieces swept the awards the show including Tony Albrecht's award winning painted wood design, "Wood No.14". David W. Hartman also received an award for his bronze and steel "Urban Tree No. 1". Bob Michelmann received an award for his sculpture "Heart Attack (Death and Rebirth)". Christina L. Parisi won with her styrofoam, plaster, gauze, wire and paint mixed medium creation, "Evening Genesis" and Judy Taylor received an award for "Domesticated Male", one of several alabaster pieces entered in the show this year.

Other award winners include Carlos A. Duncan with a woodcut titled "Rastafarians". Kathleen Rolden won for her handmade paper design.

All participants in the art gallery show submitted their works a week in advance of the opening date.

Judges were artists Luci McMichael and Carol Cluster. Students were first judged for entrance into the competition and then for special recognition.

Christina Parisi, a sophomore art major, had two pieces in the show and received an award.

"I was really surprised," she said. "I was just happy to have both of my sculptures in the show."

The student art show will run through April 27.

1989 Student Exhibition Award Recipients

Tony Albrecht
"Wood No. 14"
($50 Award)

Carlos A. Duncan
"Rastafarians"
($50 Award)

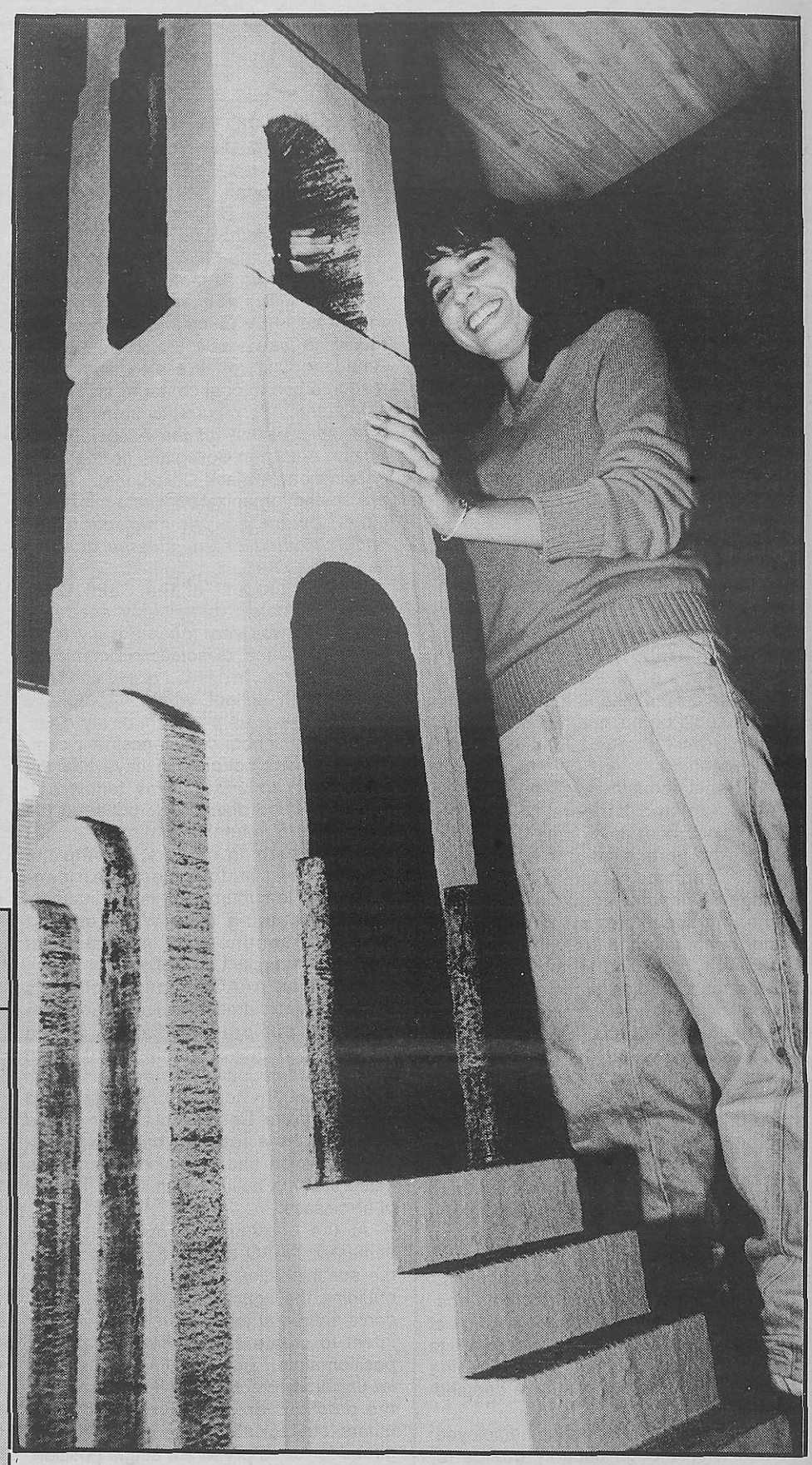
Kathleen Rolden
"Brother In Blue"
($50 Award)

David W. Hartman
"Urban Tree No I"
($50 Award)

Bob Michelmann
"Heart Attack (Death and Rebirth)"
($100 Award)

Judy Taylor
"Domesticated Male"
($100 Award)

Christina L. Parisi
"Evening Genesis"
($50 Award)



Christina L. Parisi, sophomore art student, with her award winning sculpture "Evening Genesis."
photo by Ann Appelbaum

Cover Story:

Turrets Crumbling, God 'To Blame'

by Judith S. Carter
Journal Staff Writer

When lightning strikes a building, bricks and mortar fall to the ground, and cars are crushed, it is usually considered an accident. To Webster University such an accident is considered "an act of God".

On the morning of Nov. 4, the resident students were awakened to the sound of a great explosion; lightning had hit the school. As the school opened it was noticed that the school was not the only victim of the storm.

When the lightening struck it hit the turrets, the small towers in front of Loretto Hall. This blast loosened the brick and mortar which formed the sculpted rim of the turrets. The debris caused by the blast landed on two resident students' cars which were parked directly underneath the turret.

In the morning Paige Atkin, a junior in the Conservatory, and Kelly Murphy, a junior business major, started their day with heavily damaged cars but hopes of the school helping to pay for damage. The students soon found that they still had damaged cars but no hope of the school helping pay for the damages which the cars sustained. If the damages were minor maybe the students would not have pushed the issue as they did, but Atkin's car was damaged beyond repair and Murphy's car sustained approximately $3,000 to 4,000 in damages.

At first Atkin was given the idea from Teenie Followell, Director of Administrative Services, that if the school insurance did not cover the repair of the car the school would probably pay for it anyway. After several days of a rental car and not hearing from the school Atkin finally learned that the school would not pay for the rental car or the damage done to the original car.

Murphy, on the other hand, was given the idea, from Teenie Followell, that the school would end up helping with the damages. Murphy was also told by Followell that the school would pay for the rental car. It was to Murphy's surprise to arrive at the rental place and find that the school, after conferring with the insurance company, were not liable for any rental fees that she acquired.

Murphy continued to be disgruntled with the way the problem was handled when she was not notified for three weeks that the school would not accept liability. What infuriated Murphy even more was they way she was informed of this information.

"I had to read it in the *Journal*," said Murphy. "They didn't even contact me personally."

Murphy's final settlement was more than Atkin received. Even though Atkin's car was totaled she was not reimbursed whereas Murphy's towing charge of $15 was paid by the school.

'I had to read it in the *Journal*'
Murphy

The two students did find one thing in

Continued page 13

Students Question The Removal Of Advisor Bishop

by Lori Schmidt
Journal Staff Writer

Registration time is at hand once again, meaning students will meet with their academic advisors to discuss the dozens of questions that come up each semester.

Ideally the student remains with one advisor from day one until graduation, but that is not the case for political science major Paul Berra.

After two years as an advisee of Bev Bishop, instructor for the management department, a decision was made this semester to relieve Bishop of her advising duties. The decision has displeased many Webster students, including Berra.

"It was sometime this semester that I received a letter in the mail informing me that Bev Bishop would no longer be my academic advisor," he said. "I was very inquisitive as to why something like this would happen because in all the years she's advised me, I have never had a problem with her. She has always been very open, very accessible and very helpful."

He commented that it was the lack of information in the letter that bothered him most.

"I wish I had been given more information on why," said Berra. "She has been my advisor for so long and I don't feel I can really respect the school's decision without an explanation. To this day, I have never found out why.

Jim Brasfield, chairman of the management department, said the reason Bishop would no longer serve as an academic advisor was because of her position as a part-time employee.

"She has been a part-time faculty member for several years and in addition, she was employed as an advisor," Brasfield said. "Now that the advising system has changed, it is no longer necessary to keep her as an advisor."

He said the decision was made at a good time in the school year.

"I try to sell education and the excitement of it going as high as you can go"

-Bishop

"She advised about 30 students and most of them have graduated or are about to graduate, so this semester was a good time to make the shift because a fewer number of students are affected," he said.

Brian Fergusson, a management major and business manager for *The Journal,* agreed with Berra that more information should have been given to Bishop's advisees about the decision. He also stated that the decision was unfair to the students.

"I felt the students were not consulted in any of this," Fergusson said. "It was completely a management decision which is unfair because it affects the student body. The students are the ones who lose the caring, sincere guidance of Bev Bishop."

Fergusson, who has been Bishop's advisee since last semester, tried to bring attention on the decision to students and other faculty members by writing a letter to *The Journal* as well as a petition which was sent to several faculty members. It has received CSA backing.

The petition read in part:

"Ms. Bishop has always held her students/advisees in high regard and respected their opinions. She has encouraged us to take challenging classes and supported us in our efforts to achieve. Never has she crossed the line of misconduct. Ms. Bishop is not only a popular instructor and advisor, she has also become friends with the majority of students who know her. As an advisee, we were never treated as though our opinion did not matter, but as people who had opinions and goals of our own.

"Relieving her of her advisor duties has come as a surprise. We, the students, have come to rely and trust Ms. Bishop. Not only have you taken away something that we, as students, value, you have taken away something that Ms. Bishop has taken pride in and enjoyed.

"The following petition is presented to you as a reflection of what we, the students, want — that is the reinstatement of Beverly Bishop to advisor for the management department."

Fergusson said his petition and letter to the editor were successful in bringing attention to the matter, but he does not know where to turn now.

"I have received many phone calls from faculty, instructors and students, alike. The CSA backing shows student support for putting her back as an advisor. They have all issued their support but now I don't know what else can be done to get her back as an advisor. What other paths can I take to do it?"

Brasfield said that he read Fergusson's petition, but the decision was made.

"The need to have her as an academic advisor is no longer there," he said.

He also noted that most of the signatures on the petition were not of Bishop's advisees.

Bishop commented that she does not clearly understand the reason behind the decision, but that she was not surprised by it.

"I wasn't shocked when it happened because I had heard it through the grapevine," said Bishop. "The first week of the semester, Jim Brasfield told me I would not longer be an advisor. Maybe the reason is because I haven't been around during the summer for a few years. It was never really explained to me."

Bishop explained that advising was a real enjoyment to her.

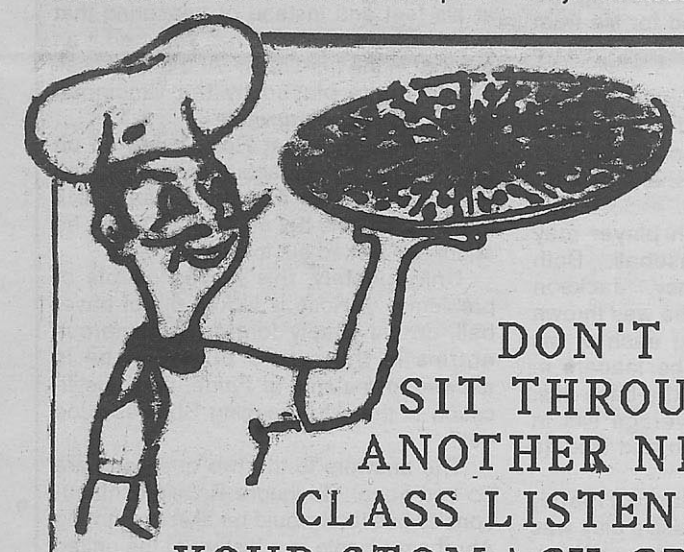
"I try to sell education and the excitement of it — going as high as you can go," she said. "Students should go as high as their energy level takes them. I liked being part of that."

She does not agree with many students' opinion that the decision should have been discussed with the students.

"I don't think they (the department heads) should have necessarily told the students about why the decision was made," said Bishop. "They don't discuss with you the classes you are required to take. It is the same sort of thing and it is their decision."

Fergusson said he is confused about why the department is not listening to the students on this matter.

"Students are the lifeblood of this institution," he said. "I think they did a bad job considering how we felt. They encourage student input. They have evaluations of professors which have at times resulted in their dismissal. Why aren't they listening now?"



Next Week In The Journal:

A Day In The Life Of Webster University
(A Special, Yes Topical, Look At The Webster Underworld)
Plus... The Other Fox, And More (?)
(p.s. In Three Weeks The Big Bonus Year-End Issue)



More Letters: from page 3

hear the truth. I don't think there is a woman alive who doesn't stand at wonder and in awe of the fact that from her body a life can spring. It is quite a responsibility that women are given at their births. And yet, many women long to have children and are unable. All of this rests on a woman's shoulders when she faces an unwanted pregnancy.

As for me, I was nineteen, in school here at Webster. I took the proper precautions, but they aren't fool proof, you know. I am an epileptic, and the medication I was taking made the low level estrogen birth control pills about as useful as sugar pills. (I found this out later of course.) After discovering I was pregnant, I looked into my options only to discover that the type of medication I was taking for my epilepsy caused severe birth defects in children, extremely severe. There had been reports of children being born with holes in their backs and not living long after the birth. I decided to opt for an abortion, because even if the child lived past birth I wouldn't be able to keep him/her. Chances of adoption for a child with severe birth defects are slim, and I don't see living in a government institution like that as living.

Even as I write this I wonder what people will think of me, and I am scared. I gave a talk here at school in my public speaking class on Pro-Choice, and I told them. Maybe this is easier because of that, I don't know. What I do know is that my fear and my pain doesn't even make up a particle of the tip of the iceberg. What I do know is that Anti-Choice movement scare tactics have got to stop hopefully to be replaced by education. The idea that I'm for this because so and so is for this is ridiculous. All sides seem to be losing sight of the really important thing in all this anger, and that is that we're all, everyone of us, for life.

Vanessa Lawrence

Dear Editor:

I would like to clarify a point made in the 'Campus Security' article in April 6th's *Journal*. While it is correct that I was attacked on campus, it is not correct that I said: "...the R.A., along with the security guard on duty, chose not to report the incident since (I) was not physically harmed." I also did not "defer... to their judgement." In point of fact, the R.A. asked me if I wanted to report the incident, and I said no for two reasons: I had not been physically harmed (the man did not even touch me), and the man ran off-campus. I also told the reporter that interviewed me that I do not regret that decision.

The attack on me was the fault of neither the security staff, nor the R.A. staff; it was my own fault. If I had been walking with someone, I would not have been in a position to be harassed. The R.A. on call did his job down to the last letter, and it is not his fault that the "report didn't go much further (than him)." If there is any blame to be placed for the incident not being reported to the police, it should be placed with me.

Chris Pudlewski

To the Journal Editor:

We would like to take this opportunity to alert you to a problem that affects the Webster University student body daily. The number of pencil sharpeners accessible to students is minimal. This is a situation that requires attention and action.

Noticing this problem was unavoidable and solving it must be the same. We would like to offer a solution: please place pencil sharpeners in each of the lounges. Another key area would be outside each restroom. If you are unable to assist or take direct action on this matter, please offer a response and join us in this quest for a University that listens to and meets the direct needs of the student body. Thank you for your time and we would appreciate your efforts and support.

Sincerely,
Webster University
Student Body
(50 Signatures)

To the Editor:

The recent attention paid to the security/parking situation in the last issue has sparked my curiosity enough to write a letter myself.

As a full-time student, I have had to take night classes from time to time. Up until this semester I have had those classes in the BT Building. Walking (running) to my car was relatively safe and not too strenuous. But now I have night classes twice a week in the AB building. Since there are no spaces that I'm allowed to park in around there, I must park behind the BT Building. Walking to my car becomes a very dangerous and strenuous activity. Since January, I have seen only one security officer on my way back to my car at 10 p.m. To me, that doesn't fulfill the university's handbook definition of "well-patrolled lots after dark".

Enough on security, my real beef is with parking. What parking, you may ask? I say, there is not enough. When I have to show up 45 minutes to an hour before my 11:00 class starts just to have a spot to park makes my blood pressure rise. When the Loretto-Hilton blocks off the lot directly across the street and next to the music building for their patrons, where do students of Webster University park? When the faculty (their cars have black tags) have their own (albeit inadequate) lot why do they park on lots that say "green tags only"? Why do Webster High School students park in our visitors' spaces? And why (not to sound cold-hearted and insensitive) are there eight handicapped parking spots in the lots by the art and BT buildings? Why can faculty park in the loading zones for several hours and students get tickets for parking their cars next to curbs when no spaces are obviously available? So many questions and so little answers.

If Webster plans to continue to increase enrollment of day or night classes and build that much talked about athletic center - excuse me - activities center, then they had best begin issues management on the parking problem. Continuing to say, "We've always had parking problems" or "We're looking into it" doesn't make for happy students. We are taught to make things happen. Well, we're trying. It may not happen this year, but eventually, hopefully, somebody with a reserved parking spot will listen and something will get done.

Tami Conley
Management/Media
Senior

Dear Journal,

Last week in the Reader's Advocate, Rommel Medrano assumed that some of the students were giving the security guards a hard time. First of all, I don't feel you can compare some of the guards to Kiefer Sutherland or Cory Haim; it is like comparing PeeWee Herman to Rudolf Valentino. It is not to say that all guards are like PeeWee Herman or that Kiefer or Cory are wonderful, it is just that the comparison is absurd.

Second, for him to assume that the guards are all Prince Charmings is ridiculous. I think that he needs to know that one guard decided to try and sow his wild oats with me; if Rommel read the cover story, he would know this. For this reason I don't feel that he should try and make the security guards look like the victims when in actuality the students were the victims. This is not to say that the security guards are all bad because we have many qualified guards on staff. This staff consists of good men trying to do a good job, but that is the point. They are men, not gods and are definitely in line to make mistakes.

I can understand Rommel's point, but it is similar to a rape victim being asked if they led on the attacker; this distrust in the victims shows how cold and untrusting society has become. I have to say that his position is commendable but not rational to those who know the whole story.

If Rommel wants to know my "barometric reading" about this issue, well it is hotter than his little hands will ever be able to handle. N'uf said.

Judith S. Carter

Dear Readers,

Throughout the ages the use of torture has been a highly effective, if highly anti-social way of a) administering justice, b) ascertaining knowledge.

The past two weeks the *Journal* has inflicted upon its readers a visual attack of senseless, conceptual charm known as "Splinky". Indeed, the two aforementioned reasons do not apply here. We were simply caught with our proverbial pants down, and having nowhere to turn but banal clip art, we resorted to stunts and effects not seen since the conceptualism vs. newspaperism debate.

We apologize, and as Jean Claude van Damme says, "We only want to be the best." Thank you,

Thomas Chang

Guest Opinion

by Colin Miner

It is a rare time indeed when a sports fan, if offered the chance to become Commissioner of Baseball, would turn down that opportunity. Because of Pete Rose, this is one of those times. The new baseball commissioner, Sheriff Wild Bart Giamatti, who last year suspended Rose for one month because the Cincinnati manager chose to conduct physics experiments using umpire Dave Palone as a model, must now deal with the fact that Charlie Hustle has been playing roulette with the integrity of baseball.

From published reports one must surmise that the thrill of victory and the agony of defeat on the field did not create enough suspense for Rose. Allegedly, Rose has placed thousands of dollars worth of bets on baseball games everyday during the past several seasons. According to newspaper accounts this past week, among the wagers that Rose made were bets on the team he manages, the Cincinnati Reds.

At this point, it is worth noting that 1989 marks the 70th anniversary of an event important in the histories of Cincinnati, baseball and gambling. It was in the lobby of a hotel in Cincinnati, the fall of 1919, when Arnold Rothstein and eight members of the Chicago White Sox conspired to throw the World Series to the Cincinnati Reds.

One of those eight White Sox players was Shoeless Joe Jackson, a player who is in the record books as having the third highest career batting average in the history of the major leagues. As a result of his alleged participation in throwing the series, Jackson was banned for life from baseball and has been left out of the Hall of Fame.

Shoeless Joe and Charlie Hustle deserve to be forever linked in the history of baseball for several reasons. One, for their incredible playing skills, and two, for their role in sports gambling.

In their own eras, each player may have been the best in baseball. Both were models of consistency. Jackson played for 13 years before he was thrown out of baseball and during each of his seasons he was among the leaders in batting average, hits and extra-base hits. His .356 career batting average sits in history behind only Ty Cobb and Rogers Hornsby.

Pete Rose, a.k.a. Charlie Hustle, helped redefine what aggressive play was all about. During his time as a player, Rose could be seen day in, day out. On the field there were times it seemed as if he were using a fishing net as a mitt because trying to sneak a batted ball by Rose was like trying to sneak out of Alcatraz. While Rose was at bat, opposing pitchers must have wondered whether or not Rose was using a tennis racket as a bat. In Rose's 24 major league seasons, only five times did he play in less than 148 games. Rose was determination.

However, they played in different eras with different kinds of owners. In Jackson's time, the baseball player was little more than an indentured servant. When Rose retired, the million dollar contract was becoming as common as managers fired by George Steinbrenner.

To say that in Jackson's time players were treated well would be to say today that sushi belongs in major league ball parks. When Jackson played, ballplayers were only paid as long as they were playing. The concept of the disabled list wasn't even a concept; you got hurt and couldn't play, you were released. Owners had no obligation to give players notice before they were cut. And there was no free agency. Remember, Catfish Hunter was the first, and that was really just a few years ago.

Rose, however, has lived a fairy tale compared to Jackson. Rose entered the major leagues at a time when stars were becoming superstars. And superstars were not just admired, they were revered.

Joe Jackson and seven other members of the Chicago White Sox didn't throw the World Series so they could get rich. They hoped to make enough money so they could hope to retire without having to worry about going hungry. They bet because baseball almost left them no choice.

Pete Rose is a different story. Baseball has come a long way since 1919. Baseball players can make over a million dollars a year in just endorsements. The situation has changed so much that the problems encountered in 1919 are supposed to be problems that don't exist anyone.

But then Rose comes along and changes everything. Here is a man who has pretty much had the world of baseball at his feet and instead of treasuring that world, apparently Rose has wagered it on a horse in the third race. And quite possibly on game played by the Cincinnati Reds. This is unforgivable.

If it turns out that Rose wagered on baseball games, he should be suspended from baseball for at least a year. If it turns out that he bet on his own team, he should be kicked out for life.

Unfortunately, this leaves couple of problems. If Rose is kicked out of baseball, do we simply forget his numerous entries in the record book? If he is allowed in the Hall of Fame, what justification is there for keeping Shoeless Joe out?

The answers to the two questions are no and none. To ignore Rose's contributions to baseball would be akin to ignoring Abraham Lincoln in a history of the united States. It is for this same reason that Joe Jackson should be denied no longer.

This is what I propose: Put them both on the ballot this year and vote them into the Hall of Fame. But don't put them in the main room. A new anteroom should be built, a Room of Shame in the Hall of Fame, so to speak. This is where all players will go whose on-field activities cannot be ignored, even though their character may have been a bit of the shameful side.

And in a couple of years, Rose and Jackson will be joined by the likes of Wade Boggs, Gaylord Perry and Steve Garvey.

Although Clean-up Crews Needed ...

Art Council's Mud Volleyball Successful

by Stephanie Morton
Contributing Writer

Mud volleyball? Only the Student Art Council could think of such a thing and get it together, April 7, in the parking lot next to the art building.

The brother of a member of the council built a pit and had mud volleyball parties. He promised to lend the pit, made of wood, for the party. However the pit was damaged by water and thus was unusable. Therefore, the Council had to build its own pit.

"We got the tarp from Builders' Square and the net and volleyball came from CSA (Council on Student Affairs)," said Nancy Stout, co-president of the Art Council.

However, before they could do anything, permits had to be settled and that proved to be difficult according to Dan Plyler, art major.

"It was the upper administration that didn't want it, but Joette (Lochirco, co-president of the Art Council) talked them into it," said Plyler.

Stout said Mark Govoni, Dean of Students, was a great help.

"We applaud Mark Govoni for supporting us and being understanding," said Stout. Stout also thanked the art faculty for their support -"physically and mentally".

After the pit was built, and the mud shipped in from a local construction company, play began at 1p.m. Originally there were 12 teams, but four more signed up that afternoon, bringing the total to 16.

The limit on each team was five people, one had to rotate in.

"There had to be at least two girls on the team so that it would be fair," said Curtis Cannell, art major.

By six o'clock the winner of the tournament turned out to be Brian Fergusson's team.

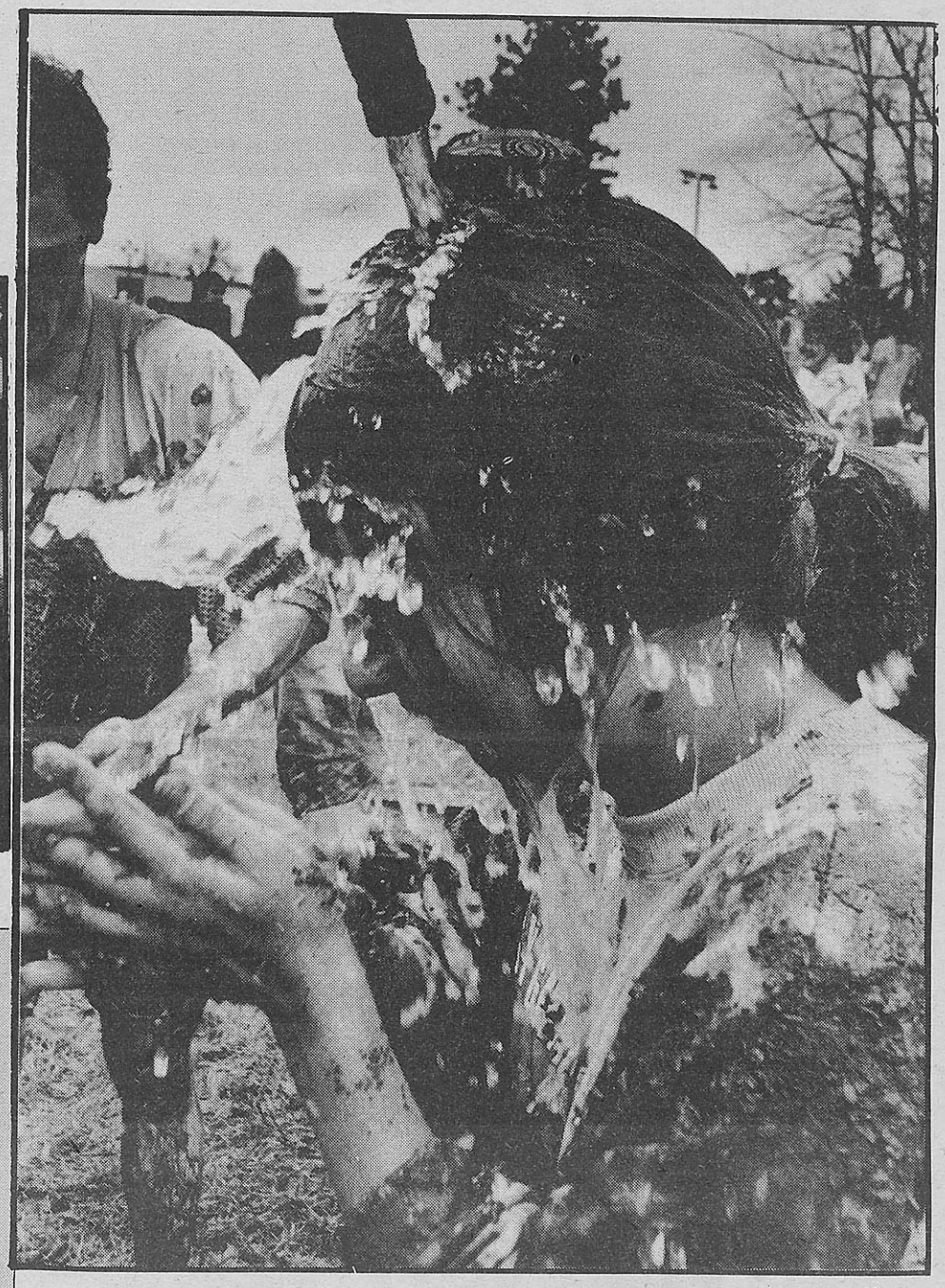
"We just put Dan (Thoman, sophomore) up front and he'd just put up his hand and spike it," said Fergusson.

Plyler said he would like to have the party next year, but he needs more people to volunteer to clean up. Stout came up with the idea of having a clean-up party "with the left over barbecue and maybe a keg."

The main reason for the party was to let the students know that there is a Student Art Council. The band at the event, Fast Forward, got exposure as well.



Campus band, Fast Forward, provided the musical background for the slimy fun. photo by John Koniak



Junior Joette Lochiro, student art council member, rinses off the results of a mud volleyball match. photo by John Koniak

The Journal Now Seeking 1989-90 Editorial Positions And Contributors

The Publications Board is now accepting applications for staff positions on the Journal. Positions available and tentative monthly salaries are as follows:

-Editor-$275 monthly
-Managing Editor-$225
-Photo Editor-$200
-Advertising Manager-(salary to be determined.)
-Copy Editor-$200
-Business Manager-$200

Applications are being accepted for the following unpaid positions:

-Editorial Cartoonist
-Strip Cartoonist
-Reader's Advocate
-Film Series Critic
-Movie Critic
-Music Critic
-Music Editor
-Sports Writer

Applicants should submit a letter stating which position they are applying for, qualifications and what they intend to do with the position if hired. Applicants should also submit samples of their work. Submissions should be addressed to Kathy Corley or Art Silverblatt and delivered by April 13. Interviews will begin April 20.

PUBLIC RELATIONS
MGT 351
An exciting course open to all Webster Students!

Course Objectives:

- To provide an introduction to the theories and techniques in the public relations environment.
- Describe and discuss the Public Relations Management Function.

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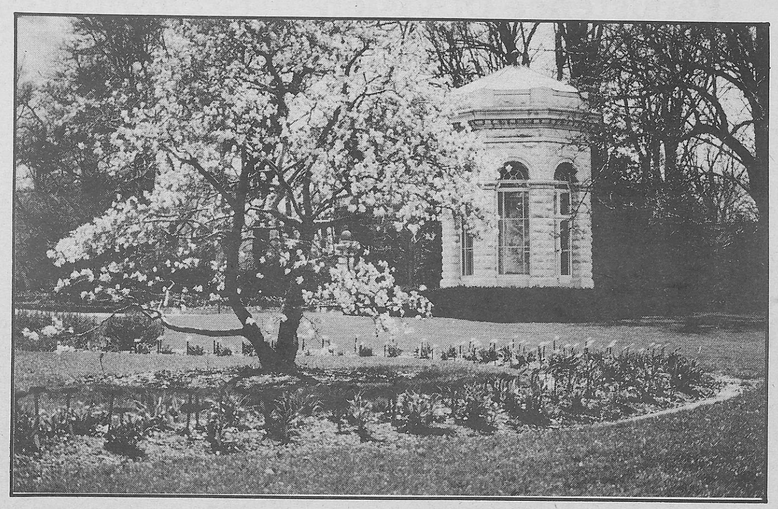
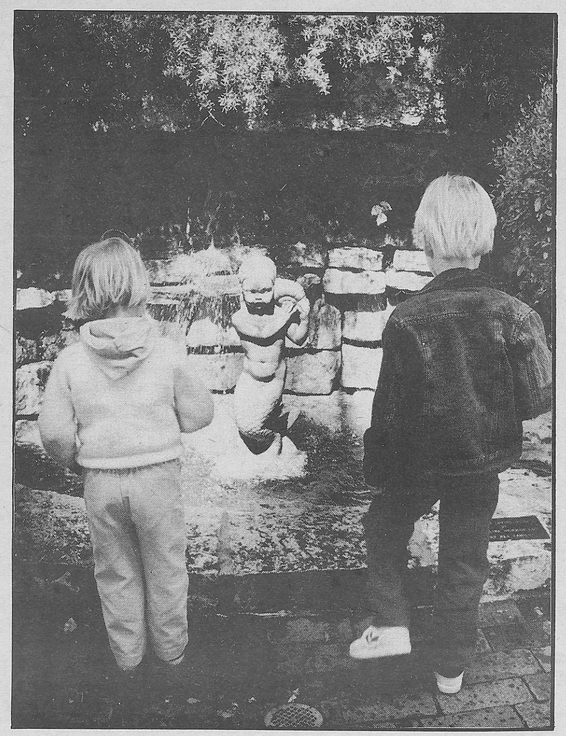






photos by Suzedie Clement

Persistence Of Vision



T.H. Benton Documentary and Film/Video Festival Tour
Reviewed by
Maxine Beach

The Webster University Film Series has an eclectic run of films and videos this weekend. There is a Sir Mix A Lot rock video, a couple of animated pieces, two short dramas and a farcical space movie promo. All of this and more is being offered as part of the Northwest Film and Video Center's 16th Annual Film and Video Festival Tour.

Some of the pieces are pure drivel, but then again, like any exhibition of video and film shorts, there are a few gems. The Festival, which was organized by the Oregon Art Institute, is a juried survey of moving image art in the Northwestern region.

The better pieces in the festival include *Dream Vacation*, *A Girl's Best Friend* and *Nothing Personal*.

Dream Vacation is a film art piece about the Vietnam war. A young child talks about how her, "Daddy's having that dream again." Her narration is starkly contrasted against horrifying images of the war. The child talks about her daddy dreaming of a far off exotic land and says "He's on vacation." Some vacation.

A Girl's Best Friend also deals with a somber subject, AIDS. In this film Kathy Clark tells the story of her best friend Larry: how they met, the crazy things they've done together, and the intimacies they've shared. The story is familiar, universal and even a little mundane, but the visual images, mostly pictures of Larry on his deathbed, are depressing and somewhat frightening considering the fact that AIDS is an epidemic that hits close to everyone's home.

Nothing Personal is an odd black and white drama reminiscent of the days of *film noir*. It begins with a young man running through city streets being chased by what looks like a cop. The kid tries to hide in an old building but is trapped on a ledge. The cop yells as he approaches the frustrated crook, "Saw Momma today. She said you hadn't eaten your meatballs." At one point the cop, who turns out to be the kid's brother, slices up the kid with one of their grandmother's knifes. The cinematography is beautiful. The script is bizarre and the desolation of the big city is striking.

There are a few interesting animated pieces in the program as well. One, *Candy Jam* is a fun, innovative piece full of skits animated with the use of candy products. Another animated piece in the Festival is *Dog Brain*, a short little ditty about a dog and his dream. I'll admit *Dog Brain* is cliché but the animation is nice and the piece is a fun diversion. *Bo's Choice* is an interesting short piece which tackles the hard question, is it ethically and morally right for Bob to eat his fish?

Another mentionable is *Springs and Cogs*. This is a skillfully photographed art piece that uses worn out cogs and springs as a metaphor for an old man's gradual deterioration.

There was one piece that was funny on a high school level but I still can't figure out how it was ever selected to run in the Festival. The piece, *Zombies From Outer Space*, is a satirical promo for a sci-fi flick. Pa-leez.

The program will be presented April 14 and 15 at 8 p.m. See the calendar section for more details.

Also on the Webster University Film Series agenda is a documentary on Thomas Hart Benton. Don't be fooled, this isn't your everyday dry, long-winded documentary that extols the virtues of a faded historical figure. This is good entertainment. Renowned documentarian Ken Burns directed this piece and, as usual, brings out only the most interesting of details, in this case those surrounding the life of painter and Missouri legend T.H. Benton.

Burns interviews Benton's family, his friends, his students, his peers and his critics. Burns also integrates into his documentary old footage of Benton, including an interview with Edward R. Murrow.

It is revealed that Benton had the "vivacity and pugnaciousness of a bantam rooster". The documentary tells the hard facts: Benton stole paints from Macy's, was stabbed by a girlfriend, was snubbed by his father, and was hated by many of his contemporaries and art critics.

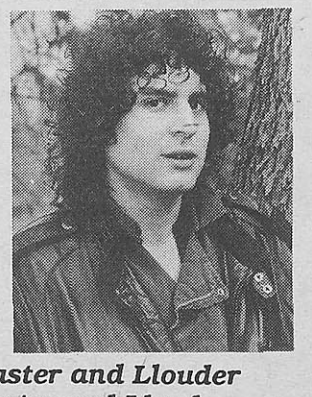
But the documentary also explores the good side to Benton as well, Benton's strongest point being his dedication to his family, his students and to his work.

Just some background information for those of you not familiar with Benton. Benton's favorite subjects were mid-westerners. His willowy figures were those of barmaids, coal miners, country politicians, and just about any other type of character found in the region. His style was controversial and much of his work was disdained by critics and painters alike. In Missouri he is known for his Capitol Building mural and his mural in the Harry S Truman Library.

This documentary is not to be missed by those who love, and even those who hate, Benton's work. Benton was such an "outrageous old cuss" his life story is anything but dull and Ken Burns is such a good director that this one just can't lose.

Thomas Hart Benton will be shown this weekend, April 19 - 22. See the calendar for more details.

Jordan's Music Column



Faster and Llouder
Foster and Lloyd
Reviewed by
Jordan Oakes

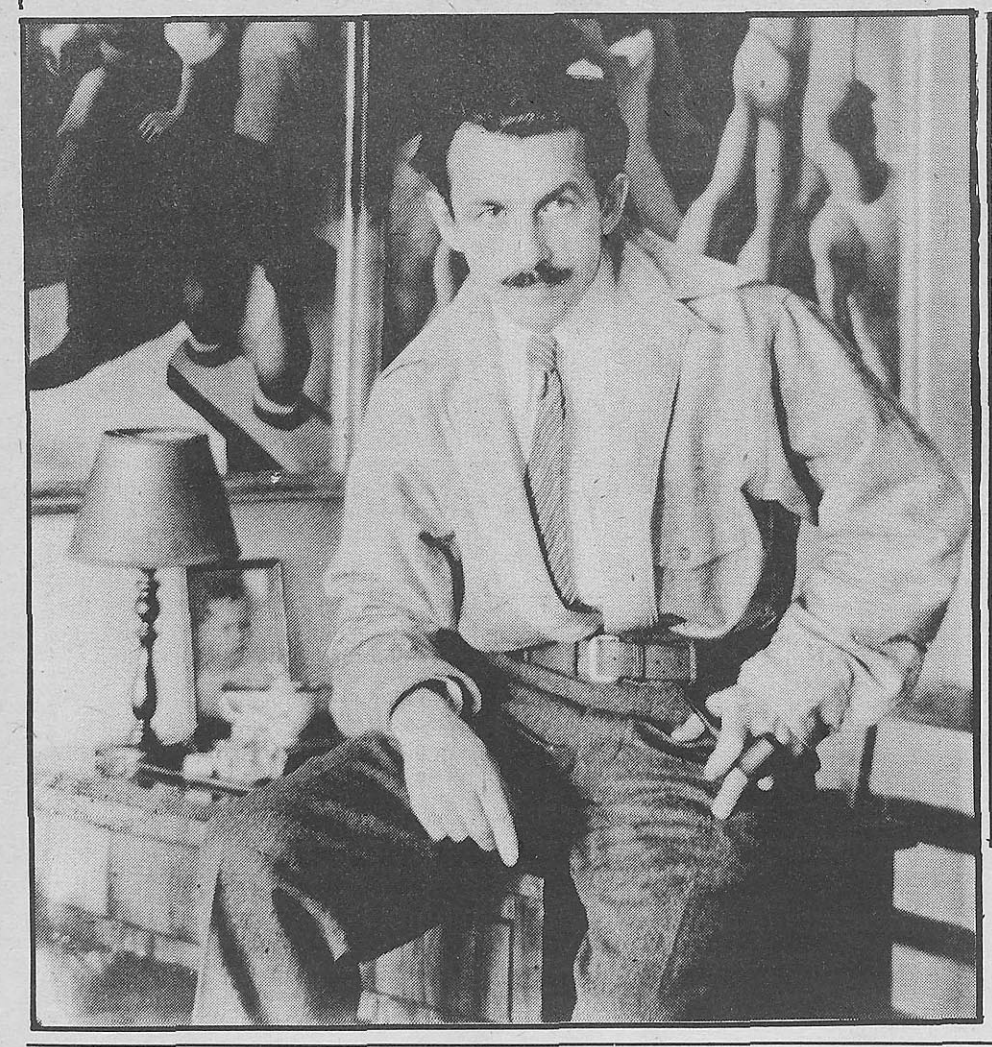
If there's one form of music that people feel strongly about, it's country. Without its inception, Elvis Presley would have ended up with a factory job, and rock-n-roll, subsequently, would have never come down the assembly line.

Such eternal wonders as Hank Williams and George Jones epitomized a cornfield-fresh approach to country music, a style that's obviously left a permanent mark on everything done since. How you feel about consecutive mutations of the form depends entirely upon your taste. Artists as diverse as Chris Isaak and The Grateful Dead continue to plow country's endless fields, but without the clarity and pureness of their twanging forefathers. The standard right-wing country style, represented by such truck-driving types as Conway Twitty, will always have its admirers, but ultimately dissolves in the fizz of its own mannerisms.

For something neat and new in country music, look no further than the new Foster and Lloyd album. Filed at your local record store under "country" for superficial reasons, the album is actually a pop combination of roots-rock humility and 60's excogitated harmony.

Although they affect a forcefully purist musical demeanor, Foster and Lloyd are more in the tradition of born-late popsters like Marshall Crenshaw and early Rank and File. As a matter of fact, along with writing hit tunes for such successful acts as Sweethearts of the Rodeo, Bill Lloyd recorded a solo album, 1987's *Feeling The Elephant*. Lacking any hint of country, the LP instead presented a power pop vision based almost entirely upon the legendary 70s cult band, Big Star. Filled with slightly quirky lyrics and irresistible melodies, the LP naturally died a quick, painless death in the marketplace. But in Foster and Lloyd, such well-nurtured pop instincts live on. Check out the sly theft of the Beatles' "Baby's In Black" on Lloyd's "Suzzette" and the better-than-R.E.M. finger-picking of "After I'm Gone."

Foster and Lloyd have already made a dent in the pop and country music charts and seem to be on their way to at least moderate success. Whether or not you like country music, give *Faster and Llouder* a try. It's harder to find a bad song on this album than a needle in a haystack.





(Above) A scene from The Returning-part of the 16th annual Northwest Film and Video Centers Film and Video Festival Tour.

(Left) Thomas Hart Benton is the subject of a documentary film by Kenneth Burns, which premieres this weekend at Winifred Moore.

1989 Academic Honors Awarded:

Summa Cum Laude:
Lisa Frances Barker
Brad Allen Keith
Rosemary Edith McClarren
Cindy Louis Mehrtens
Catherine Ann Myler

Magna Cum Laude:
Elva Maxine Beach
Ricardo Jose Cruz
Marian D Givens
Janet Rita Meek
Amy Rose Mohesky
Susan Hoehn Perabo
Kathleen Joan Svoboda
Margaret Wredberg

Cum Laude:
Nina Catherine Brown
Teresa Ann Caldwell
Patricia Kay Dickinson
Judy Mary Dunsworth
Janice Mantia Elder
Lena Maria Engman
Christina Freedman
Cheryl Ann Green
Lisa Ann Harris
Sandra Kay King
Sirpa Mirjami Lawson
Angelica Marie Parisi
Theresa Marie Parmentier
Margaret Caroline Shore
Maria Beatriz Sperandio
Alane Resch Stemme

Honors Board:
Barbara Ann Barbato
Alice Cochran
Neil J George
Reta Madsen
Dorothy Marshall
Lucy Ruth Rawe



Several students took advantage of an early opportunity to meet with their advisors at the first annual Advising Fair, April 5. The following 15 students won attendance prizes and may pick up their certificates in the bookstore after April 13. Connie Buescher, Marcia Copeland, Dottie Beals, Cathi Horton, Helen Jackson, Jon Lhommedieu, Laura Liggett, Mike Major, Tracy McCowen, Shirley Scarbrough, Lisa Tilley, Thomas Uxa, Tony Vitale, Marsha Walker.

photo by Barbara Warnick

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Baseball & Capitalism

Card Collecting Makes The Perfect Match

by Thomas Crone
Journal Editor

The idea that baseball card collecting is just a kid's hobby has been fairly well washed out of the public's mind. The sight of thousands of middle-aged men scampering around the convention halls of cities across the nation in search of Scipio Spinks has aided that change in thought.

And a good deal of the cards being snapped up these days require more than a kid's weekly allowance to purchase. Indeed, the weekly paycheck can be dropped easily without more than a half-dozen of the souvenirs of youth being gotten.

That's not to say that the corner confectionary can't still supply the young fan with a handful of gum packs for $1. But the serious collector has turned to a variety of other sources to get their fix - hobby magazines, mail order distributors, and most importantly, card shows.

This past weekend two shows were held in the area, one at the Ramada-Inn South, a usual venue for this type of activity, the other at Webster Groves' College School.

The College School show was on the small side for this type of uniquely American activity, with about 60 dealers and a grab of special guests including the odd mix of Bob Broeg, kickboxer Earnest Hart of the soon-to-debut *Karate Kid III*), former Cardinal Morrie Martin and comic book illustrators Troupe and Right. Of course, all celebrity autographs did cost $2, one of a number of additional costs around every corner at these gatherings.

But the main attractions were, of course, the stacks, boxes, and crates of cards from a variety of sports, most notably baseball.

Indeed, the past several years have seen a resurgence in the cardboard discs with an explosion in the number of cards produced per series, the number of series produced and the number of dealers putting the products out on the market.

Since 1963 the Topps Corporation had a virtual monopoly on sales of baseball cards, putting out only one series per season, and perhaps an additional small traded set.

But in 1981, the market opened up wide with the addition of two new Topps competitors, Donruss and Fleer. The two companies have been producing sets ever since, with improvements graphically, and fewer errors being made by all three competitors.

The competition didn't stop there, though. Three more major sets are now being produced with Score, Sportflics, and Upper Deck all sporting new design ideas and graphic elements.

All of which perhaps takes some of the fun out of going to the corner grocery and buying a pack, chewing the truly nasty gum, and tossing the wrapper, which are now collected on their own, since so few survived the old days.

And while that old method may have lost some of its business, the card shows have definitely filled a void, allowing older cards the opportunity to come out of the closet, basement, or shoebox.

Currently, the older cards are sharing billing with rookie cards and complete sets for the usual way to collect.

For instance, a complete set of 1979 Topps, only ten years old, has already risen to $140. For the 1969 set, the price rises $1,300. And going back 30 years, the 1959 set costs $3,950.

The other most common form of purchasing cards, at least for investors, is to buy rookie cards. These purchases are often the wisest choices, yet also the riskiest. For instance, for every Jose Canseco that an investor mass buys, there's always the chance of running into Brad Komminsk, destined to a future of Triple-A, and common card prices.

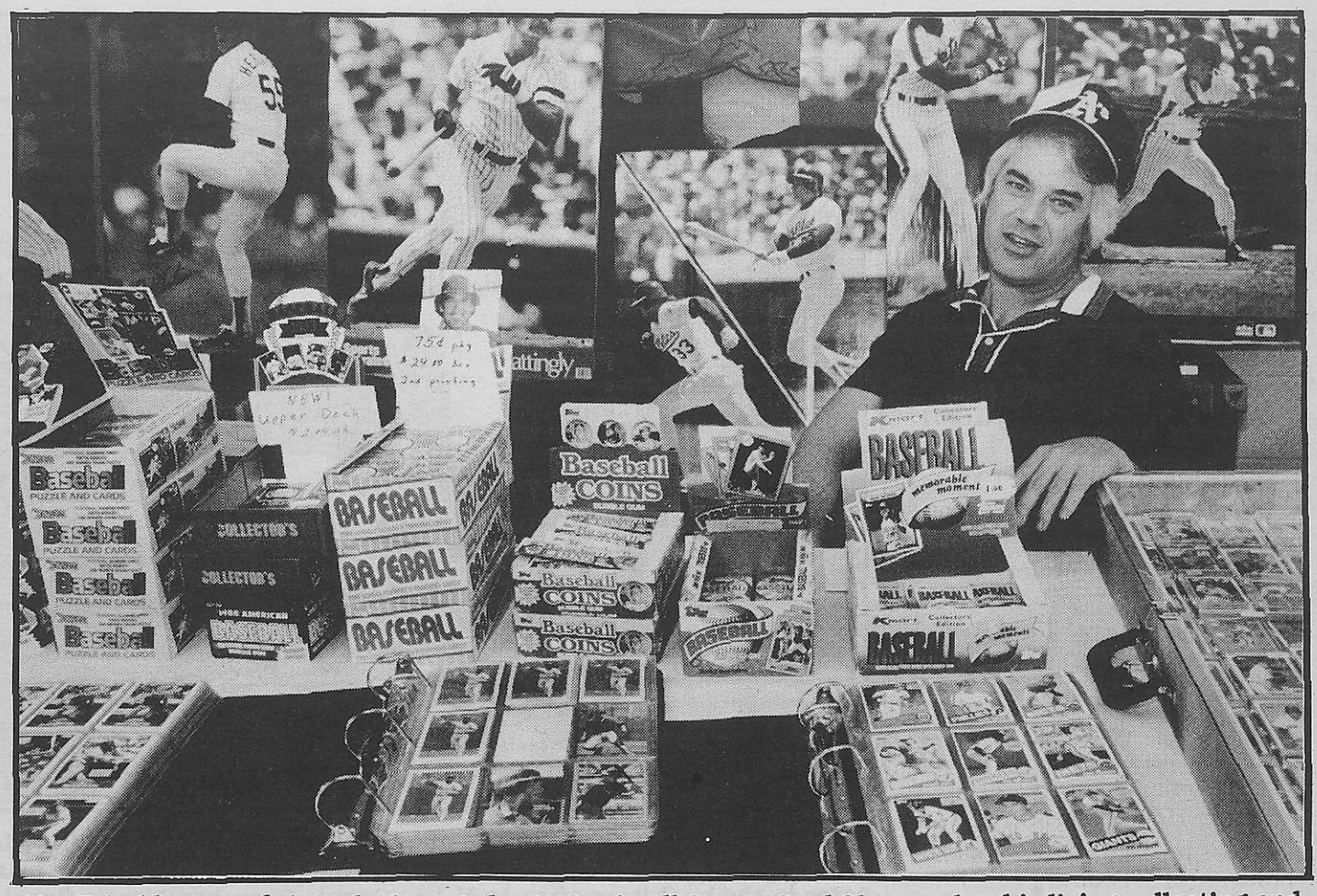
However, the rookie dividends can pay off as an Ozzie Smith Topps card of 1979 is already at $18. Similarly Pedro Guerrero's initial card debuted that year, and now checks in at $7. But, alas, the poor Twins prospects of Sam Perlozzo, Rick Sofield and Kevin Stanfield, combine on the debut for the not-so-marquee tab of $.10. Oh well...

Indeed, if any American pastime so combined the grand old game with the capitalist system it has yet to be found.

At the recent show at the College School, one customer shelled out $5,000 (as in the form of five $1,000 bills), tucked a small batch of goods into a small case, and away he went.

And all this from a man who probably went to the mom-and-pop store as kid, dropped at dime for a gum pack, and chewed away while looking for Hank Aaron and Willie Mays amid the Walt Dropos and Billy Consolos.

Like the kid, the hobby has indeed matured.



Jim Trimble, one of sixty dealers at the St. Louis All-Sports Card Show makes his living collecting and selling baseball cards.

photo by Ann Appelbaum



Eric Kasch was wishing for big sales at his hat and pennant booth.

photo by Ann Appelbaum

The 1961 Topps Mantle

An example of how volatile the change is in baseball card prices are is the 1961 Topps issue of New York Yankees outfielder Mickey Mantle (no. 300). Mantle, always a popular card in the Topps line, now draws some $6,500 for his rookie card in the 1952 run.

In the 1983 edition of *The Sport Americana Baseball Card Price Guide*, the '61 card was listed at $18, a relatively small price to pay for a superstar's card at that vintage, especially compared to the rookie price.

Two years later the same publication gave the card's value a $33 pricetag, once again a fairly reasonable price. But by 1988, *The Official Guide to Baseball Cards*, like the other publication authored by James Beckett, gave the Mantle card a mint condition value of $75.

The $57 rise in the five-year spread seemed like quite a gold-mine to the card enthusiast until one considers the tag affixed to the little piece of cardboard in 1989's *Sport Americana*: $300.

A $282 rise in the five-year value of a card is not common, but in the business of bartering in this hobby, not unheard of either.

Turret Turmoil

from page 4

common in how their problems were handled. Both were told that because the occurrence was an act of God the school was not liable and if they tried to be a samaritan it would possibly set a precedent that the school would not be able to follow in future instances.

According to Followell and Mark Govoni, Dean of Students, the school was initially going to pay for the damages of the two cars but after consulting with the insurance company which covers the school they were advised not to pay because if the school did it would set a precedent for later accidents which might cause there to be no limit as to where the liability begins and ends for the school.

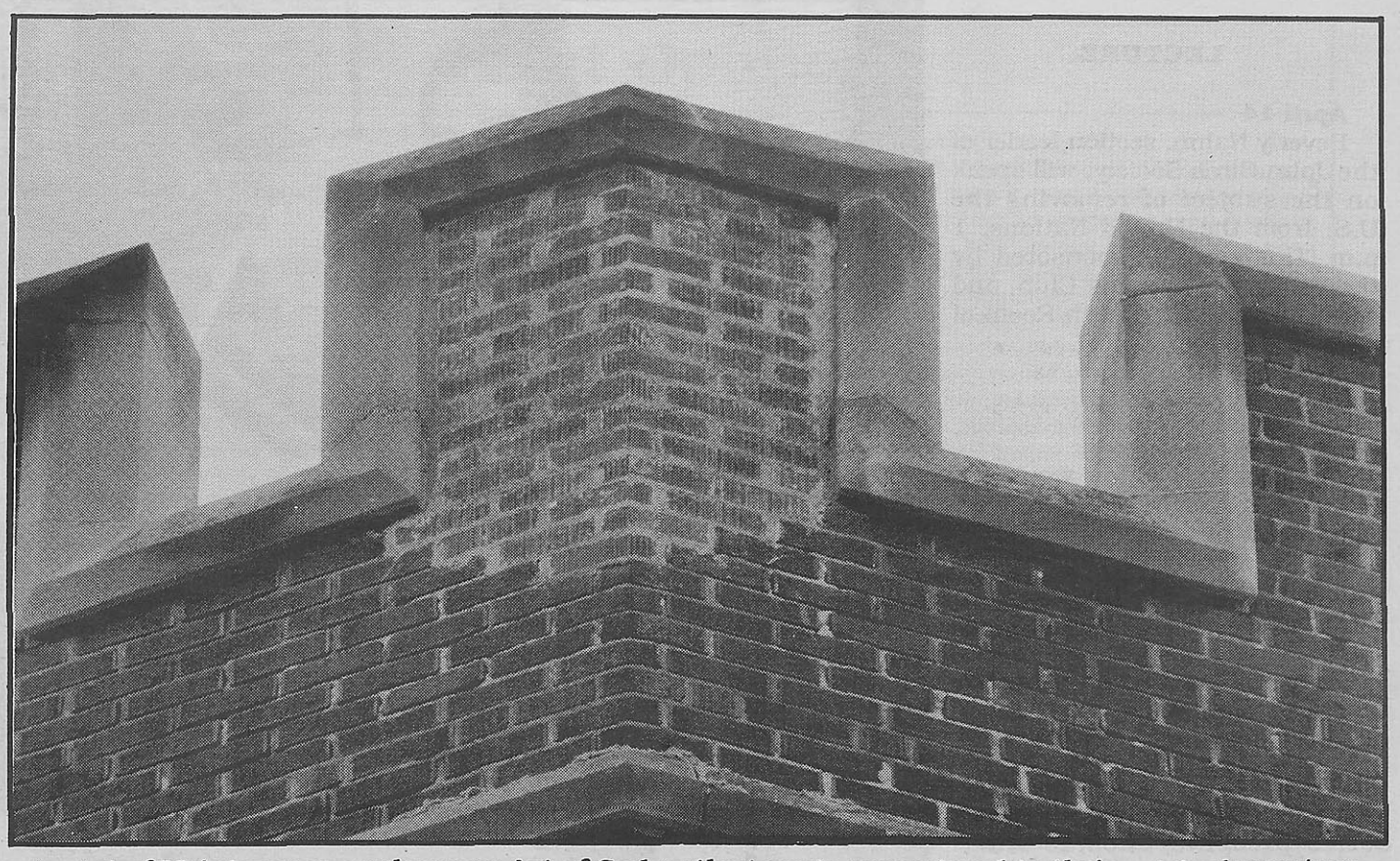
"Our initial response was to be good samaritans and pay for the damage but we were advised by the insurance company not to do so," said Govoni.

The situation, being an act of God, is being handled as if the bolt of lightening actually hit the car.

The bolt of lightening did in actuality hit the school. This did cost the school. The estimate of the damages to the building equalled $4,800. The school did have to pay the deductible of $1,000 but the insurance paid the rest.

It seemed strange to the students involved that the insurance advised the school not to pay their damages because it was an act of God, but they found it in the policy to pay for the damage done to the school.

Another issue that puzzled the students was the length of time it took to repair the damaged building, which continued to have falling debris. This problem caused another problem to arise.



An Act of Maintenance replaces an Act of God as the turrets are restored to their original construction.
photo by Leon Algee

The dorm parking, usually limited, was made even more difficult because a number of spaces were blocked off the days of cleaning the accident, the days in between repair, and the days of repair. It took approximately a week to clean the mess, a week to repair, and five months in between. During this time many resident students were having to park in other areas, which are prohibited to them, because they had nowhere else to park. These students doing the only thing within reason went ahead and parked in different areas and received tickets. This kept happening through last week when the building was finally repaired.

In response to the ticket problem Followell said, " If anyone has a problem with a ticket...call my secretary, Jean Wheeler, and we will try and work something out."

Two of the students who received tickets were Atkin and Murphy. The two students were outraged after having damaged cars, no place to park, and then receiving tickets.

Atkin said, "I refuse to pay for a ticket when the school refused to pay for my car."

The outcome of this whole situation is not totally bad because Atkin's insurance paid for a new car, Murphy's insurance repaired her car, and the school's insurance repaired the building.

Divestment Movement:

Administration Settling With Students

by Fontella Scott
Journal Managing Editor

According to members of the administration, as of next year Webster University will begin divestment of funds from companies with financial ties to South Africa.

University Provost Joseph Kelly said, in the latest meeting held with the student groups advocating the fiscal policy change, that although they were awaiting final approval from the Board of Trustees the lack of opposition to the plan leads him to believe that it will be accepted.

Several members of the finance committee had already expressed their support of the plan in a March 7 divestment meeting. With the board's approval, the university will divest under guidelines defined by the Investor Responsibility Research Center.

The IRRC publishes reports and analyses on social issues and public policies affecting corporations and investors. There are two publications available through the organization, *U.S and Canadian Business in South Africa* and *The International Directory of Businesses in South Africa.*

Following the Board of Directors' introduction to the plan through a letter sent from the administration, only one board member expressed any apprehension.

"We were expecting to hear from maybe six out of 35 but instead we got only one," Kelly said.

According to Kelly, that comment did not include any opposition to actual divestment, but merely questioned the suggested method through the use of IRRC guidelines.

Kelly said the board member, who remained unnamed throughout the meeting, suggested that as many schools have divested under the Sullivan principles and later found them to be outdated, the IRRC plan could also present the same problem.

However, according to Dean of University Services Karen Luebbert, the plan chosen is renewed yearly so any adjustments can be made at year's end.

Luebbert said that every effort would be made to maintain the IRRC guidelines since changing the plan at a later date would result in added expenses.

The annual subscription fee for the service is $750 for the use of both of the magazines on company investment policy.

The IRRC is the investment advisory service used for St. Louis University, Washington University and the University of Missouri divestment plans.

One board member also commented on the request by Students Acting Against Apartheid's president Matt Tauber that the school divest "immediately".

To this Leubbert said, "Most universities who undertake this are doing this over time." The university is planning to divest its funds gradually over the next year.

Kelly said that the administration will meet once every six weeks or so to discuss the progress of divestment and other points the proposal covered.

Kelly briefly referred to the fact that Donnell Smith, originator of the divestment plan, is graduating. "We can't keep Donnell because he's going on to law school, but we have a number of freshmen who are staying on," he said.

According to Smith, there are several members of the AAAC and SAAA who will continue to push for the proposal's points.

Smith was excited by the outcome of the year's activity which began in October when the proposal first entered negotiation.

"It's been a long, hard year, but it's been exhilarating," Smith said.

Thus far, only two of the proposals original 10 demands are still on the table with some form of action having been taken on the other points.

The points yet to receive some definite action are, according to Smith, the institution of minority courses and the hiring of more minority faculty. Recruitment of minority faculty is the responsibility of the Faculty Executive Committee, Smith said.

He described the group's position on the hiring of black faculty as being "really lost." He said that the AAAC has taken an active role in trying to attract minority faculty to the university.

As a result of the publicity given the proposal, the organization has received six applications that were then sent to the proper departments.

Smith said he also received information from the education department stating that two to four openings would occur for next year's staff. He is hoping that at least some of those positions will be filled by minorities.

The FEC has had discussions on ways to attract minority faculty to campus. In the January issue of the monthly *Faculty Report* it is noted that the group discussed the possibility of making institutionalized racism the theme for the Spring Institute.

In terms of creating courses in black studies, the FEC has also discussed the possibility of creating a black studies program similar to the current women's studies program.

According to Smith, no concrete steps have been taken on those items as of yet.

However, on the proposal's other points which deal directly with the administration, it has been agreed that the administration will meet on a regular basis with the AAAC (point VI). A tentative job description and suggested salary has been documented for a the position of Director of Minority Affairs (point III), attempts are being made to allocate at least two of the 12 Residence Assistant positions for black students (point IV), and the Black Resource Office has been updated (point VII). The Council on Student Affairs has also agreed to allocate $600 annually to the Black History Month gala celebration (point V)

A minority scholarship fund has been established through fundraisers by the BRO. A $66 profit from a dance has established the fund and Smith is hoping to raise money at the university's annual spring festival, Springfest, to allow the association to award the first scholarship next year.

In review of the overall action that the administration has taken on the AAAC proposal, Smith said he was very pleased.

Leigh Gerdine, president of the university, said in the last meeting that the students were to be complimented for their actions. "I'm really pleased we could do this and keep the lines of communication open," he said.

Smith and other members of AAAC and SAAA are already thinking of next year. He said, "We have a bright future and a lot of enthusiasm."

Compendium

LECTURE

April 14

Beverly Nahm, section leader of the John Birch Society, will speak on the subject of removing the U.S. from the United Nations, 1 p.m. This event is sponsored by the Young Republicans Club, and will be held in the Green Room of Loretto Hall.

FILMS

April 14

The film and video works of this year's Northwest Film and Video Festival will be shown at 8 p.m. in the Winifred Moore Auditorium, sponsored by Webster University and Legacy Productions.

There will be a second presentation April 15. Admission either day is $3.

April 16

The Webster University Film Series presents *Thomas Hart Benton* at 8 p.m. in the Winifred-Moore Auditorium. During the evening, a special appearance will be made by director Ken Burns. Admission is $5. The film will also be show Wednesday, April 19 through Sunday, April 23 at 8 p.m., as well as Sunday at 5 p.m. Admission on these nights is $3.

Director Ken Burns has produced a complex, often bittersweet, portrait of the life of the artist, his extraordinary body of work, the harsh and controversial debate over that work, and the fine line each creative artist must walk to be faithful to his own talents and self.

For more information, call 968-7487 or 968-6967.

EXHIBIT

April 13

An exhibit of works by Webster University art students will be presented during the Sixth Annual Hunt Show, at the Cecille R. Hunt Gallery through April 27.

Gallery hours are 10 a.m. to 4 p.m. Monday through Friday, weekends by appointment. Call 968-7171.



David W. Hartman and daughter Georgia with his award winning sculpture "Urban Tree No. 1." This and other student works will be on display in the Visual Art Studio until April 27. photo by Ann Appelbaum

EXHIBIT

April 30

The Wooden Whimsey of Robert Strobridge, an exhibit of toys and intricate wooden puzzles, will be displayed through May 20 in the Cecille R. Hunt Gallery.

Gallery hours are 10 a.m. to 4 p.m. Monday through Friday, weekends by appointment. All pieces exhibited are for sale. Call 968-7171.

May 2

Works by graduating seniors with bachelor of arts and bachelor of fine arts degrees will be exhibited through May 13 in the gallery of the Loretto-Hilton Center.

Gallery hours are weekdays 9 a.m. to 6 p.m., weekends 1 p.m. to 5 p.m. and during evening theatre performances. Admission is free. A reception will be held Wednesday, May 3 from 4 to 6 p.m.

THEATRE

April 13

Josephine: The Mouse Singer, a tragicomedy by Michael McClure, will be presented at The Other Fox, 2102 Russell April 13-16 and April 20-23.

This 1978 Obie Award winner was adapted from Franz Kafka's story *Josephine the Singer, or the Mouse Folk*.

A matinee on April 16 will be presented at 2 p.m., all other performances begin at 8 p.m. General admission is $8, $6 for senior citizens and students. Desserts and coffee will be sold. For reservations, call 726-5756.

Through April 14

The Repertory Theatre of St. Louis presents *Noises Off* by Michael Frayn, through April 14, on the Mainstage of the Loretto-Hilton Center. Call 968-4925.

MUSIC

April 23

The Webster University Choral Society will present a concert Sunday at 4 p.m. in the Winifred Moore Auditorium. Admission is $1, tickets are available at the door.

Director Kathryn Smith has chosen a program of works from the Romantic period by Bizet, Schumann, Rossini, Brahms and Borodin.

SEMINAR

April 14

A Computer Studies Alumni Social will be held in the Lantern Lounge of the B/T Complex, 6 to 8 p.m. Wine and cheese will be served, with a short lecture by a member of the computer studies faculty. All alumni are welcome. Call 968-7141.

THE TEST STRIP BY TODD JOHNSON



Steis Guides Baseball Gorloks To First Victory

by Patrick Elsner
Sports Writer

Hungry for their first victory of the season, the Gorloks met Concordia last Wednesday and fed their desires by beating the Preachers, 17-11.

It was Gorlok starting pitcher Bill Steis who brought lunch to Preacher Field. He struck out eight batters and had three hits, two runs and drove in two runs.

The 24-year-old's effort wasn't without a struggle. He gave up four earned runs, all of which came off two Preacher home runs.

"The biggest mistake I had was throwing that batter the fastball that resulted in the home run," said Steis. "He was waiting for that pitch." The home run Steis is referring to came in the third inning. It cut a Gorlok lead to just one.

With a quick start in the first inning, the Gorloks jumped ahead 2-0. Shortstop David Venn lead off the first by hitting a full-count pitch up the middle. Two batters and two outs later, senior captain Ed Hoock laid down a fielder's choice that was misplayed by the Preachers' first baseman. Following several wild pitches by Preacher starting pitcher Tim Brandt, both Hoock and Venn would score.

Concordia evened the game's score on two hits in the bottom half of the first inning, 2-2.

The Gorloks posted three runs in the second inning. With two outs and runners at the corners, Mark Nigh hit a shot to center field that scored both runners and landed him at third base. He then scored on a wild pitch.

Following the third inning home run given up by Steis, the Preachers placed runners on second and third. With two outs, a Preacher bunt was misplayed and the runner at third was sent home evening the score at 5-5. Steis struck out the eighth Preacher batter to end the inning.

To start off the fourth inning, Dave Turan lined a base hit into center field. After Venn's foul out, Nigh grounded past first base and advanced Turan to third. Nigh then stole second base. Following a walk to Eric Stack, Hoock came up to bat. With the bases loaded, Hoock reached first base on a fielder's choice scoring Turan and Venn while forcing out Stack at second. Steis lined a shot over the head of the Preacher shortstop and Hoock moved into third base. The Gorloks led after three and a half innings, 7-5.

In the fourth inning, the Preachers tested the Gorlok defense. The Preachers had bases loaded, a result of a base hit, an intentional walk and Steis' pitch hitting a Preacher batter. With one out, Steis struck out the Preacher's fifth batter in the lineup and the inning. A cleanly played hit to Gorlok third baseman Jamie Chorosevic, who threw out the runner at first, ended the inning without any Preacher runs.

Both teams added two runs in the fifth inning, escalating the score to 9-7. The second home run given up by Steis resulted in the Preacher's runs. Defensively, Chorosevic, playing third base, made a fancy, "Golden Glove," diving catch down the third base line to end the inning.

The sixth and seventh innings proved productive for the Gorloks. In the sixth, Stack got the walk and moved to second when Hoock singled past the shortstop. The Gorloks loaded the bases when Steis is walked. Otani popped up to the shortstop making the first out. John Ferrara's sacrifice fly to center scored Stack. Chorosevic sent a line drive to right field that is ruled a ground-rule double. That hit brought home Hoock who increased the lead to four runs. Steis would later score off a wild pitch. Before the inning was over, the Gorlok's Chorosevic would cross the plate and make the score 13-7.

In the sixth inning, Gorlok Coach Dennis Duncan replaced Steis with Rommel Medrano.

"I asked to come out," said Steis. "I didn't want to put (the relief pitcher) in a tough position." Steis threw 109 pitches in five innings.

According to Duncan, Steis had surpassed the limit for time allowed for pitchers.

"We've had such a short supply of pitchers, so I have to keep them as fresh as possible," said Duncan.

Medrano made it out of the sixth inning safely, giving up only one hit and stopping the Preacher offense.

In the seventh inning, Steis, re-entering the game as designated hitter, helped his own cause again by hitting a double and scoring two runs. Brady Umfleet, in at right field, singled to center field advancing Steis to third. A wild pitch allowed Steis to score and Umfleet to move to second. Ferrara reached on an error and send Umfleet to third. Umfleet then scored on a sacrifice fly by Turan upping the Gorlok lead to ten, 17-7.

Venn and Chorosevic came in to provide relief. The pair held the Preachers to only four runs.

Several Gorloks, who improved their record to 1-6, had mixed emotions about their preceding win.

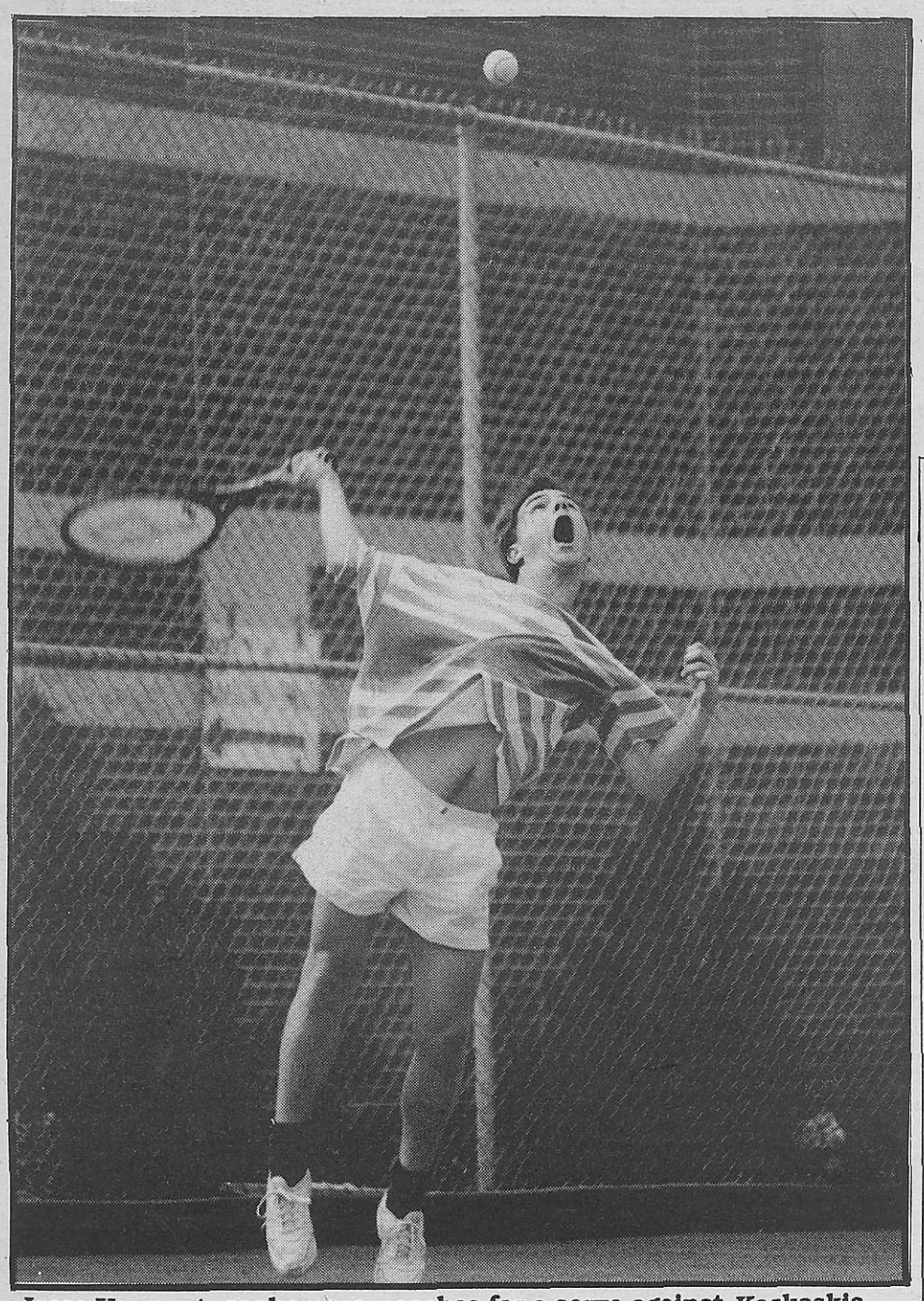
"We didn't play well, but we played well enough to beat Concordia," said Hoock. "It felt good to win."

"It felt good. It felt great. However, we still need to cut down on our mental mistakes," said Duncan.

"Even though we won the game, there were a lot of little mistakes that shouldn't have happened," said Medrano.

Tennis Team Suffers Injuries; Track Does Well At Principia

Sport Shorts:



Jesse Vermont, sophomore, reaches for a serve against Kaskaskia, April 7. photo by John Koniak

by Stephanie Morton
Sports Writer

Injuries – to cause harm to, or to do damage to; impair. That is how Webster's Riverside Dictionary defines injuries, but the Webster tennis team defines their injuries as a hurt shoulder and an impaired knee.

John Philip, number one player for the Gorloks, had a hurt knee but still played against St. Louis University, April 4. The team lost the match 9-0. Philip decided to play despite his knee because there were not enough members to fill the roster. Philip completed the match but lost 6-2, 6-1.

Jesse Vermont, sophomore, is the other member listed on the injured list. His shoulder and shins bothered him throughout the match but he finished, losing 6-0, 6-0.

Mike Kaucic, junior, lost to SLU's Travis Martin, 6-2. 6-0. Kent Evans, junior, was defeated 6-2, 6-0 as well.

Newcomer to the squad, Tom Preiss, lost his match 6-0, 6-0, as did Scotty Closter, freshman, 6-0, 6-1.

"Tom and Scotty played their first competitive match of the season," said coach Mary Breyer. "Each was happy to have won a few games."

In doubles, Philip and Vermont ran into trouble but not with injuries. A misunderstanding of the score occurred because one of the opponents failed to call the score clearly and loudly. However, SLU won the match 6-1, 6-2.

Hosting Kaskaskia College, April 7, the men defeated Kaskaskia, 5-3.

On the singles side, Philip and Eric Stack, sophomore, won their matches 6-3, 6-2, 6-4, 6-2 respectively.

Vermont, feeling better, won his match

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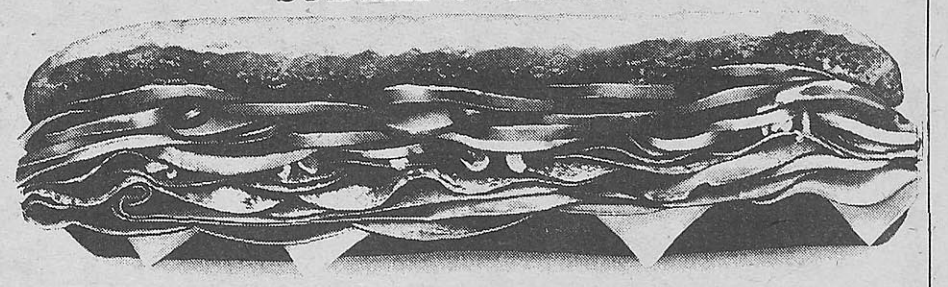

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Sport Shorts from page 15

easily, 6-3, 6-3. Giving Webster another win was Evans, clenching the victory in a tough three set match. He won 6-2, 3-6, 6-2.

Kaucic lost his match in a close two sets, 6-4, 7-6, and Preiss was defeated 6-0, 6-0.

Philip and Stack made a strong showing, winning 6-2, 7-6. Evans and Preiss teamed up to win 6-4, 6-3, while Vermont and Kaucic lost the first set 6-1, and did not continue because of rain. They were ahead in the second set 5-4.

'Kaskaskia team had a steady hitting team- they won many points by hitting the last ball.'

-Breyer

Playing against the University of Missouri at St. Louis (UMSL), proved to be quite interesting. The UMSL coach opted to skip the doubles since they already had the four matches they needed to win the competition. According to Breyer, the UMSL coach said it was too cold to finish out the doubles.

As for singles, Philip got off to a slow start losing the first set, 1-6. Coming up to the net more and putting the pressure on won him the next sets and the match. 6-1, 6-4.

Vermont's shoulder started to hurt, causing him to retire after being down in the second set 2-1. The team lost the match 6-3.

By the weather conditions at Saturday's track meet at Principia, one may think winter had returned.

"It was really windy, cold, and it looked like it was going to rain, but then the clouds would break," said Coach Raleigh Ragan.

Even though the weather turned out to be bad, Tom Preiss, freshman, had a good day by coming in second in the 10,000 meter run in 34:57.

Tim Anthony reached the 17' 6" mark in the long jump, and also completed the 100 and 200 meter races, while Matt Bowman ran in the 200 and 400 meter races. Luis Ruess ran the 400 and 800 meter races as well.

The women's team made a strong showing with Leslie Morrison setting new records in six events.

In the 100 meter dash Morrison finished 15:02, 200 meter 32:55, and in the long jump she leaped 12' 10". Breaking the record in shot put, Morrison threw 25 1/2', in the javelin 79' and she shattered the discuss record throwing 46' 10"

Morrison, however is not the only one who broke Webster records. Karen Bergman set records in the 800 meter and the 3000 meter, clocking in at 2:56 and 12:40 respectively. Bergman took third place in the 3000 meter.

'It was really windy, cold, and it looked like it was going to rain, but then the clouds would break.'

-Ragan

Bergman's teammate, Sheri Paton, threw the javelin 53' 10" and the shot put 20' 4".

The next meet will be at Florissant in Flo Valley. The 10K race will start at 10:25 a.m.

Gorloks

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John Birch Representative Speaks On The U.S. & U.N.; Pg. 7

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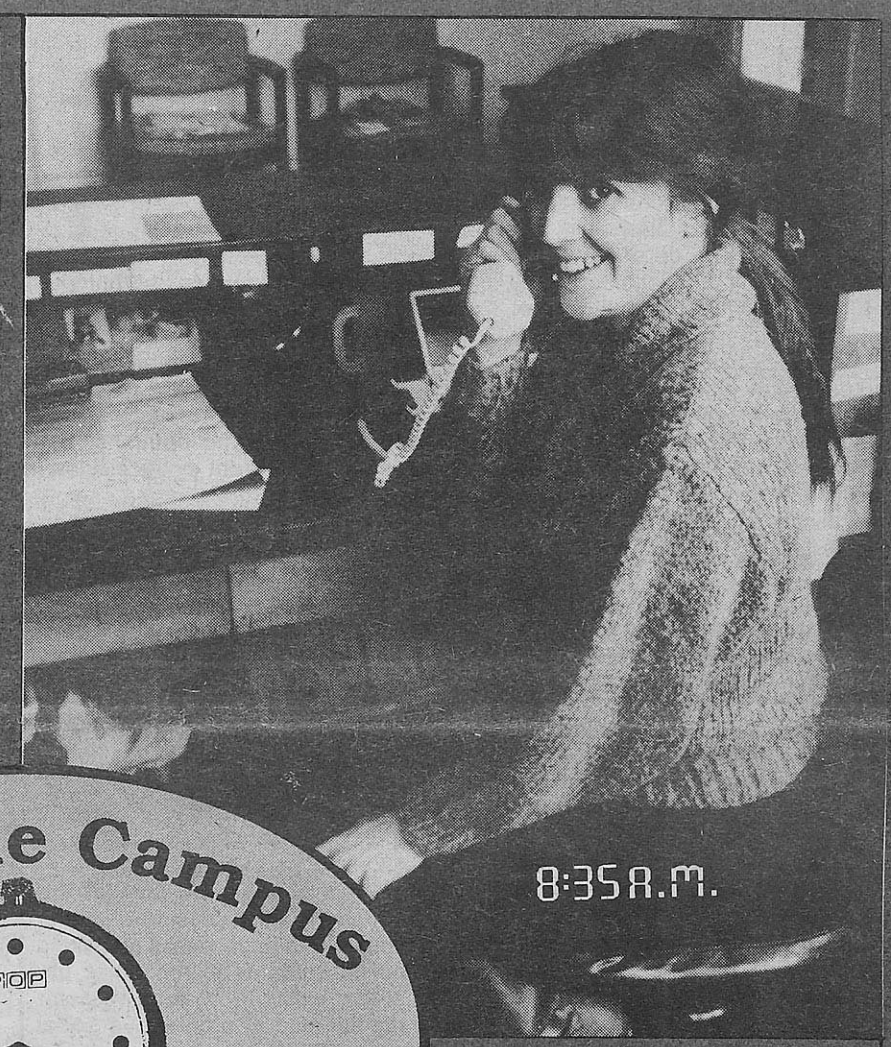
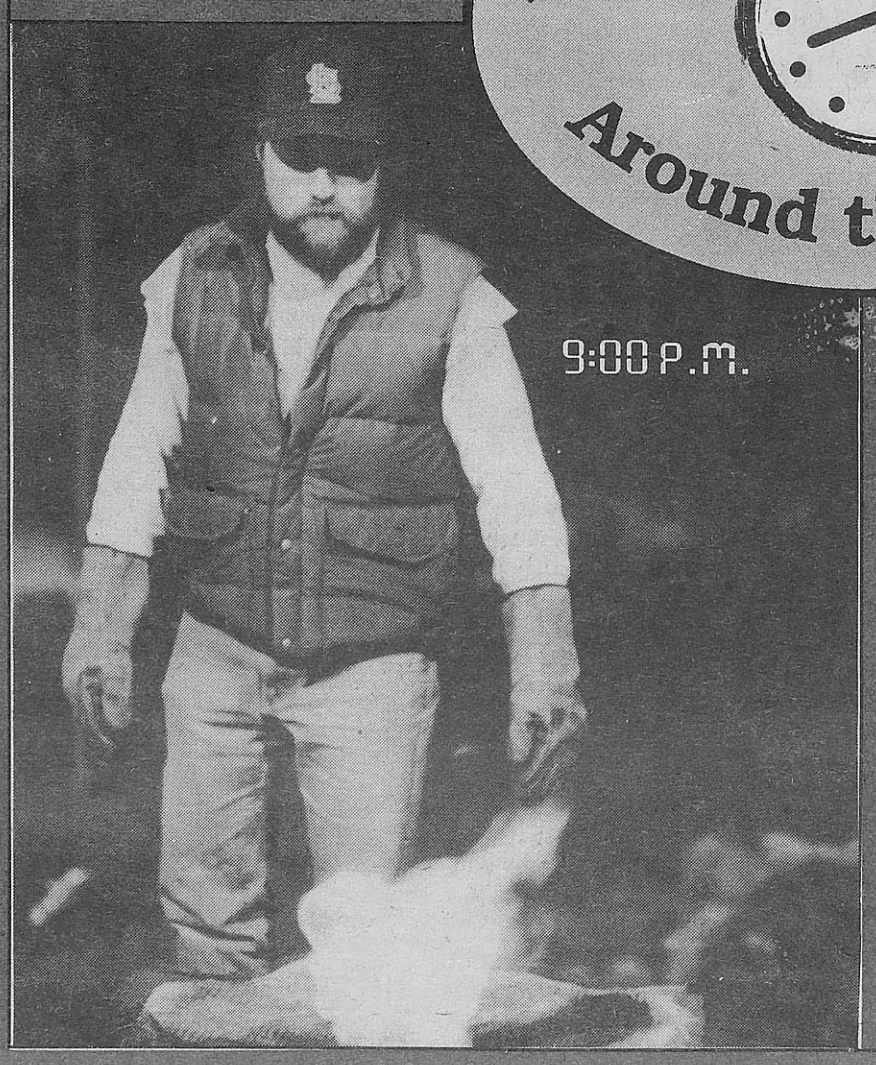
The Journal

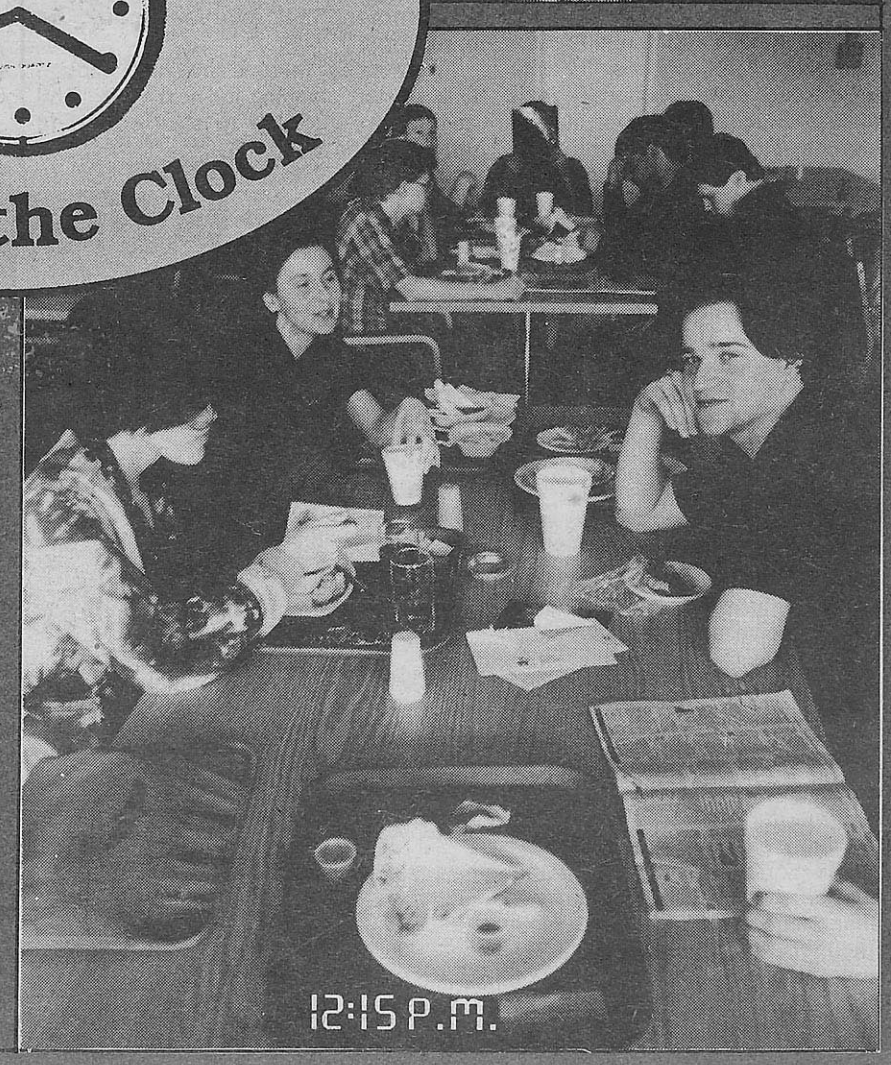
Webster University's Student Newspaper
April 20 - April 26 Volume 24 #13





Around the Campus Around the Clock





Zow! Abby And The Birchers

Good morning, afternoon, or evening. My name is Thomas Crone, and my primary life-function is editing the *Journal*. If you've read my opinion columns previously you'll realize my tendency to be (on occasion) overly obnoxious and wordy.

With only two issues remaining, however, please allow me this opportunity to wade into a bit of personal digression. And remember, the following contains considerable editorial content, so read with care:

Last week three things happened that made me wonder what went wrong with my semester. In chronological order these were: a through-the-grapevine statement that my editorials had gone establishment; the death of Abby Hoffman; and the visit to campus of Beverly Nahm, a representative of the John Birch Society.

I promised myself that I would not comment on the JBS, that I would simply announce that I am somewhat to the left of the speaker, and therefore I disagree with many of her opinions. Hopefully, this comes as a surprise to no one. And a quick read of the story on page seven will give the casual politician some idea of what the group stands for, therefore no more comment is necessary on that point.

In actuality I'm glad that the Young Republican Club brought the speaker to campus, and I hope they do more of this. After all, a club with a political affiliation tied directly to its name has a certain obligation to present inherently political messages to the community, and that was done in this case.

And granted, as many of the Republicans at the gathering said, this speaker did not represent Republican views. That can be more than fairly repeated, as well.

But on to the other points.

Let it also be said that I've always fancied myself a bit of a radical. What the death of Hoffman hit me with is the fact that I'm quite a bourgeois, capitalist mealmouse. Just as the radicals of lore took to the streets of Chicago, the 'radicals' of today sit around analyzing, maybe writing letters, but usually just knocking the right-wing 'kooks', while sitting on their collective ass waiting for the Revolution to come. It's Rick, from the Young Ones, personified.

That's not to say that the situation needs to be so. Indeed, earlier this semester a small band of liberals gathered together under the common flag of the November Committee. Cool signs were made, hands were held, and the future looked bright.

But just as quickly as the group came together, it fragmented, leaving some members in post-organizational limbo. Certainly, any group without officers, a budget, the CSA's blessing, and a handshake from a faculty advisor cannot stand alone. At least that's what this situation suggests.

It was actually quite a beautiful thought, really. The members would have no set political platform. Instead, meetings would be open and allow for a great deal of discussion. But in the end direct action would be the rule of the day.

What that means is whatever members would want it to mean. If it's holding hands at the President's Ball, so be it. If it's chalking up peace signs around the campus sidewalks so be it. If it's just disbanding, so be it.

Unfortunately, that was just the case. Indeed, here's where the personal digressions stop. This is not a pitch for membership. There isn't anything as such to belong to, anyway.

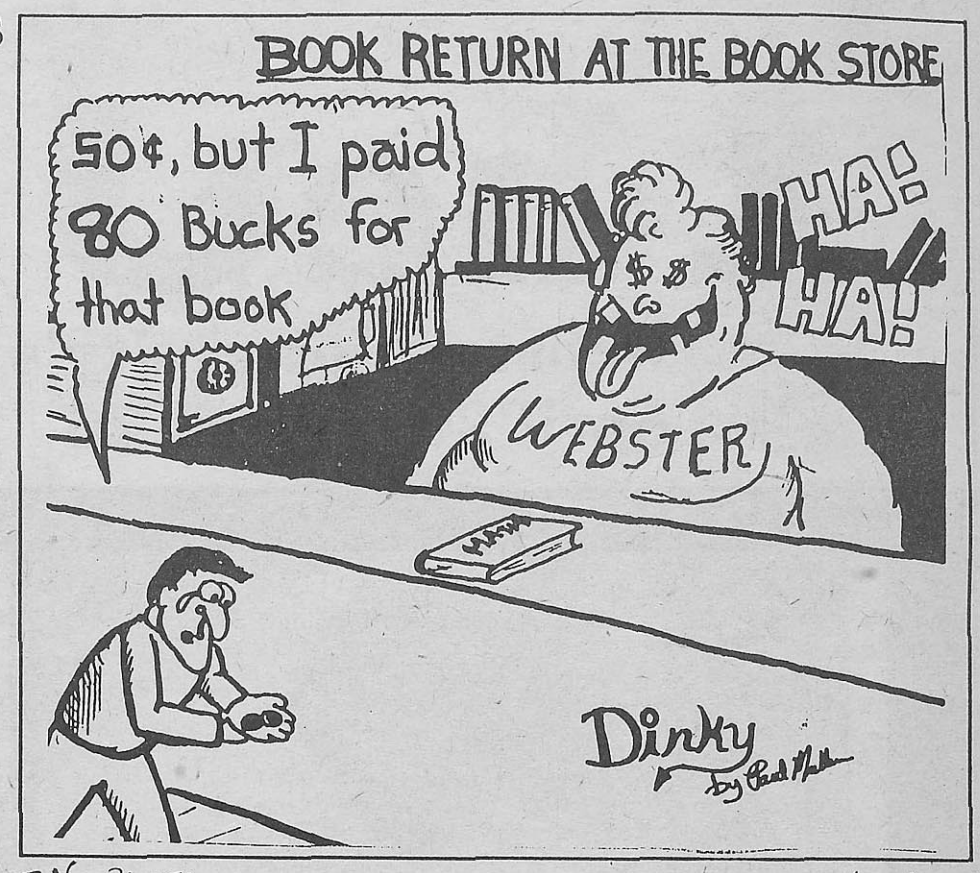
Perhaps the situation isn't so unfortunate, after all. If the group couldn't stand on its ideological feet at one campus, how could it possibly expect to interest others? If the members couldn't stand constructive criticism, how could they face someone with equally strong opinions, but representing a different political viewpoint?

To be sure, the climate of debate on college campuses has certainly changed. And with two critical periods of time this year (the month preceding the 'race' forum, and the celebrated editorial-YRC battle) the tone of debate on campus is simmering at such a tepid level that signs of life need to be occasionally sought.

Some life's here: divestment has seemingly become a reality. The efforts of several students brought this about. Note: it was not the efforts of several groups, which are always smaller versions of a cult of personality.

Individuals change the face of the world, and in this microcosm, the face of the campus. With three weeks remaining it is time for students to recognize the potential that exists for making Webster University the kind of progressive social environment that everyone could be proud of.

That stated, there is (hint,hint) enough time to start planning for next year. And as for me, it's time to start sounding unreasonable again. **TC**



TJ's PANEL 4/13/89

THE INEVITABLE "NEARING FINALS WEEK" SERMONETTE:

Hello all of you STRESSED OUT HEATHENS out there! As finals approach, and the last days of the semester and the promise of summer vacation brighten the horizon, here are some tips to help get you there without any permanent damage;

1. DO NOT KILL YOUR ROOMMATE. even though you have lots of good reasons to.
2. EAT OCCASIONALLY OR GET SOME GOOD VITAMINS (B WITH C STRESSTABS ARE THE BEST!)
3. GIVE IN TO YOUR DESIRES
   WITHIN REASON, DONT FIGHT THOSE STRONG URGES TO DO WHAT YOU NEED TO DO, BUT ALWAYS REMEMBER TIP #1 FOR GOSH SAKES.
4. GO OUTSIDE AS MUCH AS YOU CAN. IT'S SPRING!
   DO YOU WANT TO BE A PALE, SICKLY GEEK WITH NOTHING TO GO TO BED WITH BUT YOUR BOOKS?
5. CON YOUR FRIENDS INTO GIVING YOU BACKRUBS.
   LINES LIKE: "GIVE ME A BACKRUB AND I'LL BE YOUR SLAVE FOR LIFE" WORK WELL.
6. BE NICE TO YOUR R.A.'s. Because they do love you you know.
7. GET HUGS. OKAY, A LITTLE MUSHY - BUT A LITTLE HUMAN CONTACT CAN GO A LONG WAY!

BYE, TODD

Environment 'Zine Gets Nod

A bit of unorthodox, this editorial, but who cares? This is a student paper right? Right.

With that in mind, let's say that Surge, this 'zine advertised off to the right, borders somewhere in the neighborhood of the old Skippy Groves, but with a bit more political bite. And a bit more profanity as well (Attention: Pub Board).

To give you some idea of where this fine periodical is coming from, topics for issue #1 included nuclear waste cleanup, recycling efforts in the Northeast, and general, progressive environmental concerns.

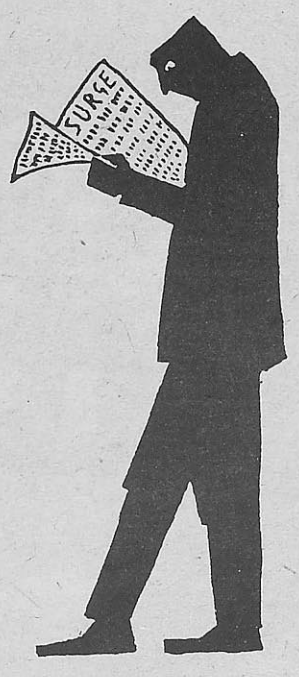
The editor, and my corresponding pal, Domino Knox informs us that issue #2 is still in need of contributions, and those interested should send material to the same address.

Once again, hard-core right-wingers should probably steer clear of the mag, as it tends to glorify the radical elements of our society. No official JBS word yet on whether Surge is part of the vaunted Conspiracy, though the editors firmly deny any involvement with Lyndon LaRouche.

And it's free.

Peace to all.

Order now. **TC**



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The Journal
A Webster University Student Publication
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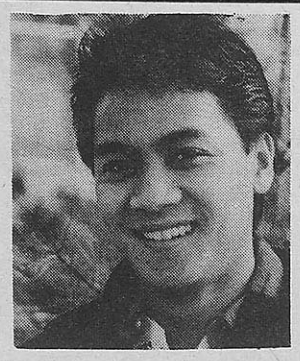


by Rommel Medrano
Columnist

Sixty-five million dead presidents! That's what last week's jackpot was in the make-me-or-break-me Illinois Lottery. Can you *imagine* that?! I'm sure that most of you out there have, at one time or another, fantasized about what you would do if you'd happened to walk away with the whole schmeer. (Those of you who said "no" are only kidding yourselves.)

Take a few moments to dig in and really think about it. All that fame and power. All that fame and power. All that fame and limitless power. 'Scuse me, I almost lost it there for a second. Any way, while we're on the topic of fame and power, did you ladies and germs know that the new editors for the paper will be chosen by the Publications Board at the end of this week?

Now ask yourself this hypothetical question: "What would you do if you were chosen as the new *Journal* editor?"

These folks weren't the least bashful in picturing themselves in the highly coveted position of, well, for lack of better words, fame and power.

Peter Ruthenburg-jazz studies sophomore: "I would like a five page lay-out of 'Dinky' every week...even if it's a re-run."

Kelly Murphy-business junior: "I would have more news about the Council (on Student Affairs or CSA) and their events and not misquote them in doing so."

Jon Rosen-music senior: "I would try to expand on its budget---it would be great to have color photos included...I would like to see the moderators of the *Journal* promote it more among faculty, staff, etc. to build up its credibility when it comes to accepting interviews and so forth."

Rebecca Grah-business sophomore: "I wouldn't make any changes...the lay-out and the way it's set-up is fine."

Barb Scurry-media freshman: "I would make some parts more fun...I'd include a horoscope and a DEAR ABBY type of section...I'd get rid of the 'Test Strip' and get more ads in there. A more elaborate events calendar would make it better also."

Brigett Dorsey-media graduate student: "I would put more emphasis on student *and* alumni events. i.e. the photo displays, dances, dance concerts, film series, theater productions...I'd promote everything that involves student participation."

David Youngberg-finance graduate student: "I think it's a loathsome-sounding job...I wouldn't want it."

Hironari "Tony" Otani-business graduate student: "I would write more about what's going on on campus...talk to more students, especially the graduate students because they represent the majority..."

Bill Brinkmeyer-business junior: "I'd allow personals, that's one thing...and try to allow more freedom with the articles. What we need is BLOOM COUNTY!"

Well, sorry to wet your popcorn, but it *is* all just a simple pipe dream.

In all sincerity, best of luck to all you brave, young souls who willingly wish to shoulder all the burdens of said office. Hey, after all, (you guessed it) fame and power comes easily not to the meek. Any more takers? N'uf said.

Guest Opinion

by Holly Oeltjen

On April 9, the "March for Women's Lives & Women's Equality" took place in Washington D.C. More than 300,000 people attended in an effort to let our legislators know that the American people do not want to see *Roe vs. Wade* reversed.

I went to the march, along with a few other Webster students and hundreds of others from St. Louis. The following is a brief description of the event — describing the signs and banners we carried and the chants we marched to.

Pro Choice: The people who marched April 9 are not pro-abortion or anti-life. We are for choice. Many of the men and women who marched would not have an abortion themselves or look at that as an option within their church or family. However, they recognize the right of others to choose for themselves.

ERA-YES: Even in 1989, women are still not fully protected under the constitution. The Equal Rights Amendment has never been passed. We who marched believe that right needs to be recognized and in relation to the abortion issue — we are angry that our government is considering giving constitutional rights to a fetus when half our population still does not have them.

Millions of Voices Silent No More: This march was the people's march. The 300,000 who attended April 9 were not the radical feminists of the nation. Rather, they were students, families and mainstream suburbanites who had never marched before. Most people assumed their right to an abortion was not in jeopardy and kept silent for the last 20 years. However, when freedoms are jeopardized "we will be silent no more".

Never Again/We Won't Go Back: More than half of the marchers carried hangers or word buttons depicting hangers to represent the situation before *Roe vs. Wade*. Millions of women died in illegal abortions prior to *Roe vs. Wade*. If *Roe vs. Wade* is overturned, women will still have abortions...but they may risk their lives by doing so.

Every Child a Wanted Child: This slogan speaks to the factors of child abuse, malnourishment, ignorance, illiteracy, and homelessness in our child population. Children are abused and mistreated by their caretakers and by society every minute. What about the children who are already here? Who will take care of the unwanted children if contraceptives and abortions are limited?

We've Been Polite Too Long: The pro-life/anti-choice movement has gained recognition and power through ill means. Clinic bombings, assaults, violent protests and gruesome pictures of "babies" have been used in their fight against abortion. The pro-choice movement has refrained from using such emotionally charged and unfair tactics. In this march, however, we chanted "Pro-life is a lie, they don't care if women die", and carried photos of women who had died of illegal abortions...just as unpleasant to look at as the pro-life/anti-choice group's pictures.

What You Can Do To Help:

1)WRITE LETTERS!... to all your local legislators, to the Supreme Court Justices, to the editor of your city or area newspaper. Letters are influential and important shows of support.

2) BAN DOMINO'S PIZZA... The owner of Domino's has given a sizable sum of money to the anti-abortion movement. He has also shown other forms of allegiance. I know they're good, they deliver and they take checks... but as MS. magazine says, "no self-respecting feminist needs to order a Domino's pizza."

3) PLEDGE A PICKET... Organize a group to 'pledge picketer". Pledge a dollar, a dime, a penny or perhaps an hour of volunteer time to a pro-choice group, for every picketer of local abortion clinics and family planning centers. Call these places, let them know what you're doing and ask them to keep a count of picketers. At the end of the month, ask for a count and collect the donations of time and money. this counteracts the anti-abortion groups in a very positive, non-confrontational manner.

Guest Opinion

by Victoria L. Schultz

Maybe you've heard the stories over the past few years about organ donation. How super-male model Jon Erik Huxum, after accidentally discharging a gun prop to his head, left his heart to a sickly recipient upon death. Or how, on *A Current Affair*, two children, a boy and a girl, shared a special friendship. When the boy dies suddenly, his heart was donated to the girl whose heart was failing.

These are "cute" stories perhaps, but I know from experience that the warmth in these stories is real.

To donate an organ is a simple process. One simply needs to sign an organ donor card or the specified place on the back of a driver's license in the presence of two witnesses and let your immediate family know that you would like to have your vital organs donated in the event of death. Besides the heart, kidneys and corneas, various other parts can be donated and can give someone a second chance at life. Remember that when you die you won't be needing these organs!

My personal experience comes from knowing Terry Miles Jr. He had not one, but two successful heart transplants. When Terry received his first heart in 1982, he was the youngest recipient ever, at that time. He was also the one to have lived the longest (six and one-half years). Terry died on April 13 and it made the newspapers and local television mainly because of how his life was so important to the people he was close to.

Thanks to the two heart donors, Terry was able to live a productive life. He lived up the street from me and was friends with my younger brother. Terry received his first heart when he was ten years old and went up from there. With the help of a new heart and special medication, Terry was able to develop his smarts and a wonderful drawing talent. A lot of people argue that a transplant only extends the pain of a person, but Terry would joke and laugh even as he took his medicine while I babysat him.

Two years ago he received a second transplant, but continued to go to high school and was determined to learn how to drive.

The last time I saw Terry about two weeks ago, he and my brother were in my house preparing to go to the drive-in and "pick up some girls." I was dressed up for the reggae party here at Webster and Terry, as usual, was making jokes about my attire. I would've never had guessed that Terry would soon be in the hospital for the last time. We talked for a while and then with a typical big smile, he said "Bye Vic," and walked out the door into the darkness. Believe me, the two heart transplants were worth it.

Terry donated both of his corneas so that someone could see the wonderful life that he saw.

Sign the donor card on the back of your license *today*.

Letters:

Dear Editor:

This is just a brief response to Miss Judith Carter's letter from last week's issue. Now I could ramble on, spill blood and sling all sorts of mud on her good name, but that would make me a hypocrite as I've preached so many times that the *Journal* should not be used as a forum for vendettas or personal attacks. Anyway, I'm outta here in a pinch over four weeks, so why should I start kickin' shit around?

There are basically three points I'd like to clarify: 1.) In reading between the lines, one can readily conclude that there was no direct comparison between Cory Haim, Cory Feldman or Kiefer Sutherland to the Webster University security guards. I merely used *The Lost Boys, Part II?* as a catchy sub-heading for that section of the column. Most readers with whom I've spoken to didn't share the imaginative interpretation she provided. 2.) No such attempt on my part was made to "try to make the security guards the victims

Continued on page 16

Guest Opinion

by Colin Miner

It's rather scary when one looks at the differences between the set of standards that apply to college coaches and the set of standards that apply to college athletes. Take, for example, the recent stories of Bill Frieder, Jimmy Johnson and Darren Krein.

Frieder was the head coach at the University of Michigan basketball team who announced two days before the NCAA tournament that he would become head coach at Arizona State. He had denied that he would leave Michigan, saying he had a committment to his players.

Krein is a linebacker with a 3.25 grade point average, currently attending high school in Aurora, Colorado. As an All-American high school football player, Krein was heavily recruited by colleges, particularly by the University of Miami.

Krein was taken in by the University of Miami Hurricanes head coach Jimmy Johnson. And who wouldn't be? While Johnson may not necessarily qualify as a role model for a human being, he certainly qualifies as a role model for a football coach. Year after year, he has led the Hurricanes into championship contention with such star recruits as Jim Kelly and Steve Walsh.

While Krein was being recruited by the Hurricanes, the media was filled with stories about how Jimmy Johnson would be leaving Miami to take another coaching job. This made Krein a little wary about signing a letter of intent. He wanted to be sure that Johnson would be there to coach him.

This past February 3, Krein spoke to Johnson and asked him if he would be staying at Miami. Johnson said yes, five days later Krein signed a letter of committment and two weeks after that, Johnson announced he would be leaving Miami to coach the Dallas Cowboys. Johnson's words had been like Frieder's: empty, meaningless and deceiving.

The man that the University of Miami hired to replace Johnson was head coach at Washington State University, Dennis Erickson. On February 26, Erickson was

Continued on page 16

Becky Maring:

Quietly Keeping WRC Agenda In Proper Focus

by Monica Walker
Journal Staff Writer

There is a woman who sits in a small office next to Student Services. She organizes events, and generates a monthly newsletter. But she'd like to spend most of the time doing what she likes best, talking one on one with other people.

The woman is Becky Maring, coordinator for the Women's Resource Center (WRC) at Webster University.

'The WRC is a good support for women, but traditional age women don't seem to need it. We get more adult women coming in.'

-Maring

Maring is majoring in religion. She is divorced, with two daughters that "drive me crazy." Her long range goal is to combine an interest in religion and psychology, with counseling.

This is Maring's first year with the WRC. She got the position through work-study, and according to her, the WRC has gone through some changes.

"The Center was hardly open, and had almost no programs," she said.

After working for a few months, it dawned on Maring that this required more than the average work-study position.

Her duties include coordinating various programs, arranging for speakers to visit Webster, and contacting other schools and organizations that deal with feminist issues.

"This was new to me. I had on the job training. I trained myself in helping to facilitate the Wednesday support group." To date, her biggest challenge has been "brainstorming" on how to reach traditional students.

"The WRC is a good support for women, but traditional age women don't seem to need it. We get more adult women coming in."

"I'd like for younger students to know this is a resource for them too," Maring said.

Most days for the compassionate coordinator are filled with routine duties. But she never knows who will come in and want to talk.

People who come in for entirely different reasons end up sharing their experiences with Maring. This kind of openness is welcomed at WRC.

"This is the place to come to get channeled in the right direction," she said.

Usually, being associated with a women's organization may label the participants feminists. Although this word has carried with it negative stereotypes, Maring readily accepts the title. Being a feminist doesn't bother Maring, but the connotation of the word does.

"I'm a feminist because I want to keep the awareness of women alive," she said.

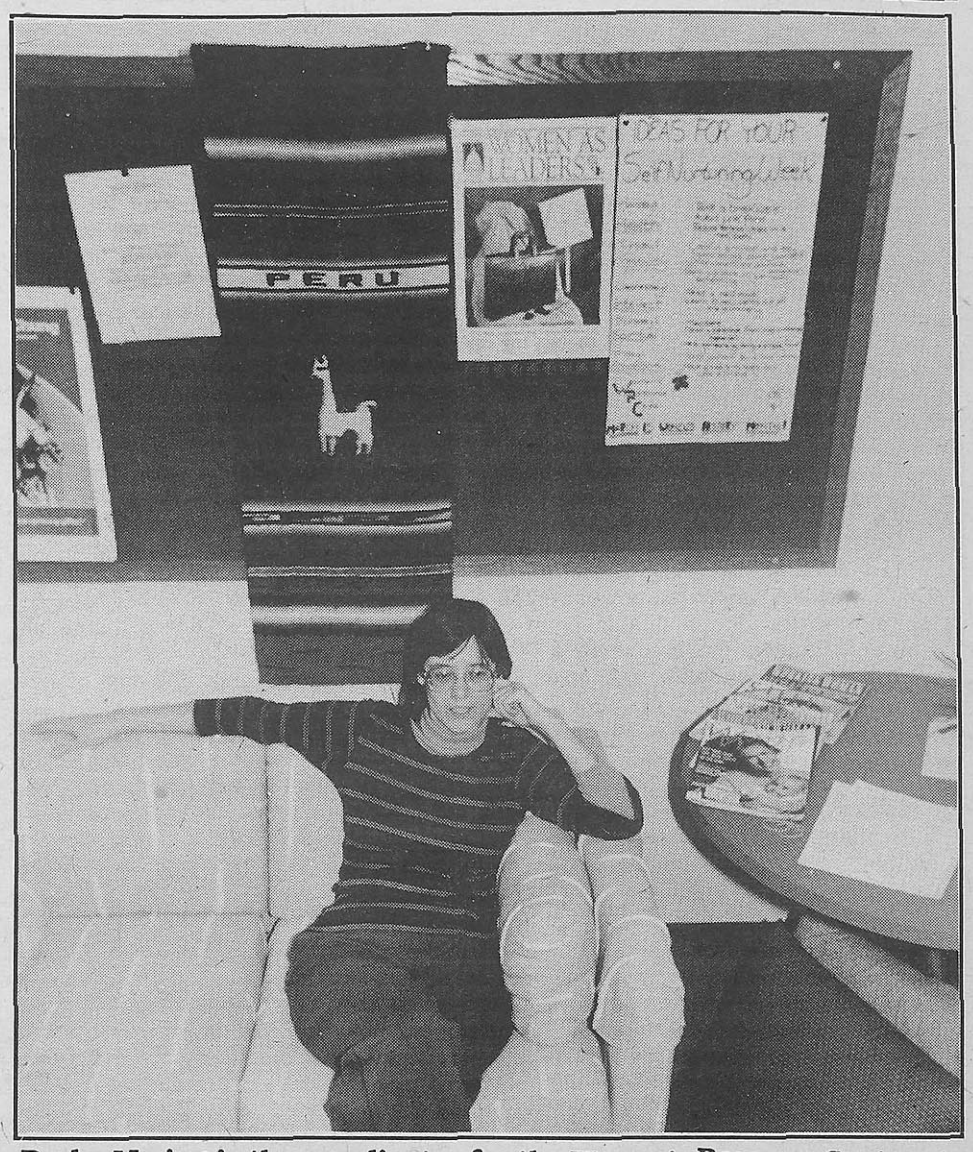
The purpose of Maring's work in the WRC is to make women aware that there is still discrimination, and to break the silence of this discrimination by dealing with it.

"Discrimination against women seems to be less in music and the performing arts."

"It's similar to blacks. Women and blacks are accepted in sports and the performing arts," said Maring.

People should, in her opinion, strive for equality and an understanding of the differences in people.

"By discriminating against people because of race or sex, we really miss out on the positive input of so many people."



Becky Maring is the coordinator for the Women's ResourceCenter at Webster University. photo by Barbara Warnick

CORRECTIONS

Hunt Exhibition

In the April 13 issue of the *Journal*, students Marian Krause and Andrea Avery were omitted from the list of winners in the Hunt Gallery exhibition. Krause and Avery received $50 awards in the competition. David W. Hartmann received a $100 award. Also, this year's Hunt show is the sixth annual event after its formation in 1983 in the Plymouth Building. Judges were Carol Carter and Luci McMichael.

Academic Honors

One of the five recipients of Webster's summa cum laude award listed in the April 13 issue of the *Journal* was Cindy Louise Mehrtens.

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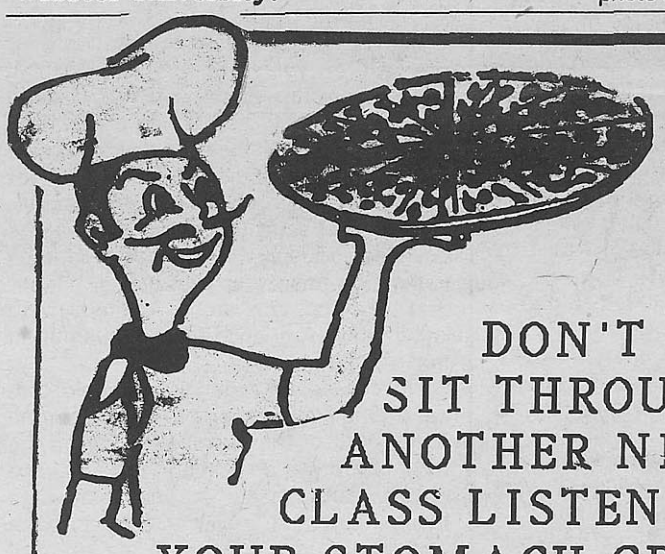

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Despite Critics...

Popular Culture A Source Of Academic Interest

by Lori Schmidt
Journal Staff Writer

The Popular Culture Association and the American Culture Association co-hosted the 11th Annual Popular Culture Conference at the St. Louis Clarion Hotel on April 5-8. The event brought together hundreds of views concerning the effects of media on popular culture.

Among the hundreds of writers and professors lecturing at the event were Webster University faculty members Art Silverblatt, chairman of the media department, and Mike Salevouris, chairman of the history/political science department.

'Not everyone would have enjoyed spending the day listening to professors give their ideas about popular culture...'
-Steis

The conference featured approximately 400 lectures centering on some element of popular culture: The Demonic in American Popular Culture, Female Role Models in Children's Books, Drug Culture and Ambivalent Sexuality on the American Stage.

"I think the conference is a great experience," Salevouris said. "It's just a variety of topics dealing with popular culture and how it affects the people who view it or read it. It's a very untraditional way of looking at our culture."

Salevouris spoke to an audience on his paper titled "War and the Teaching of History," which centered on how media, particularly films, portray war as both romantic and glorified.

According to Salevouris, conferences such as the Annual Popular Culture Conference are the few chances professors can get together to share ideas on teaching and subject matter.

"Teachers are supposed to do two things," he said. "First they are supposed to teach students. Second, they are supposed to come up with new knowledge pertaining to their area of academics.

"This conference allows the second thing to happen because it gathers teachers who teach similar things and gives them a chance to network."

Salevouris commented that the Popular Culture Conference should be especially appealing to students and faculty members at Webster University.

"Webster is interdisciplinary," said Salevouris. "By that I mean it deals in so many areas that concern popular culture: history, media, political science, literature. Just about any student or teacher who attended found something of interest at the conference because there was such a variety."

Art Silverblatt co-presented a lecture with Richard Rosenfeld on heroes in film. The lecture was based on their paper titled "Judge Hardy's Nightmare: The Inversion of Adolescence and Adulthood in American Film."

"We talked about generational politics," Silverblatt said. "It was based on a study looking at a cross section of films and studying what films tell us about adolescence."

Several Webster University students also attended the event, including Brady Umfleet and Bill Steis. Both are history/political science majors.

Umfleet attended several lectures about the Vietnam War in popular culture.

"I went to one room with a speaker on how the Vietnam War was shown in literature during the war period," he said. "He focused on poetry, science-fiction, fiction and non-fiction works. The interesting thing about it was that he showed how science-fiction, more than any other type of writing, was used to attack the war effort."

He also attended the lecture given by Salevouris.

"That was especially interesting because it dealt with our current culture," Umfleet said. "It was basically about how media makes war appealing to people. Salevouris talked about how movies like the Rambo series make men want to be in a war."

Steis recalls attending one lecture on the use of non-fiction war literature in history classes.

"It turned out to be a battle between two history professors," Steis said. "One thought that the use of non-fiction in the classroom can be beneficial because it can give a real account on what happens during war. The other professor believed such writings provided neither fact nor truth and couldn't be used to teach history classes. They both had really interesting points about a subject I had never thought about."

Umfleet explained that attending the four-day conference gave him a new perspective on popular culture.

"What I saw were new ways of looking into how the media works to create certain attitudes about anything in society from wars to national leaders," Umfleet said.

Steis agreed that the conference gave people a new insight, but said that not everyone would enjoy an event of this type.

"I found it a fairly intellectual experience," Steis said. "Not everyone would have enjoyed spending the day listening to professors give their ideas about popular culture, but I really enjoyed looking at it in a different way."

Bruin Envy

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Coffman Tells Psych Club: Environment Not A Crisis

by Fontella Scott
Journal Managing Editor

The earth, some scientists say, has been in existence some 5 billion years. Since man's grand appearance, changes in the atmosphere are being conscientiously watched.

According to Gary Coffman, a Webster science instructor who spoke at an environment talk sponsored by the Psychology Club, the best way to deal with it is to have an accurate view of the facts.

Coffman said that the media has been very effectual in presenting the percentages of nitrous oxides and other potentially hazardous materials in the atmosphere. However, he said what they have not presented is the fact that the majority of it is not placed there by humankind.

'The '60s considered the environment an important issue, but it's unrealistic considering the system was already under modification.'
-Coffman

Coffman said that only 11 percent of the compound is being produced by humans and that the majority is produced by bacteria.

Of the compounds Coffman did attribute to humans, such as carbon dioxide of which according to one yearly estimate humans produced some 23 million tons of, he said that barring retrogression such as returning to "the way the Indians used to do it," the options are limited.

"The only way to stop pollution is to stop doing everything," Coffman said. "I don't think we should be punishing ourselves since we decided to stop dodging mammals."

Coffman said that environmentalists have not considered that modification of the atmosphere pre-dates human existence. He said, "The '60s considered the environment an important issue, but it's unrealistic considering the system was already under modification. We can not make use of nature without modifying." fying."

He said that the amount of pollutants in the air are now part of a continuous cycle and eliminating that cycle is impossible.

"Once you put that stuff up there, you can't just take it out," he said.

In terms of the problems that plague environmentalists, such as the greenhouse effect, Coffman said much has to do with the Earth's natural changes that have taken place since the beginning. He attributed the changes in climate that many said were signs of the greenhouse warming trend were in fact an example of the natural variations in the Earth's temperatures.

In terms of ozone depletion he said that figuring out a way to place the excess ozone in the air we use in to repair the whole in the ozone layer protecting the earth from hazardous rays would be beneficial.

However, he did note some concern as the unbalanced situation in the atmosphere may give some scientists the inclination to send other compounds or elements into the atmosphere in hopes of rectifying the problem. I just hope nobody gets the idea to do that," he said.

Coffman did note that some human contributions were helpful in eliminating needless waste problems. He hailed the the banning of flourocarbons as a positive step. He also mentioned a new traffic plan in LA that would eliminate the motionless traffic time of motorists.

However, for environmentalists who are urging immediate worldwide conservation and individual participation, he said the point is often overemphasized. He said the best way to approach the situation is to "Enjoy life and do the best you can."

Re-Creating History:

Burns Examines 'Arc Of Life' In T.H. Benton Documentary

by Maxine Beach
Columnist

To see Ken Burns you would never guess that he is one of the United States most renowned documentarians. He is young, easy-going, and personable, not exactly the serious, introspective type that most people identify with documentary makers.

But, after talking with Burns, it is easy to see that his youthful, carefree appearance and attitude is an essential part of what makes his documentaries work. Burns tackles his subjects with vigor, enthusiasm and a refreshing innocence that comes across clearly on screen.

'You go into an orchard full of apples. You wish to represent it somehow. You cannot possibly bring back all the apples. You can only bring back what you can fit into your apron.'
-Burns

Burns' most recently released documentary, *Thomas Hart Benton*, which is being shown all this week as part of the Webster University Film Series, is a fine display of the kind of gung-ho effort and energy Burns puts into his pieces.

Burns energy is unceasing. Currently he is raising funds for projects, shooting a documentary on Congress, editing a Civil War piece and doing speaking tours with the *Thomas Hart Benton* work.

Despite his busy schedule, Burns said, "I still have been able to, I think rather uniquely among producers of the types of the films that I make for PBS, I still shoot most of my film. I'm still able to be the principal cinematographer."

Burns also keeps his hand in all of the editing stages. He does not physically edit his pieces but he is present to make all of the editing decisions, an "active director".

When asked if he ever loses his focus trying to do so many projects at once Burns replied, "They're all animated essentially by the same interest... perhaps it's absurdly strange, but I am possessed by American history. There are moments in our past that produce something for me that is really wonderful."

The documentary that Burns has made on Missouri's legendary painter T.H. Benton is basically a story about the man, not just his art.

"Biography may in fact be the best history there is... I was interested in the life, the arc of Tom Benton's existence on Earth, " he said. "And I knew that if I told that story well, and remember history is mostly made up of the word story, the art would come along."

The fact that the Benton documentary is a story about a life, the good with the bad, is what makes the piece so interesting to watch.

"It's not one element that animates it as much as a desire to put your arm around all that is Tom Benton and to try and carry that as much as you can," the documentarian said.

"You go into an orchard full of apples. You wish to represent it somehow. You cannot possibly bring back all the apples. You can only bring back what you can fit in your apron. And that's what I do. And what I end up selecting is really me," he added.

Burns has always been interested in history, reading encyclopedias and history books throughout his youth.

"But I also was an avid filmgoer. I went to college convinced that I was going to be the next Alfred Hitchcock or John Ford and I ran into Jerome Leibling and his social documentary tradition and got completely turned around," Burns said.

"But in the sense that I use music and the way that there is humor in addition to drama, these are documentaries with an essentially dramatic interest," he said. "That is story, narrative is not just exposition, which is traditionally what documentary is about.

" I want you to feel something as well as to learn something."

Although Burns initially started out wanting to be a feature filmmaker he feels that, "documentary is a legitimate form in itself, and one that I could spend the rest of my life working in."



Ken Burns' most recently released work, *Thomas Hart Benton*, is being shown here all this week. photo by Suzedie Clement

Di Marco Talks About Tax Conviction

by Jon Lhommedieu
Journal Staff Writer

In the Sept. 29 issue of the Journal, *it was reported that a new professor at Webster, Nicholas Di Marco, had come to this institution after leaving the University of Missouri-St. Louis and working in the professional world. It later came to our attention that there may have been other factors relating to his departure from UMSL. Therefore, we would like to take this opportunity to allow Mr. Di Marco to clarify his departure from UMSL, and the circumstances surrounding it.*

On May 23, 1986, Di Marco pleaded guilty in federal court to the charge of income tax evasion on his 1980 income tax report.

The charge stated that Di Marco had filed a joint return where income was stated as a loss of $4,516 with no tax owing. The suit charged that the joint taxable income for that year was "substantially in excess of that heretofore reported."

Similar charges were brought against him concerning his 1979 tax return, but were later dropped through a plea bargain agreement and the consideration of Di Marco's cooperation with the IRS.

"It is easily the biggest mistake I ever made in my life," said Di Marco. "There is no way it can happen again. I don't even touch my taxes now."

He stated that when the investigation began into his taxes, he simply turned over all his records to the IRS before he hired a lawyer. This gave the IRS an even stronger case against him.

On June 20, 1986 Di Marco was sentenced to serve 170 days in jail and to pay a $10,000 fine. He was also put on probation for five years.

He served his sentence in the County jail in Clayton on a work release program where he was allowed to work during the days and to go home on weekends while spending his weeknights in the facility.

"You see another side of society in there that most people don't ever see," said Di Marco.

Di Marco said that the biggest lesson he learned is to recognize and admit what you are good at and capable of and to admit it if you cannot do something.

"I did not have the patience or the expertise to be doing my taxes," he said. "My situation with my incomes from consulting jobs was just too difficult."

"It was sloppiness on my part, but I'm not denying that I under reported my income."

At the time when charges were being brought against him, Di Marco was still a professor at UMSL. Though he felt he had the support of many of his colleagues at that university, he also felt some degree of pressure and found it difficult to stay amongst the controversy.

He stated that the American Association of College Professors offered him support so that he could fight any pressure he may have gotten from the university's administration. "I resigned rather than continue under the controversy," he said.

After leaving UMSL, Di Marco took a position at Human Resource Management Corporation in Clayton. However, he missed the classroom and when the position came open at Webster he decided to re-enter the teaching profession.

The issue of his record naturally came up when he applied for the position at Webster.

"I discussed it with James Brasfield, and Joe Kelly," said Di Marco. "There was never any effort to hide it or cover it up."

"We felt that he was an individual who had a strong academic record and would bring benefits to the department," said James Brasfield, chairman of the Business/Management Department. "That would outweigh his previous legal problems." Brasfield said Di Marco deserved a second chance.

Brasfield said that there were at least a dozen applicants for the position which Di Marco now holds.

"If they are going to take Nick Di Marco, they are going to take the whole nine yards," said Di Marco.

"You're always living with the stigma of being a felon--I'm a felon." he said.

"Some people look at the issue from a moral or ethical standpoint," instead of a legal standpoint, he said. "I consider myself a moral and ethical person, and I put that kind effort in my teaching.

"I don't see any link between my not paying my taxes and my teaching." Di Marco teaches Human Resource Management.

Brasfield said that the department has had no serious complaints concerning this issue.

"We've had comments from a couple of students, but I wouldn't characterize them as complaints," he said

Di Marco feels his experience provides a lesson that everyone can benefit from. However, the subject has not come up in the classroom

He advises "just pay your taxes and bitch like everyone else does."

But if you need help with something, as he does with preparing his taxes, don't be afraid tc ask for it. Don't be afraid to say you don't know something, he said.

He said that after such a conviction you are in a fishbowl for the rest of your life, and that something like this on your record can overshadow the good things you've done.

Birchers See Red:

JBS Urges U.S. Exodus From 'Communist' U.N.

by Thomas Crone
Journal Editor

Five or ten years ago it would have been hard to believe that Webster University would be the site of a speech by a member of the John Birch Society.

But in today's 'changing collegiate climate', the Young Republican Club brought Beverly Nahm, a local section leader of the JBS, to the Green Room for a well-attended lecture and Q & A period.

During the engagement, held last Friday, Nahm discussed the JBS position on the United States' involvement in the United Nations, an alliance that Nahm found dangerous at best.

"I love to talk about the United Nations because I heard the John Birch Society hated the U.N. and that's what attracted me to the JBS," Nahm said. "Who's side is the U.N. on? I think that's a question that needs to be answered."

'There's no point in talking to someone without common sense because facts, figures and statistics make no sense to someone without common sense.'
-Nahm

Nahm stated the initial reason that America joined the world organization was because of a general post-World War II fear of the rise of any more totalitarian states.

"We realize that we made a big mistake when we did not nip Hitler in the bud," Nahm said. "The U.N. was billed and sold as a group that would be to protect against another Hitler from arising."

According to Nahm, there are three different ways at looking at the purpose of the United Nations, two of which, she said, are very incorrect.

The first reason would be a belief that without the U.N., nuclear war would be inevitable. Therefore, the feeling that it's "either the U.N. or the bomb".

The second line of reasoning is that the organization is a useless debating society, one that doesn't effect any real change on the global scene, but also a group that doesn't hurt the situation.

A third purpose, and the one ascribed to by the Birchers, is that the U.N. is s Communist-run, Communist-dominated "den of spies", and a "real threat to the United States".

Nahm then quoted from an article by Reed Benson and Robert Lee from the JBS publication *The Review of the News* (September 9, 1970) from which she rounded up the perceived Communist tendencies.

As Benson and Lee wrote, "Thus, Mr. Nixon affirmed that the United States would continue one of the major tragedies of its contemporary foreign policy by relying on, and supporting, an organization which was conceived by Communists, created by Communists, is controlled by Communists, and operates consistently to further the objectives of Communism."

Nahm added that, "Let the Communists have it if they want. Let's put it in a Communist country, and let them run it.

"If Roosevelt had only known, he would have had to be drawn kicking and screaming into it. If he'd only known how much Joe Stalin wanted the U.N.," Nahm mused.

Continuing the assault on the U.N., Nahm said the three major elements of the U.N. - the General Assembly, the Security Council, and the Secretariat - really have no U.S. interests at heart.

Acording to Nahm, the General Assembly and Security Council have no power because they, respectively, can only pass meaningless resolutions and be blocked by a single dissenting vote.

On the other hand, Nahm reasoned, the Secretariat retained most of the power because its ranks, allegedly hired during the initial phase by Alger Hiss, are filled with Communist spies. The fact that the headquarters is in New York only unsettles the JBS more.

And according to Nahm all the facts and figures in the world won't change many Americans' view of the United Nations.

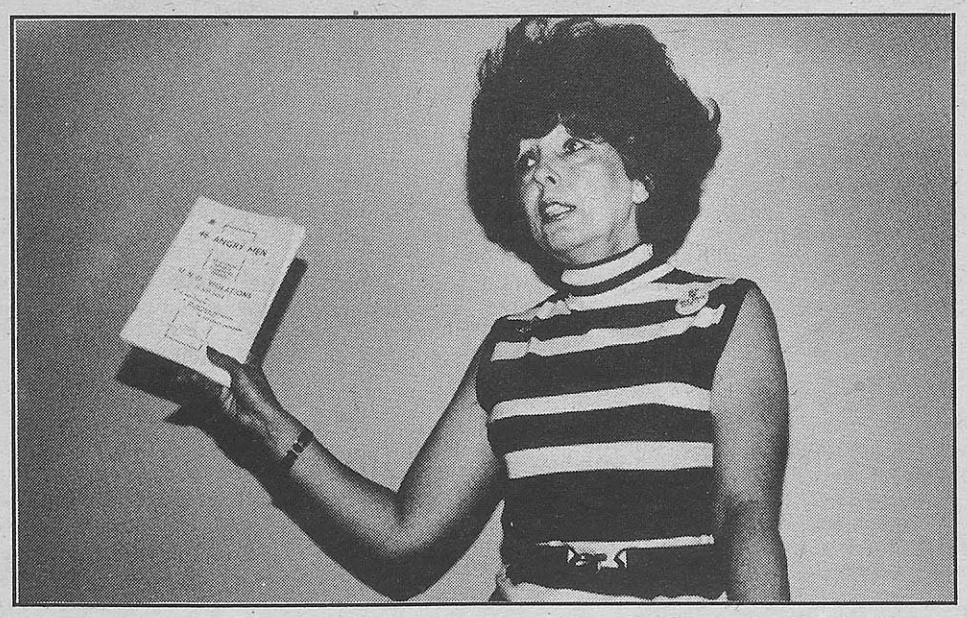
"There's no point in talking to someone without common sense because facts, figures, and statistics make no sense to someone without common sense," Nahm asserted.

She also said that the FBI, under J. Edgar Hoover determined that over 80 percent of the Secretariat, or permanent staff, were ardent Communists or Communist sympathizers.

"Their job is espionage and spying," she said.

After this portion of her address, Nahm began to address the issue of how the JBS came into existence.

According to Nahm, the organization started in 1958 with Robert Welch forming the group, which according to JBS brochures is "a non-partisan education and action organization, named after the remarkable missionary-turned-soldier, Captain John Birch, who was slain by Chinese Communists just days after the end of World War II."



Beverly Nahm, member of the John Birch Society, spoke in the Green Room last Friday. photo by John Koniak



Though the speech by Beverly Nahm was sponsored by the Young Republicans, The Birch Society claims to be non-partisan. photo by John Koniak

Nahm added that Birch is considered by members to be the first casualty of World War III, and that Welsh felt, "That if something drastic was not done, we would lose."

She then proceeded to introduce the notion of The Conspiracy, a broad-based, yet closely guarded group of power-brokers that, in essence, have used the Communists to suppress freedom worldwide.

"I don't have time to prove it to you beyond a shadow of a doubt, but you can read it in Gary Adams book," she said.

That book, *None Dare Call It Conspiracy*, is one of the primary guides for the JBS.

It's at this point that the audience requested that the floor be opened to discussion, to which she readily agreed.

Initially, questions dealt with the aspects of the U.N. that Nahm had previously touched upon. When asking the audience for a show of hands, most of the 50 or so in attendance felt that the U.N. serves as a positive alternative to further militarism.

At this point, questions arose about literature available to students before the meeting. One flyer in particular drew a number of queries, namely a list of friends and enemies of the JBS.

On the friends side of the ledger were the Moral Majority, South Africa, the Mormon Church, Otto Otepka, Bob Jones University, the Cardinal Mindszenty Foundation, Accuracy In Media, Senator Jesse Helms and Three Mile Island.

The enemies list was a quite a bit longer and contained (among others): Congress, all Presidents since and including F.D.R., Planned Parenthood, secular humanists, regional/metro government, homosexuals, the Federal Reserve, the P.L.O., Affirmative Action, illegal aliens, and Red China.

When asked how America could be described a "free" country, and yet have so many perceived vices, Nahm replied that "We're not saying that these are enemies of the people, just enemies of the John Birch Society."

'Nazis, Communists, fascists, socialists are all on the same end of the political spectrum, because they all support big government.'
-Nahm

"Nazis, Communists, fascists, socialists are all on the same end of the political spectrum because they all support big government," Nahm said.

Discussion then turned toward the Conspiracy, and the makeup of its membership, which Nahm and her husband claimed had a disproportionately high membership of Jews.

It was on this point that student Chuck Schmitt peppered Nahm with questions ultimately leading her to cut him off, saying, "If everyone in this room was Chinese, I would simply be pointing that out. That wouldn't mean I'm anti-Chinese."

At this point moderator John Ferrara, stepped in, with the crowd becoming more agitated as the meeting wore on. One student commented that, "I've never seen one speaker make an entire room of people so hostile."

Yet, once the meeting ended, those in attendance gingerly snapped up the free literature available.

A Day At W.U.

by Thomas Crone
Journal Editor

The plan seemed like such a potentially conceptual one. Walk around the school for one 24-hour stretch, recording the images in photograph and word.

Oh, sure, it had been done before, and will probably be done again. But it hadn't been done here, and that's what counts.

Anyway, the editors of this publication drew the shortest straws. Graveyard shift. A good time to sleep, granted. But the best time to get a feel for the University? Well, surprisingly, the life at Webster during the wee-hours is not terribly less interesting than what goes on during the day.

12:01 a.m.: Looking around the scene, the first (and most obvious) sign of life was that encountered at the *Journal* headquarters, where a few hardy souls were putting the finishing touches on an issue not destined for the Hall of Fame.

You see, when most of the staff decides to slag off for the week, as happened this past go round, the editors and some much appreciated volunteers stay to finish the publication. This can occur anywhere between 10 p.m. Tuesday night, and the very early hours of Wednesday.

For the record, Judith Carter, Stephanie Morton, Brad Graham, Suzedie Clement and Fontella Scott (with a cameo appearance from Mike Stretch) were on hand last Wednesday morning.

12:53 a.m.: The Loretto-Hilton Center, with a number of Conservatory students seems to next likeliest place to find signs of life. True enough.

Blake Burba, freshman design major, was found working on a model for a period room for his scenography class, and seemed none to happy to be spotted by the *Journal* staff.

So he chatted with Brad, instead.

12:57 a.m.: Senior Doug Bizer was spotted nearby welding the stage management console for the Mainstage. The project is "the last thing I need to do before graduation."

Bizer then took time out to attack the *Journal*'s editor.

"Aren"t you the one who wants us out of here? Aren't you the one who's always starting trouble for the Conservatory?" Bizer asked, while picking up a welding torch.

Graham then informed the editor that Bizer was kidding.

1:20 a.m.: Troy Martin O'Shia is spied in an upper office working on a light plot.

1:51 a.m.: The Concourse Gallery, including the Music Annex and art department workspace, stands empty, despite being one of the most unusual and interesting buildings on campus.

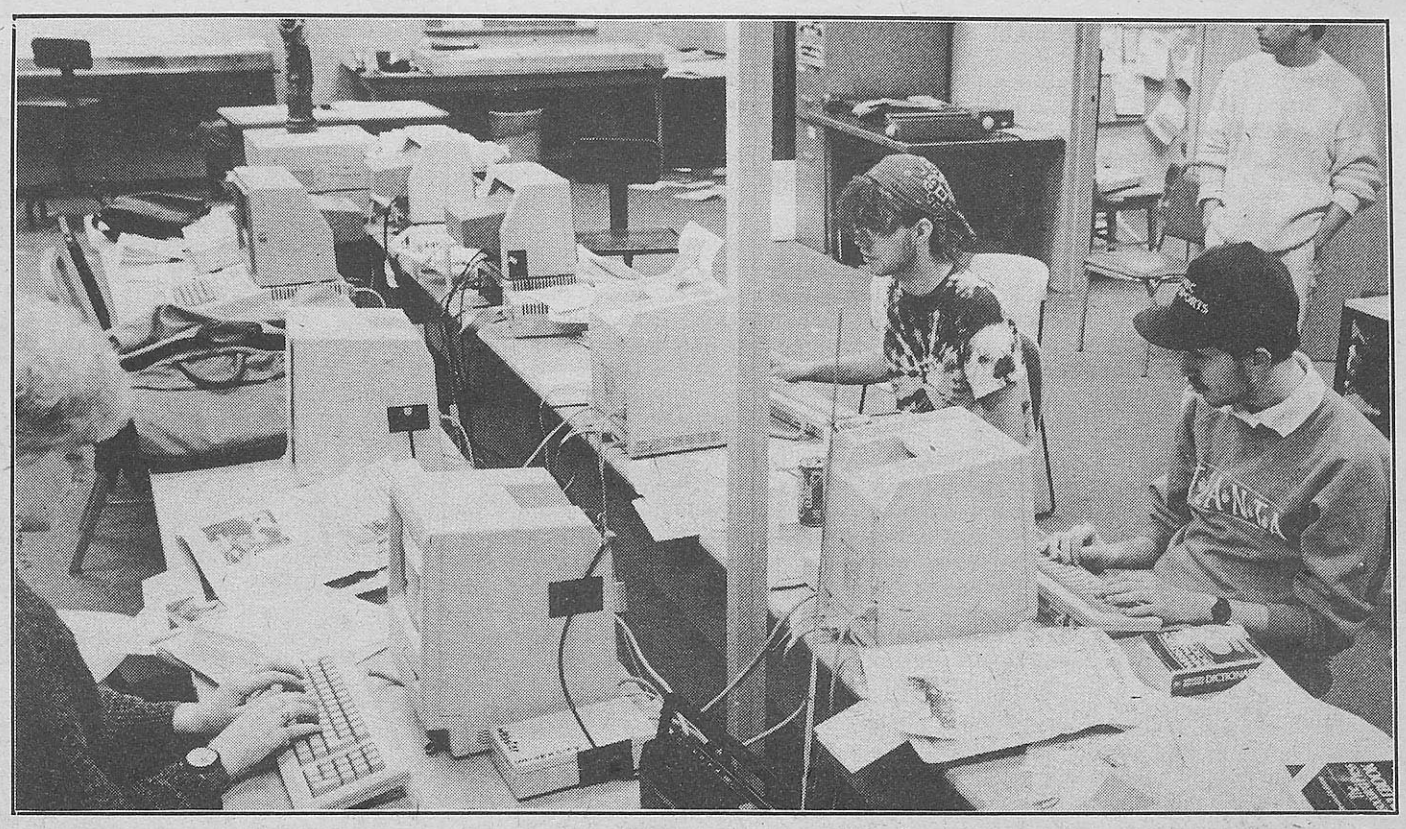
2:05 a.m.: The basement of the Thompson House is empty, as well. Pianos sit unplayed, awaiting the fingers of another day.

4:47 a.m.: The editors wake up Maria Hall resident Christine Hegel, a freshman. She says she is very tired and expected her roommate to answer the door. She returns to sleep soon thereafter.

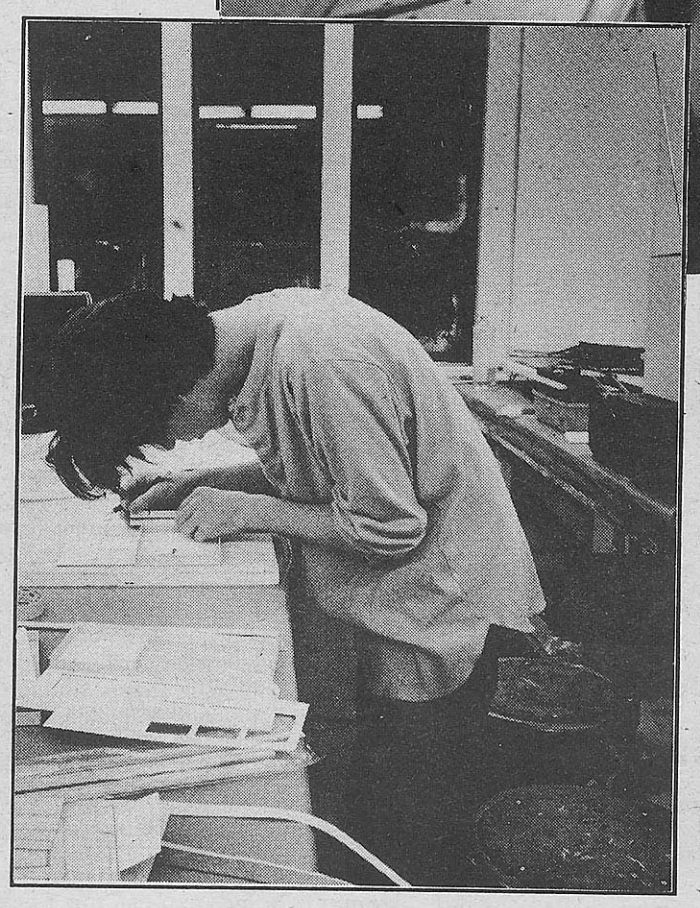
5:30 a.m.: Students Dan Plyler and Curtis Cannell work in the graphics arts studio in the Visual Arts Studios. The duo has been in that vicinity since late the night before, hoping to finish up semester projects.

6:03 a.m.: *Journal* staffers Dawn Grodsky, who admits to spilling her coffee cup, and Ann Appelbaum arrive for duty.

On The Cover- Clockwise from top left: janitorial staffer Elaine Jones at 3:30 a.m.; switchboarder Susan Ream seen at 8:35 a.m.; a scene from the cafeteria including Brock Kraft, Carole Freiberger, taken at 12:15 p.m.; and art major Tim Daly firing his ceramics at approximately 9 p.m. Photos by Suzedie Clement, Ann Appelbaum, John Koniak, and Leon Algee.

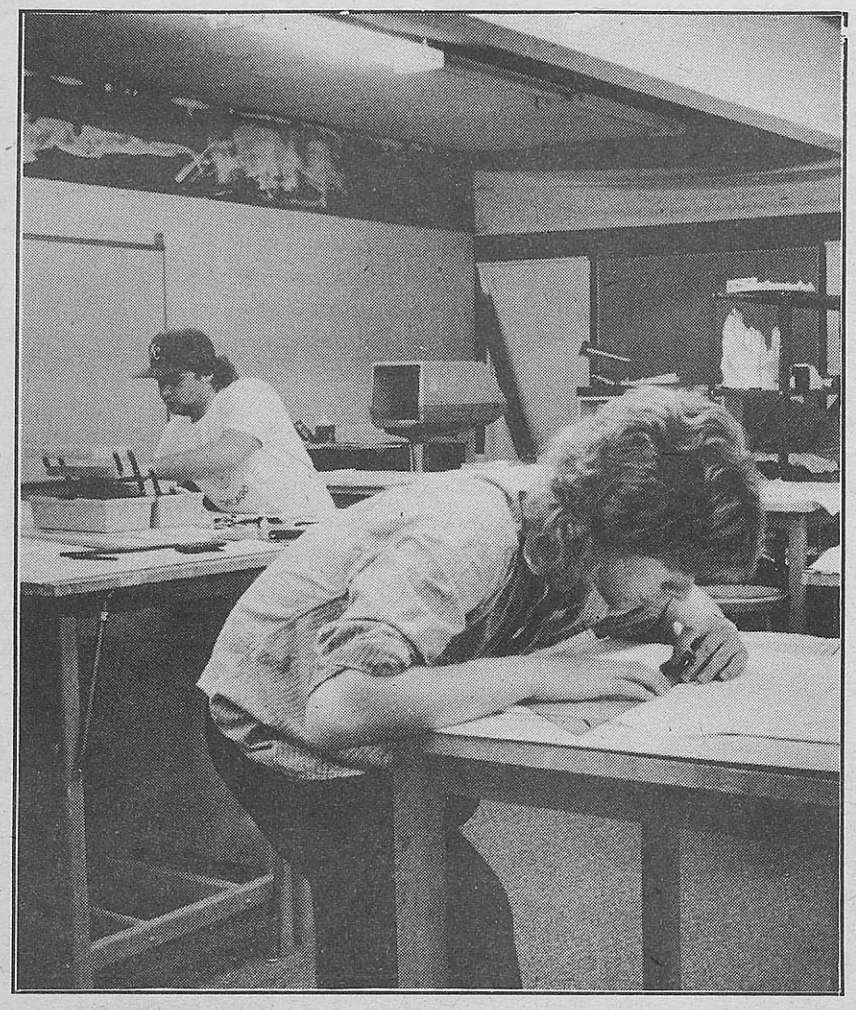


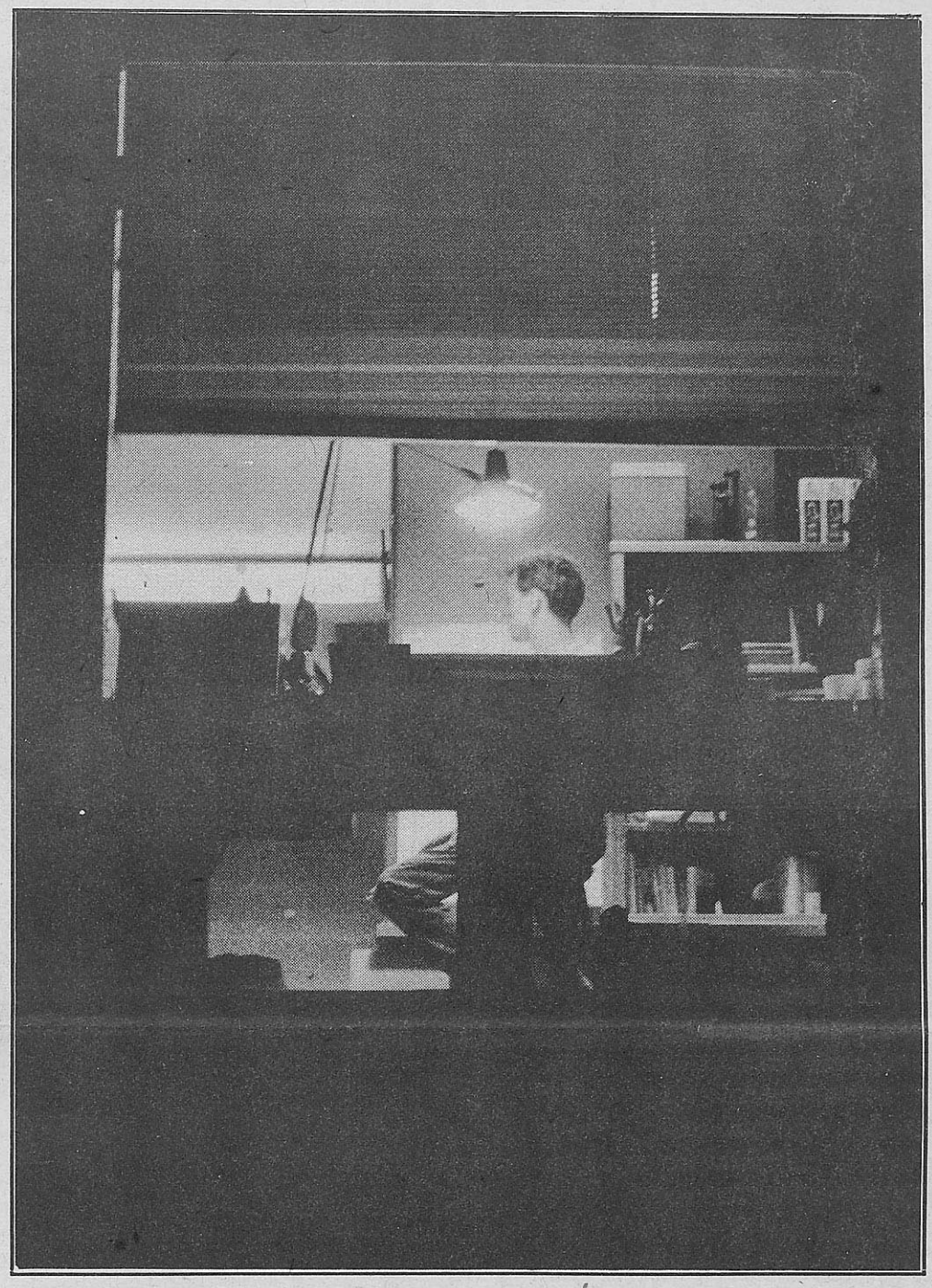




(Top) The late-night skeleton crew of the *Journal* put the finishing touches on issue #12. Pictured are editor Thomas Crone, copy editor Brad Graham, sportswriter Stephanie Morton and the mystery man in stripes. (Center) Senior Doug Bizer puts flames to the metal for completion of his BFA project. (Left) Freshman Blake Burba, design major, puts the finishing touches on his scenography project.

photos by Suzedie Clement





(Top) Art students find life to their liking in the Visual Arts Studios. Seen here at well past 5 a.m. are Dan Plyler and Curtis Cannell. (Center) Troy Martin O'Shia puts in late hours at the Loretto-Hilton Center. (Below) The campus's reigning arts mecca at night.

photos by Suzedie Clement



A Day At W.U.

Morning

by Dawn Grodsky
Journal Staff Writer

Pulling into one of the Webster parking lots in the six a.m. darkness is a pleasing sight. Endless empty parking spaces greet the somewhat sleepfilled eye.

Yet the campus is not entirely asleep. There are a few souls who have been busy all through the night as well as some folks who simply like to start their day before the dawn.

6:09 a.m. Faculty member Anna Barbara Sakurai was found exercising with friend Dave Dale in a classroom on the lower floor of the Svedrup building.

Sakurai said they work out every Monday, Wednesday and Friday morning from 6:00 to 6:45. "We have to finish in time to get the odor of perspiration out of the room," said Dale.

6:28 a.m. Faculty member Bill Berry was spotted on the third floor of the administration building doing paperwork. Berry said he arrives on campus every day around 4:30 a.m. He said the time he goes home varies from day to day.

"Yeah, there ain't many of us around," Berry said. He declined to have his photo taken because, he said, "I've been here 17 years and I've never had my picture in the *Journal*.

6:40 a.m. Security guard Stanley Latko was seen walking around the administration building unlocking doors. When asked if he was unlocking doors, Latko replied "I'm not answering no questions. You can call Hudson's."

6:45 a.m. Sophomore student Trey Lowery was wide awake and sitting at the security desk with guard Jerry Bagy. Lowery said he sleeps in the afternoon, wakes at 10 p.m. and stays up all night.

7:01 a.m. Dan Crockwell delivers the *Riverfront Times* to Webster. Crockwell works each day from 5 a.m. to 2 p.m. and said he likes getting up early.

7:06 a.m. The first commuter student arrived on campus. Freshman Todd Terrill said he likes to arrive early to do his homework. "I just get here early. I get here this time every day," he said.

7:40 a.m. Junior Steve Roberts arrived for his eight o'clock class. He said he gets here early because he parks on the street and likes to get a spot up front. All of Webster's parking lots steadily fill up from this time on as students, faculty and others arrive to begin their day.

8:11 a.m. John Ray was busy loading Webster's garbage into his dumpster. Ray arises each day at 3:30 a.m. and pulls out in his truck by five. He said it takes him 30 minutes to collect everything from the campus.

8:15 a.m. Herman Jones was found outside the maintenance building sweeping up broken glass. "I guess the light exploded last night," Jones said.

8:20 a.m. By this time the Seventh Course is filling up with students intent on getting some breakfast. The Man Behind The Counter declined to speak with the *Journal*, due to what he called past problems. "I stay away from all that," he said.

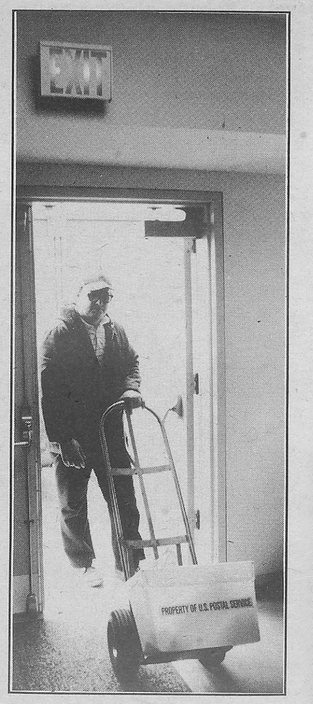
8:30 a.m. Martha Van Leuven, executive secretary was busy working. "The telephone is always ringing," she said, in the offices of Leigh Gerdine and Joseph Kelly. She spends her day seeing that their day runs smoothly and laughingly added, "Of course, they couldn't get along without me."

The rest of the morning sees all members of the university community hard at work. Students go to and from classes, work on projects and sometimes take time out to visit the bookstore to grab a quick snack.

The Concourse Building houses the sculpting studio, where senior David Hartmann was working on his latest project, and a dance studio where a class was just ending. Sophomore Debra DeMarco is taking Jazz I, "just for fun."

Just outside the Concourse, members of Opera Theatre of St. Louis were busy working on set construction of their up-and-coming production of *Voltaire*.





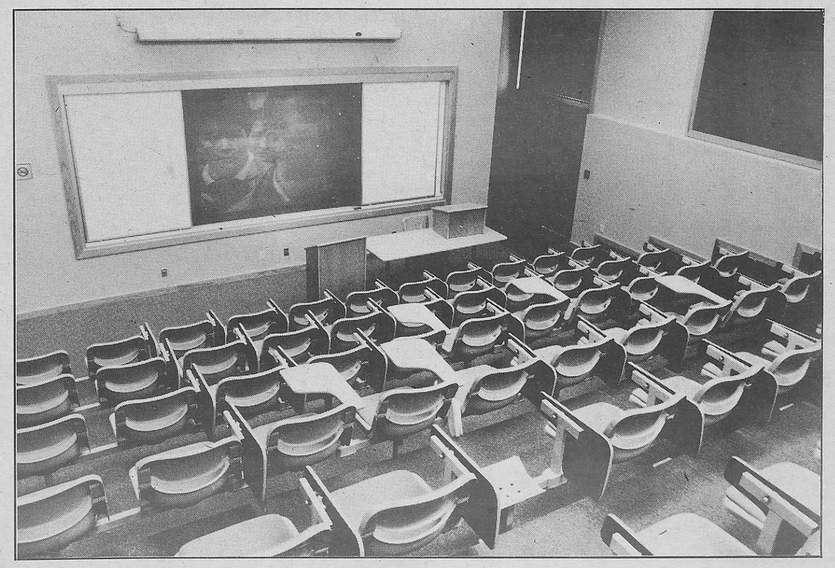
Herman Jones, a Webster maintenance worker, sweeps up glass from an exploded light outside the maintenance building. Jones, who works from 8:00 to 4:30, said, "Yeah, I always got something to do around here." (above) Ed Granish, who works in the maintenance department of the postal office, delivers mail to the B/T Building because the person who usually does it is out sick. (below left) A student takes a moment to watch the trees bloom outside the east lobby of B/T. (below)
photos by Ann Appelbaum







A silhouette of the statue that graces the lobby of the Loretto Hilton Repertory Theatre depicts a young man riding a horse and holding a flag. (above left) Math/computer studies Chairperson Anna Barbara Sakurai and friend Dave Dale get physical in a classroom of the B/T complex at 6 a.m. The pair work out three days a week. (above) Nobody showed up to watch the French and Spanish news broadcasts offered weekdays from 9-10 a.m. in room 105 B/T. (below)
photos by Ann Appelbaum



A Day At W.U.

by Jon Lhommedieu
Journal Staff Writer

12:15 p.m. Jane Meyer eats regularly at the Webster University cafeteria. However, she sticks with eating salads because she feels that is the safest thing offered in a cafeteria. Besides, for $1.95 the cafeteria offers a pretty nice salad.

Jeff Mullin, on the other hand eats there a bit more regularly.

"I'm on the 19 meal plan (per week) but I probably only eat about 14 per week," he said.

Of the food, Mullin said it is satisfactory for a cafeteria.

"Not outstanding, but it's not bad either," he said. He also noted that it is getting toward the end of the year and that many of the meals of one day change form and are served as something else the next.

However, Mullin complained that at Webster you can only go through the line once, and are only allotted a certain amount of food. When he attended the University of Connecticut, and Cornell, he said a person could make repeated trips through the line.

Kristen Ward, Jeff Mullin's lunch companion on this particular day doesn't eat in the cafeteria as much as her friend.

"I work nights and don't eat here as much," she said.

Mullin feels that eventually ketchup will be classified a vegetable.

12:30 p.m. The Webster Eden Library is trying to sell some of its old books. The prices of the books vary depending on the day of the week you choose to shop.

Library staff member Barbara House said that this system works pretty well because if it is a popular title, it will go on Monday, whereas the less popular titles will hang around but may still be sold on Friday because it is only $0.25.

1:00 p.m. Though the mailroom was not as busy as it was in the morning when they were too busy to talk to the *Journal*, Vicki Sager still had enough work with sorting mail and keeping the place running.

"We make three deliveries and pickups per day here and next door," she said. "At the BT building and other places like the Pearson House we make two."

This is a new location for the mail room, the space was formerly used as a dance studio. Consequently, the heat was disconnected for a time, and it took a lot of complaints and a very cold day before it was finally re-connected

The mail processes an average of 1500 pieces of mail per day. They have four student employees, when they decide to show up, said Sager; this was not one of the days they decided to show up.

"Most of our student workers are pretty easy going," she said. "However, when this one girl from the *Journal* came here asking a bunch of questions and really bothering people, I had a couple of them get very mad."

Sager, by the way, is not an advocate of the nine-digit zip code.

"It is too many numbers to remember."

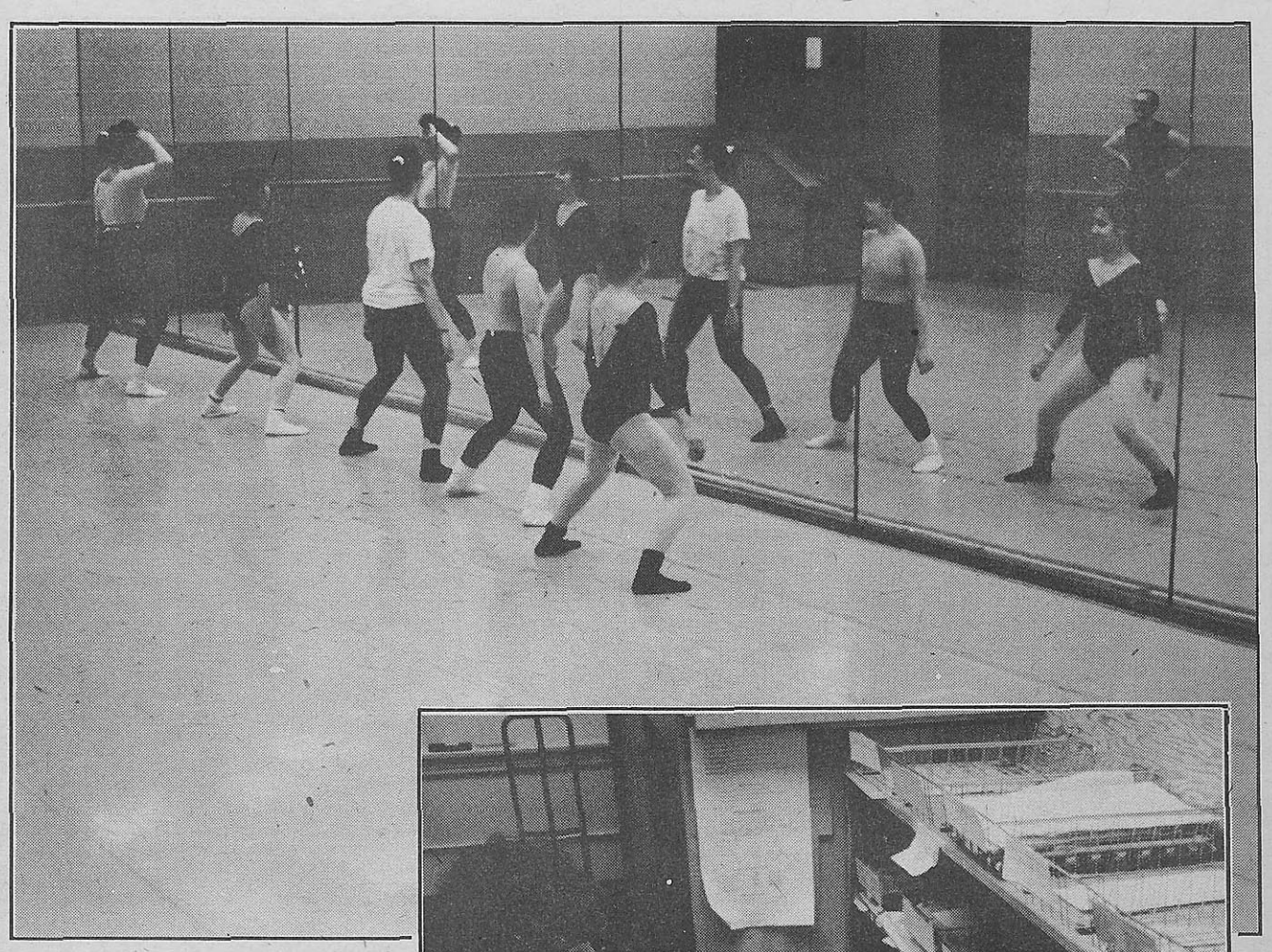
2:00 p.m. "All day long I go back and forth in this building; I go home at 3:00," said Barbara Adams while she worked to keep the BT building clean and presentable.

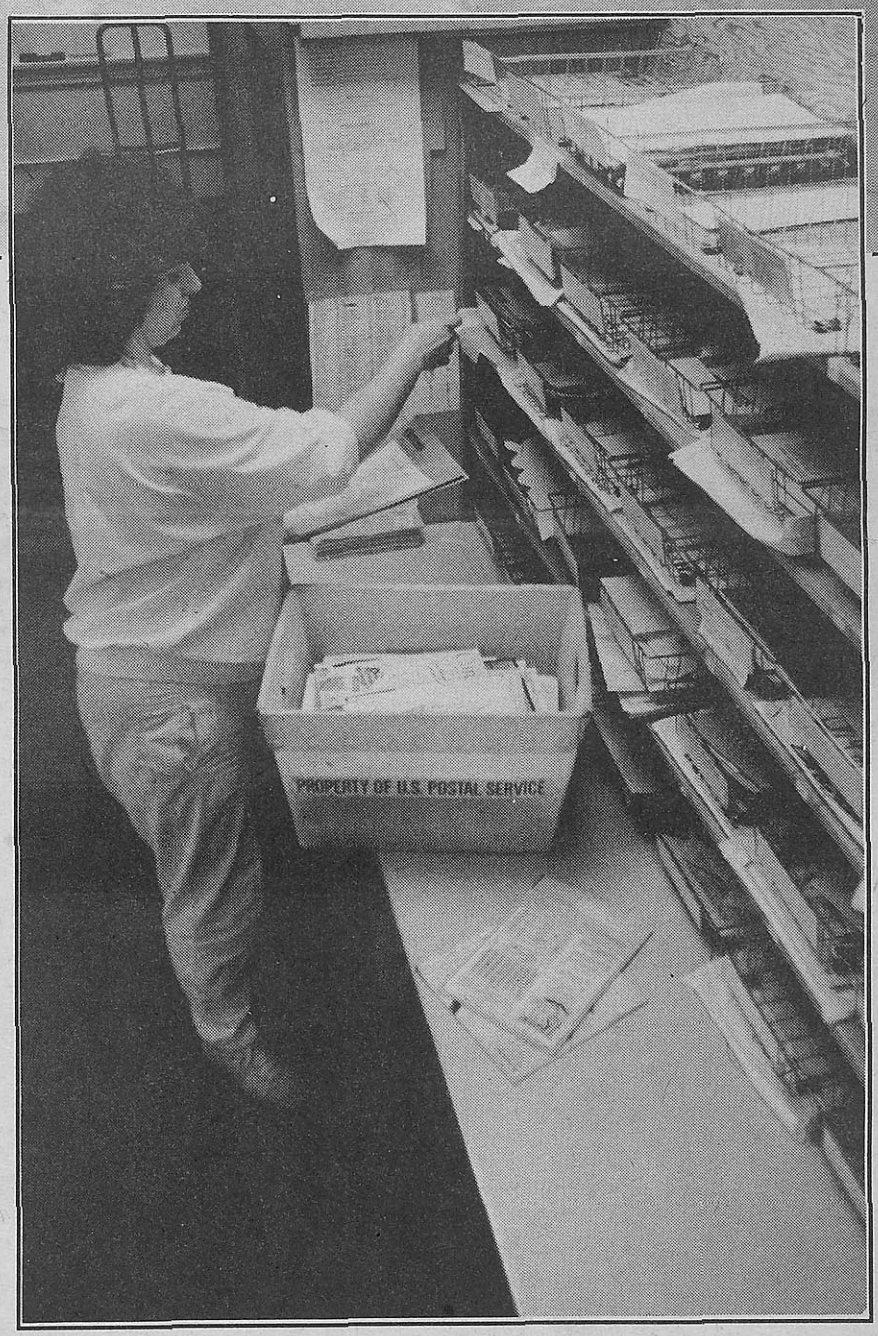
Her and her partner, Jeanette Gates, work during the day in the building picking up after the students who seem incapable of picking up after themselves.

"They make a mess of the lobbies," said Adams.

2:30 p.m. Cheetos, Cheezits, and peanut-butter crackers seem to be amongst the favorite items from the snack machine, according to John Butler of St. Louis Vendor.

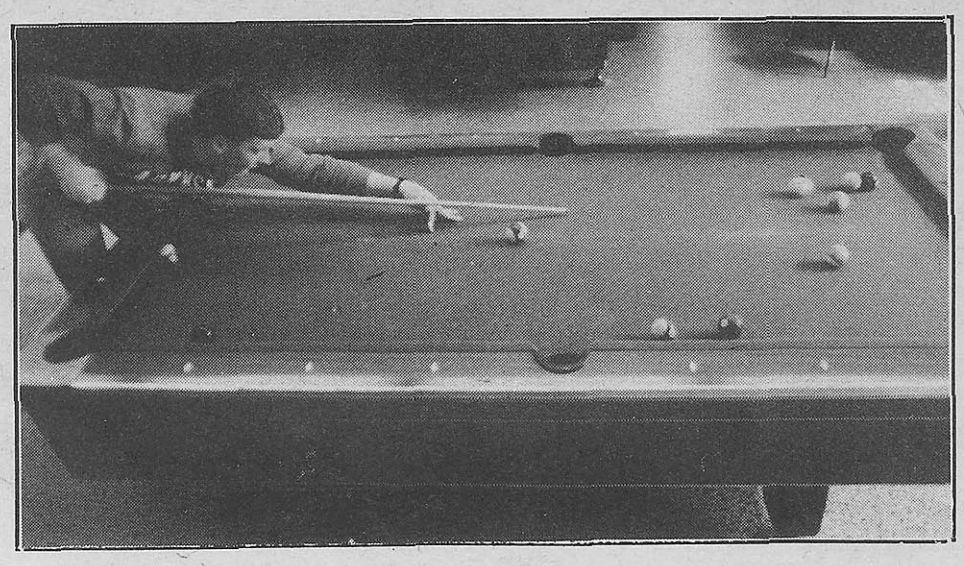
Butler checks the machines here every day and says that he fills the snack machine twice per week and the soda machine about three times per week. He says Diet Coke is the most popular soft drink.

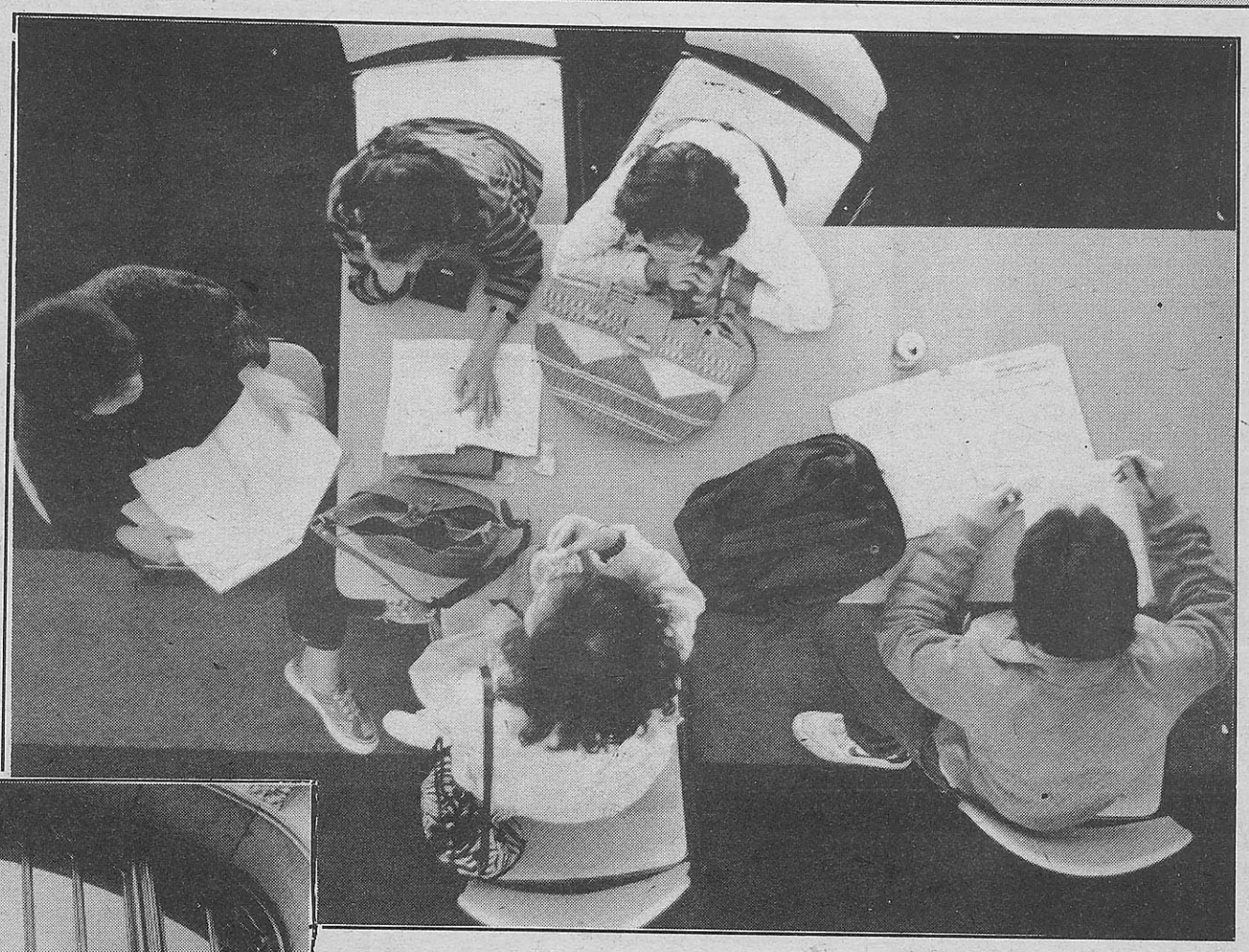




Dancers (above) spend most of their afternoon practicing. In fact they probably spend most of their mornings and evenings practicing as well. Vicki Sager (right) sorts through the hundreds of letters that arrive daily for Webster students and faculty. Literally tons of mail must be sorted, so it is important for student employees to show up for work. Sam Ferrara tries for a shot on the unlevel pool tables in the game room (below) .

photos by John Koniak

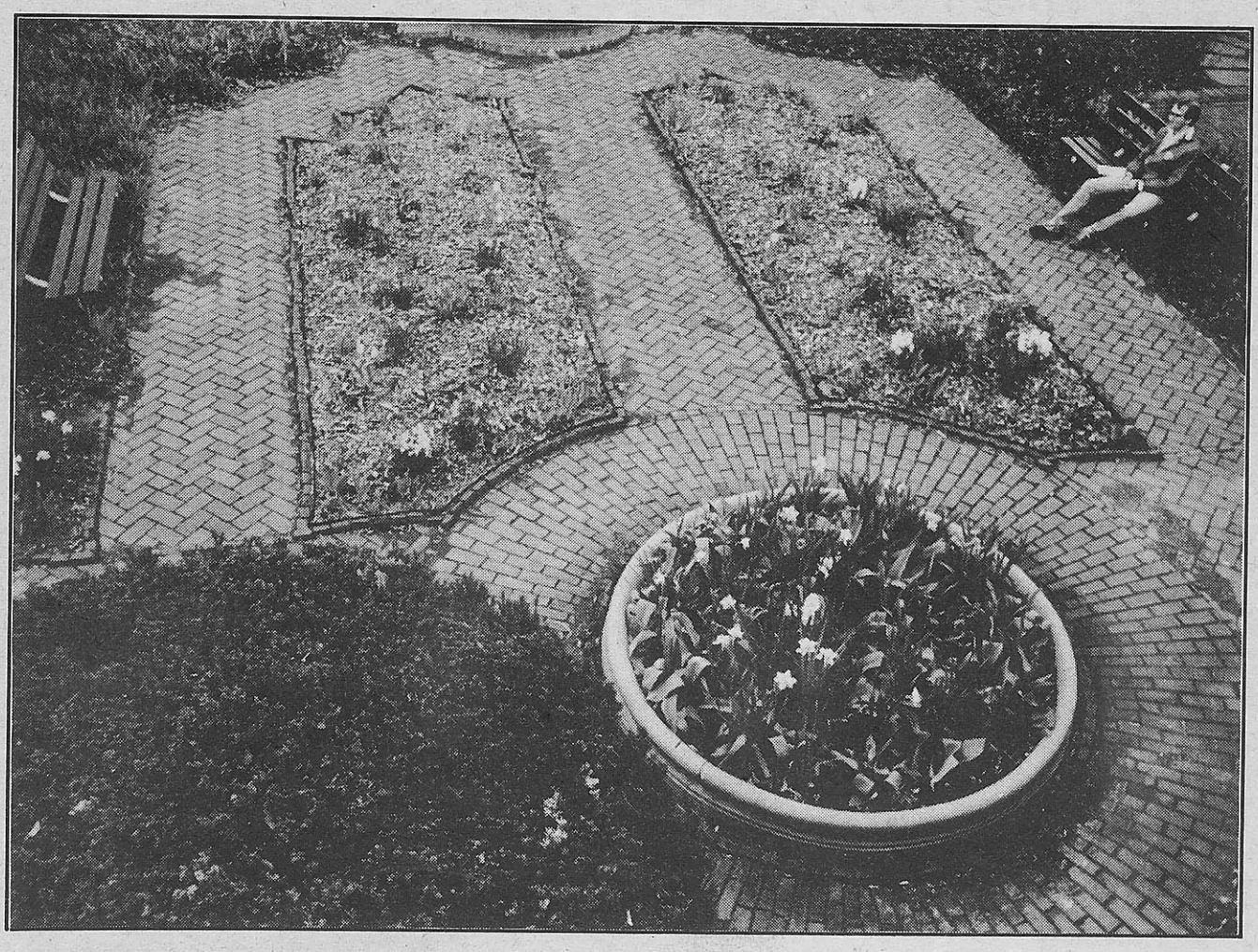






Some of the more serious students work on improving their lives with a diploma from Webster University in the East Lounge of the BT building(above). At this time, 5:00 p.m., the last of Webster's day time students are still hanging around before all of the evening 'suits' invade the campus. Yet Tina Copeland (left) is making a break from the front doors of the Administration Building before it is too late. Jon Lhommedieu (below) sits in the garden at the Pearson House and aspires to one day become a 'suit' so he can spend his evenings here as well.

photos by John Koniak



A Day At W.U.

by Barbara Friedman
Journal Staff Writer

Long before the performers in the Repertory Theatre's production of Noises Off take the stage, Sha'an Chilson fills her role as the theater's house manager.

Chilson, a senior literature/language major, has worked at the Rep for the past nine years. She began her theater career as a work/study student, ushering the Rep shows. Now the ushers report to her.

In addition to coordinating the efforts of some ushers (who may also work on technical crew), Chilson is responsible for running the front house, buying concessions, making announcements to the patrons, opening the house when the performance is about to begin and on occasion, handling complaints.

Chilson arrives at her office, a combination coat closet, coffee and registration room, at **6:00 p.m.** on this night. As each usher arrives for work, they will check in with and receive assignments from Chilson at this location. Chilson lights her first cigarette, the first of many Kool 100s.

6:30 p.m. Two assistants arrive and sign in on a sheet set on Chilson's desk. Their first duties, Chilson tells them, are to move chairs from one location to another.

6:45 p.m. By now, Chilson is lighting another cigarette and sipping a cup of black coffee. "Oh yes, I have all those vices," she says.

Over the next half hour, activity in her office picks up considerably as her help arrives. Most of Chilson's "assistants" are Webster University theatre students, at least one is a high school student.

6:50 p.m. The theme of the evening seems to be parking, or the lack of parking. In some confusion, the parking lot has not been reserved for Rep patrons, and it has filled up with Webster University students.

"Where should we send people?" the parking lot supervisor asks Chilson. She tries to call Nerinx Hall to ask to use its lot.

A ticket clerk enters Chilson's office and tells her the performance is just about sold out, and Chilson retrieves a large sign to hang over the ticket booth. She also makes a third pot of coffee.

7:30 p.m. Even Artistic Director Steven Woolf wants to know about the parking situation now. "It looks like it's going to be bad tonight."

"Ummm," says Chilson and nods.

No one can be located at Nerinx, but the parking lot there is empty. Chilson and the parking lot supervisor decide theater patrons may be directed there. To Chilson's delight, there are no guest complaints about lack of parking this evening.

8:00 p.m. By now, guests are seated and the performance gets underway. Chilson uses this time to complete her paperwork; she must count and classify tickets as the ushers turn them in to her.

9:00 p.m. A 10- to 15-minute intermission occurs now. Intermissions do not always occur at the same time, in fact decisions are often based on the audience's reaction to a performance, Chilson says.

"This is a comedy, if the audience responds well (laughs in the right places), it can add minutes to a performance," she said. "On the other hand, if they don't respond, it may cut off a couple of minutes."

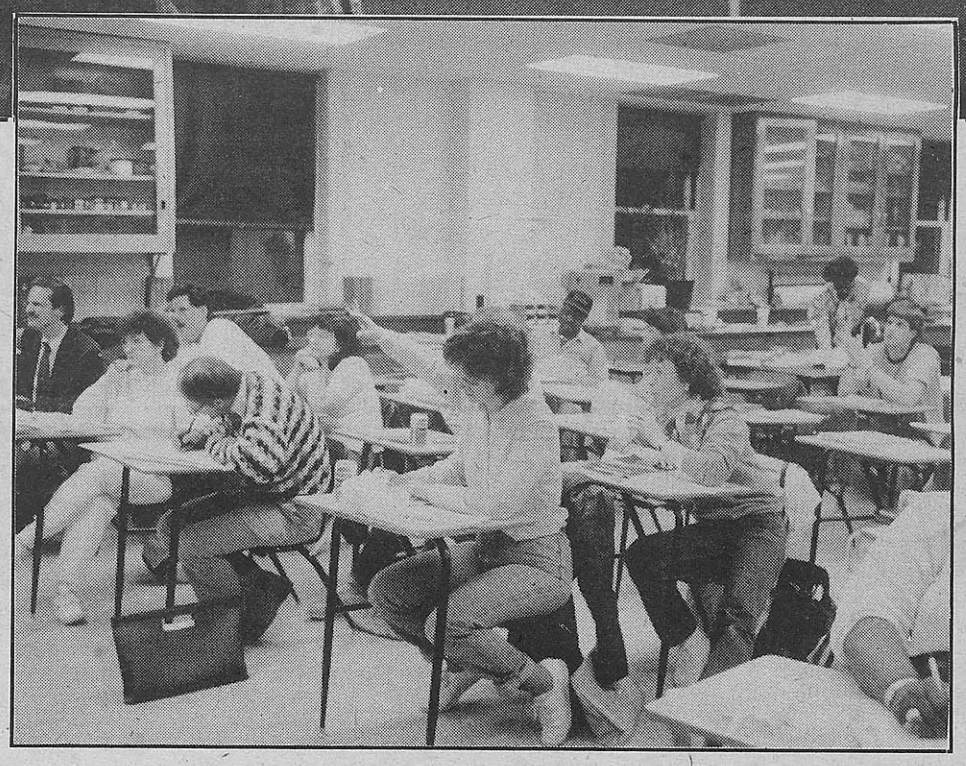
9:10 p.m. "Ladies and gentleman, act two will begin is five minutes, please take your seats," comes Chilson's voice over the public address system.

9:15 p.m. During the second act, Chilson stays in her office, where doctors have checked in their pagers. Chilson is responsible for finding them if they are paged during a performance.

9:40 p.m. There is a second intermission at this time. When the third act begins, Chilson buses herself carrying coffee trays to the theater lobby. A com-

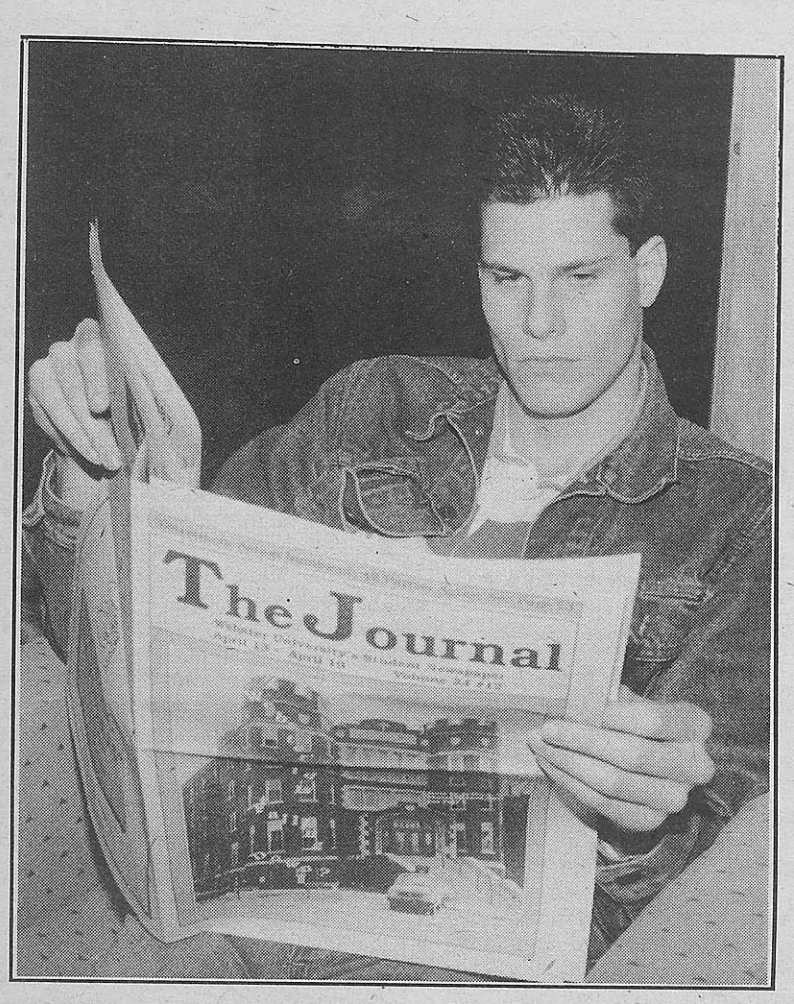
continued on page 17

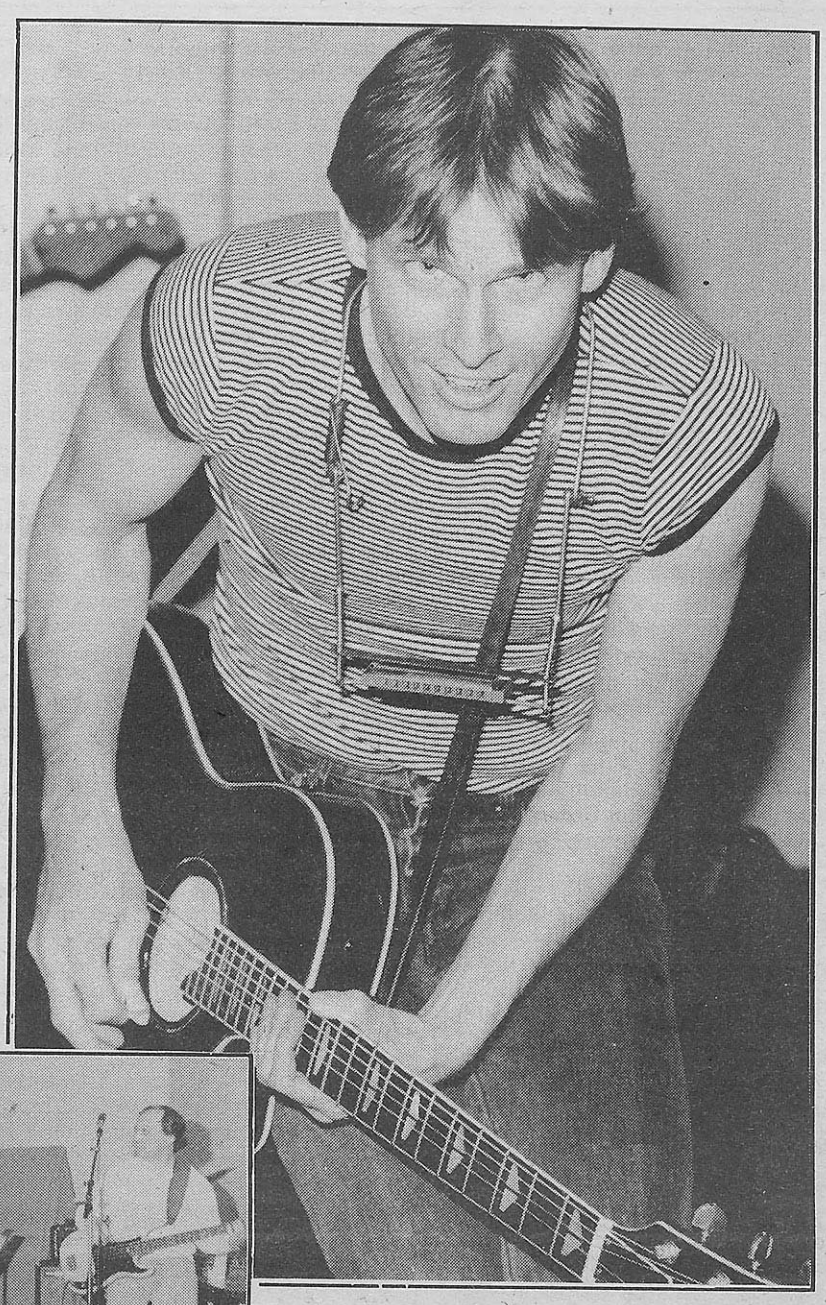




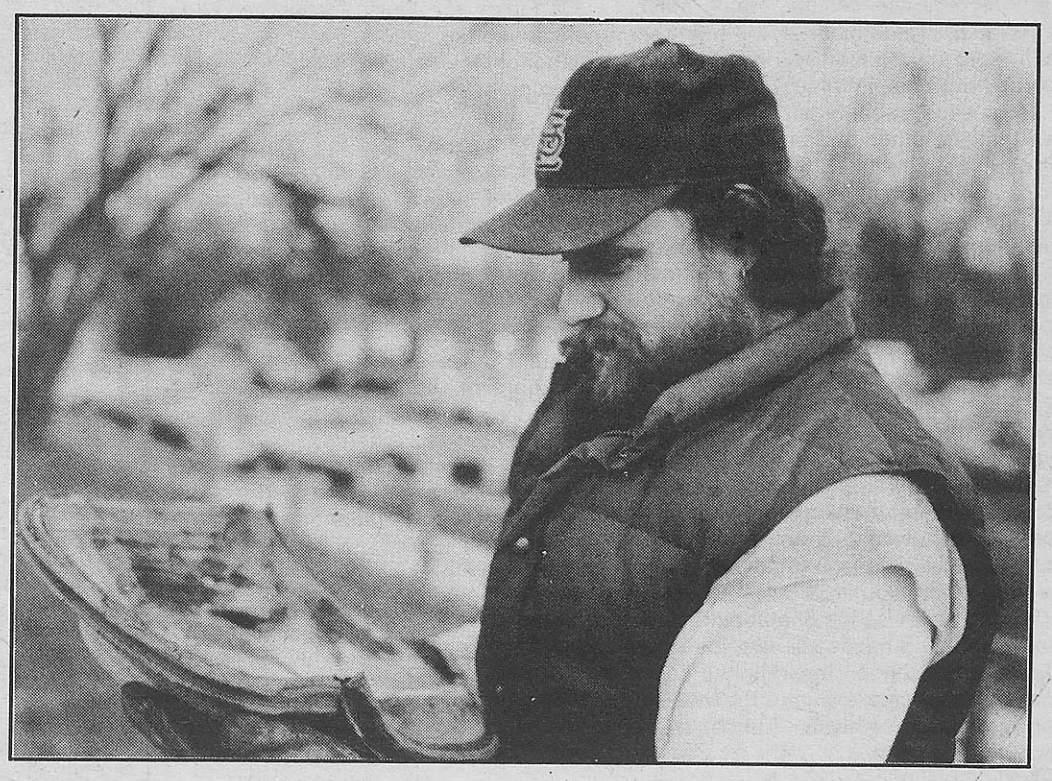


In the basement of the administration building, associate professor Bill McConnell (top) teaches a late-night class (center) the science of measurement. Repertory Theatre house manager Sha'an Chilson comes up one usher short for a sold-out performance Wednesday night.
Photos by Leon Algee





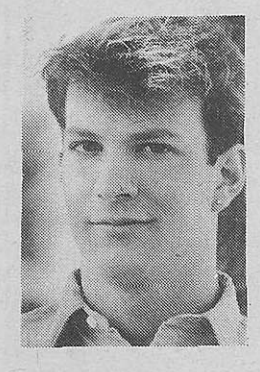




Media studies major Lou Basso (upper left) cozys up with his evening paper, while Joe Bidewell (upper right) and band play their hearts out in Winifred Moore. Outside the Big Bend Building, ceramics major Tim Daly examines a platter he's just fired.

Photos by Leon Algee

Next Picture Show



Major League
Reviewed by
Michael Curran

Just in time for the season to begin, David Ward's *Major League* is released. This baseball film is of the typical Hollywood feel-good movie genre, but unlike most, it works.

Most of the credit may go to the picture's leading men - Charlie Sheen, Tom Berenger, and Corbin Bernsen - but the entire cast is great, including the bleacher section extras. Admittedly, the beefcake trio serve their purpose well, and surprisingly, create likable and believable characters at the same time.

'Admittedly, the beefcake trio serve their purpose well, and surprisingly, create likable and believable characters at the same time.'

Starting out, Charlie Sheen (*Wall Street*, *Young Guns*) looks like a shallow tough kid persona, but develops into a real and tangible character as the rookie turned pitching hero. The song "Wild Thing" is integrated nicely as his theme, bringing an added impact to the game scenes and making both audiences (the one in the stadium, and the one in the theater) excited as everybody knows the tune.

Corbin Bernsen (*L.A. Law*, *Hello Again*) plays his stereotypical conceited and sarcastic role as well as he plays it any other time. It is functional, and he should have it down pat by now.

Tom Berenger (*Platoon*, *Betrayed*) emerges as the real acting talent, as a middle-aged player on his way to retirement. He's the type of guy who's laid back, everybody's buddy, and gets the girl at the end.

The film shows this hap-hazard gang of players, at first portrayed as the adult version of the Bad News Bears, and progressing to pennant champions. Yes, it is the morale-booster movie of the year, but it succeeds in doing so, and doesn't seem too corny.

Some of the ploys are cliche, the outcome is totally predictable, and the story is a bit far-fetched. But, it all pulls together in an entertaining and amusing way that is funny and does leave you chanting in the last inning. It isn't terribly profound, and one might criticize its being called art, but *Major League* is simple and enjoyable.

The story, neither confusing nor original, depicts a widow who was given the Cleveland Indians through inheritance, and needs them to finish last in their division so she can break their current contract and move to Florida. The players, however, discover team spirit, pride, and the glory of winning, so they get their acts together and improve. Subplots include Berenger attempting to rekindle an old flame, which is provocative, and Sheen unknowingly sleeping with Bernsen's wife. Even with all of this tension, the game scenes hold most of the intensity.

Major League doesn't need fancy effects, philosophical conflicts, or even elaborate sexual gimmicks. It's a good old movie that serves the purpose of merely uniting the audience as a crowd in the way that a good baseball game can. Anything more complicated would probably distract from a film that is as easy-going as baseball itself.

Off Center



Mojo Nixon and Skid Roper
Root Hog or Die
Reviewed by
Jackie Lindhurst

Sometimes it's okay to judge a book by its cover. For example, by looking at the titles of the songs contained on the recent Mojo Nixon/Skid Roper collaboration, *Root Hog or Die*, you might be led to believe that this album is little more than sophomoric trash. Then, after an earful of garbage like "Circus Mystery", "She's Vibrator Dependent", and "Debbie Gibson is Pregnant with My Two-Headed Love Child", you would come to an astounding realization: you were right.

This is trash. Nixon's real talent seems to lie in the grassroots, hillbilly rock that manages to rear its head during both "I'm A Wreck", and "Burn Your Money". Here and only here can one catch a glimpse of the old Mojo. It's true good-ol-boy rock, a mix of CCR-influenced swamp music and acoustic-based rockabilly. However, beyond these two brief bright spots, the remainder of *Root Hog or Die* has little to offer. The once refreshingly rebellious Nixon has traded in his sharp tongue and brash attitude for a watered-down novelty-song approach that can only be compared to the likes of garbage music icon, Ray "The Streak" Stevens (this is not a compliment).

Are you starting to get the picture now? *Root Hog or Die* falls victim to the same fate as Nixon protegees The Dead Milkmen's *Beelzebubba*; it's an almost cute idea, driven way into the ground.

"(619) 230-KING", for example, is a slightly humorous shuffle that hinges on a phone-in search for the presumed living Elvis Presley. While Elvis jokes have worn thin long ago, "(619) 239-KING" wears thin after about three bars. It's a one-joke song, and by the time Nixon starts to scream idiotically, "E.P. phone home," that joke has been pushed to the extreme point of banality. "This is Your Land" begins as a colorful enough cover of the original patriotic theme, but soon turns into yet another waste of noise as Nixon plunges into senseless banter about an imaginary land called "Mojo Land" where waterslides are filled with barbecue sauce. It certainly isn't funny, it's unnecessarily long, and the point that Nixon is attempting to make could not be further from apparent.

In a muddy, hit-and-miss sort of way, Nixon also attempts to make a few other points. "Pirate Radio" aspires to be a poke at the greediness governing FCC regulations, but loses all impact in Nixon's uninspired delivery and wandering, anti-climactic melody. While "Legalize It" does more harm than good to the causes of marijuana legalization ("The war on drugs/ Is gonna lose"), "Chicken Drop" uses a twisted description of a hillbilly past-time for its voicebox against censorship: "Everybody's saying this one word/ It rhymes with 'fit'... I don't know why I can't say this word on this record."

Granted, these are all relevant points (despite a thoroughly unentertaining presentation), but even though Nixon can't say 'shit', that doesn't stop him from making filthy-minded and demeaning sexual statements. "Tennessee Liplock" contains the worthless extended sexual metaphors that the title implies, and "She's Vibrator Dependent" is nothing short of pure vulgarity. It's good for shock value and maybe a slight chuckle upon first listen, but after that the unabashed obscenity of the song becomes only too clear. It's disgusting, demeaning to women, and valueless in every respect. If Nixon wants to peddle this kind of trash, maybe he should find a more receptive audience for his material, like on the *Benny Hill Show*.

Letters from page 2

when in actuality the students are the victims." My evil twin brother, Hank, must have said it. Regardless, if Miss Carter would have held off on the poison pen and read the column which appeared in the same issue as her letter, she would've seen that the other half of students got their shots in. One topic, two sides, many opinions. Covering them...that's my job. And finally, 3.) I'd like to express my thanks for making me seem totally naive and ignorant towards social problems when she accuses me of not knowing "the whole story." I may be dumb, but I'm not stupid. It's pretty uncommon to find graduating media communications majors, minoring in philosophy who don't stay informed as to social or worldly developments.

I commend Miss Carter's writing efforts. Don't read me wrong, she is a good journalist who can only get better. But, I offer this trite piece of advice: Next time, look before you leap!

Oh, and as far as her line about "more than his hot little hands will ever be able to handle"; sweetheart these hands have seen and done more things that would even make a sailor blush. Further edification, me thinks so.

Toodles.

Rommel "I Don't Dance" Medrano

To the Editors:

On Friday, the Young Republican Club sponsored a talk by Mrs. Beverly Nahm, a member of the John Birch Society.

It is probably safe to assume that the majority of students on this campus do not agree with many of the points made by Mrs. Nahm. But it is important to note that the meeting was well-attended.

I think that reflects a growing political awareness around this campus. Students are willing to listen to people with different political views.

Political speakers serve a basic need around a university and we obviously need more of them. They bring other political views out in the open, views we may have never considered.

It is not important that any of us agree or disagree with Mrs. Nahm, the John Birch Society or any other speaker. The point is there are educated students at Webster University who are willing to learn.

Perhaps the attendance signals an interest in having more speakers of this sort at Webster University — something all organizations here should consider.

Sincerely,
John R. Ferrara
President of YRC

Guest Opinion from page 2

quoted in the *Spokane Spokesman-Review* as saying, "I made a committment to our players to fulfill what I came to do, so I'm not interested in the (Miami) job. I'm staying at Washington State."

Within a week, Erickson was announcing that he would be the new head coach at Miami. Again, words that had been meaningless and deceiving.

Then the fun started. Erickson called all the students who had been recruited by Johnson and persuaded all of them to honor their committment to Miami, except for Darren Krein.

Krein figured he had agreed to go to Miami because of Jimmy Johnson and not that Johnson wasn't going to be there he had every right to expect the University of Miami to release him from his letter of intent. Erickson and Miami athletic director Sam Jankovich had different ideas. They told Krein they expected him to come to Miami and honor his committment.

There are now three options for Krein. Miami could release him, in which case he would have to sit out a year before he was allowed to play for another school. If Krein is not released, he will have to wait two years before he can play Division One football. Or, Krein can sue the University of Miami and spend a lot of money to get what is fair.

The way the system works now, college coaches are allowed to break contracts left and right without having to think for a second on how their actions will affect the students they have recruited. Just look at the cases involving head coaches who build up a program, violate recruiting laws, then leave the University while its players are left with a punishment handed out by the NCAA for rules broken by the coach who is now off talking about committments at some other school.

Just look at Larry Brown who left UCLA and Kansas halfway into the contracts he had with them. And it was no coincidence that within a month after leaving both schools, the schools received a NCAA suspension for recruiting violations.

College athletics are a business. There is no truth in arguing otherwise. Schools make a fortune from television and coaches run from school to school breaking rich contract after contract. Meanwhile students recruited by these coaches are seen by schools as merely a means by which the school can make more money.

This has to change. Why should coaches be allowed to throw contracts out the window without having to worry about missing a year of eligibility while students are expected to honor deals they made while being lied to?

With *Freedom In A Cage*, Eyes Release Success

by Dave Simon
Music Editor

The local band The Eyes have been around the St. Louis scene since most of us were out there teeny-boppin' in high school. It wasn't until they dropped their steady gig at the Animal House, and hit the original music scene, that they were taken seriously.

It was only a year ago that The Eyes began playing these original clubs. In that brief period of time they established themselves as one of the most talented bands in town with a cool live show that has attracted rock 'n' rollers from all over.

Then the rumors began to fly. "Hey, dude, did you hear that The Eyes got signed by Capitol Records and got haircuts to have that cool corporate look? Heard it on WMRY." No, The Eyes have not been signed, but they have had an impressive amount of interest from the big boys with the big record labels.

If you see an older looking guy in a suit taking notes at an Eyes gig, buy him lots of drinks and tell him you would spend any amount of money if The Eyes ever put out an album. He may very well be one of the record company reps who have been flying in to see The Eyes.

So until they get signed, you'll have to settle for their newly released tape, *Freedom In A Cage*, which is just one example of why some big record company would want to figure these guys into their tight budget.

So many bands don't seem all that enjoyable on tape unless you've seen their live show. The Eyes music holds strong on this ten-song demo. But it is this group's live show that will really make the musical experience complete.

Going to see The Eyes is like going to the Theatre of the Mysterious and Hip. Their show is emotional and full of rock 'n' roll theatrics, with scenes of pain and self-discovery.

'Hey dude, did you hear that The Eyes got signed by Capital Records and got haircuts to have that cool corporate look? Heard it on WMRY.'
-rumors

Michael Schaerer, the rock 'n' roll songbird, plays the leading man who becomes deeply emotional from the pain of living. He gets all the girls despite warnings from concerned parents. Dan Angenend plays the modest bassist who all the mothers like although they think he should cut his long hair. Gregg Miller plays Angenend's rhythm partner on the drums, who is suspected of being somewhat sinister and out to corrupt the innocent Angenend. Richard Fortus is the bad boy on guitar. Everyone will think you're cool if you're down with Fortus. The scenery is supplied by an intricate light show and plenty of smoke for effect.

They always had the live thing happening but now they have proved that their music holds enough strength on tape without all of the animation. Their music is so well focused without ever becoming monotonous. This group is aware of all the ingredients for creating great music.

Schaerer creates moments of tension and explosive releases with his often unpredictable melodies. It is his bandmates who allow Schaerer to show off his vocal mastery, as they create a variety of musical settings.

This tape, much like their live show, is filled with dark images. But these are images that everyone has experienced at some point in their life. The music does not come off as being depressing or fatalistic, but rather uplifting since Schaerer creates these images in such a unique fashion. The arrangements that the rest of the band supplies works so well with the tone of Schaerer's lyrics.

On the first side, the tape opens with the big drum sound of "Body Fall". Miller locks in with Angenend to create a propelling groove, the kind that makes teenagers say, "It has a good beat and you can dance to it". The drawn-out melodic hooks with distant harmonies soaring above the melody, is a melodic device used on this song and others on the tape.

The slow grooving pop tune, "Way Strange", is like way cool, the way Miller uses his whole drum set to maintain the flow of the song.

Fortus sounds like he's playing an electric sitar on "One of a Kind". This song is a good example of how The Eyes will set up a hard driving groove and sing a drawn-out melody embellished by flowing harmonies supplied by Fortus and Angenend.

On "Flow My Tears" the band occasionally throws a rhythmic curve, creating a moment of controlled chaos. Schaerer sings a restrained and ominous melody that finally bursts open on the chorus.

The band shifts into a funk groove on "Delicate Balance". Fortus and Angenend ride this tune out hand in hand, as their parts play off each other.

The Eyes create an atmosphere on both *Freedom In A Cage* and in their live show. The atmosphere is mysterious and stirs curiosity. The challenge to create that atmosphere will increase as long as their audience continues to grow.

Seeing and listening to The Eyes, while they are still at a local level, can be an intimate experience in a small club or on a cassette. That intimacy will change if The Eyes find themselves with a record deal. It seems now to only be a matter of time before that happens.

Campus Security Under Luebbert's Constant Scrutiny

by Barbara Friedman
Journal Staff Writer

While security officers patrol the campus, watching over students and faculty, Karen Luebbert watches security.

Luebbert, dean of university services, assumed the responsibility of security watchdog last year and has since conducted an "ongoing evaluation" of campus security. Previously that responsibility fell to Bart O'Connor, director of business and finance.

Just two days after she was named to her position, Luebbert met with Dean of Students Mark Govoni and Director of Administrative Services Lestene Followell, to asked for their "major concerns" over campus security. As a result of the discussion, Luebbert said several improvements have been planned.

Among the first is improved lighting.

"With the new budget (effective June 1, 1989), we are going to have allocations for lighting at Pearson House," Luebbert said.

Luebbert said she is also considering the installation of emergency phones in university parking lots, which she hopes to complete by the fall semester.

"We're in the early stages," Luebbert said. "We're not sure whether we'll tie into 911 or our own security. The phones could be used in emergency situations or even if someone had a flat tire and needed help."

Despite a less-than-direct notification system, Luebbert hopes the emergency phones will be effective. During the day, calls to security are routed through the maintenance department, Luebbert said. At night, calls go to Hudson's main office, which is not located on the university campus. Although there have been student accounts of calls to security going unanswered, Luebbert said she has not heard any complaints.

Luebbert hopes to further discourage criminals by contacting the Webster Groves Police Department when security incidents occur.

Campus security has come under fire recently for disregarding that policy. One student, a crime victim, reported the incident to a Hudson security guard, who refused to contact police.

"I asked him if he was going to call the police and he said no," the student recalled. "I was under the assumption that once he filled out his report, he felt his job was done."

Luebbert receives copies of incident reports completed by campus security.

"My feeling is that we should report everything to the police, everything that threatens bodily harm," she said.

Luebbert said in addition to pending improvements, several changes in security have already been made, including the installation of blocking devices on ground-level windows of the administration building. The devices prevent the windows from being fully opened.

And when the Sverdrup Building opened in spring 1988, security was increased, Luebbert said.

"We now have a drive-through guard from Moore's Security Service, who is armed and can make arrests," she said.

The mobile patrol provided by Moore's makes random checks of the campus, but during a given shift must patrol several other properties.

In a recent interview with *The Journal*, Govoni said there had been no substantial changes in security, other than the hiring of Moore's Security Service two years ago to cover the dormitories. Moore's guards replaced those from Hudson Security Service, the agency that currently supplies guards to patrol the campus on foot, after students expressed dissatisfaction with their performance.

"(Before the change) I felt we weren't inspiring much confidence in the students," Govoni said.

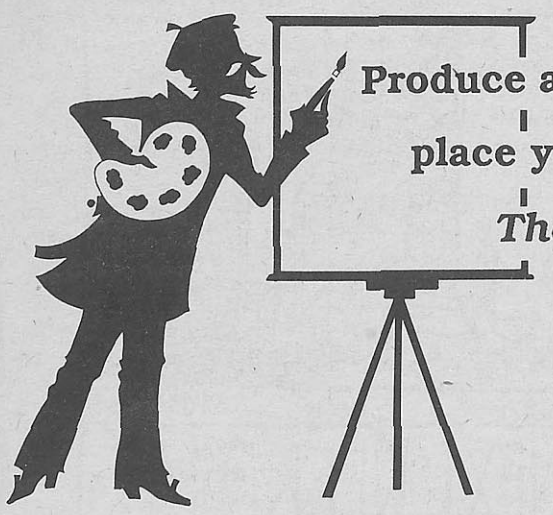
Govoni said he believed current security was "adequate," but conceded that it "could always be improved."

"You have to consider some of the constraints, though," he said. "If we increase lighting at Pearson House, will the lights shine into Howe House? Will Webster Groves residents be offended by all the light? To date, it seems like we have all we need. There's never going to be a time when we can light every bush."

"Security is an issue we can all find fault with," said Luebbert. In terms of the walking patrol and driving guard, it's adequate, but I'm sure there are some people who think there's not enough until there's a guard posted at the end of every hall on every floor of every building. That's just not realistic."

Luebbert encouraged students to contact her with any security concerns.

"I want people to let me know, not that I can fix it immediately, but we can't even begin to look at the problem until we know about it," she said.



Call 961-2660 ext. 7538 now!

Night At The Rep from page 14

munity group has scheduled a special reception and Chilson is there to assure things run smoothly.

10:45 p.m. The performance and special reception are a success and Chilson is almost ready to call it a night. She collects the actors' photos from the lobby walls and set models and stores them in her office. In the morning, she will replace them around the lobby.

11:00 p.m. Chilson is the last employee to leave the theater. It is her responsibility to "close up," turning off lights and locking office doors. A university security officer will come by to lock the outer doors.

11:05 p.m. Chilson walks across the street to the Backstage Club for a drink.

"It is a stressful schedule, and trying to work in homework and relaxation is difficult," Chilson says. "You try to function during the day as a resonably competent student, but you have to be gearing up for work that night. That's why I like to hang out here (at Backstage). These are people who lead the same kinds of schedules and we can talk about it. This is my time to unwind."

1:30 a.m. The club is closing and Chilson heads home. Although she's weary from five hours' work, Chilson does not go to sleep immediately. She uses this time to prepare for class the next day and perhaps watch a movie.

"Prime time television is a foreign animal to me, but I have to admit I'm well-acquainted with late night cable."

DANCE

April 20

Professional dancer and choreographer Fred Mathews will be the guest artist at the Dance Theatre's 16th annual spring concert.

A former member of the Jose Limon Dance Company, Mathews is known for his dramatic portrayals dancing opposite Rudolph Nureyev. He is presently a visiting professor of modern dance at Webster University. In New York City, Mathews serves as adjunct faculty instructor for New York University's department of dance.

Performances will be held through April 21 at 8 p.m. on the Mainstage of the Loretto-Hilton Center. Tickets are $4, $2.75 for students and senior adults.

EXHIBITS

April 20

An exhibit of works by Webster University art students will be presented during the Sixth Annual Hunt Show, at the Cecille R. Hunt Gallery through April 27.

Gallery hours are 10 a.m. to 4 p.m. Monday through Friday, weekends by appointment. Call 968-7171.

April 30

The Wooden Whimsey of Robert Strobridge, an exhibit of toys and intricate wooden puzzles, will be displayed through May 20 in the Cecille R. Hunt Gallery.

Gallery hours are 10 a.m. to 4 p.m. Monday through Friday, weekends by appointment. All pieces exhibited are for sale. Call 968-7171.

May 2

Works by graduating seniors with bachelor of arts and bachelor of fine arts degrees will be exhibited through May 13 in the gallery of the Loretto-Hilton Center.

Gallery hours are weekdays 9 a.m. to 6 p.m., weekends 1 p.m. to 5 p.m. and during evening theatre performances. Admission is free. A reception will be held Wednesday, May 3 from 4 to 6 p.m.

FILMS

April 20

The Webster University Film Series presents *Thomas Hart Benton* at 8 p.m. in the Winifred-Moore Auditorium. Admission is $5. The film will be shown through Sunday, April 23.

Director Ken Burns has produced a complex, often bittersweet, portrait of the life of the artist, his extraordinary body of work, the harsh and controversial debate over that work, and the fine line each creative artist must walk to be faithful to his own talents and self.

For more information, call 968-7487 or 968-6967.

May 5

Jimmy Hendrix-Live and *Otis Redding-Shake* will be shown through May 6 at 7:30 and 9:30 p.m. and Sunday May 7 at 7:30 p.m. in the Winifred Moore Auditorium. Admission is $5, $3 for students and senior adults.

Filmmaker D.A. Pennabaker combined footage from the rock film *Monterey Pop* and new material to develop these two performance films.

For more information, call 968-7487 or 968-6967.

May 12

Wild Strawberries kicks off the film series *Ingmar Bergman: His View of Love and Life*, sponsored by Webster University and St. Anthony's Psychiatric Center. The film will be shown in the Winifred Moore Auditorium at 8 p.m., admission is $3, $2 for students.

Following the show, audience members will be given the opportunity to discuss the film series with a panel of film and communication professionals.

The series continues on May 13 with a showing of *Smiles of a Summer Night* and a May 14 showing of *Devil's Eye*.

For more information, call 968-7487,



Tammy Deane working in one of the University's several computer Webster will hold an Introductory session on April 22. photo by Leon Algee

MUSIC

May 1

Students in the jazz studies degree program at Webster University present a concert Monday at 7 p.m. in the Winifred Moore Auditorium. Admission is $1. Recitals are under the direction of Paul DeMarinis, director of Webster's jazz studies program.

May 8

Cara Mia Antonello, principal second violin for the St. Louis Symphony Orchestra, will give a concert at 8 p.m. in the Winifred Moore Auditorium. Admission is $1.

THEATRE

May 3

The Webster University Conservatory of Theatre Arts presents William Shakespeare's *A Midsummer Night's Dream* at 8 p.m. on the Mainstage of the Loretto-Hilton Center. Admission is $4, $2.75 for students and senior adults.

WORKSHOP

April 29

Sight, Sound, Emotion: A Higher Education Model for the 1990s, a workshop, will be held 9 a.m. to 12:30 p.m. in the B/T Complex. Cost of the workshop is $10 for the general public, free to students.

May 13

Braddock, Penn. filmmaker Tony Buba returns for a workshop and screening. Two years after the first public screening of *Lightning Over Braddock: A Rust Bowl Fantasy*, shown at Webster as a work in progress, Buba returns with the finished film. The workshop will be held from 10 a.m. to 2 p.m. in room 258 of the B/T Complex. The screening will be held May 14, 8 p.m., in the Winifred Moore Auditorium. Admission is $3 or free for workshop participants.

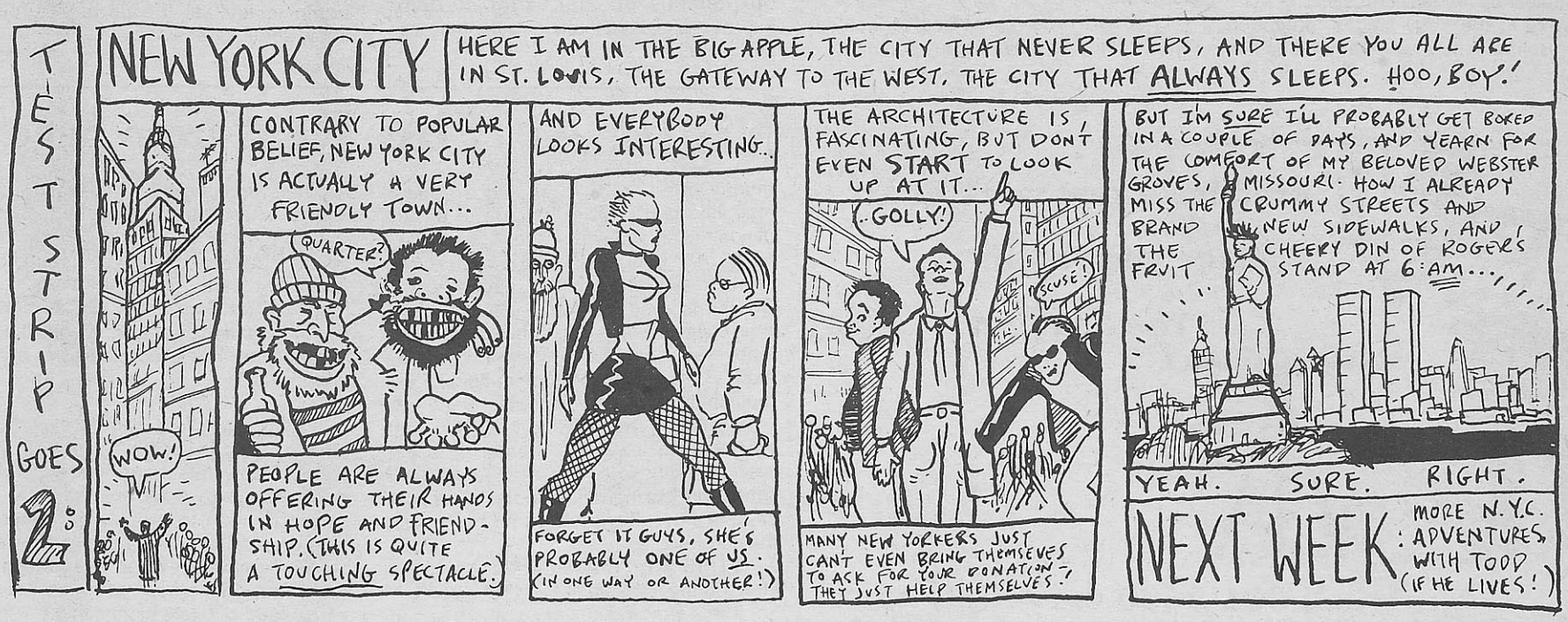
Reservations may be made by calling Legacy Productions at 968-7486.

BLOOD DRIVE

April 26

The American Red Cross will hold a blood drive 11 a.m. to 4 p.m. in the Green Room.

THE TEST STRIP BY TODD JOHNSON



Tennis Sweats It Out; Track Shines In Flo Valley

by Stephanie Morton
Sports Writer

All dressed up and no one to play against. The men's tennis team, with their new Webster sweats, did not get to play against Belleville Area College, April 11.

According to Coach Mary Breyer, the Belleville coach Joe Hoffman, did not have the Gorloks scheduled to play.

"I knew I should have called them (Belleville), but I didn't," said Breyer.

However, the men played Concordia Seminary April 13, but lost 8-1.

Joe Corbett a graduate student easily won his match over Concordia's Dan Theus, 6-1, 6-2.

For the other singles players, the Preachers proved to be a tough team. Playing number one singles, Jesse Vermont, sophomore, lost his match 6-1, 6-0. In the number two position Kent Evans, junior, fell 6-3, 6-0, as did Mike Kaucic, junior, 6-3, 6-1.

Playing with intensity, Eric Stack, sophomore, almost snapped the victory from his opponent. Coming off a slow start, losing the first set 6-1, Stack battled back to win the second set 7-5.

During one point of the second set, Stack went for a tough backhand placed down the line and fell down. Refusing to give up the point, he jumped back up for the next shot and worked his way to the net, winning the point on a cross-court volley. However, he lost the third set 7-5.

"I was up 5-3, match point, and missed the slam," said Stack, commenting on the missed overhead.

In doubles action Stack, teamed with John Philip, sophomore, lost 6-2, 6-2, and Vermont and Kaucic were defeated 6-1, 6-4.

As for Evans and Scotty Kloster, freshman, they lost their doubles match in three sets, 3-6, 6-2, 6-2.

"Everyone has improved, more of the fellas are coming into the net, but Concordia has a better team this year," said Breyer.

For the next match, the Webster men traveled to Belleville Area College April 17. Unfortunately they were defeated 9-0.

Leading off in singles, Philip lost to Belleville's Joe Hardimon, 6-1, 6-1. Stack lost 6-0, 6-0, while Vermont retired from his match in the first set. Evans lost 6-3, 6-3, as did Kaucic, 6-2, 6-3.

For doubles the Gorloks did not do much better. Philip and Stack played well, but lost 6-3, 6-1. Evans and Kaucic lost as well, 6-1, 6-3.

According to Breyer, the weather was very windy during the singles play, and it took its toll on the players, fortunately it diminished during the doubles.

"The Belleville Area College team is quite structured, and disciplined. They are number one in tennis in the state of Illinois junior colleges," said Breyer.

The next matches are slated for :

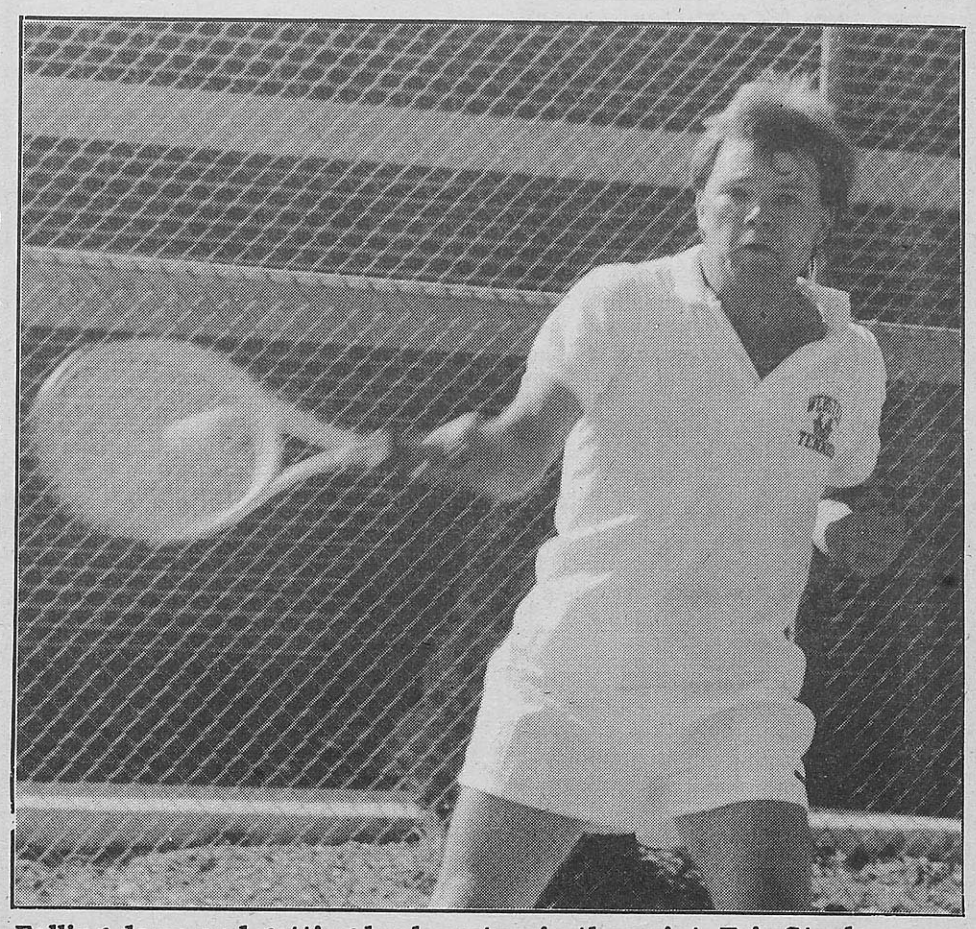
April 19- Jefferson College at Memorial Park, 2:30.

April 22- Greenville College at Memorial Park, 10:30.

Maybe the weather was cold on Monday, but over the weekend it was nice for the track meet at the Flo Valley Community College, April 15.

In the women's competition, Leslie Morrison ran the 100 meter in 14:59 and the 200 meter as well. In discus she threw 57' 1" and in shotput she reached the 26' 4" mark. Rounding out the afternoon, Morrison jumped 14' 1" in the long jump. Her teammate, Karen Bergman , ran in two events the 800 meter and the 3000 meter. In the 800m she clocked in at 2:50:04, and for the 3000m her time was 12:29, improving her personal best in both events.

On the men's side the Gorloks placed third in the 4x100 relay sprinting 45.8 seconds. In the 200 meter dash, Matt Bowman and Dante Donaldson both clocked in at 25.0. Donaldson continued in the 100 meter, clocking in at 11:73. Long jumper Tim Anthony leaped 17' 3 1/2", while Bill Stratman won the pole vault event, vaulting 11'6".



Falling down and getting back up to win the point, Eric Stack, sophomore, smashes the winning forehand photo by Greg Reeder

Gorlok Profile: 'Hoock'-ed On Baseball

by Patrick Elsner
Sports Writer

One could say sports is his life. But could this implication be proven?

With Ed Hoock, that could easily be proven. The 22-year-old senior has been playing baseball since he was six years old.

"I like the camaraderie and competitiveness of baseball," said Hoock.

Currently, Hoock is hitting around .300 and playing catcher for the Gorloks. At the beginning of the season, Hoock started at third base.

"They have me catching but its not something I want to do. I'll play where they want me to play. Whatever I have to do to help the team," said Hoock.

Hoock says his batting average benefits from playing catcher.

"It helps me with hitting," said Hoock. "I see how the umpire is calling the pitches and I adjust my hitting to his calls."

Hoock, who is team captain, is in his second year as a Gorlok baseball player. He is one of several returning members of the squad. Getting to know your teammates is significant in establishing a competitive team.

"We've gotten to know each other and just what to expect from everyone," said Hoock.

The Gorloks record is 1-13 but Hoock feels that will change. "I think we'll get progressively better," he said. "The team will start meshing together and start playing cohesively."

Head coach Dennis Duncan feels Hoock shows his skill as team captain. "He's a leader on the team," said Duncan.

Offensively, Duncan said, Hoock is advancing. "Ed was in a hitting slump but he's started coming out of it," said Duncan.

Duncan gave some insight into a defensive move involving Hoock. "Ed will be jumping between first base and third base," he said.

Academically speaking, Hoock is batting some pretty nice numbers. His current grade-point average is 3.75.

As far as a career in sports goes, Hoock would like that. However, it would be off the field.

"I'd like to get into sports public relations," said Hoock.

What sport?

"I'd like to be PR director for a major league baseball team," he said.

Hoock explained that there was a mystique behind his preference of baseball. "It's like a fever," he said. "Once you've experienced it, it's hard to put your ball and glove down."

"I know if I get out of baseball, I'll miss it," said Hoock.

Hits and Pitches

The baseball Gorloks lost two games to Hannibal-LaGrange Saturday, 11-5 and 15-3.

In the first game against Hannibal, though the Gorloks lost, head coach Dennis Duncan felt the game wasn't all bad.

"We played our best game defensively," said Duncan. "With the exception of the catcher, we had only one error."

First baseman Jamie Chorosevic had reason to cheer. Without his contact lenses, he blasted his first homerun. The shot drove in two runs.

In his debut as a Gorlok, Dan Pollack performed adequately as a pitcher. He gave up six runs on four hits and walked four batters. Duncan gave his approval.

"I plan on using him again," said Duncan. "He can help the ball club."

Pollack helped the Gorloks in the nightcap by posting two hits.

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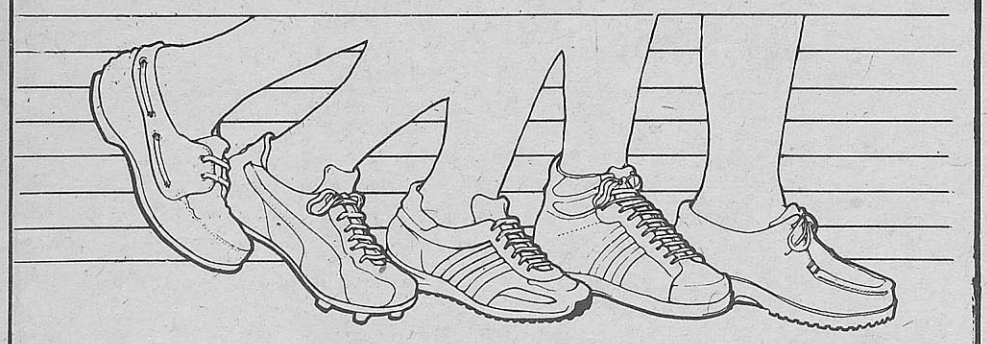

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Speaker Asks For Reparations, Addresses Race Issues; Pg. 8

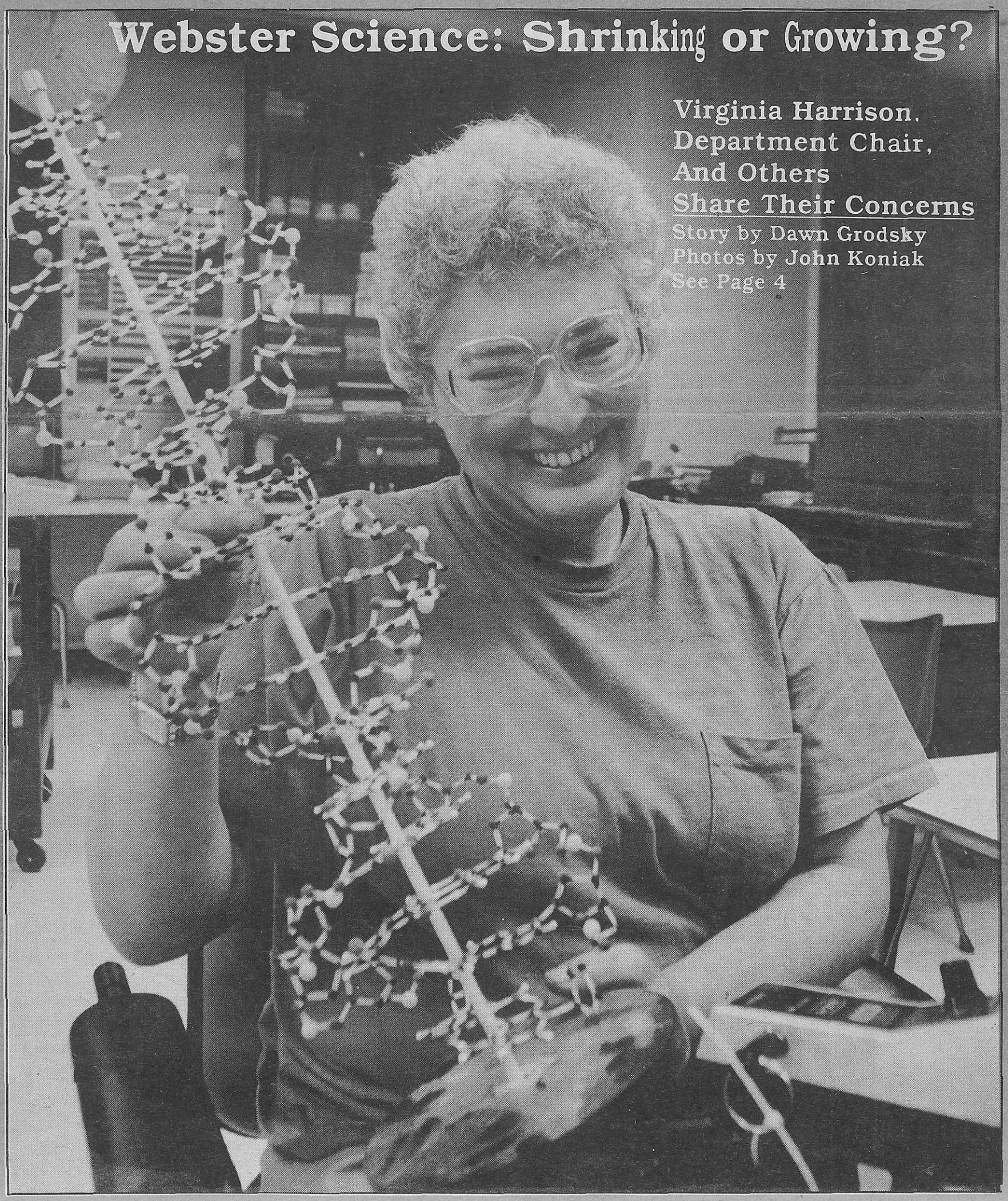
The Journal

WEBSTER UNIVERSITY ARCHIVES

Webster University's Student Newspaper

April 27 - May 3 **Volume 24 #14**

Webster Science: Shrinking or Growing?



Virginia Harrison, Department Chair, And Others Share Their Concerns

Story by Dawn Grodsky
Photos by John Koniak
See Page 4

Editorial

Paving The Way Toward '89

Although it was stated previously that never again, or at least for this year, would the *Journal* use editorial space to expound on the state of events within its office, we are forced to eat our words.

After all, the end of the school year is fast approaching and only one issue of the *Journal*, a mega-issue I might ad, is left.

As of this week, the new editors have been announced. They are Fontella Scott, editor, Dawn Grodsky, managing editor, Suzedie Clement, photo editor, Mike Arsenal, business manager, and Patrick Elsner, advertising manager

During this time returning staffers naturally grow reminiscent of the past year, its successes and failures. One earmark of the journalism field is , having a public forum for mistakes. As we all sit triumphing over our major accomplishments, as well as wincing over the unmentionable pitfalls, we are of searching for ways to improve.

For staff people of a weekly newspaper, life takes on its own familiar cycle, and as all accustomed, the wheels are already in motion for future issues and forming an 89 agenda is of the ultimate importance.

Just to keep you updated, editorial meetings are enthusiastically being held to decide issues of importance, so if there are any burning comments to be made in the way of additions or omissions, place pen to paper or catch Medrano or any other recognizable members of the *Journal* staff in the halls. Of course the option is always open to actually stop by the office, an approach not too often taken, but welcomed.

To briefly clue you in on the planning, lets start by saying that we are being attentive to what the readers think of the relatively new format and look of the *Journal*.

Several readers have been given the opportunity to expound on what they would do with the title of *Journal* editor via the Reader's Advocate, so we realize that the general campus community is wondering what way journalistic winds will blow.

One thing that has been whispered again and again to our advocate is that the *Journal* just isn't as fun as it used to be. In essence, the personals have disappeared, as well as Dear Bunny, the short-lived advice column.

However, cerebral humor has replaced the slapstick ribbings of Bunny and the love-lorn, and we think the *Journal*'s all the better for it.

So unfortunately, to some, the personals and advice columns will not be returning. We like the harder journalistic edge the newspaper has attempted and think it will ultimately prove beneficial.

This doesn't mean that we're all bussines. The everywhere pages were our attempt to bring a bit of the lighthearted to the pages.

It has also been gathered from discussions that the standing heads that mark the focus of each page are a welcomed addition, and they'll be back.

As well, the guest opinions, which will hopefully be a weekly feature, (and that concerned one, is up to you.)

As for things that seemed to slip by the wayside, book reviews and graduate school coverage has slipped.

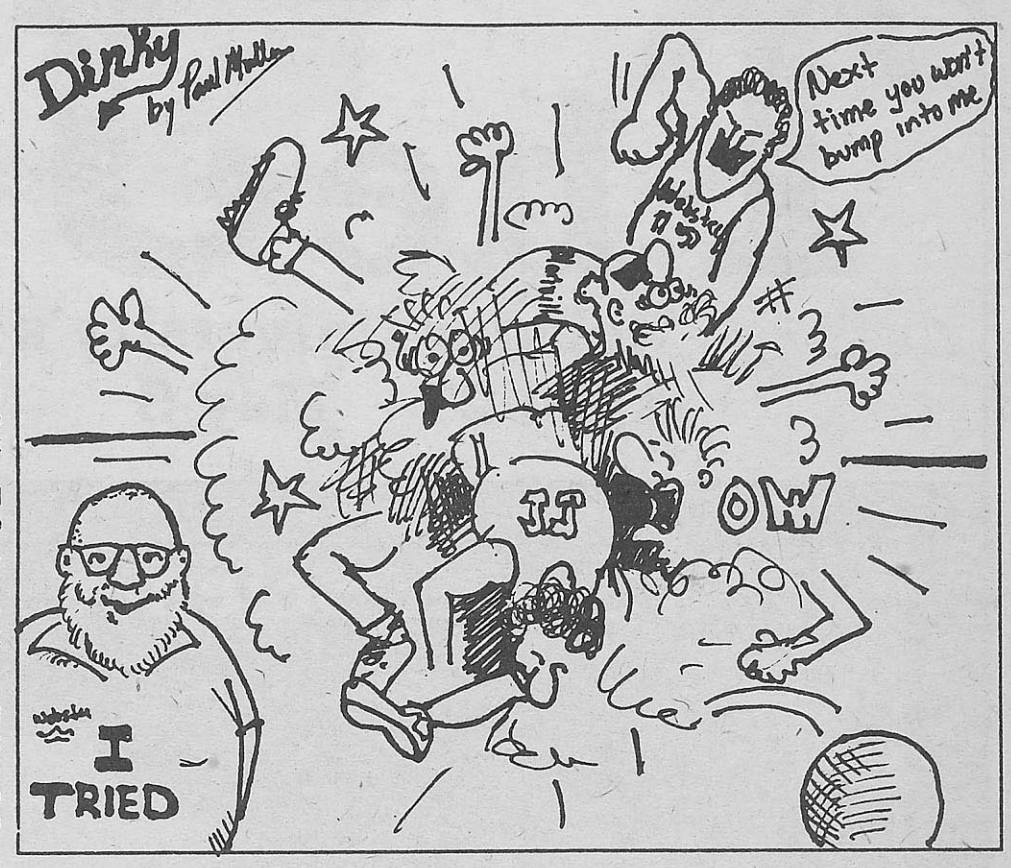
In terms of our literary endeavor, we wanted the book reviews to be an opportunity to students to submit what they wanted. However, interest seemed to decline.

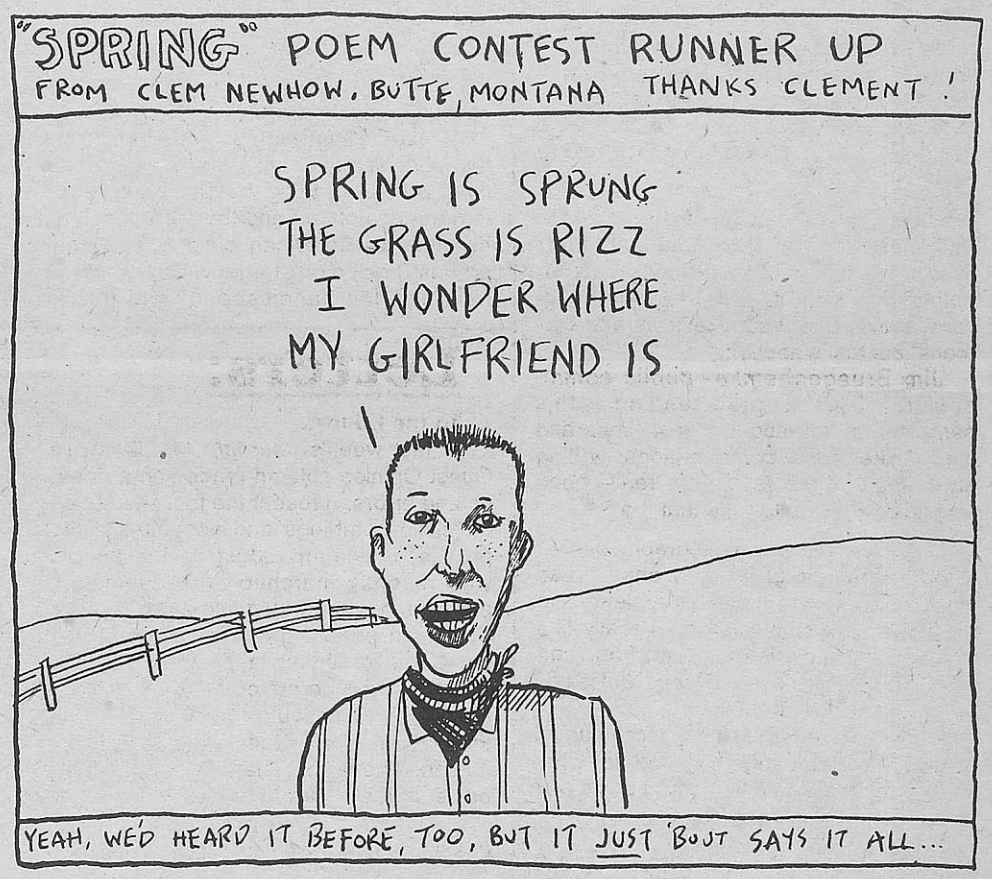
Yet, we'd like to make one last attempt before finally nixing what appears to be a positive addition to content.

On that same note, the large graduate school population had been traditionally overlooked, and so we invented the grad school pages which will return next year with a continuous effort begin made to develop its possibilities.

Overall, the *Journal* will be much the same, with a few minor exceptions. The major changes will hopefully come in the form of a better overall conception of the of your campus paper.

As the next batch of student journalists learn what running a newspaper is all about, hopefully we'll continue to contribute something positive to the readers, campus environment, and the Webster community at large. **FS**





The Significance of Ronald Ann

People think I'm a little strange because I read the comics before I read the front page of the newspaper, but I find that doing so helps me cope with the news a little better, and also let s me look at some things from a different perspective.

That's not to say I look to "Cathy" for a better understanding of adult relationships in the 80s or that I read the new, watered down "Pogo" for insightful political commentary. The strip that puts the edge on my day is "Bloom County" and my favorite character is Ronald Ann.

Ronald Ann is every-kid USA, an inner-city survivor looking at the world and being fascinated and awed by it.

And frightened.

Ronald Ann sees the things the grown-ups would rather ignore. Syringes washing up on beaches. A gaping hole in the ozone layer. A war on drugs that the enemy is winning. Unlike Binkley, another "Bloom" character, Ronald Ann doesn't need an anxiety closet. Her worst nightmares are front page news in the real world.

At one point or another, we were all Ronald Ann. We were kids — America's future, the leaders of tomorrow. People talked about the world they were leaving behind for us, and why it was important that they not screw it up for us.

There were warnings about causing the environment to decay, creating weapons too powerful to be controlled, and leaving every child born in this country with an unimaginable debt on his head. There were some pretty graphic images, but people went on and did those things anyway.

Big news, kids. Our future is here. This is our world and it's just about time to take control of it.

And that's why Ronald Ann is so important.

The next time you scan the headlines, think of Ronald Ann. Remember how she bought some "crack" for her friend Rosebud because she thought it was rock candy (although she admitted it seemed a "little pricey"). Think about her lonely tea party with her doll whose head was blown off in the gun play of a drug deal. Recall her witnessing the environmental trauma our world is experiencing, only to find her savior in a presidential candidate who can only recite the Pledge of Allegiance for her.

She is the future of America now. She is the one who is going to inherit the world from us, and we can't let her down.

We're the grown-ups now, and we have to do more than talk about the world we're going to leave to the Ronald Anns out there. We have to make sure it's the better place our parents wanted us to have.

Maybe I'm reading too much into the comics. But they help me read between the lines of the front page.

Check out what's on Ronald Ann's mind tomorrow. It's probably what should be on your mind today. **BG**

The Journal
A Webster University Student Publication
470 E. Lockwood
Webster Groves, Mo. 63119-3194

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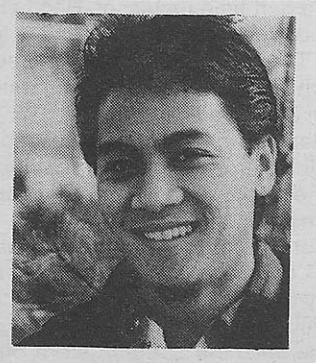

by Rommel Medrano
Columnist

There are about two and one half weeks of class left in this, as some have remarked, rather grandiose yet strange year. Final exams are on their annual collision course with our brains---mine feels like oatmeal and jelly about now.

Over the year, I've tried my best to pose and field many questions and answers. But try as I may, I really didn't get a chance to answer the truly meaningful questions that constantly quiz and often baffle our minds: What is the meaning of life? Is there really a god? Who invented the damned parking ticket and why? (Sorry, fellas.) Nevertheless, I thought it necessary for the readers to evaluate *ME*, the writer. (No, I wasn't being sarcastic.) Here's what they had to say:

Chris Bess- art studies freshman: "To be honest with you, that's one that I don't read. It's one of those things I never bothered to look at. I do read the headlines, movie and record reviews and cartoons, but that's about it."

Jim Bruegenhemke- public comm. senior: "I just started reading it this semester, in full, about 3 or 4 times and what I like is the conversational writing style...most of the topics are really good and diverse as well...I like that too."

D. Mickey Howell- photography senior: 'It's probably one of the only ones I read weekly...I read the cover story, letters to the editor and comics also. I really like the way you consistently end your column...you know how you say 'N'uf said,' well I say 'N'uf read!'"

Mark Nigh- computer sci. freshman: "I always read it because I like to hear what other people have to say about our school."

Ruhi Turan- bus/mgt. senior: "I read it all the time because you say what you feel and what needs to be said---I especially enjoyed the way you covered what people had to say about this year's baseball incident."

Fran McIntosh- poli-sci sophomore: "It's very entertaining to read because you express your own opinion and don't b.s...your picture should be in color."

Erik Day- philosophy freshman: "Basically since the first time I've read it, you are probably one of the most balanced writers in the paper and certainly the most entertaining...not to pump your ego up, but your column is the only reason I read the the *Journal*. 'N'uf said?"

Gina Pilato- film/video freshman: "I don't read your column. Usually I go through it and if something catches my eye, I'll read it."

Dan Thoman- math sophomore: "Sometimes I think that people interviewed don't actually think enough before they answer the questions...but I enjoy reading about people's opinions.

Renee Pitel- French studies freshman: "I read it all the time only because you're my friend---I like it because it's funny."

Well, I certainly hope that I wasted enough of your time with this silly, little column today. It's 1:17 pm. I'm late for work. I'm gone. N'uf said.

Guest Opinion

by Thomas Crone

Sure, I get plenty of chances to rattle on, and yes, Guest Opinions spaces don't generally consider editorial opinion. Yet, since the campus decided to take the rebuttal week off, this is what you get.

Last Friday, a speaker from the Self Determination Committee spoke at Winifred Moore Auditorium, the guest of the Association of African-American Collegians.

What struck me most about the event (aside from the fact that less than 20 people were there a the peak of attendance) was that only a week before a member of the John Birch Society spoke on campus. This speaker was greeted by the type of reaction generally expected for a radical political presentation.

Yet the rambling, nonsensical address given by Robert Brock in the Wini Moore was greeted only by laughs - laughs that generally seemed to support the type of bigoted, ignorant, and ultimately very damaging opinion being generated by Brock.

His comments were indicative of someone who was very bitter at society, and instead of lashing out equally, his targets were whites, preferably white males. But it didn't end there. Black men are, in Brock's view, boys for defending slave women in the old days.

Similarly immigrants are sapping off the labor of slaves (in Brock's view slave labor is the only thing that has been keeping America afloat) and therefore they are enemies of American blacks. The only groups Brock didn't target were homosexuals and the handicapped, and this is probably because he ran out of time.

In fact, even Jews were involved in the ideological fray. According to Brock, comparing the suffering of slaves to that of the Holocaust is ludicrous, since Jews "had the chance to get out of Germany" after trying to infiltrate the German Republic. The slaves, Brock argued, had nothing to do with the European-descendants who had taken them off the new World.

What was so pathetic about the entire day was Brock's atrocious grasp of history. Capitalism in Brock's view could only be achieved with the slaves. The industrial revolution could only occur because of the excess capital which was invested by the slave owners.

Many of Brock's points were right. Many of the idols of the American people (George Washington and Thomas Jefferson were called "thugs" and "monsters") were quite flawed, particularly when it came to the slave issue.

However, Brock forgets that human beings have throughout the course of history exploited others. This is true whether it be between different nations, races, religions, creeds, etc. The history book Brock reads only has one wrong - that done to African slaves.

The policy of reparations follows directly on how badly that wrong effected the descendants of the slaves. According to Brock and his group, enough wrong to merit million of dollars going to families, in addition to land, goods and services, and certainly a grab-bag of topics that he himself can not even think of.

And all of this will occur within the next few years.

Of course, Brock can't target where the money can come from. That kind of focus isn't there. Rather, he can focus on hurling insults at modern day whites, civil rights leaders, Uncle Toms, and any other group not immediately marching in step to the tune of Brock's racist drum.

Reparations on the scale that Brock speaks of will never occur in America. It will certainly not occur if the leadership of such a movement is bent on tearing down instead of building up. Rather than taking a positive approach to solving his perceived wrong, Brock has used inflammatory dialogue to incite his biggest potential support - the young blacks who have grown up a generation after the civil rights movement, a group now being told that that movement had little value.

Robert Brock can find wrong in anything. He and his group can blame Chinese gangsters, white slavers, the Klan, the ACLU and every other group under the sun.

Even if they win, they will still hate.

That is quite sad, but the menace of such bigotry should be rejected whether it be from the right or the left.

Brock has taken fact, twisted to his own political viewpoint, and pointed in a direction not even realistic to the most liberal among us. And all the while he stands in a suit, speaking English and taking money wherever he can find it. Quite a unique capitalist.

Power to the people!

Letters:

To the Editor:

In last week's *Journal,* Ms. Oeltjen's Guest Opinion column made some uneducated errors. I resent the fact she stated of "clinic bombings and assaults" of the pro-life movement. Just as the people who recently marched on Washington, pro-lifers are separated into many groups. The main pro-life group is supported by the Catholic Church and other Christian churches who do not condone or support bombings or assaults on clinics. True, the protests show gruesome pictures, but it is only the truth. That is what an aborted fetus looks like — a destroyed child. Ms. Oeltjen's column stated the pro-choice people used equally gross tactics. So why criticize?

The pro-life group generally supports the need of abortions in cases of medical emergency or extreme illness, but unfortunately, TV and the media have twisted the picture of pro-lifers as crazed peoples who tear women away from clinics. These tactics belong to extremist groups and definitely not the mainstream groups who routinely stage peaceful pickets and marches.

People who are pro-choice often forget about the women who have had botched abortions even in the sight of legalized abortions, thus causing insurance rates to skyrocket for doctors. There is never a perfect abortion. Any way the procedure is done causes strain on the uterus and can be linked to later infertility, not to mention emotional stress.

Because I will never have an abortion, I see no reason why I should pay taxes for it.

If *Roe vs. Wade* is overturned, it won't stop abortion. It only means that charges will go up and abortions will no longer be legal in certain states, if those states agree to it.

Just because I lean towards the pro-life point of view doesn't mean I'm not sensitive to how others feel. How do the unborn feel. I wonder what someone from another planet (or God perhaps?) would think of a society that routinely executes its young for no other reason other than that there is no room for them. I also wonder how many future Einsteins, Mozarts or Michaelangelos we've cut off for "every child a wanted child".

What everyone on both sides should wonder is why this decision is left up to a handful of judges and not to a vote of the people. Only then would we find the real "silent majority".

Victoria L. Schultz

P.S. — Try boycotting the Catholic Church instead of Domino's, pro-choicers. It might be more exciting and you won't go hungry.

To the Editor:

This is an open letter to the security guards, parking services and other officials with the authority to delegate tow trucks:

I am a victim, or a criminal, of the parking problem. When I went to fetch my paycheck from the business office, I was told I couldn't have it. Curiously, I asked "What's wrong?" My friend, the person who has the authority to hand out the small check, said "You have just been charged with $133.00 worth of parking tickets." Nedless to say, balance due, no paycheck.

So...I went down to pay (Boy, is that a bad choice of words.) a visit to the parking dept. I asked to see my tickets. I saw several, half of which I received while parked in the loading zone. But, now here's the clicker--*I was doing distribution for the JOURNAL.* Yes, that's right. I was parked there while I was loading papers into my car.

I have two problems with those tickets. First, I was loading in the loading zone. I didn't park there and go to my 10 o'clock class. That's right, loading in the loading zone. Nothing wrong with that, right. Secondly, I'd like to see the stopwatch used to clock the fifteen minutes of time allowed to park in the loading zone.

After discussing my problem with the person in parking for 30 minutes, I was told nothing could be done.

Well, nothing could be about my parking dilemma but I feel a little understanding could be practiced by the security guards and parking officials. We do have a parking problem and I think (keeping in my mind the $6,000 a year tuition) a little understanding might be nice.

And don't tell me the security guards can't be nice. I always say "hi" to them and they seem friendly to me. We know they are just doing their job and that's O.K. by us.

Sincerely,
Patrick J. Elsner

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Diminishing Department:

Science Falls Prey To Neglect, Tries To Rebound

by Dawn Grodsky
Journal Staff Writer

Two decades ago, Webster University's science department occupied the second floor and basement of the Administration Building, had an organic chemistry lab on the third floor and claimed space in the now-razed Plymouth building.

Today, it consists of rooms 2, 6, 7, 8 and 10 in the Administration basement, plus office space.

Rooms 2 and 6 are only used for storage space. Rooms 7 and 8 are a combination of classroom and lab while room 10 is strictly a lab. There are three offices.

Virginia Harrison, the department's chairperson, said she thought there were two factors that contributed to the decline of the science department.

The first factor, according to Harrison, is obvious.

"Science is expensive. You've got to have labs and lab equipment. And the arts are expensive. You've got to have studios and studio equipment. A school of this size has to make a decision about which one to emphasize.

"Webster was already known in the arts and the Loretto-Hilton had just been built. That was the way the school went," she said.

"In the 60s," she said, discussing the second factor, "we had a grant to develop grade school and high school curriculum in science and math which attracted scholars from all over the country. Faculty members were paid for by that grant. The grant ended in 1968 or thereabouts and the entire department disappeared from the face of the earth."

When asked if she felt like science got the short end of the stick, Harrison replied, "Yes."

In the future, she would like to see more awareness, understanding and respect for science.

"I feel more excluded as a scientist than as a person with a disability. That says nice things for the social consciousness at Webster but not for scientific awareness," she said.

Bill McConnell, one of the three full-time science professors, had a different view. He attributed the shrinking science department to the shrinking interest in science during the 70s and 80s.

"Student interest isn't what it was," said McConnell. "Interest has swung away from science around the country. It's harder (than other subjects), let's face it. I don't see what happened to the science department as an administration conspiracy but a product of students." He said similar things have happened to science departments all over the country.

"The attitude of students is frightening. We went through this phase where students looked at college as some sort of extension of high school. You get through the process as easily as possible. Ten or 12 years of students like that bothered me because of their impact on our culture. Are they going to go through life that way?"

He said scientists must have a work ethic to keep up with new information that is discovered every day.

"The history of the U.S. grows by one two-hundredth a year. In science new information grows at about five to 10 percent a year. There is a tremendous amount to do just to keep up and this adds to the stress."

However, McConnell feels there is a renewed interest in science lately, due to people becoming more aware of the environment and the fact that a college degree no longer guarantees a good job. He added that due to the job shortage, people with technical skills are in demand and hopes these factors will combine to interest more students in choosing science as their major.

Presently, there are about 10 students majoring in science, according to Harrison. "This has been a sparse year," she said.

'I feel more excluded as a scientist than as a person with a disability. That says nice things about social consciousness at Webster but not for scientific awareness.'
-Harrison

The majors now have a choice of majoring in either biology or general science. Previously, they could also major in physics or chemistry but both of those options have been removed.

Harrison said that most science students are majoring in biology with only one person every few years choosing to major in general science.

The science faculty consists of full-time professors Harrison, McConnell and Gary Cauffman. In addition, Associate Dean Debbie Dey teaches one course and a part-time professor, Rhoda Perozzi, joined Webster in January and is teaching two. They also have a part-time secretary which they share with the nursing program and an adjunct.

Harrison said the science department is "going up, definitely up. With having Dr. Perozzi, we can offer more courses of interest to non-science majors."

Yet McConnell feels that these "service" courses, as he called them, take away from the focus.

"In trying to counter that, (loss of interest in science) courses were offered to appeal to more students, such as health classes and various topics courses. But with a limited faculty how much can you do? The more of those kinds of things you have the less (focus) you have," he said. He added that he thought the department had gotten away from those kinds of courses over the last seven years.

Perozzi gave her impressions of the science department when she said, "I think that it's been really struggling but I am very impressed with the caliber of people (faculty) here. I find it absolutely amazing that they've stuck it out and retained high-caliber classes. They really know what they're talking about. I was surprisingly pleased with the caliber of the students."

She said the students were highly prepared and she didn't feel like she had to water anything down.

"The impression to me was that the department reached the point where they thought they really weren't worth much," she said, adding that she thought there was coming to be a "sense of department."

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"To me, the strongest priority is more students, we desperately need more students and also mutual support between faculty." She said she thought they were starting to do that now by holding a seminar every few weeks.

Perozzi said they get pressured to teach more courses because there are not enough students.

Harrison also realized this criticism and provided a list of courses they must teach every year for non-majors which included: four sections of Advanced Physiology, one section of Health Maintenance, one section of Patterns of Light and Sound, two semesters of Anatomy and Physics, one semester of Microbiology, and two semesters of General Biology, General Chemistry and General Physics.

McConnell said this demand can be trying because some of those courses are foe the nursing majors and are only taught at the downtown campus to where the instructor must commute.

All three agreed that the department has got to attract more students and is taking active steps in doing so.

For example, the department is judging and presenting awards to students who entered in the Science Fair's high school division "in order to let people know there is a science department here," Perozzi said. This fall, they will offer activities to hopefully attract high school students.

Also, with administration approval, Harrison said they will offer a summer research institute for high school students.

"We are hoping that will increase high school students knowledge of the fact that we do have a science department," said Harrison.

McConnell assessed that their energies need to be focused on attracting outside attention.

"According to high school students and guidance counselors," he said, "Webster has a theatre program and a media department," and don't realize there is science. "Trying to change that image is something to work for. I don't think the science department will change with wishing making it so," he said, asserting that they must make a conscientious decision and take conscious steps to get there.

Perozzi said, "If people come and see us and meet us, they'll find it to be attractive. We can't do that if people don't know we exist. We don't get much coverage and that's the problem."

Perozzi said she feels the main thing she has brought to the department is the fact that she teaches courses and reduces the load of the other faculty. Second to that, she feels she brought in diversity.

"We need diversity. We need several people who do different things to stimulate others," she said, adding that the diversity is as good for her as it is for the other faculty members.

"This is the place to find it. You're not overwhelmed by grading papers," she said.

Perozzi added she thinks she brought some enthusiasm into science. "A new person coming in can be enthusiastic. I think I've helped with that a little bit."

Mary Manning is one of the 10 science majors; she is a senior in biology.

"I think it is a very good science department," said Manning who chose Webster after checking out Washington University, University of Missouri - St. Louis, and St. Louis University. She said she chose Webster because they accepted the most transfer credits.

Manning said she would like to see an increase in the number of instructors but realized the problem of lack of students. "How can you have more instructors without students?" she asked.

She would also like to see more funds allotted to the department so they could conduct more experiments and get more equipment.

That day, Manning was scrambling in the bushes outside the Seventh Course looking for ant hills for the department's ant farm.

"I think the field has a lot of promise with a lot of jobs available. Thet will have to increase as technology increases," she said. When Manning graduates, she plans to teach high school science.

Harrison and the rest of the science department encourage all students to enroll in science courses.

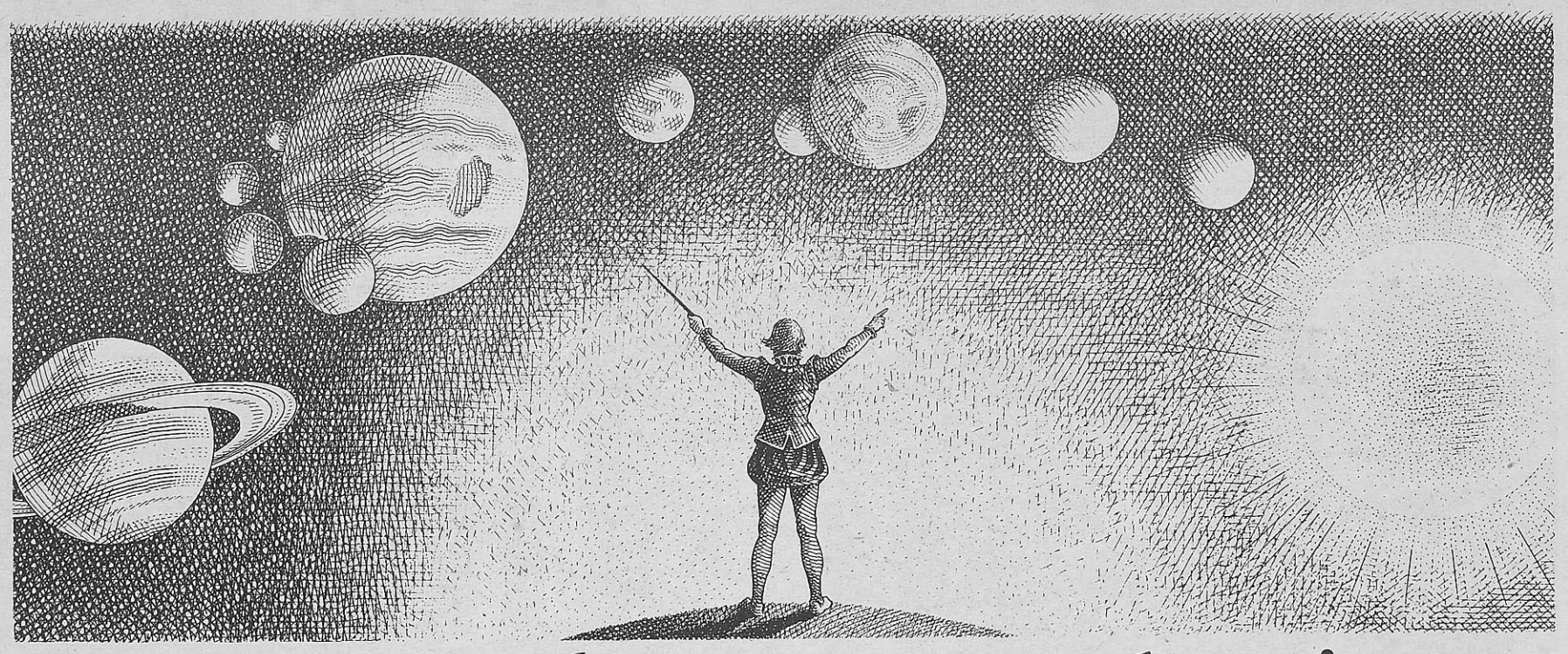
"The courses we offer are not the ones they took in grade school and high school. We really have kept up to date in our fields. We read professional journals and share them with students.

"We all specialize in teaching and testing in such a way that students area able to use the information they gain. Tests have applied questions that require thought. It's not a question of memorization. We try to make it useful and relevant in both majors and non-majors courses.

"In reference to what I said earlier, I really like artists. They are the other people in the school who scientists get along best with. The arts use science. They have to produce students who can do something with what they've learned. It's all the other people in between I'd like to get rid of," Harrison chuckled.



Science Department Chairperson Virginia Harrison and professor Bill McConnell intently study a model of DNA. photo by John Koniak



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DOWNTOWN

photos by Ann Appelbaum



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instant
in
shadow
and
reflection
not flesh

high above
the prison walls
concrete monuments
of
steel and glass
watching,
guarding
ever
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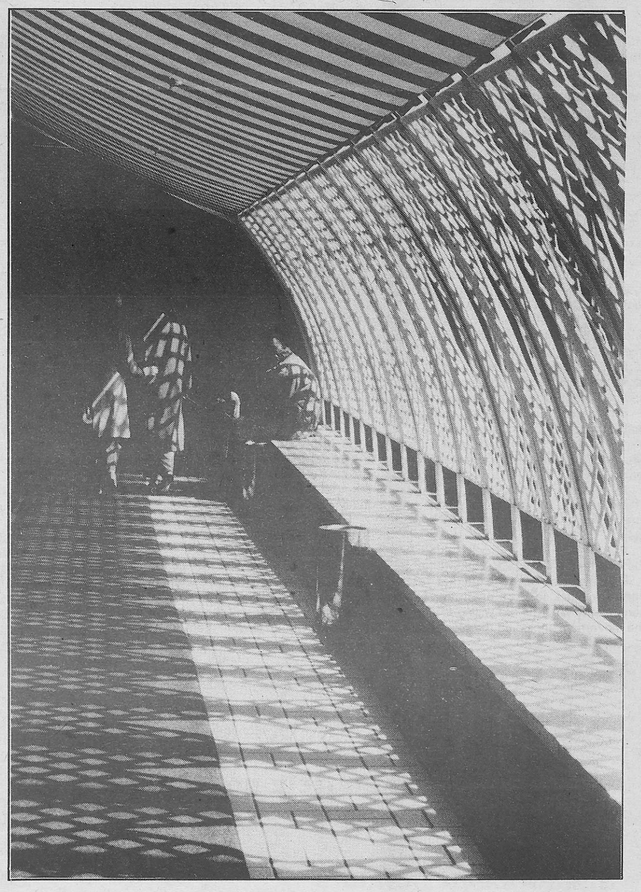

Compensation For Injustice

Afro-American Group Calls For Billions In Reparations

by Fontella Scott
Journal Managing Editor

Some African-Americans who feel that the atrocities of slavery have never been rightfully compensated are now demanding reparations for the descendants of slaves.

Robert Brock, a guest lecturer sponsored by the Black Resource Office, is one of the leading proponents of this ideology. Brock has vocalized his demands around the country, gathering signatures as he travels. Signatures that he hopes will forcefully show strong support and lead to a government effort to repay slave descendants.

Brock is a member and founder of the Self-Determination Committee, a Los Angeles based group that consists of American blacks of African descent. The spokesman has made appearances on the Phil Donahue Show and Morton Downey Jr. with his philosophy of reparations.

The reparation demands that Brock has filed for, according to Emile Bredford, an organization contact person in the St. Louis area, asks for $1 million for each African-American. The five-fold process of reparation includes a money settlement in gold or its equivalent, land, goods and services,and a treaty under international law not to recapture.

Bredford explained the fifth point of this demand by stating that Brock's philosophies largely rest upon the notion that African-Americans are still in slavery.

The legal notion Brock operates on states that it is by legislation blacks were "made" citizens, in much the same fashion that they were "made" slaves — by decree. Thusly, he notes, only a constitutional addition ties blacks to this country.

In a test of this theory, Bredford said that under Brock's legal supervision, 500 or more black men were excused from the draft when they challenged their citizenship.

According to Bredford the case was kept very quiet. "Can you imagine the mass hysteria that would cause," she said, if blacks could claim freedom from taxes or other governmental obligations, through non-citizenship.

"In his talk, Brock briefly explained the justification for the financial amount requested through his reparations plan.

"We've got to have proper education and training. We've been damaged pretty bad in 300 years of slavery," he said.

Brock is quick to admit that this plan lacks the backing of those considered to be black leaders, such as Jesse Jackson.

Brock said, "These leaders got to say that. You can't expect Jesse Jackson to say that what we want is reparations when half the folks that's voting for him is white," he said.

He further stated that the entire issue of reparations by its nature puts blacks and whites on opposite ends of the argument.

"It's a "who thing," Brock said. "And the who thing that did it to us is white."

He said that because of that factor, very few black leaders or organizations such as the NAACP are willing to support the movement, including the black press.

"I get more news from the white people than I do from the black," he said of the press.

Brock had harsh words and criticisms for organizations such as the Urban League and the NAACP as well, who have not attempted to back the reparations plan.

"These groups are playing the game with the white folks," he said. "Can you imagine blacks with nice jobs and money asking for reparations and most of their benefits came from white people?"

He summarized the mentality of civil rights activists with the slogan, "Two, four, six, eight, we all want to integrate," and labeled the 60s rights marches as handholding exercises in which the oppressor is embraced as friend.

He claimed that once finances enter the situation, traditionally liberal whites will abandon their "civil rights" philosophy.

Here Brock takes to task the entire issue of civil rights as opposed to human rights. Bredford noted Brock's legal premise that civil rights are legislated to those under the wide umbrella of pseudo-citizenship.

"As a free citizen, you don't need civil rights. Only negroes were given this and recently other groups. The question is why do you need civil rights if you are a citizen," Bredford said.

Brock also claimed that unwillingness to participate on the part of both the black leaders and the press is not going to damage reparation progress.

"We don't need them," Brock said. "We don't need them for this issue because we've got the people for it. "

The unprecedented request for reparations was explained by Brock as being similar to those paid to countries in post-war eras.

In explaining how the plan is economically feasible, especially during an era which many economists claim is headed for a recession, Brock said, "We have a taxing system. If they (white Americans) are in debt, it is because of what they are doing."

Brock said that effective use of the current taxes or institution of a tax specifically geared toward this purpose would be reasonable, as things such as "excessive housing" on the part of white Americans have contributed to the current financial dilemma.

In terms of the financial difficulties the so-called "black tax" could trigger, Brock said, "Let them worry about that. There is no excuse (for not paying a debt). After 300 years of chattel slavery we did not get one acre of land. Is that an oversight?"

In terms of actually pinpointing when the reparations movement would want payment, Brock indicated that it would take time for the black community to pull itself together.

He said that under current conditions, if blacks were given $1000 today, "it would be gone tomorrow."

He said that education and a general knowledge of how to invest and create profits, skills that he claims blacks are deficient in because of their relative inexperience, would enable them to produce positive results.

Bredford speculated that the most important question is not when African-Americans would receive payment, but when the Congress would agree to hear the demands.

"Just as a personal speculation I would say within the next 5-10 years," she said.

Following the discussion Brock asked members of the audience to sign the petition that has traveled with him on his national circuit.

Several members of the audience were visibly agitated by the message that they perceived to be extreme and racist, while yet others were inspired by the speaker and enthusiastically signed the petition.

Brock asked the small, predominantly college-aged, black audience to leave with a different attitude toward white people, and an understanding of his message.

He defended his statements by saying "I'm not asking you to hate anybody."

He asserted that outside of the legal approach being taken through reparations, the societal problems created by anger over the black situation will surface in other ways, namely violent revolution.

Thus reparations, Brock insists, are a legal alternative to an impending crisis.

'Policy' Ignored When Campus Crime Occurs

by Barbara Friedman
Journal Staff Writer

Despite a university policy requiring "emergency situations" to be reported to the Webster Groves police, crime on campus is largely unreported by the administration, according to police sources.

Since March, at least three security incidents have gone unreported to police:

* On the evening of March 29, theatre arts student Katrina Hertfelder and a companion working in the Loretto-Hilton costume shop were flashed by a man in his forties.

* On one occasion in late March and another in early April, two female students were harassed by males.

An April 7 memo to the university community signed by Dean of Students Mark Govoni states the last two incidents were reported to campus security and the Webster Groves Police Department. But according to one officer, Major Richard Small, the police have no record of the incidents and are not looking for suspects.

"If that's not the case (that the incidents were reported to the police), it should be," Govoni said.

Campus crime has gone unreported before. An incident last fall was reported to administration only at the victim's request, and a dorm incident this semester went unreported. When the police are not alerted, security incidents fail to part of any official record. As a result, students and local residents get a distorted picture of campus security -- a call to the police suggests the university is virtually crime-free. And the administration could make the same claim, since no hard statistics are kept on campus and figures are not made available to parents or students.

Small said the only recent incident on record with the police took place March 9. In that instance, a female student standing at a bus stop was harassed by a male student making obscene gestures from his car. The female student reported the incident to the police herself, and the male student was arrested.

Govoni's memo stated, "The University policy is that all emergency situations should be reported immediately to the Webster Groves Police Department." But Karen Luebbert dean of university services, said there is no written policy requiring security incidents to be reported to the police.

"We are evolving. As of the date of Mark Govoni's memo, we are reporting everything," she said. "I will admit up until then we weren't consistent."

Luebbert said she is developing a written policy that can be applied to security incidents. Under the current procedure, security incident reports are completed by security officers and copies are forwarded to Luebbert, Govoni and Jim Miller, who acts as security supervisor. Luebbert said the security guard who responds to an incident on campus would be responsible for contacting the police.

Govoni memo says police were notified of two recent security incidents, police say otherwise

"Right now there's some judgment involved on their part," said Luebbert. "But I'd like to be able to provide them with some guidelines. They do have a list of people they can call if there's some question about what should or shouldn't be reported."

Govoni admitted the inaccuracies of his memo, but said his intention was to encourage students to report crimes directly to the police if they felt physically threatened.

"It was to let students know there's not an extra layer of bureaucracy they have to go through just because they're on campus," Govoni said.

To date, though, police say they know of very few security incidents at the university.

"I would think (university administration) would want to call us and let us know when something occurs, so we can take a look around," said Major Small. "We don't come unless we're called, since you have your own security."

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AIDS Panel Discussion
Campus Cocoon
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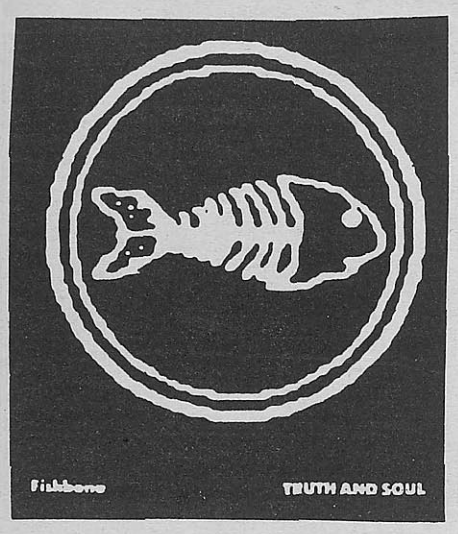
Tuition Hike
Cartoon Round-up
Leadership Award Profiles

Fishbone Mellows With *Change*: New Release, Image

by Dave Simon
Music Editor

Fishbone first appeared in St. Louis in 1986, to support an almost year old six-song EP, *Party At Ground Zero* .

Over the past three years they have released two LP's (along with a Christmas EP), were featured in three movies soundtracks, appeared in numerous



artist's videos, recorded with Little Richard and Curtis Mayfield and have earned a reputation as being one of the best live bands.

Fishbone has achieved all of this with little help from their record company, CBS Records. Although Fishbone has consistently made great albums, it is their live show to which their growing success can be attributed.

St. Louis saw a different Fishbone on April 20 when they appeared at Mississippi Nights. In the past Fishbone has tainted their shows with lewd language and outrageous sexual behavior, sometimes involving members of the audience. The music was always gratifying but some found the group offensive.

This time Fishbone's often overlooked social messages came through clear as they toned down their more controversial behavior.

The band's show was as frantic as ever as they bounced around the stage and into the audience without running short of energy.

Fishbone's music has the humorous tone and demented gospel harmonies of early Funkadelic. Although their music does contain a good amount of funk, it is their original blend of ska, hard rock, and soul that has made them one of the most popular black rock bands.

This six -man band is not only a thrill musically but they are just as entertaining visually. Lead vocalist, Angelo Moore, looks like a song and dance man straight out of Vaudeville. When someone else in the band was singing, Moore could be found being passed above the heads of the crowd.

At one point in the show Moore was passed above the heads of the crowd winding up in the back of the club, while the rest of the band entertained the slam dancers up front.

Fishbone has really reworked their live show. In the past they always opened their show with two songs which have yet to appear on an album. Their show usually ended with their classic ska tune, *Party At Ground Zero.*

Instead of opening the show with a head banging funk tune, as they have in the past, they opened up with an instrumental that sounded like Miles Davis playing ska. They closed the night with

'The six man band is not only a thrill musically but they are just as entertaining vocally. Lead vocalist Angelo Moore looks like a song and dance man straight out of Vaudeville.'

keyboardist Chris Dowd singing *Change*, accompanied by by Kendall Jones playing the acoustic guitar.

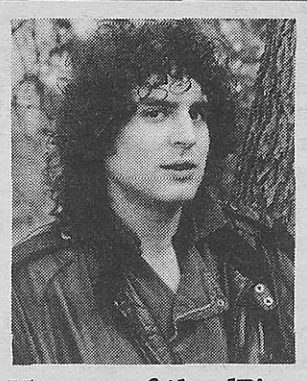
Change is exactly what St. Louis has seen happen to Fishbone. Fortunately it is a change that everyone seemed to enjoy.

Opening the show was the Slammin' Watusis from Chicago. They brought back memories of the early days of punk rock. Such groups as the Clash, the Vibrators and the Damned came to mind. Unfortunately they failed to sound as good as these groups.

None of their songs really stood out and after a while all their songs began to sound alike.

(Look people please try to understand that my editors, Tom and Fontella, were on my ass to fill more space with this article. Instead of writing a paragraph of B.S. Camara came up with this brilliant idea to explain my situation to the reader. Peace to the nation and keep bonein' in the boneyard.)

Jordan's Music Column



In Memory of the dB's
by Jordan Oakes

The dB's are no longer with us, but they left behind some timeless music, a legacy that everyone deserves to hear. Who were the dB's? Folks, we're talking about probably the greatest pop band of the eighties, a combo with roots in the British Invasion, the Beach Boys, and such limit-pushers as Television and Big Star.

Over the course of ten years, the dB's made records that were sharp and funny, tuneful and shocking, inspired and stubborn. Incubated in their native North Carolina, the dB's followed their instincts up to New York City where their off-kilter brand of pop-rock won them an instant legion of supporters. Like a rolling snowball, they gained momentum, getting bigger and bigger, but only to those in the know. An American record contract just wasn't in the cards for these wild musical aces, so they ended up on the now-defunct British Albion label.

In 1980 came their endlessly wonderful first album, *Stands For Decibels*. Lauded as the most important debut since Elvis Costello's, the record was obviously even better, filled with an aural sophistication that McClanus wouldn't achieve until *Armed Forces*.

The songs were half Chris Stamey's and half Peter Holsapple's and while the two had roughly identical influences, Stamey sang with an offhandedly-arty whine, whereas Holsapple managed to varnish his unexceptional croon into something quite capable of pop-rock. The songs were 90-degree twists on the boy-girl stuff the early Beatles sang about, but instead of coming off as jerks like The Knack did, the dB's were nervous, insecure wrecks. To them, love was a hazardous substance that had to be handled carefully, and girls were goddesses, plain and simple.

By the time of their second long-player, *Repercussions*, the dB's were able to dress their energy and ideas in a luxurious production. But just to throw everyone off, they made sure that this time the energy and ideas were weirder than ever, planting in our ears such quriky notions as "Living a Lie", "Ups and Downs" and "Happenstance". Sort of a song-cycle without handlebars, the album was naturally hard to grip. But again, the melodies were unbelievably memorable. Once you got them in your head, they had to be surgically removed.

In the mid-eighties Chris Stamey grew uncomfortable with the dB's creeping sense of normality and detached himself from the band. As the remaining songwriter, Holsapple kept things going, switching around the band's instrumental duties and eventually winning the group a contract with Bearsville Records. But Bearsville almost immediately dissolved, leaving Holsapple once again in an unenviable limbo. Although their *Like This* album was released on the label, it went instantly out-of-print, only to be re-issued much later on Rhino Records.

In late 1986, the dB's signed to IRS Records and recorded *The Sound of Music*, a lovable, hummable drive through Americana, featuring the near-hit "I Lie". But that was it. Fed up with lousy timing and music industry apathy, Holsapple liquidated the dB's. Now he picks up a few bucks playing guitar live with R.E.M., and writing tunes for various other artists.

Do your ears a favor and pick up the dB's four albums while you still can. Because, frankly, you deserve to hear them.

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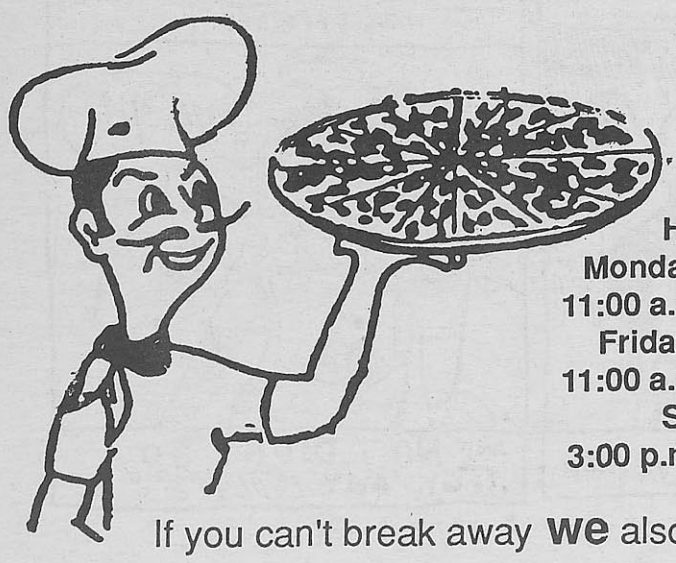

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EXHIBITS

April 30

The Wooden Whimsey of Robert Strobridge, an exhibit of toys and intricate wooden puzzles, will be displayed through May 20 in the Cecille R. Hunt Gallery.

Gallery hours are 10 a.m. to 4 p.m. Monday through Friday, weekends by appointment. All pieces exhibited are for sale. Call 968-7171.

May 2

Works by graduating seniors with bachelor of arts and bachelor of fine arts degrees will be exhibited through May 13 in the gallery of the Loretto-Hilton Center.

Gallery hours are 9 a.m to 6 p.m. weekdays, weekends 1 p.m. to 5 p.m. and during evening theatre performances. Admission is free. A reception will be held Wednesday, May 3, from 4 to 6 p.m.



Student Mary Wagner's photographs displayed in the Media Center Gallery. Her photos are from a photojournalism class last fall. The next class to be displayed is advanced color. The show will last through May 26.

photo by Suzedie Clement

FILMS

May 5

Jimi Hendrix — Live and *Otis Redding — Shake* will be shown through May 6 at 7:30 and 9:30 p.m. and Sunday, May 7, at 7:30 p.m. in the Winifred Moore Auditorium. Admission is $5, students and senior adults $3.

Filmmaker D. A. Pennabaker combined footage from the rock film *Monterey Pop* and new material to develop these two performance films.

For more information, call 968-7487 or 968-6967.

May 12

Wild Strawberries kicks off the film series *Ingmar Bergman: His View of Love and Life*, sponsored by Webster University and St. Anthony's Psychiatric Center. The film will be shown in the Winifred Moore Auditorium at 8 p.m., admission is $3, students $2.

Following the show, audience members will be given the opportunity to discuss the film series with a panel of film and communications professionals.

The series continues on May 13 will a showing of *Smiles of a Summer Night* and a May 14 showing of *Devil's Eye*.

For more information, call 968-7487.

MUSIC

May 1

Students in the jazz studies degree program at Webster University will present a concert Monday at 7 p.m. in the Winifred Moore Auditorium. Admission is $1. Recitals are under the direction of Paul DeMarinis, director of Webster's jazz studies program.

May 7

The Webster University Choral Club will give a concert of American choral music at 4 p.m. in the Winifred Moore Auditorium. Tickets are $1.

May 8

Cara Mia Antonello, principal second violin for the St. Louis Symphony Orchestra, will give a concert at 8 p.m. in the Winifred Moore Auditorium. Admission is $1.

THEATRE

May 3

The Webster University Conservatory of Theatre Arts presents William Shakespeare's *A Midsummer Night's Dream* at 8 p.m. on the Mainstage of the Loretto-Hilton Center. Admission is $4, students and senior adults $2.75.

The play deals with the study of love and the way it operates in the world. The audience is shown the irrational forces of love through the conflict between Oberon and Titania, king and queen of the spirit world.

WORKSHOPS

April 29

Sight, Sound, Emotion: A Higher Education Model for the 1990s, will be held 9 a.m. to 12:30 p.m. in the B/T Complex. Cost of the workshop is $10 for the general public, free to students.

The workshop will explore the interdisciplinary factors and the working relationships between academics and film professionals using a student film project, *Trace Elements*, as a model.

May 10

Webster University will present a spring dance workshop on Wednesday and Thursday. Both performances will begin at 7:30 p.m. on Stage 3, located below Winifred Moore Auditorium. Admission is free.

THE TEST STRIP

BY TODD JOHNSON



Chorosevic Posts First Win

Gorloks Split Double Header With Harris-Stowe Hornets

by Patrick Elsner
Sports Writer

In the first game of a Gorlok baseball double-header, only part of the team showed up to play.

The first game began at 1:00 p.m. at Heine Meine Field against the Harris-Stowe State College Hornets. Unfortunately, the Gorlok offense missed the first four innings of the game. They were defeated 4-3 in seven innings.

In the fifth inning, the Gorlok offense stepped up to plate and went to work. With two outs, David Venn hit a shot to left field. Picking up where Venn left off, Bill Steis blasts a long fly that went to the center field wall and landed him on third base. That drove in Venn and the Gorloks trailed 3-1.

Dan Pollack then hit what looked like the third out to right field but the ball was dropped and Steis came home. To add to the excitement, Pollack fell after rounding second and was caught in a rundown. After several attempts to tag Pollack, he dashed toward third. The throw was on target but the ball was dropped and Pollack was safe at third.

Now only down by one run, Gorlok's Jamie Chorosevic tripled to centerfield and drove in Pollack. The Gorloks had tied Harris-Stowe and the thought of their second victory was apparent as the team rose from their seats in the dugout.

The Gorlok defense, lead by pitcher Eric Stack, looked to chill the bats of Harris-Stowe in the sixth inning. Stack, who had five strikeouts thus far, couldn't calm the bat of Harris–Stowe's Anthony Jackson. Jackson hit the long ball over the left field wall. His solo homerun would be the only additional run they would need.

In the sixth inning, Harris-Stowe brought in a relief pitcher. Tony Otani hit an easy blooper just behind second base that was misplayed. Otani stole second with one out and was left stranded after Stack grounded out and Ruhi Turan struck out.

The Gorloks survived the Harris-Stowe seventh inning. Shortstop Matt Brockmann caught an infield hit and got a force-out at second and Stack posted his sixth strikeout to end the inning.

David Venn lead off the seventh inning for the Gorloks and reached on a basehit to left field, posing as the tying run.. Rommel Medrano was put in the game to pinch-run. Medrano stole second just before Steis lined out to centerfield. Taking a lead at second, Medrano was caught off guard and tagged out on the throw by the Harris-Stowe pitcher. For the final out, Brockmann watched the third strike cross the plate.

What looked like a repeat of the first game, the Gorloks got off to a slow start in the second game against the Hornets of Harris-Stowe. But they were determined to at least win the nightcap. And they did just that.

The Gorloks came away with nine hits in the second game, one better than the first game. However, they scored five more runs in the second game which allowed them to defeat Harris-Stowe, 8-6.

After going two for three in the first game, David Venn continued to show his stuff by going two for two in the nightcap. Jeff Nigh had a key double in the fifth inning that drove in Venn and Bill Steis and left the Gorloks trailing by just two runs.

Harris-Stowe had a five hit, three run second inning that put them ahead 3-0. Starting pitcher Jeff Nolle pitched for five innings while Jamie Chorosevic came in to shutdown Harris-Stowe for the win. Interestingly, Chorosevic had the save in the Gorloks first victory against Concordia April 5. Chorosevic thought he did well against the Hornets.

"I felt it was the best game I've pitched so far," said Chorosevic. "I think I've improved a lot since the beginning of the season."

Chorosevic, who was originally slated to play third or shortstop, has filled in some of the holes in the struggling pitching program.

It was the sixth inning that the Gorloks scored four runs off of four hits and paved the way for victory. Ruhi Turan, Eric Stack and Venn each got basehits to begin a Gorlok rally. With the bases loaded, Steis hit a double and drove in Turan and Stack. Tony Otani then posted a base hit and scored Steis from second and Venn from third and the Gorloks were ahead 8-6.

	(First Game)				
Harris-Stowe	200	110	0—4	8	2
Gorloks	000	030	0—3	6	0
	(Second Game)				
Harris-Stowe	031	200	0—6	10	1
Gorloks	001	124	x—8	9	0

Tennis Team Slams Saints

by Stephanie Morton
Sports Writer

It started out to be a warm, sunny day, but the men's tennis team had a stormy match ahead of the when they played Greenville College, April 22.

Jesse Vermont, sophomore, lost his match against Greenville's Doug Blume, 6-0, 6-1. Mike Kaucic, junior, was defeated as well 6-0, 6-0, as was Kaucic's teammate, Kent Evans, junior, 6-3, 6-1. Almost capturing the second set in his match, Erik Jacobs, senior, lost in a close match 6-4, 7-6. Jacobs lost the second set by two points in a tiebreaker, 8-6.

Shedding some light to the competition, newcomer Matt Demars fought a hard three sets. Winning the first set 6-3, but dropped the next two sets 6-3, 6-3, giving Greenville another win.

Playing in the number one singles position, John Philip, won his match in a tough three-setter, winning the first set 6-4. However, he dropped the second set 6-1, but seized the final set 7-5, giving Webster the win.

According to Coach Mary Breyer, the team played well. She said Philip played a nice match, and so did Demars for his first match of the year, as well as Jacobs.

"Erik (Jacobs) may have been edged out of his match by a broken string during the first set, but he had a second racket as a back up," said Breyer.

As for doubles, the Greenville team continued to dominate. Philip and Jacobs lost their match 6-1, 6-3, as did Vermont and Kaucic, 6-2, 6-0. Evans and Demars did fairly well, but were defeated 6-2, 7-5. The Webster men lost the battle 8-1.

After being crushed by Greenville, it was the Gorloks turn to do some crushing. The victims were the Maryville Saints which the Gorloks beat 8-1.

Fighting another three-setter, Philip was the victor, defeating Maryville's Brian Davenport, 7-5, 3-6, 7-6.

Following Philip was Stack, easily winning his match 6-0, 6-0. Vermont had another tense match, but he won in three sets 6-2, 4-6, 7-6. In the tie-breaker, Vermont squeaked by, winning it 8-6. Evans won the first set in a tie-breaker, and went on to slam the second set 6-1. Demars, making a strong showing won his match 6-3, 6-0. Kaucic lost a tough match 7-6, 6-3.

Webster proved to be the master in doubles as well. Philip and Stack won 6-3, 7-5, while Vermont and Kaucic won 6-2, 6-2. Evans and Demars were victorious once again, 6-3, 6-1.

Although the team won the match, Breyer thought the squad could improve its play.

"They should forget about the opponent and concentrate on hitting the ball-hitting it the structured way," said Breyer. "It's important to keep your eye on the ball, catch on the rise and move in toward the net."

The season record stands at 5-8.

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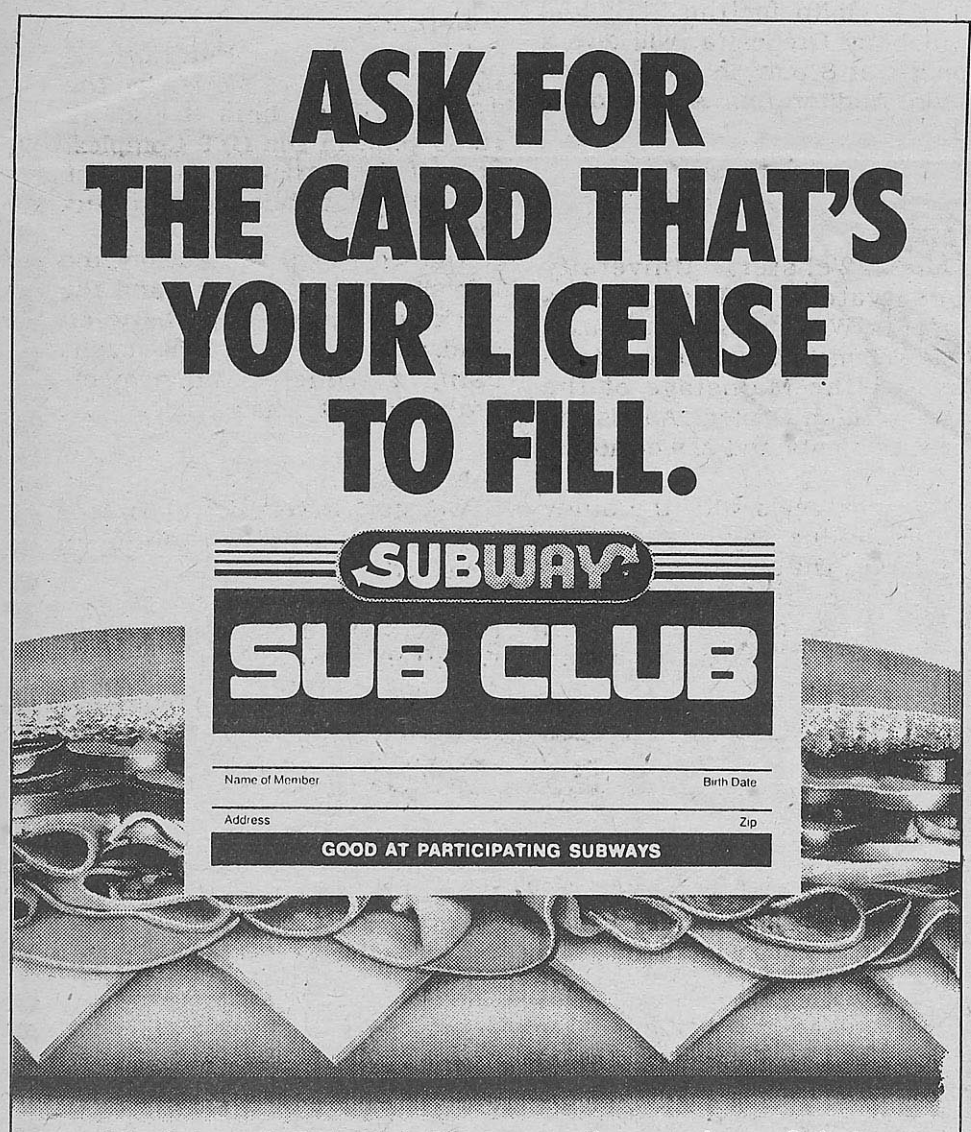

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3:00- 4:00	Improvisation-Dance Club
4:00- 5:00	CSA Lip Synch Contest
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6:30	Literature Club Play Pearson House
9:00pm- 1:00am	Back to the Beach

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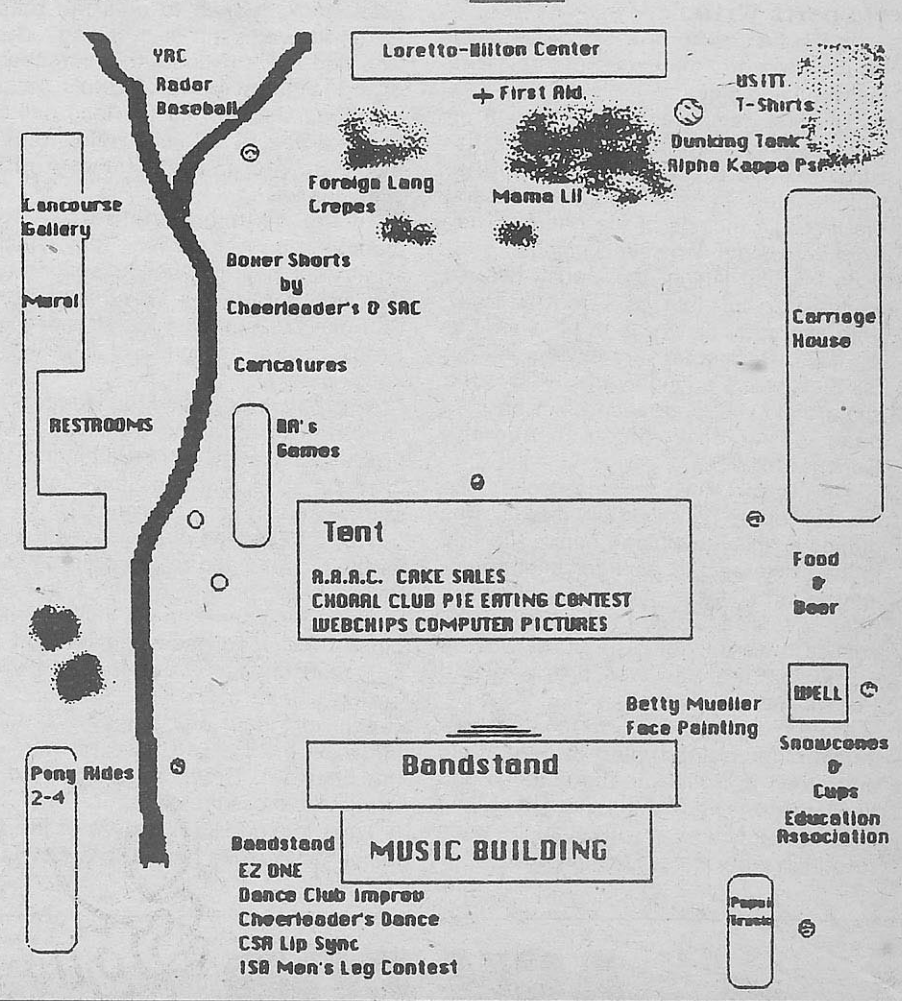

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The Return Of Campus Cocoon Sparks Last Issue; p. 22, 23

The Journal

Webster University's Student Newspaper

May 4 - August ? **Volume 24 #15**

Another Year Under The Ol' Limbo Stick:

Photo by John Koniak

See Springfest Page - 28

A Goodnight To All, And To All A Good Fight

Or

The Reign Of Tyranny Ends

For one, I intended to write an editorial not lambasting a particular group, creed, sect, fringe lunatic group or any other student organization on campus. I also intended to not write a piece that would ensure burning bridges being left in my wake. It was intended to be kinder and gentler, more reflective, and altogether blatantly benevolent display that would ensure me the kind of recommendation letters we young capitalists need.

Unfortunately, something changed that little plan. Not to make one particular event make an entire semester (actually an entire year) fit into a neat little pattern, but the would-be levitation of the telecommunications center did that for me.

Considering that the posters put up around campus appeared to be real, it was not unreasonable to assume that a few people would trot out into the midday sun, to find where the re-enactment of the famous Pentagon incident was, and to hopefully participate. That, of course, did not happen.

Knowing fully well that this event (billed as a May Day memorial to Abbie Hoffman) should keep its proper perspective, let's look at the situation. At most only a half-dozen people knew about it, at least to the point where they would go look for throwbacks with peace signs holding flowers while trying to raise to Sverdrup Complex, a situation the Board of Directors would surely find to be inappropriate use of the space.

And yet that surprisingly low number also indicates an incredible number of other problems, or at least so it seems. People don't read bulletin boards; people don't care what Abbie Hoffman meant; people just don't care to take time out of a sunny day to do anything political.

Perhaps this sounds a bit like the mini-manifesto delivered in this space a fortnight ago. But at the risk of sounding redundant it truly seems to me that the situation of student/community apathy seems to be at a zenith, and without a struggle, the emotional soul of the university could be lost.

A host of schools exist in America that cater to the needs of the white, middle-class. "A good business education is what Johnny needs". "As long as he finishes college, he can grow his hair long. Well not too long". We're talking about values, folks. Apple-pie values that any school can give.

That would be fine except that Webster still retains an image where that doesn't need to be the case. It's held up as a campus where the students lean towards the progressive, politics reflect this and some sort of action follows from those two facts. Unfortunately, again, nothing can often be further from the truth, whether that perception remains in the greater community, or not.

Had such an active situation been alive at Webster University the school would have seen the flourishing of a group like the November Committee, a group that intended to raise socially aware issues that don't necessarily arise on every-other-damn-campus-in-the-country. Not to say that this group was the litmus test of a college's spirit, well, yes that is what I am saying.

You see, shaking things up is often a very effective weapon. This doesn't mean bombing Wini Moore or flogging the cars on the Ad Building lot. It simply means that taking stands can be a frightening experience. As students, many of us don't realize that even at the level of the Board of Directors lies the hear of capitalism, the heart or corporate America, the heart of what can keep an Apartheid system alive at all. No amount of armbands is going to change that, and petitions on pencil sharpeners may have proved to be a very successful baby step, but please... Real stands still need to be taken, while knowing the ground rules.

At the very least, let's please remember that college is where we are supposed to question, where we are supposed to act, to disobey, to feel out the world. Instead we fall rank and file into student governments, parties that end abruptly at 1 a.m. ("Lights on!"), and dorm lotteries that deny upperclassmen rooms so that more braindead freshmen can inhabit the space and filter through the system complaining that there is nothing to do on a Saturday night.

To be sure issues fall into many different categories of importance. What one student may find to be an issue worth fighting for, another may just look at it with passing glances. Nothing, however, negates students from changing the meal *and* changing the campus into a nuclear free zone. One interest does not negate the other, and work on one does not mean that students are either shooting too low or too high. For every November Committee biting the dust, there's a Bored Board. Just a dead, too.

Webster University still retains many admirable qualities. If a student wants to learn here, that can easily be done. Most instructors are good teachers, the library is solid if not spectacular (but who *can* really find books at Wash U.?), the parking a drag. But at an educational institution, it's the first item that's important, while the latter may remain the most discussed.

Exactly the kind of spirit it took to get the University to divest its holdings from South Africa can be channeled into other topics of interest to both the campus and the community. It is now up to the leaders of these groups to decide whether they want to shift priorities or retain their glib attitude that something has been accomplished.

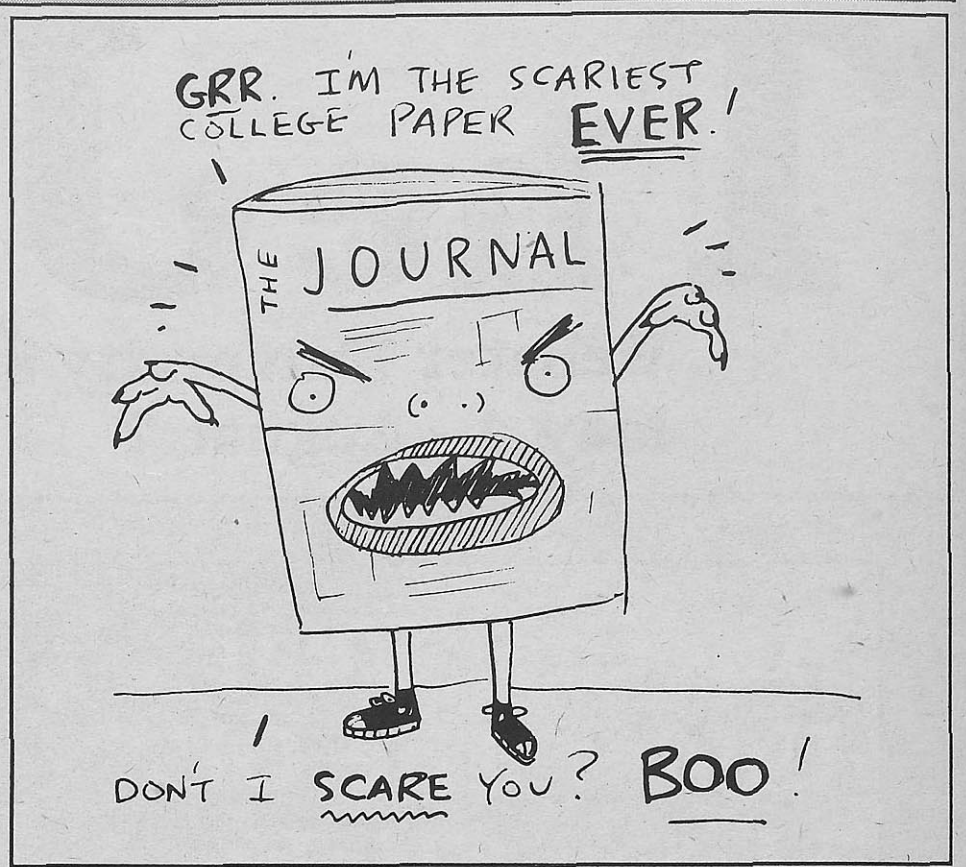
Because it's when student groups decide that something has inherently changed that the enthusiasm wanes. Whether that happened here, who can say. Yet it is very possible.

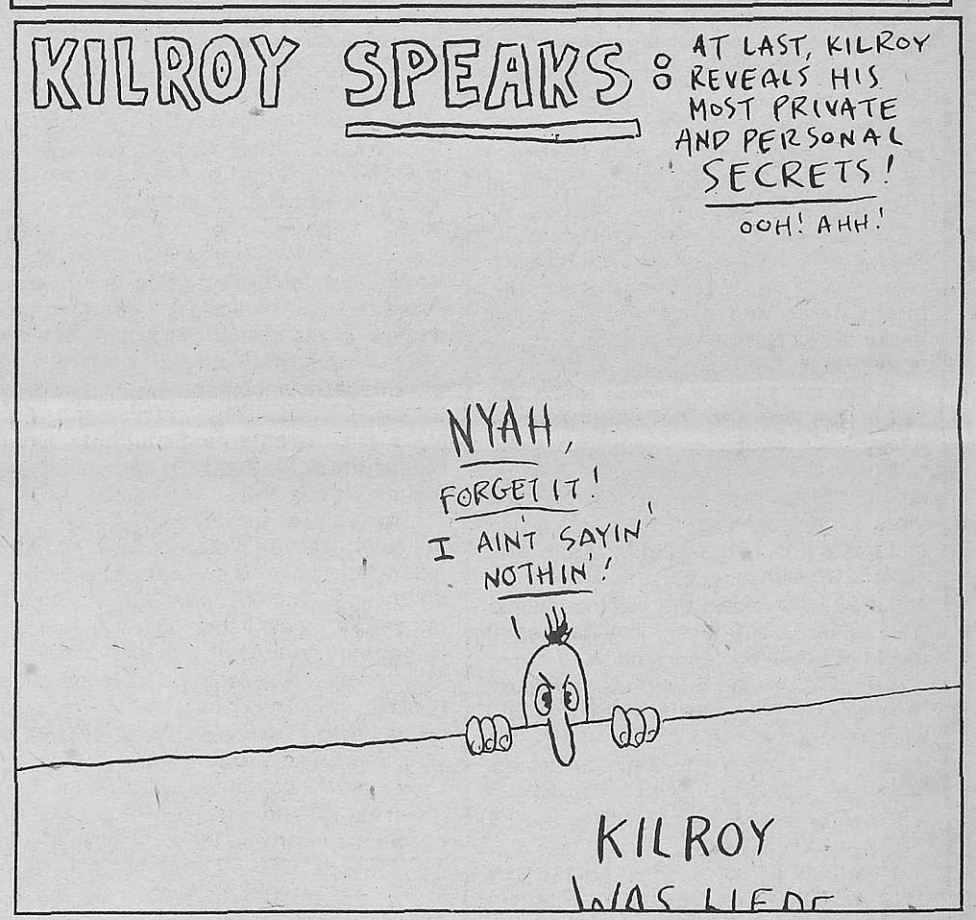
Silly me, but it doesn't seem necessary to have an activities center when the current activities don't excite students. Why not an alternative plan for a potentially alternative school? Again, just a thought.

Too bad, I often think, that my first two years here were spent on endeavours like kicking a soccer ball around Blackburn Park for two hours a day. Maybe at the time it was important, but now it seems like a terrible waste, because even now it's apparent that those two years could have been spent helping to change the course of the University.

Everyone develops their social awareness at a different time. However, it's fair to say that as a collective unit, this campus is taking some groovy amount of time getting to that point. When will the whole picture kick in? Ever?

Remembering Abbie on May Day could have been the first step in line of manouevers that could effect change. Instead it just marks the fitting end of my four years, which ultimately can only be seen as a great many opportunities lost.. More sorrow than anger, really... **TC**





The Journal
A Webster University Student Publication
470 E. Lockwood
Webster Groves, Mo. 63119-3194

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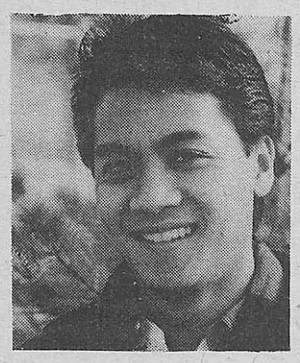


by Rommel Medrano
Columnist

Friends and neighbors, regrettably for the last time, I say "good day." Saturday, May 13th is a magical date if you are a graduating senior...close, but so far away. And while many of us are confident in knowing what lies ahead, others shudder with a chill in even having an inkling as to what the future has in store.

Sounds a bit too prissy, huh? God, you can almost hear the quintet of tiny violins in the background playing *My Heart Bleeds for You*. Alright, sure, graduation is great and all but it's just another rung on life's proverbial ladder. What then? I hear there's a position open for assistant fry-master at Burgers 'R' Us.

Yesriee, we all want to be "successful." But success has a different slant for each one of us: one guy thinks of money, power, fame and glory while another thinks about Bobby McFerrin preaching, "Don't Worry, Be Happy."

If you got your car towed, would you rather pay the fine, not worry and be happy? Or would you want to buy the whole damned company, trash it & laugh loudly. Yes, I do see some smiles out there in the home audience. Now with that out in the open, I asked the following seniors what they see themselves doing about 10 years down the electric avenue we call life. (You know, like the cereal that Mikey liked so very much.)

Kristine Young- music composition: "I'll probably be living in the slums and writing music---"

Jim Eichhorst- public communications: "Let's see. with any luck I'll be a campus minister and from there, hopefully the president of a college."

Georgann Christy- public relations: "I see myself probably working in corporate production PR and if my career doesn't work-out...married with 3 kids!"

Karye Setterlund- management: "I can see myself running a family owned business in the packaging generating set industry along with my husband who's an engineer...I'll be inheriting a company when my father retires. I also plan on having my MBA by then."

Steve Droege-media communications: "Working for the St. Louis Blues in the PR office and being very successful!"

Tom Crone- poli-sci: "Either I'll be totally radded-out in Greenpeace or some such organization or I'll be a complete capitalist/Republican and famous...or I'll be dead."

Myself? I'll probably be selling used boats in the Bahamas making enough green to keep-up with alimony payments and still get by on a comfy note.

At this time, I'd like to say thanks to Tom Crone, Fontella Scott, and the rest of the *Journal* gang for putting up with my crap and countless, colorful excuses, complete with crutches, about why my column is in so late. And thanks to you, the readers, for your input. If you'll miss this column at all, then I know that I did O.K. by you.

Well, have a good one---and all which *that* entails. N'uf done? So, for the final time, N'uf said.

Letters:

An Open Letter to the Academic Honors Board:

We, the undersigned, wish to formally and publicly question the methods by which Academic Honors are awarded at Webster University (see the *Journal* dated April 13-19, 1989). An informal telephone survey of college and university registrars' offices in the area on April 19 yielded the following information:

...**Fontbonne College** awards academic honors to all students with a qualifying G.P.A. (3.7 and over.

...**Lindenwood College** awards academic honors to all students with a qualifying G.P.A. (3.7 and over).

...**Maryville College** awards academic honors to all students with a qualifying G.P.A. (3.5 and over).

...**St. Louis University** awards academic honors to all students with a qualifying G.P.A. (3.3 and over).

...**Washington University** awards academic honors to all students with a qualifying G.P.A. (3.3 and over) and a faculty recommendation.

Webster University apparently does not award academic honors to all with a qualifying G.P.A. Department chairpeople and faculty are asked to submit names for consideration by the honors board. The criteria for selection either as a nominee or an awardee are unclear.

How is it that a student with a 4.0 G.P.A. does not receive academic honors? How is it that a student with a 3.9 G.P.A. is not nominated by her advisor? These unfair events have actually happened at Webster University recently. Many of us take great pride in our academic records, particularly since they are often achieved in spite of many obstacles.

It is obviously to the University's advantage to encourage excellence and to reward outstanding achievement. Far more than twenty-nine students have earned the right to special recognition on graduation day.

The vague, questionable selection methods used at Webster University are patently unfair to all students, and should be changed immediately. You are urged to compile a new list of award recipients, in keeping with policies employed by other comparable schools in the area, for publication in The Journal before the end of the current semester. In addition, the new, improved process should be outlined in every course listing book, so that all present and future students may become familiar with the availability of the awards and the criteria set forth to earn them. your consideration in this important matter is appreciated.

Singed,
Nancy Carraher
Nancy Wilson Fraser
(Co-signed by 106 others)

To the Editor,

My congratulations to Dawn Grodsky for her article concerning the complex issues facing the Science Department. She did an excellent job of capturing the diversity among our small group.

Ms. Grodsky also did an excellent job of presenting accurate quotes in well-preserved context. Thanks to her writing ability and integrity I hope everyone could tell that my comment concerning other departments was teasing borne of Friday afternoon fatigue and frustration. One can tell from the grammer that my brain and my tongue were momentarily disconnected. My sincere apologies to anyone whom I may have offended.

The University administration has been most supportive of our recent efforts to bring new life to the department and I look forward to presenting to the University community the fruits of this summer's research experience on transportable elements (jumping genes) in the genetic makeup of Indian corn.

Sincerely,
Virginia (Ginny) Harrison
Chairperson,
Science Department

Dear Readers,

I'd better apologize to the friends, fans and family of Elvis Costello. His real last name is MacManus, not McClanus, as printed in my last column. Accidents will happen.

Jordan Oakes

To the Editor:

This is in response to the Letter to the Editor in which legalized abortion is made out to be a plot to rid the world of its future 'Mozarts' and future 'Michaelangelos' and in which the author states, "I will never have have an abortion," as do the majority of women who wind up having an abortion.

Whether or not the Catholic Church or anybody else who backs the pro-life movement condones "The bombing of clinics and related assaults" is irrelevant to the issue. The pro-lifers do condone the right to strip a woman of her choice. A choice is a choice and all American citizens should retain the right to make their own.

Taking away a woman's right to make her own choice in such a matter is just one of many steps in the abortion of America's unborn child, Freedom.

One Love,
Carlos Diaz-Granados
Duncan

Dear Editor,

The Association Of African-American Collegians would like to announce their new slate of officers for the 1989-90 academic school year.

President - Ms. Christa Mangrum
Vice President - Mr. Tim Anthony
Treasurer - Ms. Lakesia Madison
Secretary - Ms. Vicki Wooten
Sgt. at Arms - Ms. Tammy Johnson

These are the leaders who will continue to raise the consciousness of the Webster University on African-American life. Congratulations, and I wish you all continued success.

"WITHOUT A STRUGGLE THERE CAN BE NO PROGRESS"

Sincerely,
Donnell Smith
President, AAAC

To the Editor:

My name is Christa R.E. Mangrum and I am a junior in the Conservatory of Theatre Arts, majoring in Stage Management.

I am very pleased and excited to become the new president of the Association of African-American Collegians. I look forward to continuing the rich tradition of serving and helping to re-educate the Webster community. The Association of African-American Collegians will continue to meet with the University administration and others in hopes of keeping the line of communication open.

"UNITED WE STAND, DIVIDED WE FALL"

Sincerely,
Christa R.E. Mangrum
President-Elect
AAAC

To the Editor:

This letter regards the flag handling here at Webster. There is none. It is flown all day, it is flown all night, and it is flown in the rain. All of the United States were asked to fly flags at half-mast in honor and rememberance of the 47 men

continued on page 4

Guest Opinion

by Colin Miner
Contributing Writer

Would someone please tell me if, as of Monday, the Texas Rangers were 17-5 or was the American League 5-17?

Forty-year-old George "Flabby" Foreman won his seventeenth consecutive fight since coming out of retirement two years ago. Who cares?

The United States defeated Costa Rica 1-0 in a World Cup Soccer Match on Sunday. Somehow it just doesn't seem as exciting as George Foreman winning his seventeenth consecutive fight.

There should be laws passed which would prohibit television stations from showing golf and bowling.

I would like to know how many student-athletes can actually spell "NCAA."

Do George Steinbrenner, Dallas Green and Syd Thrift each get two paychecks from the New York Yankees; one for each of them and one for each of their egos?

Since the pseudo-Celtics have given the Detroit Pistons so much trouble, just imagine what will happen when the Pistons have to play a real team.

Soviet gymnasts dominated American gymnasts in the McDonalds Challenge Meet over the weekend. Is anybody actually surprised by this?

The good news: An American, Roberto Urrutia, actually won a gold medal in a world class weightlifting competition over the weekend. The bad news: The competition was the United States National Weightlifting Championships in Houston.

All mascots should be banned from professional sports except for the Gorilla in Phoenix and the Phillie Phanatic.

Maybe Bart Giammati should pass a rule saying Nelson Liriano must be removed for a pinch hitter in the late innings of any baseball game in which a no hitter is at stake.

Did you see that the Chicago Blackhawks won the Norris Division Championships? Now there's a real accomplishment.

Roger Jackson, President of the Canadian Olympic Association, made a speech over the weekend saying that he thought Ben Johnson should not be allowed to participate in the 1992 Olympics. Are we to assume then, that there are those who think he should?

I wonder how long before Ken Griffey Jr. has a child playing baseball. Now that could be fun.

A friend tells me that Saint Louis is considered the soccer capital of the United States. Is this actually something to be proud of?

And by the way, shouldn't Saint Louis, Missouri" be changed to "Anheuser-Busch, Missouri?"

When Mike Tyson was awarded an honorary doctorate last week he said he didn't know what kind of doctor he was supposed to be but based on all the pretty women he saw he felt he should be a gynecologist. Is this a joke?

Does anyone else think it's just a little bit suspicious that that town in the Dominican Republic *only* produces shortstops?

If Tommy Lasorda really loses all that weight that he has promised to lose, won't the pasta industry go belly up?

Anthony Mandarich, the number two pick overall in the NFL Draft last week, isn't really human is he?

When sportscasters explain a play for all of you who are scoring at home, who exactly is it who is scoring at home?

When I saw that Mancini defeated Becker in five sets to win the Monte Carlo Open, I thought, "Great! Boom-Boom's finally found his niche in society." Then saw that it was Alberto Mancini not Ray.

As of Monday Morning, the fourth place team in the American League West would be in first place in any other division in baseball. Kind of scary, isn't it?

Guest Opinion

by Anthony B. Jackson

The Webster University family and community has watched as its sons and daughters have grown up over the school year. Challenging untruths and injustices on many levels. Identifying issues at one time too sensitive to talk about and too painful to go unchallenged. Let's examine some of those issues raised, how they were handled and possibilities of challenging the community to continue to change injustices.

The school year started with the challenge of the CSA election. Improprieties of the election caused the Dean of Student Services Dr. Mark Govoni to call a reelection. This could be looked at as the beginning of the many challenges and changes that occurred during the year.

The ABC now the AAAC, presented The proposal To The Webster University Board Of Trustees And Administration. The proposal created quite a controversy. The proposal first was presented to student services for suggestions and comments, it was forwarded to the executive offices and circulated. Next it was presented to the CSA for endorsement and co-authorship which finally didn't happen. It would appear that the majority of the members felt uncomfortable with a number of the issues.

However, in my opinion it was the work of the *Journal* staff and its coverage that kept the issues alive and kept people talking and looking for answers. The issue #8, Webster University In Black and White, stirred the community and started people reading and writing the Journal. The faculty and the community of Webster Groves got involved and began to read and write as well.

This issue single-handedly captured the essence of the sentiment, tone and frustration associated with the growing pain of Webster University. The *Journal* covered a variety of issues in this paper including:

1. Editorial by Thomas Crone about never having a black instructor during his undergraduate program in his political studies experience at Webster;

2 A letter to the editor by John R. Farrara about being able to form any group he pleases with out being looked upon as racist, sexist, etc...

3. Association of Black Collegians Brings Social Issues To Forefront, by Fontella Scott with the first listing of the ten-point proposal;

4. Racial Issues Abound, Draw Varied Campus Responses by Thomas Crone, with sampling of opinion from students on, "Are race relations a negative issue at Webster?"

5. Divestment Cited As Key Element Of Demands: Studied By Officials by Fontella Scott, this explored the Director of Business and Finances, Burt O'Connor's explanation of the Universities position on Divestment.

6. Donnell Smith Fired As BRO Manager also by Fontella Scott about the events leading to Dean Govoni's decision to fire him.

The leadership on campus continued to grow with the organizing of the Young Republicans and the Students Acting Against Apartheid. Both organizations came out of the starting box with a number of new faces and energy. The YRC, started it's efforts with a food drive while the SAAA organized and began meeting with the administration to advocate divestment from South Africa.

On the other hand it was the leadership of Thomas Crone as editor of the *Journal* in the forefront advocating the forum to discuss the racial relations and tension on campus. The CSA and ABC were asked to support and co-sponsor the event with much opposition from administrators. Dean Govoni and the rest of The Pub Board also expressed reservations about the ability of the student leadership to be objective with such controversial and emotional topics. The administration has continued to underestimate the effectiveness and efficiency of the student leadership on campus.

After the new year the leadership of the student body began to explore additional issues and their relevance to the community. There was an attempt to organize and focus on the following:

1. The establishment of interdisciplinary classes dealing with the destruction of the environment.

2. The establishment of a University day-care facility should be immediately considered.

3. The University should mandate that at least one class in every undergraduate's schedule be devoted to the study of women's and/or minority concerns.

4. The leadership sought the support of other colleges and universities, attracting students and student organizations that share similar goals.

5. The leadership would work to ensure that the fairness in hiring acts accepted at each participating school are followed, and that no one is participating school are followed, and that no one is kept form employment or study because of race, creed, color, sex, sexual preference, political affiliation or other potentially discriminatory practices.

6. The organization supports students gaining an education despite traditionally "handicapping" situations.

7. That each student government declare its campus a "nuclear free zone".

I believe the leadership has again demonstrated it's ability to look ahead to the bigger picture and move toward a direction of including rather than exclusion.

It is my dream that the accomplishments of the students this year are improved by the new leadership of next year. The message should be clear to the administration that the student community can produce leaders if the University will continue to work with and take a more active and supportive role in nurturing it. The message should be loud and clear that the majority of the leadership know the importance of extending the opportunity for an education to all segments of the population. That is that Blacks and other minorities be given additional avenues, scholarships, grants and fellowships to make education affordable.

Congratulations to the AAAC, SAAA and the *Journal* of the successful negotiations with the administration and accomplishments of the 9 out of 10 points of the ABC Proposal To The University Board Of Trustees And Administration. It is clear that without their leadership these issues would not have been addressed.

If the University continues to work with the student leaders forging together rather than reactionary, a real partnership can be established and the educational process will become more meaningful. I would like to also encourage the administration to stop being so secretive and work with the students honestly with scholarships, awards, and the establishment of faculty and administrative search committees. This new trend of honesty and openness will help students and faculty feel better about being a part of the Webster family and work harder to encourage friends and family to come to Webster because it is culturally diverse and sensitized to the needs of all students.

I have mentioned the need for honesty in establishment of scholarships, committees and awards. It has come to my attention that all scholarship information and awards eligibility requirements are not made available to all students for their consideration. I am most distressed that Thomas Crone was not considered for the leadership award by the Alumni Association. If awards are based on who you know rather that on your accomplishments, we have not learned from the past about social injustice. I believe it is only fair to consider all the players and then make a decision rather than exclude them and make a political statement.

Letters

from page 3

who died in the tragic explosion on the Iowa. Webster did not.

Webster University has a large number of students from all over this nation, all of which haved different backgrounds and beliefs. Webster also carries a great deal of pride in the fact of its Eurpoean campuses, and the many students, from abroad, who study here at the St. Louis branch.

It certainly seems to me that despite all the cultural differences held, we all have a respect, if not love for this country - and should also have the same attitude for the flag that represents it. This may be a very trivial compalint to some, but should at least be given the same amount of response and action as did the pencil sharpeners. Perhaps if Webster had an "Associate Dean" of flags, the situation would be resolved.

Sincerely,
Tracy Ingle

To the Editor,

We would like to extend our gratitude to the *Journal* for its ongoing support of Students Acting Against Apartheid. With the *Journal's* help, we have gained interest and support from Webster faculty and students over the course of the year. We couldn't be more pleased by the number of students who have lent their time and energies in working for Webster's divestment. We would like to thank them for their hard work, as well as the members of the administration who have helped in the fight against apartheid by supporting the movement for divestment.

We are lucky to live in a society where a newspaper like the *Journal* has the freedom to express opinions and cover controversial issues. Unfortunately, the South African Apartheid regime limits such expression. We should never take this freedom for granted.

We are very excited about next year and the many possibilities it holds. There are no limits to what we can do to help the oppressed if we set our minds to the task.

Thanks again to the *Journal* students, faculty, and staff for a productive year.

Sincerely,
The SAAA Officers
Matt Tauber; President
Janet Tinsley; Vice President
Christine Hegel; Secretary and Correspondent
Julia Smillie, P.R.

RANDOM RAMBLINGS



New Editors Selected For 89/90, Plan For New Term

by Thomas Crone
Journal Editor

Spring can mean different things to different people — the return of the robins, the start of baseball season, and the one thing most people think about, the announcement of *Journal* editorial positions.

Named to the staff this year are Fontella Scott, editor; Dawn Grodsky, managing editor; Brad Graham, copy editor; Suzedie Clement, photo editor; Patrick "P.J." Elsner, advertising manager; and Michael Arseneault, business manager.

This year's posts will open up once again for the spring semester, a change in tack from last year when posts were opened up for the first time under a year's appointment.

Scott, a junior-to-be, has been with the paper for three semesters and is currently wrapping up a year as managing editor.

"I really like the direction the paper has taken the last year," Scott said. "Basically I want to fine-tune everything in terms of how the staff contributes to the paper.

"Right now we're still looking for certain positions. We're caught in a spot when most of the staff is graduating," Scott said.

Grodsky, named managing editor after two semesters as a staff writer, sees similar refinements on this year's edition as necessary.

"I'd like fundamentals and advanced reporting classes get involved," Grodsky said, rattling off a want list. "I like to see readership go up. I'd like to see more letters. I hope we don't have to go out and solicit them every week.

"We're going to concentrate on a broader range of story topics, more in-depth," Grodsky added, also citing the need for improved layout and graphics.

Copy editor Brad Graham is returning to the post he is currently holding. The position was created just this semester, and changes in the editing system have already been put into practice.

"We have some writers bringing in nice things to begin with," Graham stated. "That makes the copy editing job a lot easier, because you can worry less about clarity and content and work more on nit-picky things."

On a similar note, Graham would like to include the copy editing class to become more active in the production of the weekly.

"Ideally I would involve the copy editing class, and have one or two people every week come in on a Monday or Tuesday night when the crunch is on. Some kind of schedule can be worked out on a rotating scale," Graham added.

Suzedie Clement will also return to her job as photo editor. She among all the appointees had the fewest qualms with the current system.

"I think we've had a really good semester, in all ways," Clement said. "I've been really pleased with the photographers on the staff who really care about the quality of the photography."

Clement, whose work has been published in the *Webster-Kirkwood Times* and *St. Louis Home*, has had one of her works, "Hats and Door," selected for the Photographer's Forum annual publication of college photography.



New editors Suzedie Clement, Patrick Elsner, Fontella Scott, Dawn Grodsky, Brad Graham, Michael Arseneault. photo by Suzedie Clement

Elsner, who has served as the *Journal's* account executive this semester was ethereal in his new approach.

"To continue to strengthen all current accounts and venture into new horizons," the new ad manger said. "(The plan is) just to be adventurous with our advertising, to try new things such as special advertising sections."

During this semester Elsner led the *Journal* in new advertising sales, and also held the job of primary sport writer.

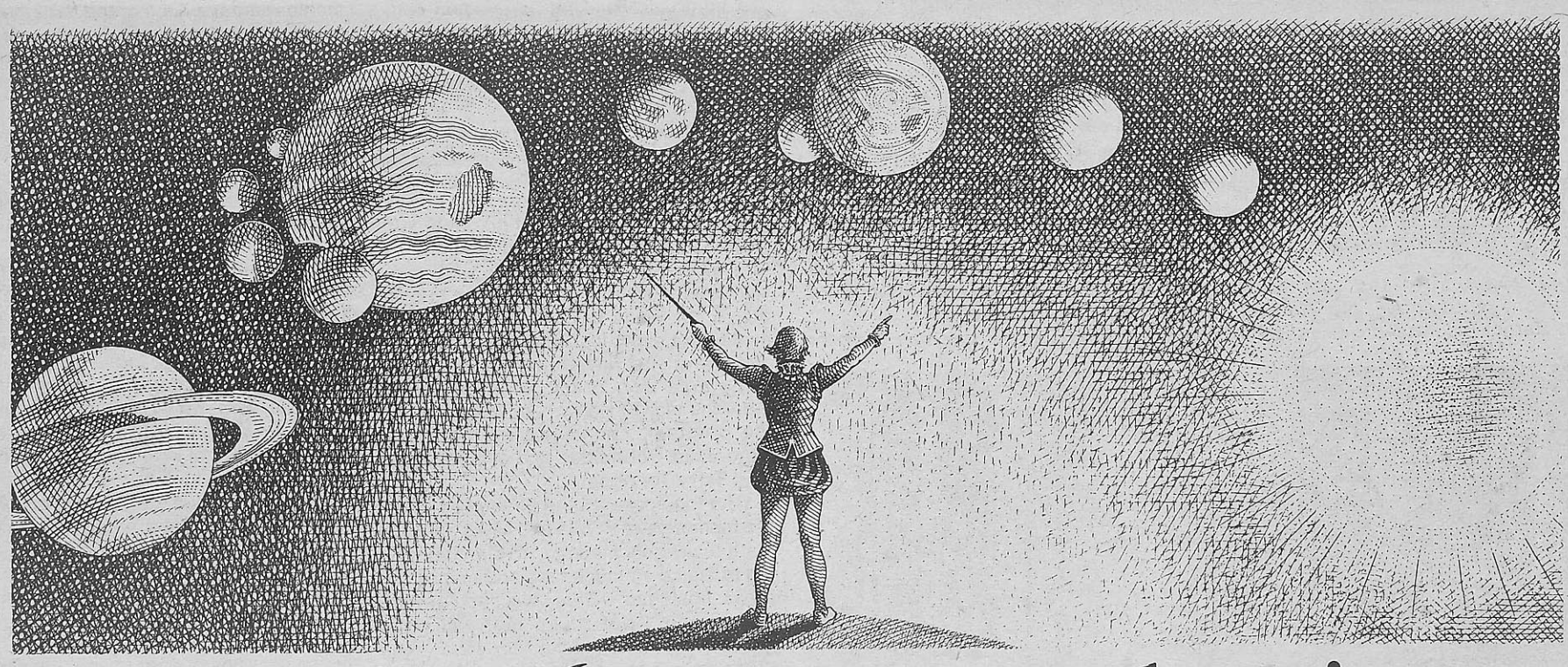
Arseneault, a second-semester junior in the fall, is majoring in accounting after spending one year in the set design program of the Conservatory. He is tabbed as business manager this fall, the first time the job has been split from the ad sales position.

"What I'm looking at out of the job is educational," Arseneault said. "I can't say I know everything about the job.

"I'll do the job as best I can. I don't know of any changes that need to be made right now. I'm big on organization. In my personal life I'm very organized, with everything in it's place," added Arseneault, who'll be a resident assistant in the dorms for the third year next fall.

Arseneault feels he can also give insight to two departments traditionally at odds with the paper - business and the Conservatory.

Currently, the *Journal* staff is also soliciting entries for a variety of contributing staff positions, including reader's advocate, editorial/strip cartoonists, movie and music reviewers, sports writers and general assignment reporters. Those interested should send clips to the *Journal* office.



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All You Do To Me Is Talk, Talk

The Year In Guest Speakers: Diversity Key

New Clubs Help Spur Number of Visitors

by Thomas Crone
Journal Editor

If anything, the year at Webster University was peppered with a variety of speakers. Such a volatile mix of opinions had probably never been thrown into the collegiate stewpot before, with radical white causes (the John Birch Society) and radical black causes (Self determination Committee) sharing student's time just a week apart from one another.

And in between were the rest, some not quite as controversial, but all giving the community a chance to hear a divergence of opinion.

The first big-name on campus last fall was **Calvin Trillin**, a frequent guest on late-night television, and syndicated columnist of *Uncivil Liberties*. Known for his dry wit and keen insight into the daily lives of politicians, common folk, and even cartoon characters, Trillin has been "simply the funniest regular column in journalism".

Trillin is also the author of three books dealing with, interestingly enough, food. *American Fried*, *Alice, Let's Eat*, and *Third Helpings* round out the "tummy trilogy" as he call it.

Trillin's appearance at the Loretto-Hilton Center was part of the Webster Weekend. Formerly known as Alumni Weekend, the event sought to bring as many members of the college community together as possible.

Another guest during the activities was artist **Mickey Myers**. A renowned worker with silkscreens, Myers opened the Hunt Gallery show of her pieces along with those of Corita Kent, her mentor and teacher. The show, "Learning by Heart", played the Visual Arts Studio through October 14.

Eight years after the last State Department rep dropped into Webster, **Arthur Berger** addressed a class, and a lunchtime group of faculty and students. A political advisor on the Middle East, Berger spoke on the Palestinian situation.



Arthur Berger, a representative of the State Department and political advisor on the Middle East, spoke to students and faculty on the Palestinian situation and Iran-Iraq War. photo by Mike Kornblum

Berger concluded that "There are some attitudinal changes, some good and some bad, with those saying that 'We won't accept what is right, what is just for the other side'. We are acting as a broker to say that no one can have it all."

Berger also spoke to concerns of terrorism, the Iran-Iraq War, and defended the use of Israeli force in the West Bank saying it was ludicrous to compare the situation to the Holocaust.

On that note, the major portion of the day was devoted to a study of that series of events, with Nobel Prize winner **Elie Wiesel** headlining a long, notable program at the Loretto-Hilton.

Also speaking to the modest sized crowd were Leo Eitinger, Irving Greenberg, Raul Hilberg, Paul Braunstein, Dorothee Aelle and Harry James Cargas, among others.

The purpose of the day was to honor Wiesel on the 30th anniversary of the well-known memoir, *Night*. The day was organized by Cargas, lit/lang professor and student Susan Perabo.

One week later, **Rigoberta Menchu** came to campus in support of Guatemalan Indian rights, an issue she herself has experienced through first-hand experiences in that land.

In exile from her homeland, the activist adapted her life into print with *I... Rigoberta Menchu*, with was later shaped into the movie *When the Mountains Tremble*, shown at the Webster Film Series last year.

November 17 saw the arrival of the **Children's Literature Conference** at Winifred Moore. The event, billed as the only such one in St. Louis, included guests Rudine Sims Bishop, and 100 teachers and students attended.

The theme of the workshop/symposium was multi-ethnic approaches to children's lit. Plans have tentatively slotted next term's event for October 20,1989.

One of the few visits in December came from **Bob Breck**, of the Missouri Veterans Vigil of Honor. Joining Breck on the program, sponsored by the YRC, were **Jake Schneider** and Webster student **Terry Toenges**.

The trio spoke on the need of keeping the memories of POWs and MIAs alive.

"It really gets me irate. We are so willing to spend so much time and money on those hostages. Sure, we should help those men. But those men willingly chose to be there," Schneider said. "We didn't choose to go to Vietnam. We were told to go and fight and we did. There is a big difference."

Kicking off the official celebrations of African-American History Month, *Night Talk* host **Bob Law** spoke at a packed Winifred Moore Auditorium. The February 1 address often had the crowd on its feet.

Earlier in the day, Law hosted a student seminar which focused on directing black youth into the mainstream of American capitalism, while retaining a sense of community. Law called for those in attendance to become "world runners".

Brought to campus with help of the Latin American Solidarity Committee, **Arnaldo Ramos** spoke to a daytime group of 30 on the U.S. and El Salvador. Ramos, a member of the diplomatic corps of the FMLN/FDR attacked the U.S. position of support for the Duarte government in that nation.

"This crucial objective is to establish communication with North America," Ramos said. "It may sound very dramatic but the crisis has come to a head."

Ramos also gave an evening address, highlighting the peace plan put forward by the FMLN/FDR.

On February 15, **Murray Underwood**, a representative of the American Civil Liberties Union spoke to the Civil Liberties and the Law class. The ACLU rep found a group potentially more aware group, particularly after the Bush-Dukakis "card-carrying member" flap of November.

"We fight for the Bill of Rights and our Federal Consitution," Underwood said then. "Usually we do most of our fighting for minorities... The regular schmo on the street may not be able to fight for his consitutional right; his are likely to be imposed on."

That same evening Winifred Moore rang with the *Sounds of the '60s*, a show sponsored by ABC. The touring group is part of the stable of acts under the wings of **Young Audiences, Inc.**

The night of song and conversation included rememberances of John F. Kennedy, Martin Luther King, Jr., and other instrumental in the civil rights movement.

Observers noted that more flyers were put up for this event than all other activities on campus combined.

Catherine Forslund, a representative of the National Abortion Rights Action League, came to campus February 27, drumming up support for a number of pro-choice activities geared toward the spring of '89.

The primary topic of conversation focused on the *Webster vs. Reproductive Health Services* case, a Missouri trial which has caused a national debate about the morality and, now, legality of the landmark *Roe vs. Wade* decision of 1973.

The third annual **Gerontology Workshop** took place March 4. Topics included caring for long-term care of the aged, the Catastrophic Health Care Bill and new needs of services for the mentally retarded.

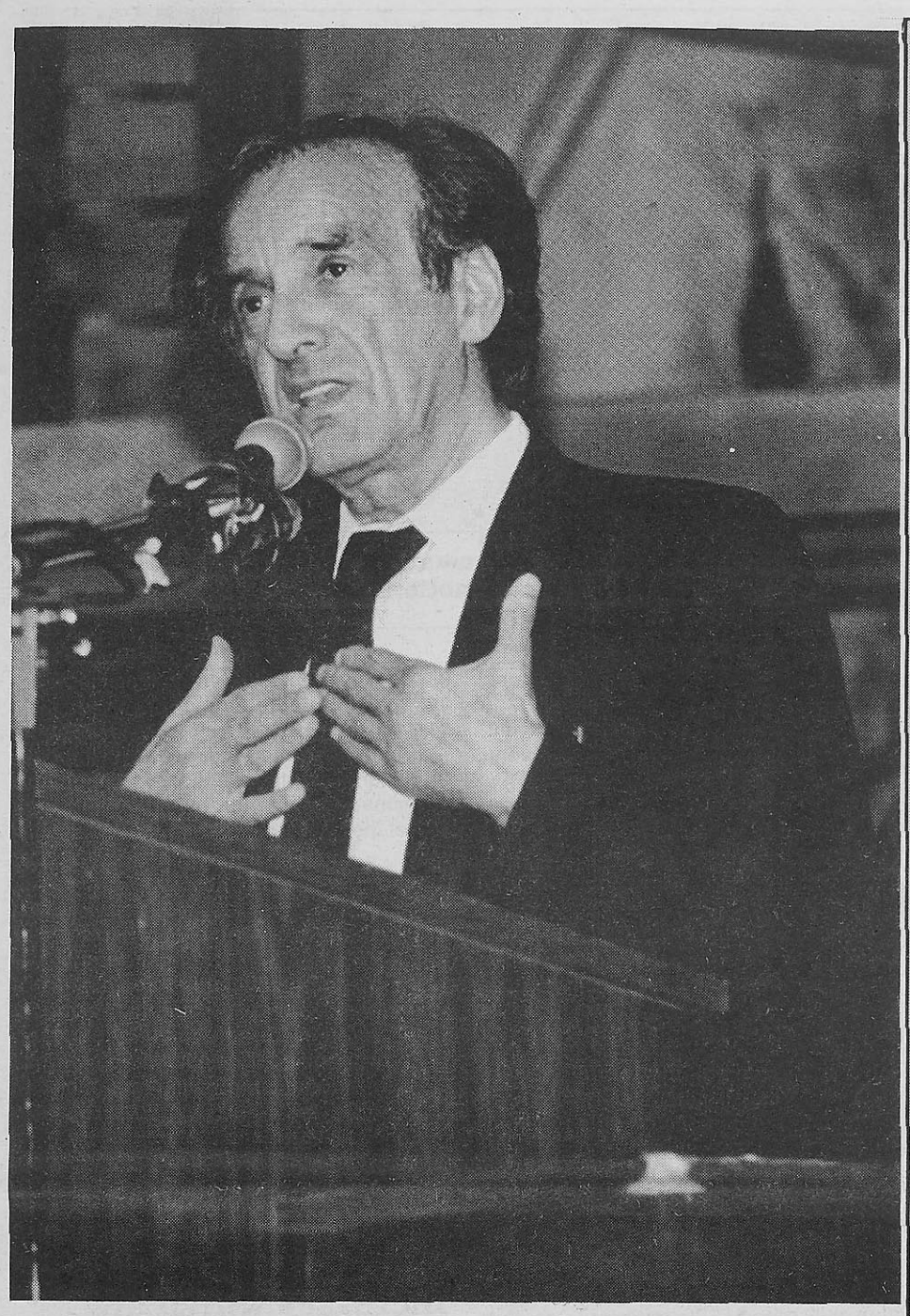
Mary Ann Marler, director of nurses at Cardinal Ritter Institute, said that "We've gotten away from the nuclear family and because our society is mobilized, seniors don't want to live with their families."

Channel 5 meteorologist **Janice Huff** came to Webster to discuss the role of women in the media, specifically in her field of expertise.



Bob Law speaks to an enthusiastic Wini-Moore crowd during an African-American History Month lecture. photo by Leon Algee

Campus



Elie Wiesel was honored during a program of speakers on his book, *Night*, at the Loretto-Hilton Center. photo by Joe Price

"In school, most of my classmates were men. I found them helpful in terms of studying and doing homework together," Huff said. "Some professors didn't know how to relate to women. They thought they had to do things differently."

Women's History saw one noted local storyteller come to Webster, in the form of **Carol Kaminsky**. Sponsored by the WRC, Kaminsky told Irish stories in an Irish accent. She was here March 22.

The storyteller/painter/artist later spoke on the difficulties of professionally plying her talents by saying, "I'm spending much too much time making phone calls and sending out flyers, I don't have enough time to create".

On April 14, **Beverly Nahm**, local section leader of the John Birch Society gave an address on the merits of the United States remaining in the United Nations.

"We realize that we made a big mistake when we did not nip Hitler in the bud. The U.N. was billed and sold as a group that would be to protect against another Hitler from arising," Nahm said.

On April 16, documentarian **Ken Burns** visited Winifred Moore Auditorium. His current work, *Thomas Hart Benton* was part of the Webster Film Series, and the young director took time out for a *Journal* interview.

"Biography may in fact be the best history there is... I was interested in the life, the arc of Tom Benton's existence of Earth," Burns said.

"And I knew that if I told that story well, and remember history is mostly made up of the word story , the art would come along," Burns added.

Robert Brock, founder of the Self Determination Committee, spoke to a small Wini Moore crowd on his petition for African-Americans to get reparations for the sins perpetrated against black slaves. He also attacked current black leadership, among other groups.

"These groups are playing the game with the white folks. Can you imagine blacks with nice jobs and money asking for reparations and most of their benefits came from white people? " Brock asked.

On the same day **Dan Rojas**, one-time press secretary of Grenadan Prime Minister Maurice Bishop, spoke to a Green Room crowd about eliminating the American debt incurred by many Central American nations.

"Some countries such as Mexico have said that anything less than a 50 percent reduction would not make a difference. Twenty percent is too little too late," Rojas said.

Some of the credit for the unusual amount of guest speakers can go to the rise of several new groups on campus. Included in that number are the Young Republicans Club who sponsored two discussions this year. The new History/Political Science Club also added new life to the campus scene.

Several other groups also added to their outside speakers resumes notably the Association of Black Collegians, a.k.a. Association of African-American Collegians.

(Due to the amount of possible material, and a late run on the *Journal* morgue, a few speakers have been omitted from this list. We apologize to any groups/speakers left out. Thank you, and best of luck planning next year's activities.)

They Said It...

"Don't waste this time. You are on your way to the 21st century whether you are ready or not."
-Bob Law

"Sex is not a crime if it is between two consenting adults, so why is it unlawful to have two adults portray any type of sexual activity?"
-Murray Underwood

"You have to be off your mind, off your rocket to believe the oligarchy will carry out electoral reform."
-Arnaldo Ramos

"Arabs and Israelis have to live together. The neighborhood is small, the area is small, ideas cross the border, people cross the border. Everyone's minimum needs have to be met."
-Arthur Berger

"The thing to consider is that if we allow the government to let go of this issue, Uncle Sam will never have to worry about our men once he sends them off to war."
-Bob Breck

"There's never winning with an addict. You always lose."
-Diane Fassel

"Weather is the only thing that affects our lives on a daily basis."
-Janice Huff

"I never know where I'm going to be led next. Some stories just have to be told."
-Carol Kaminsky

"It's not one element that animates it as much as a desire to put your arm around all that is Tom Benton and to try and carry that as much as you can."
-Ken Burns

"If everyone in this room was Chinese, I would simply be pointing that out. That wouldn't mean I'm anti-Chinese."
-Beverly Nahm

"We had citizenship from Africa taken, and citizenship in this country forced upon us. That raises the question of what we owe this country."
-Robert Brock

"In Haiti, the once wooded hills are today almost barren because the peasants are forced to cut it for firewood."
-Don Rojas

Trace Elements Previews At Seminar: First All-School Film

by Marty Harris
Contributing Writer

Glimpses of the murder-mystery, *Trace Elements*, an interdisciplinary film project, was seen at the conference "Sight, Sound, Emotion, a Model for Higher Education in the 1990's" on Saturday, April 28.

The conference brought together students, professionals, and members of the departments involved in the making of *Trace Elements.* Media communications, theatre and dance, music, and behavioral and social sciences departments sponsored the conference. James Staley, associate dean of the undergraduate college, said the collaborative efforts of all these people made the film possible.

The conference was held "to help all of us better understand the importance of interdisciplinary learning at the senior college level," said Michael Burks, an associate professor in media communications, and producer-director of *Trace Elements.* "Students need to learn to work with people of all sorts of specialization."

Trace Elements holds much significance for Webster University.

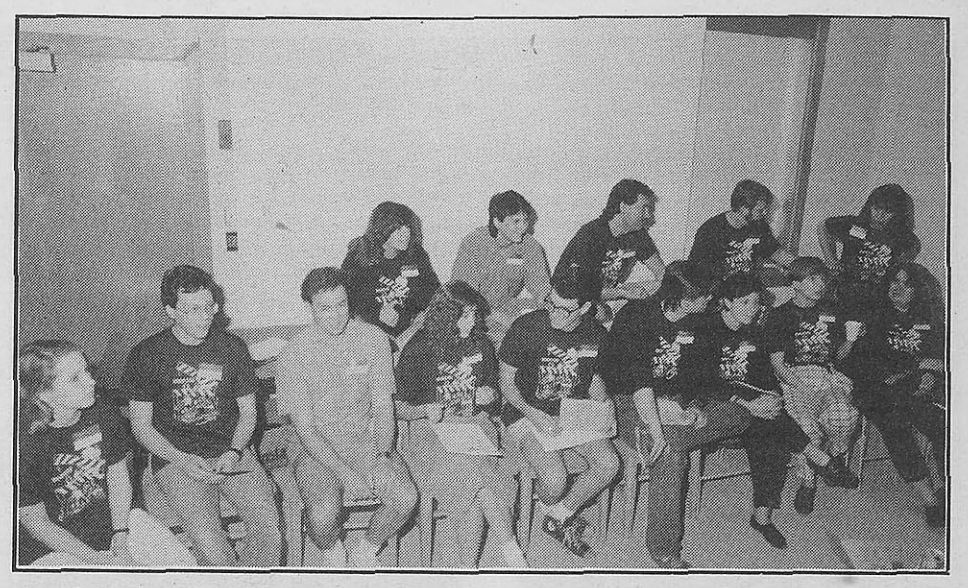
"Students participated in every level of production," said Burks. "Students got very unique experience." They were able to work in a large crew with professional-level equipment, had specialized assignments, and learned the importance of attention to detail.

Dr. Shirley Crenshaw, chair of the education department , stressed the importance of collaborative learning. She likened the project to a suspension bridge. "Each department is providing and interweaving some of those strands," said Crenshaw.

"No school of this size has ever accomplished a film of this magnitude. A bunch of students came up with what I thought was a very good film," said Michael Sandknop, a senior and production manager of the film.

The conference has also given students involved in the project the opportunity to express their feelings about their participation.

"We worked as a group so well. We didn't see our job as the only job," said Maxine Beach, student and assistant director.



Students sport matching T's, a commemorative of *Trace Elements* at Saturday's Sight, Sound and Emotion conference. photo by Leon Algee

Tom Hornof, an actor and student, said, "I was so overwhelmed by the efficiency of the group. I felt so insignificant. An actor is so minute compared to everything else."

The film, *Trace Elements*, centers around the investigation into the serial murders of young men who have all been out with the same young woman, said Burks.

The movie will premiere in September. Art Silverblatt, chair of the media communications department, advised everyone to get their tuxedos ready.

1989-1990 Brings Increase In Webster's Tuition

By Judith S. Carter
Journal Staff Writer

Recently there has been an increase in many of today's necessities. There has been an increase in the cost of homes, the price of gas, and now the cost of tuition.

On March 14, the resident students received a note in their mailboxes from the residence office and the commuter students received a letter from the main office stating that the cost of a credit hour is changing from the current $175 per credit hour to next years $190 per credit hour. This increase raised the flat tuition for the resident students from $5,800 to $6230 annually.

The raise in tuition was not the only increase that the resident students received. Within the same memo the students were notified that the housing rates were also being increased.

The memo stated that it would cost a resident sharing a room $1320 instead of $1240, those who have a single room without a bathroom will pay $1400 instead of $1320, and those who receive a single bedroom with a bathroom will pay $1510 instead of $1420.

The raise continued throughout the meal plan, which the freshman are required to purchase. Next year it will cost students on the 19 meal plan $1880 compared to this years $1770, the students on the 14 meal plan will have to pay $1750 compared to this years $1650, and the students who receive the 10 meal plan will pay $1590 compared to this years $1500. Each of these are annual figures.

A spirit of irritation and confusion spread across the campus as soon as the news reached most of the student body.

Gail Rastorfer, a freshman musical theater major said she was"kind of upset" about the situation. Rastorfer continued by saying," There were so many rumors that it scared me to think that because of the rise in the cost of living I would not be able to finish my education here."

Rastorfer, like many students attending Webster, relies on financial funding to support her higher education. Now due to the high cost of living some students chances of continuing their education is diminishing.

Cindy Bansbach, a sophomore Broadcast journalism major, was terribly concerned about the raise in the credit hour.

"It's really hard to try and support yourself through school and still try and meet the increases which are created every year. It's really hard."

"It's really hard to try and support yourself through school...and meet the increases which are created..."

– Bansbach

Several students, who asked to remain anonymous, questioned why the administration raised the tuition even though there is a known increase in the number of students who will be attending the university campuses in the following year.

According to the 1988-1989 Webster University Facts and Figures, these increases have kept the university "in the black in 13 out of the last 14 years, a remarkable achievement not only in view

Continued on page 9

45 Donors Come To Bi-Annual AKPsi, Red Cross Blood Drive

by C. Pudlewski
Contributing Writer

For what possible reason would 40 members of the Webster University community allow someone to stick a needle in their arm and draw a pint of blood? In the words of freshman, and third time donor Joel Urnes, "Giving blood is a ...cause that I'm proud to be a part of."

The 40 pints of blood drawn during the twice-yearly Red Cross/Alpha Kappa Psi Blood Drive on April 26 will be incorporated into the general blood bank.

"Today, we're drawing triples," explained Red Cross Collection Supervisor Chris Warwick. "That means that each person donating today is helping three people, not one."

Warwick also explained that the most "valuable," or usable blood type was 0, both positive and negative, because this blood can be given to anyone, despite their blood type. These two types are known as universal donors, and five to seven percent of the population has these types of blood. The rarest blood type is AB negative. Only one person in every 150 has this blood type.

Alpha Kappa Psi, the Webster University business fraternity, has sponsored the blood drive four times in the past.

"It's a good event," said Alpha Kappa Psi President Jim Giles. "Good for the university, for the community, and for the Red Cross. It's a good cause."

Both Warwick and Giles were pleased with the turnout. Giles had hoped that moving the drive to the Green Room from the Sverdrup lounge would increase donors from the last drive. Forty-five people donated during the fall drive.

"The turnout here is fairly good, about equal to any other...school of the same size," said Warwick. Washington University's recent blood drive brought in only 35 donors, five less that Webster's drive.

The business fraternity advertised the event extensively, with posters in every campus building.

"We went into the offices to try to get pledges, too," said Giles. The fraternity also publicized the event among resident students, with a letter in every mail box.

"Usually, we get a good turnout from the dorms," Giles explained.

The blood drive was a success for all involved. As one donor put it, "Giving blood is a relatively painless way of helping people who are sick."

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Washington U. Set To Phase Out Sociology Dept.

by Judith S. Carter
Journal Staff Writer

The strength of a university's program does not always parallel its size. For in Webster University the small Sociology department is going strong. Yet the same can not be said for the large department at Washington University.

On Apr. 10, the Dean of Faculty of Arts and Sciences at Washington University, Martin Isreal, announced that the Sociology department would be phased out over the next two years.

Although it was a surprising decision to most of the Washington University community it was not impromptu to the administration. Speculation of the departments stamina started as far back as 10 years ago in the *Student LIfe,* the Washington University campus newspaper.

The final decision was made after several years of consideration. According to an interview in the *St. Louis Post Dispatch,* Isreal said that the university was at a crossroads with the department because it had been operating without a chairman and needed more staff to improve the quality of teaching and research.

Isreal also said in the interview that the university had not admitted any new doctoral candidates in sociology in three years and that no faculty member in the department had received tenure in approximately 13 years. Even though these problems played a major role in the closing of the department Isreal cited that the financial constraints were the primary reasoning in the final decision to close the department instead of the speculated merger with another department.

There are many theories as to why the once nationally prominent department has taken such a drastic decline over a 15 year span. According to an in depth article in the *Student Life* some point to the difference between the political activism of the department and the conservative nature of the administration. There are some who believe that the decline should be attributed to the reserve system of the school. They feel

"acutely conscious of the financial viablilty of each department."

Student Life

that since it makes each school financially independent that it puts too much pressure on individual departments to be "acutely conscious of the financial viability of each department."

In explaining the department's vulnerability, the faculty, current and past, attribute it to fighting within the department and between the department and the administration.

The actual decline of the department is attributed to the controversial study of homosexuals that was published in 1968. The friction was between the administration and department about identifying the study's subjects, some of which were married.

The battles continued when the department had to fight hard for the administration to approve the 1.2 million grant to continue the family behavior and social policy studies.

During the same period, another dispute arose concerning the tenure in the department. The most widely publicized issue was the denial of the tenure of Richard Radcliff, who was at the time conducting a National Science Foundation study on the power structure in St. Louis. According to an article in the Student Life, the administration "saw the study as embarrassing to those involved , including helpful local politicians and perhaps even former Chancellor Thomas Eliot.

Through the years of 1969 to 1971 many of the faculty members left in what they called " the great exodus of tenured faculty." These battles continued throughout the 1970's and the early 1980's.

Though these conflicts have hovered over the department they were still greatly outraged at the decision announced by Isreal.

One of the department's three tenured professors, David J. Pittman, described the move as "very shocking," "a disgrace," and like "a death in the family."

Pittman was not the only person at the university to openly express their distaste for the recent decision.

On Apr. 17, approximately 650 students marched and rallied to show their support for the sociology department. Many of the students and faculty proclaimed their dismay towards the administration's decision. Behind these proclamations rang the chants of "save our 'sosh'" and "books not bricks."

Some students even decided to boycott their classes but then changed the idea to a school wide "teach-in". Unfortunately, many of the faculty would not respond to the students request to take the whole day and devote it to the reason for the closing of the department.

The non-cooperation by some of the faculty did not discourage the students. On Apr. 17, after the rally, five students met with the administration to discuss the method behind the decision and the final

Continued on page 10

SUMMER EMPLOYMENT

In the next few years, the number of jobs requiring a college education will greatly exceed the number of college graduates available to fill them. Employers are racing against time and each other to begin attracting future college graduates to their organizations.

Don't waste your summer working low-paying menial labor type jobs. MIDWEST SUMMER CO-OP represents thousands of Missouri corporations and organizations that want to hire college students to work full-time during the summer in career related positions. Work in your field of interest and gain valuable experience while earning a respectable income this summer. To be eligible you must have completed a minimum of one year (24 credit hours) in college and have attained at least a "C" (2.0 on a 4.0 scale) grade point average.

To get your summer position, simply match your career interests to the needs of an employer listed in our SUMMER CO-OP DIRECTORY. The directory lists thousands of summer positions available throughout Missouri. Job descriptions are organized into 53 general catagories - Accounting, Advertising, Design, Engineering (civil, electrical, mechanical), Education, Fashion Merchandising, Finance, Graphic Arts, Law, Marketing, Nursing, etc. Whatever your interest, there are a number of positions to choose from. Work with and learn from some of the top professionals in Missouri. The directory comes complete with application materials and a toll-free number to call for assistance in arranging interviews.

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For every summer position we fill with an eligible college student, MIDWEST SUMMER CO-OP receives a fee from the employer for our services. Services to the employer include: listing in our directory, pre-screening applicants and arranging interviews. Our services are at no cost to the college student. However, we cannot afford to waste our time and resources on those who are not serious about finding quality summer employment. The costs of producing and sending the directories alone (they are the size of a telephone book) are very high. This is why we must request $5 to help cover the costs of each directory and set of application materials we send out. If you are unable to find a summer position suitable to your needs and interests, you can return them for a full refund. If you do accept a position, under a listing agreement with MIDWEST SUMMER CO-OP, the employer will refund the $5 on your first paycheck.

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Make check or money order payable to MIDWEST SUMMER CO-OP.

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International Students Question Programming

by Mohamed El-Bendary
Contributing Writer

The growing number of international students coming to study at Webster University over the years led to the establishment of the International Student Center (ISC). The ISC is very important for all international students as it provides advising for foreign students and information on immigration matters.

But in recent weeks, some international students have not only questioned the effectiveness of the ISC, but the quality of education provided to them.

The students have asked the school to handle the following issues:

- To help soften the cultural rejection that many international students experience on campus.
- To improve the English tutoring program and set the Test of English as a Foreign Language (TOEFL) as prerequisite for admissions into the schools's program.
- To discuss the accreditation issue of Webster University in certain Middle Eastern countries and the drop in the number of international students from that area of the world in recent years.

'Among the countries that (blacklisted) and refused to employ any graduates from our school are the Gulf countries.'
-Tahnazan

Members of the International Student Association (ISA) believe that the school doesn't care enough for them. They said (as a minority) they ought to be given special attention because most of them feel terribly lonely.

Many in the ISA also think that both their culture and the Western culture are incompatible because of the diversity between them and their fellow American students. Therefore, they call on the school to help break this cultural gap through the cooperation of its administrators and faculty members.

Betty Mueller, director of ISC, said the center can always offer help but the student needs to talk to them.

According to Mueller, international students are very frightened when they first come to study in the United States. She said an in-house Michigan Test is done to assess the language skills of the student upon his arrival at school.

"Should the student show weakness in any of his language abilities, he then must join the school's English as a Second Language program (ESL)," Mueller added.

To Mueller, the ESL is an excellent program but she stopped short of saying the same of the English Tutoring Program which many international students regard as of no benefit.

Mueller believes that Webster University is not the only institution that doesn't require the TOEFL for admission. TOEFL, Mueller said, is a national standardized test; an in-house Michigan exam is not accepted for admission to schools where the TOEFL is required. Mueller doesn't think that Webster University ought to accept students with the TOEFL.

"If we do," she said, "where will all those students who could not pass the TOEFL go?"

Andre Tahnazan is a management major from Iran and vice-president of ISA.

"I spent a period of time studying in Illinois," said Tahnazan. "And I can say, as far as the international student is concerned, the university community there was much more social than here.

"The ISA does all that it can to create a social atmosphere but there are other things that have to be undertaken by the school itself in order to get the international student out of some of his difficulties," Tahnazan continued.

"For example, I am nearly done with my MA and I don't know what to do next. What are my legal rights in terms of getting my practical job training? I need the help of the Placement Office but they seem not to care about us. I badly need my practical training for I can hardly do without it.

"Webster University is not accredited in the Gulf and Persian countries because of a problem that mainly has to do with the TOEFL exam," said Tahnazan.

"Webster, unlike other schools doesn't require the TOEFL for admission into its programs and this undoubtedly has helped all of us.

"But on the other hand, it didn't do the school any good at all because many international students proved to be incompetent when they went back to work in their homeland," he said.

"Among the countries that (blacklisted) Webster University and refused to employ any graduate from our school are the Gulf countries."

A Webster student from Saudi Arabia gave two versions of the story of Webster University in some Gulf countries. A few years ago, the Saudi student and some Arab students holding masters degrees from Webster University got jobs in the Gulf countries. Officials in these countries found out that many Webster graduates were not only incompetent in their fields of work but also unable to speak proper English. This happened often enough that these countries decided not to accept graduates from Webster.

The second story, the Saudi student continues, is that some Arab students were caught cheating in examinations, and the school had to expel them. In response to the school's reaction, the government of those students refused to accept Webster University graduates.

Mueller responded to this by saying that she has never heard these stories.

"It must be a fallacy," she said "I remember during examinations some Arab students were exchanging answers with one another. I stopped them and told them that this is wrong but they said they are Muslim and the Koran said that they should help one another. I replied to them by saying that it is called 'cheating' in our country."

Mark Govoni, dean of students, agreed that there has been a significant drop in the number of international students from some Middle Eastern countries.

"Two weeks ago, Neil George, dean of the undergraduate college, raised this issue in a meeting held in Washington D.C.," said Govoni. "Whether these countries do recognize Webster University or not, I have no information."

Tomi Yrjola is an international studies major from Finland and president of ISA. He said he feels isolated at Webster.

"I have spent a few years studying in New York and went to one of the Webster campuses in Europe. I studied at the United Nations School in New York. It was a different experience. It was easier to communicate there because it was a multi-racial society.

"I think the system of education at Webster is different from most American universities," he said. "Webster is considered an international university but there are some contradictions in the global scene of Webster. In Webster's European campuses, education is not as serious as it should be. There is a gap between these campuses and the main campus.

"The idea of cultural rejection that many international students talk about has to do with the community around them in general, St. Louis society," Yrjola said.

"People here are self-sufficient with a considerable amount of conservatism. They don't really need anything. Thus their realization of an international student is not there. You may also say they pretend to be unaware of us (foreign students). Sometimes they try to play the perfect good guys, but most of the time they fail because they are hesitant to help an international student.

'But I often ask myself, when will the community realize that we international students are around them?'
-Yrjola

"Quite often I see St. Louisans as contradictory figures," Yrjola continued. "Maybe because I view the society as one that has gone into seclusion. Of course it is a matter of difference in ideology, our ideology and theirs. But I often ask myself when will the community realize that we international students are around them?"

Dean Govoni believes that the cultural rejection that some students experience has to do with the social changes that every student faces upon arriving in a new school.

"There has to be a period of adjustment because they, like most of us when abroad, are experiencing an entirely different culture," said Govoni. "I am very interested in those feelings.

"As for the English Tutoring Program," Govoni said, "the problem is most international students rely on American students who might not be very interested in teaching. I think we can improve the program by identifying students interested in teaching English."

Jennifer Rawe, an international studies major who teaches in the English tutoring program and works as a secretary for the ISA agrees that the program is weak. Like Govoni, she thinks those who volunteer to teach in it should be majoring in English education.

"If we can offer some help to the program and get students majoring in English to teach, the program will undoubtedly improve," Rawe said.

According to Rawe, the feelings of cultural rejection experienced by international students on campus have more to do with the way American students view them.

"Before I started knowing international students," Rawe said, "I feared them because I thought they were coming to take our jobs. At the same time I would also put them on a pedestal because they came from another country and culture and spoke a language that I don't speak.

"After having worked for ISA and coming in touch with international students," Rawe continued, "I found out that they are not super persons any more. They are just like us and I accepted them."

Rawe thinks that the school needs to "generate some knowledge" on international students.

Another American student who works as a treasury person for ISA is Nydia Blood. She thinks that the school should exert some effort in a bid to improve the tutoring program which she deemed unsuccessful.

"We don't really look nice in our country when we are not able to offer foreign students a good English tutoring program," said Blood.

Some international students have been able to move beyond the fear of a new culture, a new school. They rely on one another, but they would like to rely on the American students, faculty and staff at school in order to learn from them. Even for the most mature student, that is not always easy.

Wu Zhen holds a M.D. degree from China and is working on a masters in gerontology.

"Being in the States, I have learned a lot of English," said Zhen. "People are very friendly and nice. I have always been interested in learning how to help elders and this made me decide to come to study gerontology in the United States.

"When I feel lonely, I come here to the ISC and talk to people," he said. "We need to meet so we can learn something from each other. If we can get people together to cooperate with good feelings, we can definitely develop friendships no matter what ethnic groups we belong to. My friends in China send me letters all the time and this helps me a lot to pull myself together in times of boredom.

"China and America are two different countries," Zhen stated. "The culture is different, the attitude of the people is different. Also the health care system is entirely different. My teachers here think I know everything, and some of it I have never heard of. I wish everyone would care a bit more, for I am the only foreigner in class."

Tuition Hike from page 8

of the economy of the 1980s, but also in view of traditional practice in higher education."

With the total worldwide operations annual budget, the revenue, totalling $35,600,000, the same anonymous students questioned why the increase.

According to the Dean of Students, Mark Govoni, the school has to accommodate all the students and to do so there must be some kind of increase.

When questioned as to what was done with the monies received each year Govoni stated that it was not as simple as answering one question. He said that the revenue goes into the budget which is decided on by the Budget officers , which is then sent to Deans Kelly and Gerdine, from there the budget proposal goes to the board of directors.

When asked if there were any specified amounts for certain areas in the school Govoni said that it actually depended on the "budgeting on annual cases."

The budget for the upcoming year was still in progress when the interview with Govoni was held. The budget for this year, however, was published in the yearly Facts and Figures, which is published to allow the students to be informed of the schools policies and general information.

In Facts and Figures , the budget posted for this current year showed the allotment for the individual areas as:

Annual Budget:	$35,600,000
Endowment:	$4,300,000
Private Gifts:	$2,442,000
Annual Federal Funding:	$93,000
Annual Federal & State Student Grant Funding:	$1,253,044
Webster University Scholarship Funds:	$1,023,004
Student Loans:	$2,252,482

When questioned about the possible budget for the upcoming year Govoni quoted a statement by Dean Kelly.

"The income is basically an 'if-come' because it depends on the number of students who enroll at Webster as to how much the revenue is."

The hopes for a stabilized tuition rate should not be greatly looked upon for in the words of Dean Govoni,"All colleges raise their tuition rate annually."

Williams Receives PhD, Cited As 'Role Model'

by Lori Schmidt
Journal Staff Writer

Role models tend to be characters on television or leaders in politics: famous individuals who have outstanding abilities and are far from reach. Rarely are role models noticed in neighborhood or academic communities.

But according to Mike Salevouris, Chairman of the History/Political Science Department, Webster University has several role models for students to follow, including the department's latest addition, Gwyneth Williams.

"I think she is the perfect example for young women in college," he said. "She has reached tremendous professional heights in an area dominated by men. She has a very positive outlook and I think she shows female students what is possible for them to accomplish with direction and diligence."

Williams explained that she tries to act as a role model for other women.

"I want to project an image that education is a field for young women," she said. "Education in college is male dominated but there are opportunities. I also want to show that you don't have to fit a specific mold to do that things that you want to do."

After five years of research and writing, Williams finally received her doctorate this month from Princeton University

"My dissertation focused on joint-custody laws," Williams said. "I dealt with the politics behind laws that are made and where interest groups fit in; how they have been involved in legislation.

"I did some of the research there and some of the research here in St. Louis while teaching part-time at UMSL, Meremac and here, so that made it take longer than it might take others."

Williams also received her M.A. in political science from Princeton University. She graduated from Knox College with a B.A. in political science, a major she accidentally fell into.

"I originally intended to get a degree in English and history, but at Knox the English Department was not the best and most of the students, the best students, were entering the Political Science Department," Williams said. "It seemed like the Political Science Department was the place to be. But once I got into it, I really enjoyed it. You could call it serendipity.

"Political science is a very worthwhile major because it helps you to understand the world better. It's information that will always be useful and necessary."

Williams was born in Bloomington, Indiana where her father was working on his doctorate from Indiana University, but she grew up in St. Louis. She attended Kirkwood High School and Meremac Community College. Williams said growing up in St. Louis brought her to Webster University.

"I had known about Webster for a long time and I knew that I really wanted to teach here because of the department's reputation," she said.

According to Williams, Princeton is a much more competitive environment than Webster for faculty and students alike.

"Webster is a very friendly school," she said. "There is much more interaction between faculty members with one another and with other students. Webster tries to be a community. But at Princeton, you didn't want to be too friendly. Faculty members are always in competition for promotions and because of that, it colors a lot of relationships. Most people never get tenure and it causes a lot of anxiety among faculty members, particularly junior faculty members.

"Webster's philosophy is different altogether. The faculty has a real concern for its students. It's a real common focus here."

She enjoys working in an environment where teaching well is the emphasis.

"Many colleges, particularly big colleges, emphasize research rather than good teaching," Williams explained. "Large universities promote faculty on how much of their work gets published which can take a lot away from instructing students. But Webster is concerned with our ability to teach. You have to be dedicated to your students."

The department's combination of history and political science is another element of the department Williams finds important.

"I like the combination because it's the way I teach," she said. "I like to teach about how history affects politics because they go hand in hand. You can't have one without the other."

This semester, Williams teaches Introduction to American Politics, Introduction to Political Science, The Presidency and Civil Liberties and The Law.

Next fall, Williams is scheduled to instruct Politics and Gender.

"The course will deal with women and society, sexism and women in the political arena as well as different women's issues such as ERA," Williams explained. "It will simply be a broad look at women in politics today. I think that's a real positive concern."

Williams noted that there are more students signed up for this class than almost any other in the department.

"I think that reflects a growing number of women concerned in women's issues," she said. "Both younger and older women want to know how they fit into our society."

Williams mentioned that she enjoys teaching law classes because of her interest in law as a political force.

"Not only am I concerned with the law itself, but also the political policy involved in it," she said. "I like to emphasize who the decisions affect in society, the people who make the decisions, the historical background of the period, the reason behind the final opinion. I think these are all very important factors. I also like to get the class' response to the court's decision."

Sue Niehle is in Williams' Civil Liberties and The Law. She agreed that Williams is a role model at Webster University.

"She is the type of teacher who is sincerely concerned about whether or not her students understand the material," Neihle said. "And getting a PhD from Princeton is no easy task, I'm sure. I think she has worked hard to get where she is and that sets a pretty good example for all of us."

Salevouris is impressed with Williams' ability. He explained that her teaching skills as well as her enthusiasm add something positive to the History-Political Science Department.

"She is always available to her students and to the faculty," he said. " She has taken a very strong interest in the community plus she has had such a diverse education. She has attended an ivy league college, a small liberal arts college and a community college. I think she is a strong addition to Webster."



Williams, recent recipient of Princeton's PhD. photo by Ann Appelbaum

Scarbrough Receives Phi Theta Kappa Award

by Brad L. Graham
Contributing Writer

Shirley Scarbrough, a BA/MA student at Webster, was recently awarded the Phi Theta Kappa Alumni Hall of Honor Award.

The prestigious award was given in recognition of her service to the nationally prominent honor fraternity for 2-year colleges. Scarbrough became involved with the organization three years ago, while attending Jefferson College in Hillsboro.

Scarbrough said the award, presented while she attended a conference at the college, came as a complete surprise.

"I was totally shocked," she said. "I didn't even know I was nominated."

The award honors distinguished alumni of the fraternity, which is coeducational, open by invitation only, and dedicated to service to school and community, with particular emphasis on education.

"The fraternity does a lot of outreach projects," explained Scarbrough, "mostly to high school students, both to outstanding students and those who are at risk of dropping out.

"The whole idea behind Phi Theta Kappa as an organization is to promote academic achievement. They recognize those who are outstanding in their endeavors.

"This is a once-in-a-lifetime award. I was honored to even be nominated, much less to win."

Scarbrough was further honored by the 2-year chapter of the fraternity at Jefferson, when she was awarded the Outstanding Alumni Award during a recent installation ceremony at the college.

She has served as alumni chapter president for two years, and just completed a term of service as national president.

Scarbrough received an associate degree in business management from Jefferson, then came to Webster to pursue a double major in business management and psychology. She will graduate in May 1990, with an MA in Human Resource Management.

"I would like to go into training and development," she said, adding she has given thought to becoming an organizational psychologist.

A mother of two, Scarbrough commutes to Webster each day from Catawissa, Mo., located in the upper corner of Jefferson County. Before coming to Webster, she made the decision to quit her job at KETC-Channel 9 to attend school full-time.

"If I was working, going to school and trying to raise a family, something had to go. That something just happened to be my job."

At Webster, she is involved in the Psychology Club and Student Ambassadors. Outside of school, she continues to stay busy working with Phi Theta Kappa and Scouting.

"We're a family of doers," she said. "We're all going in different directions at once." She adds with a chuckle, "My family gets a hot meal occasionally," although she said she still makes time for a hug or talk when they're needed.

Her awards bring her distinction, but Scarbrough said she's happy just to be doing things she enjoys.

"I'm not involved in (Phi Theta Kappa) or anything for the award, but (they) are icing on the cake."

Alumni Association Reveals Award Winners

Smith Proves Education Positive Way To Better Life

by Barbara Friedman
Journal Staff Writer

In the neighborhood where Donnell Smith grew up and still lives, drugs are openly sold and consumed. Adults and children alike reach for marijuana joints as casually as if they were being offered cigarettes.

Life in this financially-deprived Central West End community is tough, no doubt. At best, its residents may finish high school and find practical work -- a few might make it to college, although tuition money and motivation are hard to come by. At worst, they may sink into lives of drug abuse and crime.

Smith knows this all too well. Friends and relations have fallen victim to the neighborhood's many ills, making Smith a prison visitor more times than he cares to remember. He describes his own childhood as a time of struggle, when his family strained just to satisfy their basic needs.

For Smith, the way out of poverty was education. He excelled at Soldan High School, ran for and was elected senior class president. Teachers sat up and took notice, one asked him if he'd thought about college.

"I had no idea of going to college," Smith recalled. "This teacher talked me into it. I said 'College? Okay, there's nothing better to do.'"

Smith attended Central Missouri State University and the University of Missouri-St. Louis before landing at Webster. Here, he has been the recipient of numerous scholarships, including a Julius Hunter Scholarship and awards for academic achievement.

On May 13 Smith, 20, will graduate with a degree in history/political science from Webster University. He is being honored by the Alumni Association as undergraduate of the year.

His other achievements include involvement in social, cultural and political organizations. Smith served as president of the Association of African American Collegians (AAAC) for two years, manager of the Black Resource Office and chairman of the Grievance Committee of the Council on Student Affairs.

As a member of the AAAC, Smith demonstrated for and persuaded the administration to commemorate Dr. Martin Luther King's birthday. In addition, the AAAC prompted the administration's recommendation to the board of trustees for the divestment of South African funds.

Smith, one of six children, is the first in his family to attend college. His parents are both high school-educated. He credits college with giving him confidence and feeding his curiosity. In his application to Howard University, where he hopes to attend law school, Smith wrote:

"College was a singular experience for me, one I had never encountered or expected. It was a time when my open-mindedness was hard to maintain...if nothing else, I was intimidated and afraid.

But after attending the first few weeks of class, Smith became eager and confident.

"As I read more and more I began to formulate my own ideas and beliefs," he wrote in his application. "That feeling of intimidation and trepidation that was once with me had turned into confidence and inspiration to be the best student (I could be)."

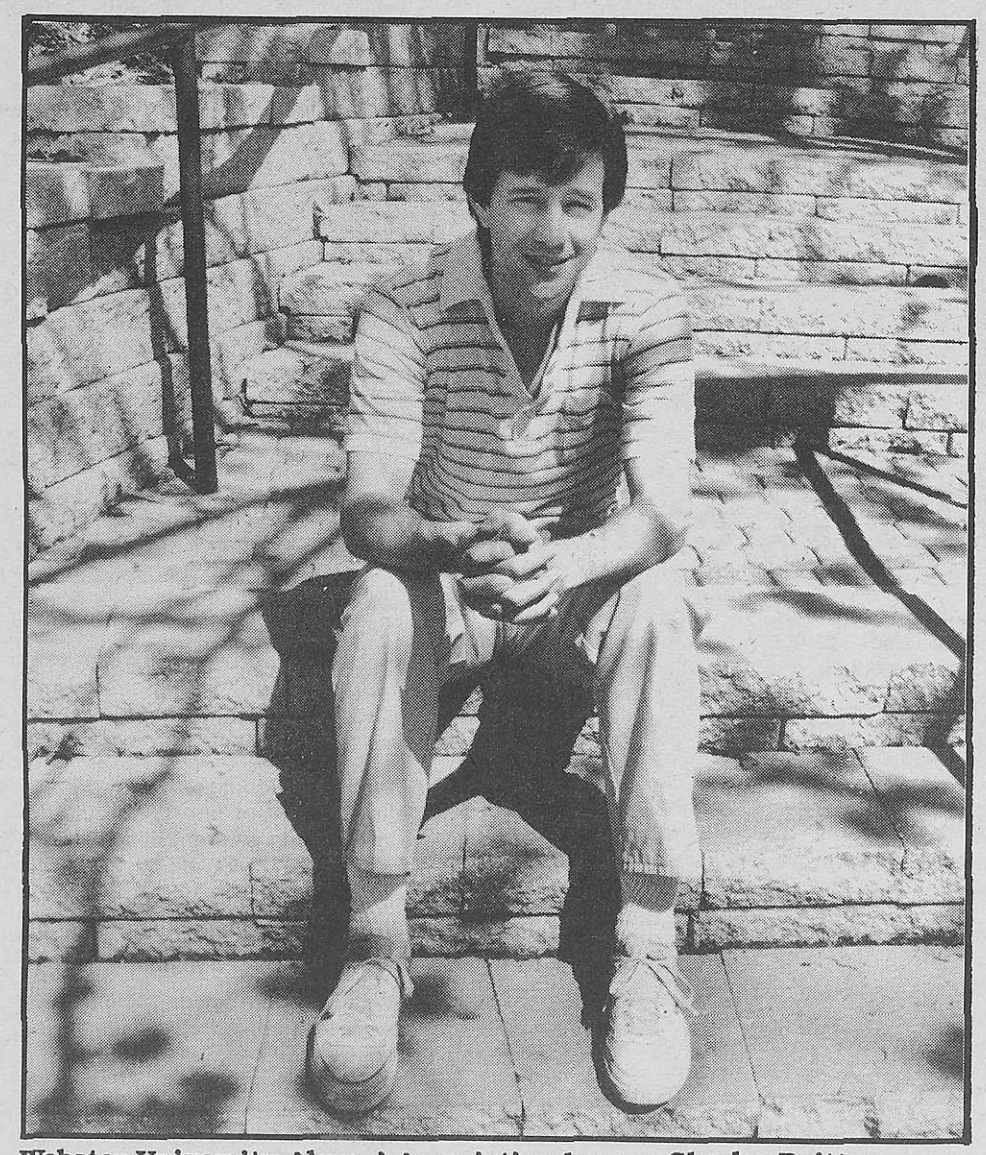
Had he not gone to college, Smith might have easily fallen in with the wrong crowd.

"School got me away from all the bad

continued on page 14



Smith, recipient of undergradute honors, plans to give back to the community the support he's been given. photo by Mike Kornblum



Webster University Alumni Association honors Charles Reitter as this year's Graduate Leadership Award winner. photo by Ann Applebaum

The Graduate Ideal:
Reitter Named Recipient Of Outstanding Graduate Award

by Lori Schmidt
Journal Staff Writer

The Webster University Alumni Association has chosen Charles Reitter as the recipient of the 1989 Outstanding Graduate Award.

The award is presented each year to a graduating student who has made distinguished contributions to the graduate program, the student body or the community while a student at Webster University.

According to Gena March of the Alumni Department, Reitter was chosen because he is an example of the perfect graduate student.

"He is a model of a typical student who is better than average," March said. "He does very well in school getting good grades while raising a family, working a full-time job and getting involved in activities outside of school."

Reitter, who lives in South St. Louis Country, graduated in March with a masters degree in management. He explained that the award was a surprise to him.

"When I started graduate school, I was just glad to be getting good grades," Reitter said. "I never thought I'd be receiving an award like this."

He defines a leader as an individual who can motivate others.

"A leader has the ability to get other people to do their best and to achieve their goals," he said. "A leader should also know how to match people's strengths so that things run smoothly."

Reitter works as Vice President Editor at the American Paint Journal Company which publishes a nationwide magazine titled The American Paint and Coatings Journal.

"It's a weekly magazine in the paint management industry," Reitter explains. "It deals with anything related to paint: Paint technology, trends, business conditions, financial matters, government regulations."

In his new position, he implemented an Employee Involvement Program.

"Once a week, the entire company gets together to talk about what is going on in their department," he said. "It is a way to open up communications and help things run better, more efficiently. During that meeting, all 24 of us put our heads together and when that happens, the company runs better."

He entered Webster University's graduate program because of the new position offered of vice president editor by his company.

"In the new position I act as comptroller as well as editor, so I needed to learn some management skills," Reitter said. "Webster's program looked like a good setup. I wasn't interested in spending the rest of my life in graduate school but I felt I could handle what Webster offered."

Reitter has used his education to develop a new accounting system for his

Continued on page 35

Faculty Hiring Seen As A Departmental Decision

by Jon Lhommedieu
Journal Staff Writer

In order to keep up with the expansion of Webster University, new faculty members are constantly being added to the roster. Instead of being made by the administration, the hiring decisions are made largely by each department's faculty.

When a position becomes open, or a new position is being requested, the dean must first give fiscal approval. This does not mean that he is setting a salary for the person, but he must decide whether or not a new position fits into the budget. He must also state whether the position will be definitive or permanent.

"The role of the administration is to be assured that there are sufficient funds for the request made by the faculty," said Dean of Undergraduate College Neil George. "In addition, the administration must review the request to see if it fits in to the needs of the entire university."

Budget approval has recently been given to the education department for a new position in the field of elementary education.

The position will also involve coordinating field experience and apprentice teaching, and helping the department redefine their in-service education, according to Diane Deno of the education department.

In addition to the new full-time position, the education department is also seeking two replacements in the fields of an elementary-early childhood specialist, and a foundation specialist.

The media department has also been given final budgetary approval for one full-time position in audio production. They hope to fill the position by fall, according to Art Silverblatt, chair of the media department.

A special, non-permanent position is open in the philosophy department. That person will take the place of instructors when they go on vacation or leave, and will also have some teaching responsibilities in economics with the business/management department.

After the budget has been approved by the administration, the hiring of a new faculty member is the responsibility of the faculty within the respective department.

"I think it is as important that the faculty make these decisions as it is for the faculty to decide curriculum," said George.

However, there are some guidelines that each department must follow. Each opening must be listed in *The Chronicle of Higher Education* and *The Affirmative Action Register*. In addition, each department lists the openings in the publications specific to their field (i.e. *The Academy of Management*).

Either the faculty as a whole or a committee within the faculty review the applications and résumés. They weed out the ones who do not fit into the position or do not have the experience for the job they are looking to fill.

"In the past few years, we've done the initial screening then we conduct a phone interview," said James Brasfield, chairman of the business/management department.

Brasfield said they use a speaker phone so that the entire committee can have the opportunity to hear the applicant and ask him questions.

"This allows us to talk to a larger number of people," he said. And allows them to further weed out some of the applicants without going to the expense of bringing them here individually.

Brasfield said that some departments may choose to go to a conference to look for new faculty. However, he stated, at these conferences, one seldom has a chance to talk to the prospective teachers for more than half an hour. The same can be done over the phone, he said.

Though it is a faculty decision, the administration often has the opportunity to meet with the candidates at the same time that the faculty is meeting with them, said George.

"The department recommends a person for the job, and the administration approves the recommendation," he said. "I can think of no instance where the administration has stepped in."

The entire process can take up to six months from beginning to end, according to Brasfield. He said that if you get permission from the dean early on, you can move more quickly. Late fall and early spring are the best times to recruit new faculty.

The department of business/management has just filled a new position for an professor of finance. Tahmoures Afshar will join the full-time staff this summer by teaching one course in micro-economics. In the fall he will be teaching day and evening courses in the area of finance.

Afshar holds a Ph.D in economics from Indiana University, and has previously taught at Moorehead State in Minn. He is presently teaching at Ithica College in Ithica, N.Y.

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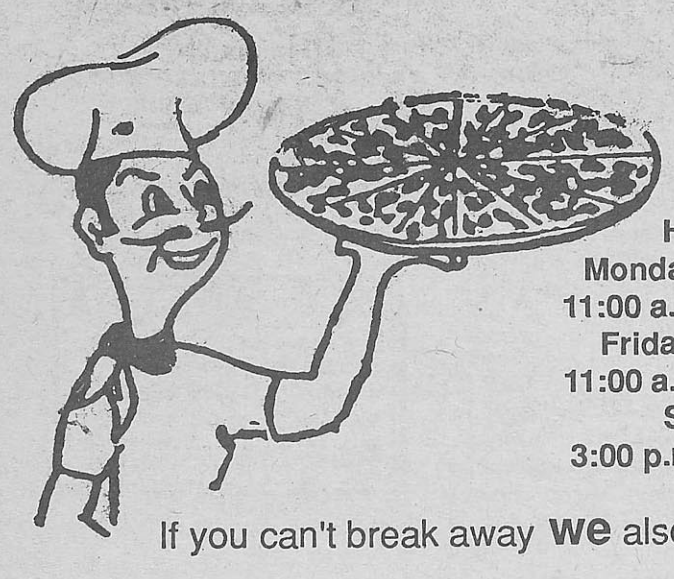

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AIDS Class Offers Reality With Afflicted Speakers

by Fontella Scott
Journal Managing Editor

What AIDS education activists have feared from the start is that the very real threat the virus represents is being missed by the general population.

A panel of people with AIDS recently spoke about their experiences with Webster students in a class aimed at alleviating that problem.

The panel discussion was a regular session of an eight week class, GST 200, AIDS: The Truth About Prevention. The class is taught by Pat Hannan.

The panelists were Michael Carl, Glen Weaver and Matt Cook, all from the St. Louis area, and one AIDS education advocate, John Hilgeman, who worked closely with patients.

Each member of the panel, following suit of the first speaker, began by introducing himself by name and date of diagnosis.

The three attempted to show the audience life after diagnosis. The discussion ranged from dealing with the discovery and relating it to loved ones, coping with AIDS in a work environment and the government response to the crisis.

The 42-year-old Carl described himself as a member of the Los Angeles fast track during the 60s. As a result of his sexual history, Carl said his diagnosis came as no surprise. However, he put off taking the anti-body test anyway.

"I was part of the worried well," he said, "I didn't really want to know."

Since having his beliefs confirmed, Carl said he has pulled away from family and friends.

"I'm in that phase where you hibernate. You stay away form friends and start to withdraw," he said.

"You feel like a leper in many ways. You have a disease that has gotten a lot of bad press."

However, Weaver, another member of the panel with AIDS, felt that the stage Carl described was a self-inflicted restriction that need not be.

Carl indicated that considering public attitude, his feelings are well founded. He is now still working for a St. Louis bank, and thus far only certain superiors are aware that he has AIDS. However, in a meeting that was to take place the next day, he would publicly discuss his situation with several more members of the staff.

"From what I've seen on TV, with people dragging that poor kid out of school, I really don't know what to expect,"he said.

In his current working situation, Carl has his own office, although departmental changes could put him in a group situation. Because of that, he feels it is fair for them to know.

He notes that he is not worried about giving office members AIDS as it has been scientifically proven that it is not transmitted through casual contact, but that he is risking infection from them.

"There are a lot of women where I work who are of childbearing age and all of the childhood diseases, such as chicken pox and measles, since my immune system can't fight them off, I'm susceptible to again," he said.

Glen shared his fear of infection. "Sometimes I just panic on an elevator if someone is coughing or sneezing, or if I get on and there are children on it," he said. Carl added, "I'm more afraid of them than they are of me."

In terms of office interaction, he said it is also quite difficult at times to hear others' negative attitudes toward life.

"I listen to people bitching that so-in-so left the dirty shirt lying around and all of the other small things. You want to say,

'You feel like a leper in many ways. You have a disease that has gotten a lot of bad press.'

-Carl

'Hey maybe that's what things are all about, the small things,'" he said.

The three further commented on how impending death changes one's outlook .

Carl said, "I remember how happy I used to be when the spring came, and I know no more of those good times are ahead for me."

Cook, the youngest of the group at 27, said, "I don't feel that I've gotten enough of the life that I deserve, but I don't worry about that. I'll take what I can get. Since I've been diagnosed, I've been so much more productive and I've learned so much."

Although all three subscribe to attempting to continue their lives with some sort of normalcy, (to quote Cook, "I'm not dead yet,") two of them have already decided to end the suffering when the quality of life has deteriorated.

"I do not plan to live out the disease," said Carl. " I plan to take my own life. I think I'll do that some time next year."

Carl's stepmother, who is currently ill with Epstein Barr, a disease that has been noticed for its genetic similarities to AIDS, is planning to help him. He is planning to leave a suicide note to relieve her of legal difficulties.

Continued page 35

An Alternative To Follett's Monopoly

Book Swap Offers Reasonable Prices

by Brad L. Graham
Contributing Writer

When she became frustrated by being unable to purchase used books for her classes in the University Bookstore, Patty Arnold didn't get mad. She got busy.

The result is the first Student Book Swap, a chance for students to buy used books at reasonable prices and an opportunity to sell some of their own used books.

The event will be held May 10 and 11, from 10 a.m. until 2 p.m., and 5 p.m. until 7 p.m. each day. Sales tables will be set up in the lounge in front of the bookstore in the Sverdrup Business/Technology Complex.

According to Arnold, the idea for the book swap grew from her own frustration and a suggestion to do something about it from Peg McCarthy, director of student activities.

"I kept complaining to Peg, and she said, 'Well, organize a book swap'," said Arnold. "I said, 'That's a good idea' and I took the ball and ran with it."

Of her experience with the bookstore, Arnold said, "I've been here two years and I've only been able to purchase one used book for my classes.

"You know they've got them because they buy them back from us."

She added that prices for new books at the University Bookstore are often too taxing on a student's pocketbook.

"This (the book swap) is an official protest," she said, "to tell them they need to come down (in pricing) a little bit."

The idea behind the book swap is simple. If students have books they wish to sell, they may be brought to the sales tables on the days of the sale. Book swap workers will complete a triplicate receipt and put each book on display in the proper area for its academic department.

In addition, lists of books being used by instructors next semester will be posted for the shoppers' convenience.

"We've sent a letter to all of the faculty requesting what books they're going to use, so you'll know what you need," said Arnold.

At the end of the day, the student may return to collect the money if the books were sold, or the books themselves if they were not.

Arnold credited fellow student Philip Bailey with contributing a great deal of time and effort to the project.

"Philip...was a lot of help because they do this in Springfield where he came from," she said. "He was able to give us a lot of good information."

The book swap also has the official support of the Council on Student Affairs. CSA members Joette Lochirco, Stephanie Morton and Beth Rauhut assisted in the planning. In addition, CSA members will staff the sales tables.

Although the CSA and Arnold's planning committee will be providing the personnel, Arnold feels student participation by putting their books up for sale and making purchases is the key to triumph for the book swap.

If the event is successful, it is planned to be repeated during the first and last weeks of each semester.

"The bottom line is the students are who are going to make this successful," Arnold said. "We're hoping for a big turnout."

Donnell Smith

from page 12

influences in the community," he said. "If you want to be one of the guys, you have to do what they do, you have to accept that drugs are okay."

Ironically, the very same people he was running from are the ones now urging him on.

"The community has really motivated me," he said. "Once it was clear I was going to college, everyone supported me, especially the people who some would call 'criminals.' They saw me as something they weren't, as someone smarter, but that wasn't the case.

"It's hard to explain, but those people just became trapped. Everyone in the ghetto puts up a shield and pretends to be this macho person they're really not. But after wearing that shield for so long, they can't help but become that person."

Smith hopes to effect some positive changes in his neighborhood after law school -- not that he hasn't already gotten a head start. During his sophomore year at Webster when he was considering teacher certification, Smith began substitute teaching at a series of inner-city schools, including Soldan High School.

In the fall of 1987, Smith organized the Parents, Teachers, Administration, Community Committee there, in an effort to better his alma mater socially and academically. He serves as secretary to the organization, which recently launched an effort against making Soldan a magnet school.

"If it becomes a magnet school, the kids in the neighborhood would have to apply to get in," Smith shook his head. "I think they should have a choice, and they should have first choice to attend their own school."

Smith is opposed to mandatory busing, and what he terms "the exodus of middle class African-Americans into suburbia." In his high school commencement address, Smith emphasized the importance of returning to the community after establishing careers, in an order to halt the process.

"I would never move to the suburbs," he said. "I'm committed to putting something back into my own community."

From his own experiences, Smith hopes to show other children and young adults the way out of poverty, away from the hopelessness and despair so prevalent there now.

"If we have a good education system, we can upgrade and build from that," Smith said. "It's all about opportunity."

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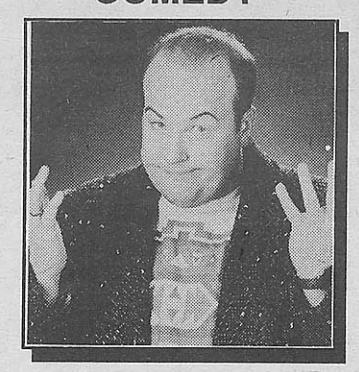

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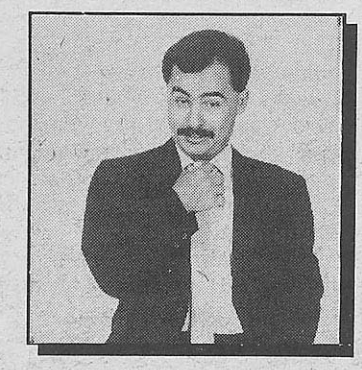

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Anon Speaks Out -

Mystery Students Question Media Sequencing

by Mollie Harper
Journal Staff Writer

"The goal of the Media Studies program is to support students in their efforts to gain a thorough understanding of media production and provide them with the tools to analyze and interpret the various uses and effects of media in society.

– Art Silverblatt
chair Media Communications
from 1987-88 Overview book

These are the goals as described in an Overview book, but several concerned students, who are unsure they are gaining a "thorough understanding" are asking one question: "Is the Media department all it's cracked up to be?"

A number of students signed a letter addressed to Art Silverblatt, head of the Media Communications department, expressing what they see as problems within the department.

Silverblatt explains, "It is a very delicate issue. the problem is a very sequential one and the general concern is legitimate."

He explained further that the department has been anticipating a problem and has already made plans to deal with them. Yet students, even those unaware of the petition, are still concerned that they are unprepared to face the "real world."

While not all students agree there is a problem, others feel the problems exist in:

• The number of adjunct faculty vs. the number of full-time faculty.

• Entry level courses not preparing students for upper level courses.

• A lack of continuity in the media program (further explained by students as an overall lack of objective requirements).

• Extreme differences in teaching methods of the instructors.

The letter, signed by 39 students, concluded, "The talk in the halls deals with the incoming media students. If the department could please address this issue or call for student input, it would help."

In detail, students explained that the problem with too many part-time instructors was, as described by one student who wished to remain anonymous, "They don't always know what's going on.

"They aren't always familiar enough with the equipment here and have to ask students about our particular piece of equipment because they aren't here enough to get used to it," the student added, as two others shook their heads in agreement.

"There ought to be more full-timers," said junior, Brian Valentine, "but it's good that they grab people in the field , not just people that used to be in the field."

Not all students agreed that the number of adjuncts was a problem precisely for that reason. "Part-time teachers are an asset, I feel," another student said. "They are up to date in their field and don't have to rely on word of mouth as some of the full-time faculty does."

Silverblatt agreed that there are some inconsistencies with the number of adjunct faculty, but said "I'm very confident and comfortable with the instructors." He plans to make sure the inconsistencies don't pose problems for students.

However, many students said the problem is not necessarily the individual teachers, but the program.

"There's an imbalance in some classes between the technical and the hands-on." said one student. Another added, "Every teacher blames what you didn't receive on the previous teacher. They need to have more fundamental classes in the process of presenting the production hands on classes."

"The teachers aren't always effective." another student replied in reference to the audio department. "If I hadn't had previous training, I wouldn't know what I was doing."

"We have excellent teachers in specific fields of the media," explained one student, "but they should teach the class in their specific strong point.

"For example, one teacher could teach a course on the technical mechanics of video equipment, another steadycam and broadcast video, one could teach on-location audio recording, another technical mechanics of audio recording, video broadcasting and so on.... Let the teachers teach what they teach best."

He further said, "With the program as it is, students end up learning a little bit about everything and a lot about nothing."

Valentine said that students should not expect to learn everything from instructors. "Students have a commitment to themselves," he said. "I knew Webster wouldn't prepare me for everything, so I started looking on my own. They're not going to spoon feed you like a parent."

To the contrary, many students said the inconsistencies in the program structure made them feel as if they were unprepared for graduation. One senior replied, "You feel as if a class is missing that will take you from a student to a professional."

"We've worked to develop course objectives without telling the teachers how to teach," said Silverblatt. The course objectives are to show what students should know and what they should know how to do at the end of each course.. We take our work very seriously. We work very hard. If students have problems, I am more than happy to have them see me."

Among the other problems, students said "We can't always get the equipment and then we get penalized for it."

Another student said, "The work study students in the Media Center aren't always familiar with the equipment."

Media Center Director, Elsie Voss, said "Most of the students wait to get equipment two weeks before their project is due, when they've known about it since the beginning of the semester."

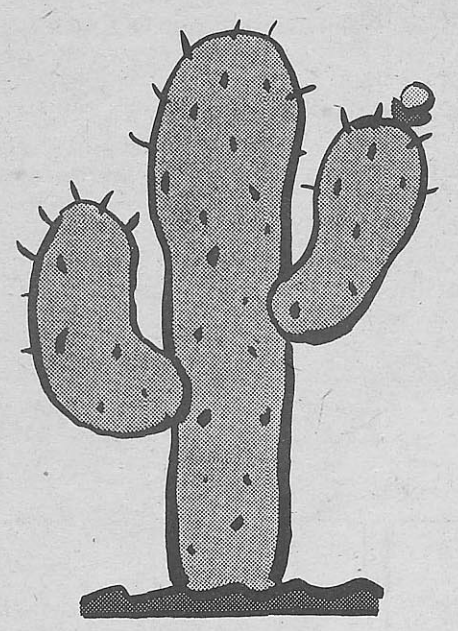
"Most of our work study students come to us with no experience in the media." said Voss, "We can't always find work-study students in the media department."

According to Voss, the Media Center has spent $200,000 in the last two years. She is a member of a group of directors from various universities and said, "The other universities are envious of what we have." Voss said that she attends vendor shows and talks with salesmen to insure that the equipment is up-to-date and said that within the next two years, the Media Center has plans to purchase digital MIDI-interface equipment for the audio studio.

"We have a solid program here at Webster." said Silverblatt. "We have more than we've ever had. This is a small private university and the more equipment, the more students we get. In 1980, we had 3 students in the program. This year, we have 270 students in our program.

"At some universities, they don't let students use equipment. There are always limits in both the professional and academic setting. Students must learn to work within whatever limits they've got."

Stuck?



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Old, New And Borrowed Mix

Daisy Age Called New Wave Hippies Of Hip Hop Sound

by Dave Simon
Music Editor

Beneath all the heavy bass tones, the echoes of urban chaos, the big truck jewelry, lied a little daisy; a daisy that sprouted from a pothole in Long Island which has grabbed the attention of the world.

This is the Daisy Age. An age where b-boys shower themselves in daisies and peace signs and rejoice in hip hop love.

This is the wonderfully wacky world of De La Soul; a new rap trio from Long Island (a.k.a. Strong Island) whom the critics are labeling the new wave hippies of hip hop.

The hippie comparisons come from the group's references to daisies and their light, breezy sounding raps. The new wave label comes from their somewhat artsy approach to their music. Ask an art major if you don't understand. One critic said that Public Enemy is the punk rock of rap and De La Soul is the new wave.

Public Enemy stretched out the formulated music of producers such as Marly Marl, proving that rap music is not as limited as many thought. De La Soul has done the same thing as they expand the horizons of hip hop out to the suburbs.

De La Soul has recently released their debut LP, *3 Feet High and Rising,* produced by Prince Paul of Stetsasonic.

One look at the album cover and you can tell this is no Luke Skywalker production. (Not the Jedi warrior.) There are no uzis or Mercedes Benzs on the cover. Just three b-boys in an animated setting of flowers.

The whole construction of this album is as playful as the music. It's constructed much like a Frank Zappa record as songs turn into comical experimentations of sapeling that lead into another song.

De La Soul favors rapping over old R&B samples. It works well for creating a light effect to accompany their style of rap. De La Soul even has the audacity to rap over a Sesame Street groove.

De La Soul is much like Funkadelic in that they create their own wacky world in their music. De La Soul could be criticized for this approach, but they create a world that is far different than the sci-fi world of George Clinton.

De La Soul could have easily been laughed at by the hip hop community for being so soft. Strangely enough, they have found themselves leading the rap pack along with other Long Island groups.

De La Soul may be getting in good with the hip hop crowd but their music has an appeal that extends beyond that. In other words it doesn't seem out of context to drive through Old Orchard listening to De La Soul on a sunny spring afternoon.

EXHIBITS

May 4

Works by graduating seniors with bachelor of arts and bachelor of fine arts degrees will be exhibited through May 13 in the gallery of the Loretto-Hilton Center.

A reception will be held Wednesday, May 3, from 4 to 6 p.m.

"The Wooden Whimsey of Robert Strobridge" an exhibit of toys and intricate wooden puzzles will be displayed through Saturday, May 20 in the Cecille R. Hunt Gallery.

Gallery hours are 9 a.m to 6 p.m. weekdays, weekends 1 p.m. to 5 p.m. and during evening theatre performances. Admission is free.

Bachelor of Arts Show, Gallery of the Loretto-Hilton Center.

Gallery hours are weekdays and during evening theatre performances, free. For more information call 968-7171.

FILMS

May 5

Jimi Hendrix — Live and *Otis Redding — Shake* will be shown through May 6 at 7:30 and 9:30 p.m. and Sunday, May 7, at 7:30 p.m. in the Winifred Moore Auditorium. Admission is $5, students and senior adults $3.

Filmmaker D. A. Pennabaker combined footage from the rock film *Monterey Pop* and new material to develop these two performance films.

For more information, call 968-7487 or 968-6967.

May 7

Three 1988 Student Academy Award-winning films: *Cat & Rat, Gang Cops* and *Part VII* will be shown at 6 p.m. in the Winifred Moore Auditorium. Admission is $3.

May 12

Wild Strawberries kicks off the film series *Ingmar Bergman: His View of Love and Life*, sponsored by Webster University and St. Anthony's Psychiatric Center. The film will be shown in the Winifred Moore Auditorium at 8 p.m., admission is $3, students $2.

Following the show, audience members will be given the opportunity to discuss the film series with a panel of film and communications professionals.

The series continues on May 13 will a showing of *Smiles of a Summer Night* and a May 14 showing of *Devil's Eye.*

May 19

The Webster University Film Series presents *Hollywood: '39 in '89-Fifty Years Later*, a 15-week series covering 30 films from major and small studios.The series kicks off May 19 with the the screwball comedy *It's A Wonderful World*, starring James Stewart, Donna Reed and Lionel Barrymore. The movies will show through May 20.

May 26, 27 and 28 the series will present *Stagecoach*, starring John Wayne, Andy Devine and John Carradine, and *Destry Rides Again*, with Marlene Dietrich, James Stewart and Charles Winninger.

June 2-4, *Dark Victory*, starring Bette Davis as a spoiled socialite, George Brent and Humphrey Bogart will show with *Made for Each Other*, starring Carol Lombard, James Stewart and Charles Coburn. Both movies are dramatic soap operas. In *Made For Each Other* Lombard battles illness, money troubles, and an interfering mother-in-law.

The series continues through August 27 with Shirley Temple in *The Little Princess.*

For more information on the Hollywood series summer months schedule, call 968-7487.

MUSIC

May 4

Children's folk singer and storyteller Bill Harley will appear 7 p.m. in the Winifred Moore Auditorium. Admission is $3.

May 7

The Webster University Choral Club will give a concert of American choral music at 4 p.m. in the Winifred Moore Auditorium. Tickets are $1.

May 8

Cara Mia Antonello, principal second violin for the St. Louis Symphony Orchestra, will give a concert at 8 p.m. in the Winifred Moore Auditorium. Admission is $1.

WORKSHOPS

May 5

Women of Webster are invited to join faculty, staff and administrators for conversation and dessert from noon-1:30 in room 121 of the B/T Complex. Participants should bring a sack lunch.

May 11

A dance workshop will be conducted 7:30 p.m. in Stage 3 at the Administration Building. Admission is free. Call 968-6930 for more information.

May 13

Braddock, Penn., filmmaker Tony Buba returns for a workshop and screening. Two years after the first public screening of *Lightning Over Braddock: A Rust Bowl Fantasy*, shown at Webster as a work in progress, Buba returns with the finished film. The workshop will be held from 10 a.m. to 2 p.m. in room 258 of the B/T Complex. The screening will be held May 14, 8 p.m., in the Winifred Moore Auditorium. Admission is $3 or free for workshop participants.

Reservations may be made by calling Legacy Productions at 968-7486.

LECTURE

The Downtowners Program hosts storyteller Elizabeth Ann Compton, 1:30 to 3:30 p.m. in the Lammert Building, 911 Washington. Admission is free.

THEATRE

May 4

The Webster University Conservatory of Theatre Arts presents William Shakespeare's *A Midsummer Night's Dream* through May 7 at 8 p.m. on the Mainstage of the Loretto-Hilton Center. Admission is $4, students and senior adults $2.75.

The play deals with the study of love and the way it operates in the world. The audience is shown the irrational forces of love through the conflict between Oberon and Titania, king and queen of the spirit world.

OPERA

May 27

The Opera Theatre of St. Louis will open on Saturday, May 27 and continue through June 25. The company will perform three operas beginning with *The Merry Widow* opening on May 27 at the Loretto-Hilton Center.

For ticket information, contact Opera Theatre of St. Louis at 961-0645.

1989 MEDIA DEPARTMENT ALUMNI SHOW

The Media Department is looking for photographic work of media alumni who graduated at least five years ago. The exhibit will be during Webster's Alumni Weekend, October 13-15. Submit slides of work in any photograaphic medium or in combinations of two.

Send them to Webster University Media Center Gallery Coordinator Janice Broderick, 8300 Big Bend Blvd., St. Louis Mo. 63119. Deadline is June 1, 1989. For more information, call 968-6924.

THE TEST STRIP

BY TODD JOHNSON



Perfecting Motion: Seeman Brings Lifelong Achievement To Stage

by Lonnel Cole
Contributing Writer

To say that Joe Seeman is his own worst critic may be an understatement.

"I've always been hard on myself," he said.

"We're talking classic over-achiever," said Virginia Stout, Seeman's mother. "Even in high school, he was always worried about tests, but when the grades came out and he got 'A's', he still didn't get excited.'

"Sometimes I just think he judges himself too harshly," said Leah Blevins, a friend of Seeman's.

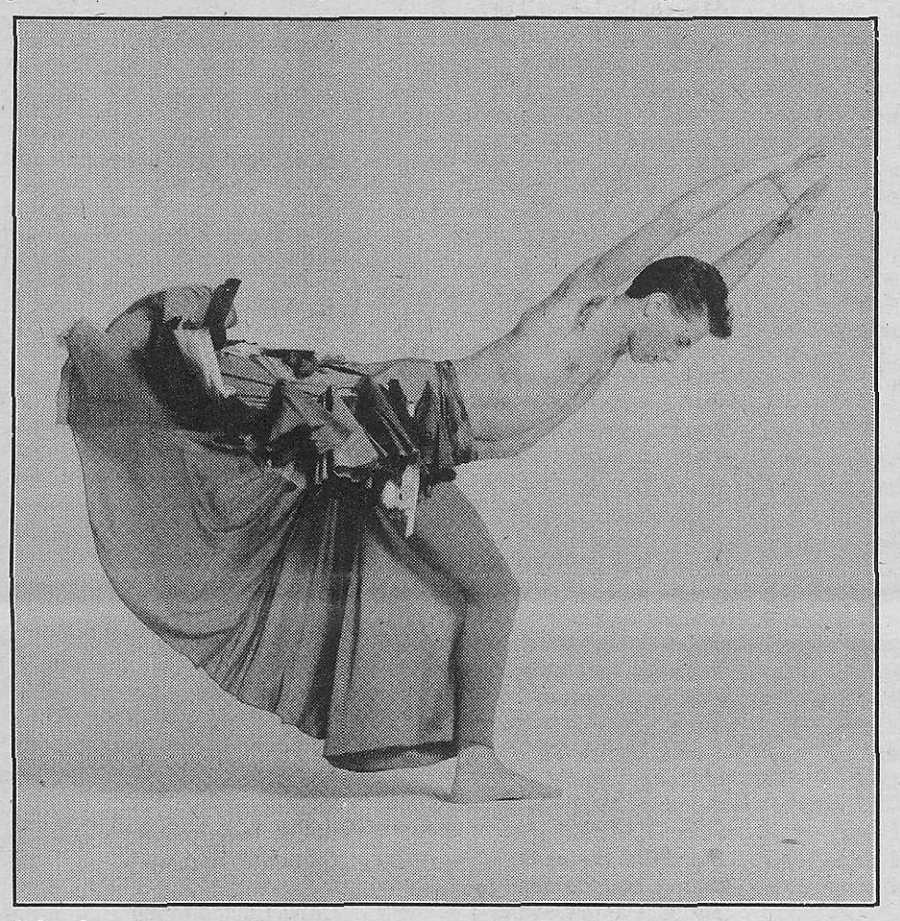
While Seeman may be far from conceited, he's certainly deserving of praise, particularly in dance, his aspiring profession. A junior at Webster, Seeman is regarded as one of the more promising performers in the Dance Theatre Company.

In addition to a regular slate of lectures and demonstrations, Seeman has performed in senior concerts, Conservatory shows, Mid-America Dance Company productions and most recently the spring concert where he also worked as a choreographer.

"I've been involved in some type of art form all my life," recalled Seeman, a graduate of Mehlville High. I was involved in the high school band, but nothing has really sparked me like dancing."

But Seeman didn't really embrace modern and classical dance until he arrived at Webster, a fact that's not lost on Blevins, who is also a dance student.

"I think he's definitely one of the top male dancers in the company," said Blevins. "To be as good as he is now with that (limited) amount of training, I think it's just incredible. I've been dancing 11 years and I still have a long way to go."



A junior, Seeman dances his way to a promising career and future.

That Seeman would assume dance training at an arguably late stage is not surprising, given the societal stigmas attached to male dancers. Whereas female dancers have been viewed as being graceful and refined, their male counterparts have had to break down the effeminate image, never mind that dancers need athletic attributes such as strength and agility. Additionally, there's the misconception that dancers as a whole don't have to possess much cerebral skills. But Webster's male representation is good.

"Socially, it has not been acceptable for males," said Seeman, who is one of seven male dancers in Webster's 15 member company. "A lot of times male dancers are automatically considered homosexual so a lot of males who may be interested, shy away from it. Then, another stereotype is that dancers in general are not that smart. But we have homework and we have to study as well as having rehearsals."

Although Seeman had over two years of gymnastics training and several years of social dancing, it wasn't until he saw a Bob Fosse production that he seriously considered the formal crossover to modern and classical dance training. He said both his gymnastics experience and his social dancing gave him a jump start in the training process.

Seeman's mother recalled the trepidation her son had upon revealing his career choice to her, even though the two of them had attended a myriad of cultural events over the years.

"He looked at me and said, 'You're going to kill me but I want to be a dancer.' But I didn't get upset. I just wanted him to do something that makes him happy. I know when he was younger, I'd take him to the Muny Opera and we got to see Mikhail Baryshnikov once when he came to town so I knew he enjoyed it."

Although Gary Hubler, Webster's dance director has a policy of eschewing public comments about any of his current students "for political reasons" he did recommend Seeman as one of a handful of dancers deserving of a profile and he indicated that Seeman shows a great deal of promise. Conversely, Seeman said his mother and Hubler have been the biggest influences in his burgeoning dance development.

"If it wasn't for my mother and Gary I wouldn't be surviving as I am, noted Seeman. "Gary is very supportive and he says what he feels. He's very truthful. He knows when to give you a compliment just as easy as when to criticize you."

Given the sporadic schedule Seeman has, any psychological element is pertinent. Depending on whether or not he has a show, he could spend anywhere for four to 10 hours a day polishing his routines.

Fortunately, as is the case with many male dancers, the 5-foot-11, 165 pound Seeman doesn't have to worry about weight fluctuations, he said. And he has always had the overzealous drive, something his mother believes Seeman inherited from her.

"I've never had to get on him," she said. "He has always pushed himself to excel. I have a tendency to be a perfectionist, to drive my husband (Seeman's stepfather) crazy sometimes. He once told me, 'You'll dust the goldfish if you could' so I think Joe gets some of that from me."

Whomever Seeman derives his fervor from, he is hoping to parlay his desire and abilities into a successful career as a dancer and choreographer, the latter of which he is growing more fond of every day. But Seeman is apt to note that sometimes the most obvious attributes in the dance world don't ensure steady employment.

"The thing that's hard about this business is that it can be very political," he explained. "It's who you know more so than how talented you are, which is frustrating."

To this end Seeman is keeping his options open, willing to work in any facet of musical theatre or choreography once he graduates. His mother for one, is hoping that Seeman can make a big impact in the entertainment business.

"You know how some kids who get famous buy their mothers big homes and cars?" she asked. "I just want Joe to buy me a Mercedes, you know, a red one," she said laughing.

Of course, if that happens, both she and Seeman will know that his over-achieving philosophy paid off.

Scholarship Information

Application forms for the following restricted scholarships are available in the Office of Admission beginning Friday afternoon, May 5, 1989.

The available scholarships are: Leigh Gerdine Scholarship (1 for $1,000), Alice Gerdine Scholarship (1 for $1,000), Joseph P. Kelly Scholarship (1 for $1,000) and Gordon Forsyth Scholarship (1 for $2,500). The above are restricted to undergraduate students.

Also available: Leif J. Sverdrup International Business Scholarship (at least 2 for $2,500 each). This scholarship is restricted to undergraduates or graduates planning an international study experience in business and management at any European campus of Webster University.

Applications and related documents must be returned to the Office of Admission by Monday May 16, 1989. For more information contact 968-7001.

WANTED
Sports Information Coordinator

FOR THE 1989-90 SCHOOL YEAR



Position will start in August.
A complete job description will be posted this summer.
If you are interested in the position
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COMMUNITY RELATIONS 968-6956

Webster Announces Second Phase Of Educational Expansion Plan

The Educational Expansion Plan proposed by the University Board of Directors has announced a new goal of $7.85 million for the second phase of development.

Phase II includes construction of a University Center and renovation and expansion of other campus buildings.

Thus far, $6.95 million has been spent on the plan in the construction of the Leif J. Sverdrup Business/Technology Complex, completed in 1988. The total amount for the project is $14.8 million.

Chairman of the Board George H. Walker III said that contributions on Phase II have already totalled $3.7 million, more than 45 percent of the total goal.

"We are pleased that Webster has continued to take this critical next step," said Walker. "Thanks to the members of our board and to the individuals as well as foundation and corporate supporters, we are well on our way to success."

A large portion of the funding thus far has been contributed by Mrs. Leif J. Sverdrup, E. Reuben Grant, Robert M. Sunnen, David W. Mesker, Franklin A. Jacobs, the George Herbert Walker Foundation, the Catherine Manley Gaylord Foundation, the Anheuser-Busch Charitable Trust, Maritz Incorporated and an anonymous gift.

Several gifts were also made from Webster board members and by corporations including Sverdrup Corporation and Union Electric Company.

Mesker, a major contributer and chairman to the capital fund campaign, said the second phase will enable the university to better serve the educational and cultural need of students and the community.

"With the Sverdrup Complex now in use, Webster's main campus furnishes an excellent classroom environment for its students," Mesker said. "A comprehensive education, however, includes interaction not only in the classroom, but in recreational and social environments as well."

Mesker said Phase II funding will also include expansion of t Loretto-Hilton Center. Additional technical and support spaces for the Repertory Theatre of St. Louis, and Opera Theatre of St. Louis, and increased space in the lobbies and parking lots are the marked areas of improvement.

The university will attempt to establish an endowment fund to generate income for operating the center.

Graduates

Certificate

Argueta, Martha S
Connelly, Karen K
Fleischer, Cheryl Ann
Lawrence, Patricia L
Myers, Brenda K
Norton, Mary Ellen
Reardon, Georgia Ann
Rettig, Anne Mari
Trump, Shannon Marie
Voss, Cynthia E
Wolfe, Kevin

Bachelor's Degree

Al-Khattaf, Fatima A
Alberter, Linda Ann
Alonso, Luis
Amarakoon, Indrananda
Amos, James
Amsler, Jerome J
Anderson, Geney Lou
Aphaiphuminart, Veerabol
Arb, Teresa Ann
Argueta, Martha S
Augustine, Stephen Wayne
Avery, Rachel
Azar Jr, Gene Anthony
Baert, Laura L
Balboul, Baha'a
Ballard, Shari K
Barker, Lisa Frances
Bauer, Renee Marie
Bayens, Harold J
Beach, Elva Maxine
Beall-Kautz, Martina C
Becker, James Michael
Beerman, Kathryn Ann
Bell, Cheryl Lynn
Benz, Margot Lynn
Bergen, Bart Edon
Bergman, Karen Ann
Berry, Robert G
Birkenmeier, Lawrence
Bishop, John Stuart
Bizer, Douglas Paul
Bjornsen, Karl Ivar
Blackwell, Angela Maria
Blaine, Archetta Yvette
Blakely, Carol
Boaz, Andrea Phyllis
Boling, Pat J
Bos, Victorine M
Braun III, Julius C
Breier, Rosaire Elias
Brinley, Gary A
Brotherton, Tanya Lynn
Brown, Jana Elizabeth
Brown, Nina Catherine
Brown, Robin Ann
Bruegenhemke, James M
Bundren, Shirley Ann
Bush, Kim Lorene
Buzzotta, Robert Joseph
Byrne, Colleen A
Caldwell, Teresa Ann
Campbell, Jamie Lynn
Carlisle, Joanne
Carlton, Joel Robin
Carraher, Nancy Ann
Carron, David C
Carver, Diane Renee
Chehab, Lolita
Chesney, Michael John
Chilson, Shaan
Chollet, Patrick Joseph
Christian, Maria Lynne
Christy, Georgann Florence
Clark, Karen Elizabeth
Clarke, Beth Ann
Clement, Marty Wayne
Clubbs, Jerry Wayne
Collins, Deborah Ann
Colombini, Charlene Ann
Conley, Tamara Denise
Conner, Barbara Jean
Cooper, Howard Joe
Cortez, Silvia M
Couniniotis, Yasmin M
Crone, Thomas Eric
Cruz, Ricardo
Dacus, Kelly Leigh
Dalton, Martin T
Daly, Thomas Mark
Daniels, Michael J
Davidson, Terry A
Davis, Eugene D
De Haan, Robbert
Deery, Beatrice H
Delmore, Joseph Anthony
Desloge, Lucy Howard
Dimitriadis, Efthimios
Dinkelkamp, Tad Andrew
Djalili, Moezedin
Doebert, Don Elmer
Downard, Carolyn Williams
Droege, Steven Gerard
Dry, Susan Diane
Drysdale, John Martin
Dudek, Barbara
Eberhardt, Wendy Rene
Edsall, Sandra K
Eichhorst, James Edward
El-Assadi, Yahia K
Elder, Janice Mantia
Essary, Lisa Ann
Estes, Beverly A
Etling, John E
Evans, David Werner
Evans, Lynda Sue
Even, Lawrence Jeffrey
Feldman, Ellen Barron
Finazzo, James Jeffrey
Fitzgerald, Cathy I
Fourtney, Gary Michael
Freedman, Christina
Frey, Carolyn E
Gages, Susan Marie
Gallagher, Alice E
Galligos, Keith Albert
Gallina, John P
Garavaglia, Chris Louis
Garcia, Gary G
Garcia, Rose Ann
Garrett, Lisa A
Garvin, Christine
Gevirtz, Molly
Ghoujalou, Jamileh
Givens, Marian D
Golchha, Shekhar
Golterman, Susan Marie
Goodyear, Betty June
Grandberry, Lynn D
Green, Beverly
Grelle, Anne Elizabeth
Gurr, Christopher Woodward
Guys, Bernard
Haake, Lisa Beth
Haase, Daniel R
Hacking, Wesley Peter
Hagene, Michael Charles
Haikal, Debra Ann
Hale, Ann Theresa
Haller, Peter Norbert
Haller, Robert R
Hamblen, Shane
Hamman, Tonya K
Hannan, Cheryl Renee
Hansen, Diana Ann
Haring Jr, Robert F
Harris, Linda Louise
Harris, Lisa Ann
Harvey, Kelva Jean
Hassan, Esmeralda Jihad
Hathcock, Kay Anna
Hay, Deborah Sue
Hays, Steven Alan
Heermann, Patricia Sue
Heisel, Penelope K
Hente, Monica Lynn
Hernandez, Paula
Herrington, Ada Frances
Herrington, Connie Sue
Hertfelder, Katrina M
Hill, Pamela Joy
Holt, Stacey Todd
Hoock III, Edward Thomas
Hopgood, Patrina D
Horsley, Patricia Adair
Howard, Stephanie K
Howell, Donald Lyle
Hublal, Lokenauth
Hudson, Catherine
Huesemann, Debora Kay
Hunter, Rebecca Marie
Hupert, Nancy J
Jackson, Anthony B
Jacobs, Denise M
Jacobs, Erik Lewis
Jiles-Miller, Pamela Lee
Johnson, Nora Frances
Jones, Carole Hopewell
Jones, Julia P
Jutharat, Chatchawan
Kalbac, Gretchen
Kammer, Theresa Ann
Kan, Hau-Lim
Karamanis, George
Kassen, Karen Kim
Kaufman, Hugh Brent
Keathley, James Paul
Keith, Linda Ann
Kelley, James D
Khan, Tahir Q
Kilgus, Brenda Lynn
Kimbrough, Vickie Jean
King, Sandra Kay
Klemz, Timothy A
Kluba, Anne Marie
Knapp, Diana Lu
Kreamer Jr., Cyrus William
Kreamer, Carol Paton
Lagermann, Mary Louise
Landolt, Kathryn Ann
Lange, Stephen J
Langhammer, Monica S
Lavelle, Karen Patricia
Laws, Joel Andrew
Lawson, Sirpa Mirjami
Leard, Lana Elizabeth
Lee, Yoon Foo
Lenz, Maureen Margaret
Leonor, Don Amor
Lewis, Jeanne Suzanne
Li, Fu-Hwa
Loos, Kelly Marie
Lopane, Tamara Lynn
Lorence, Laura E
Lowery, John Curtis
Manse, Nancy Louise
Manson, Iris
Margaroli, Monique
Martak, Sylvia
Martin-O'shia, Troy A
Mathews, John Houston
Mathis, Linda Sue
McAllister, LaFonda
McDaniel, Melvin
McLain, Lucille I
McMullen, Nancy D
McReynolds-Edwards, Ann
Means, Tamara Sue
Medrano, Rommel A
Meek, Janet Rita
Mehrtens, Cindy Louise
Merz, Laura J
Meyer, Jan Louise
Meyer, Katherine R
Miller, Janelle Lynne
Mitchell, Melanie
Mohesky, Amy Rose
Morgan, Patrick Brian
Mulloy, Danielle D
Munzert, Julie A
Murphy, Joanne Catherine
Murphy, Joseph Robert
Myers, Brenda K
Myler, Catherine Ann
Naes, Sondra Gayle
Namazi, Azita
Nance, Viola Harvey
Newton, Nancy Lee
Nielson, Christian L
Nieters, Patricia Marie
Norton, Mary Ellen
Oakes, Jordan
Oeltjen, Holly Kristine
Owensby, Ronald Scott
Pacey, Michael James
Palassi, Ali Reza
Panzer, Sally B
Parisi, Angelica Marie
Park, Soon-Hee
Parmentier, Theresa Marie
Patterson, Carolyn Jean
Patterson, Kevin E
Patton, Kristen Lake
Perabo, Susan Hoehn
Perry, Gustavo
Pettibone, Madelene Leta
Pew, Suzanne
Pickerill, Doris R
Pittman, Charles William
Pittman, Sujada Joyce
Plas, Tjaarda Niels
Pohl, Mary Stewart
Pomerenke, Lois Mae
Power, Angela Kay
Powers, Sandra Kay
Poynter, Kathy Lynn
Price, Joseph D
Prince, Jodie Beth
Puller, Lisa Marie
Quelhas, Joaquim Miguel
Ray, Susan I
Rayal, Peter
Razmafrooz, Shahryar
Reardon, Georgia Ann
Reavis, Jeanne Ann
Reavis, Jeanne Ann
Replogle, Daniel Roy
Rettig, Anne Mari
Reynolds, Carol
Rice, Sheree Denise
Richardson, Larry H
Richmond, Theresa Lee
Richter, Daniela
Ridgway, Jill Louise
Ringkamp, Cathleen Ann
Roberson Jr, Walter Eugene
Robertson Sr, Donald C
Robey, Linda Lee
Rodriguez, Belinda Ann
Rogers, Mary Mullens
Ruocco, Lou Ellen
Russell, Bonnie Sue
Russell, Kimberly L
Saai, Margaret Mary
Saarloos-Lee, Mikyung
Saller, Christian S
Sauder, Jeffrey Glenn
Scharff, Tom A
Schergen, Gerald William
Schmidt Jr, Edward Owen
Schmidt, Mary L
Schneider, Jeff Robert
Schultz, John William
Schwartz, Jody Lynne
Shaneberger, Betty J
Shannon, Bradley D
Shea, Linda L
Shew, Amy Rebecca
Shih, Tu-Jen
Shore, Margaret C
Sias, Brenda Jo
Sievers, Teresa Ann
Silalahi, M M Rondang
Simonic, Donna Marie
Slodkowski, Camille
Smith, Betty Jo
Smith, Donnell
Snetselaar, Karin
Sohn, Bernard
Souto, Ronald Schwinke
Souza, Richard
Spann, Warthina
Sperling, Michele Caren
Stallings, Tanya Kathleen
Stanley, Sara Ann
Stark, Edward Charles
Steele, Danny Gene
Steffens, Virginia G
Stemme, Alane Resch
Stillions, Marsha N C
Story, Brenda Louise
Strong, Melba Rose
Strong, Pamela Jean
Surber, Niki D
Svoboda, Kathleen Joan
Switzer, Joy Lynn
Takiya, Michiko
Takkula, Yrjo
Tamimi, Chadratus Chalid
Tani, Jasmine M
Taylor, Jeanette Marie
Tedeschi, Gemma
Thaler, Colean
Thiam, Bineta
Thoele, Bob Edward
Thomas, Joyce
Thompson, Susan Celeste
Trog, JoAnn
Trump, Shannon Marie
Turan, Ruhi Mehmet
Turner, Heidi Elizabeth
Turner, John David
Uchoa de Medeiros, Lygia
Uline, Deborah Joan
Ulrich, Leslie Marie
Vajdic, Vickie
Van Alphen, Roland P
Van Der Voet, Henk B
Van Eeghen, David Hendrik
Van Heek, Helmig
Van Vliet, Jan Dirk
VanSchaardenburg, Anouk
Varner, Sharon Denise
Vester, Gregory L
VonBokel, Mark Dennis
Vroom, Alexander H
Wafa, May Fadel
Wagner, Hugh Orin
Walder, Monica C
Walker, Tod Leonard
Wanko, Thomas Joseph
Wang, Anying
Ward, Samir Nicolas
Weaver, Marilyn Kelly
Weeks, Melissa Marie
Wehrle Laschober, Judith A
Weiskopf, James R
Wells, Jennifer M
Wheeler, Angela Regina
White, Carol Lynne
White, James Michael
Wichmann, Kenneth Arthur
Wichtman, Michael James
Wiegand, Jeffrey Lawrence
Wilcox, Martin J
Wilder, Yvette M
Williams, Arnette
Wilson, Kelley Gay
Wilson, Nancy Fraser
Winkle, Billy Wayne
Witherspoon, Ann Robin
Witmer, Marci Marie
Wohl, Allison
Wright, Reginald Darren
Yoon, Julie Hyun Jung
Young, Carol
Young, O'ouida Chenille
Youssefi-Afshar
Zarrouk, Widad
Ziegler, Lisa Marie

Master of Music

Greene, James Arnold
Hodge, Randolph Allen
Rubright, Dan S
Tissi, Anita Louise

Master of Arts in Teaching

Agers, Karen Lee
Akins, Marissa Gaye
Allersmeyer, JoAnne C
Allman, Elizabeth R
Bailey, Kathy Jean
Balash, Donna A
Barfield, Kathy Ann
Barry, Kimberly Gerarda
Bennett, Debra Wagner
Bess, Nancy A
Bliss, Julie Anne
Butler, Tamara Sue
Campbell, Pegene C
Cobbins, Victoria E
Crow, Edythe Marie
Crowell, Kathleen S
Curtis, Judith A
Davis, Robert Eugene
Dean, Pamela Patricia
Duemler, Helen Hazzard
Fienup, Judith B
Fortson, Lillar B
Gain, Judith W
Gonzenbach, Karen K
Graham, Kristin Caroline
Grynkiewicz, Carol O
Hall, Bridget Eileen
Harmon, Susan J
Heller, Beth
Henderson, Leslie Ann
Hendrix, Leo M
Herman, Shirley J
Hladnick, Mark Alan
Honeycutt, Linda L
Huffman, Edgar F
Jungk, Judith Ann
Krull, Paul Gerard
Kyles, Robin Denise
Lawrence, Trudy Kay
Lea, Gale
Lenzen, Dana Diane
Lloyd Jr, Fred N
Markland, Robert Davis
Martin, Tracy Lynne
McCamley, Nancy S
McDowell, Shera Lee
Moehl, Theresa M
Moore, Gladys
Morris, Bari Daggs
Murray, Cheryl Ann
Nelson, Ann Caroline
Northcraft, Sue Ann
Olson, Nancy Lea
Pallo, Charlene K
Palmer, Independence Kae

Graduates

Rall, Ruth Ann
Richardson, Marie Phyllis
Rowe, Nancy L
Sapp, Leah Eve
Sarar, Constance Mary
Scheffler, Lewis Francis
Schnitker, Mary Jane
Schreifels, Dawn A
Scotti, Connie Lynn
Seim, Paula Jean
Semar, Mary Esther
Shapiro, Virginia Lee
Spellmeyer, Helen Sue
Spindel, Pat Lynne
Strubberg, Diana Lynne
Swain, Mary K
Talley, Tae Ann
Taylor, Virginia K
Wade, Sheryl Ann
White, Marilyn W
Whiteaker, Donna Diane
Winter, Helen D
Yount, Connie Jean
Zimmer, James A

Master of Business Administration

Armijo, Maria Nora
Arn, Stephen P
Baidy, Byron Louis
Baker, Biff Leland
Bleffer, Michael Joseph
Brandt, Debora Joyce
Braun, Suzanna A
Bryant, George Maurice
Burke, James Michael
Burlingame, Roger Alan
Chary, P Vijaya R
Covrig, Jay E
Dahm, David Arthur
DeBooij, Marcel Conrad
DeGrand, Peter Joseph
Dotson, Celestine
Driscoll, Robert Edwin
Ekpelu, Wisdom Idiowa
Evitts, Alexis Martha
Fairchild, Michael Edward
Fischer, Steven Joseph
Fowler, Joan
Fox, William John
Francis, Michael H
Freeland, Gary Wayne
Gallagher, Robert L
Garver, Jerry L
Goodrich, Nick H
Gough, John William
Graham III, James
Greer, Daniel William
Gregory Jr, Daniel T
Gumbs, Donald Andres
Habeebullah, Frank Lateef
Halek, Richard Jon
Harris, Mailyn Irene
Hoskins, Bruce Alan
Huffman, Sherri Lynne
Hull, Connie Jean
Imral, Engin
Jobe, Ruth H
Jorgenson, Charles H
Jurkiewicz, William Joseph
Kamp, Nancy Buzzetta
Karacan, Sinan Basbug
Karnezis, Ivan J
Kirby, Jackie Robinson
Lee, Chor Hing
Massey, Randy Harold
Massonos, Andreas Hermis
McCoskey, Nancy Sawrey
McIntyre Ronald Elliott
Merhej, Souheil
Metcalf, Cassandra Marie
Mullen, Kenneth Dean
Natella, Allen Frederick
Nichols, Nadia E
Noel, Thomas J
Oldfield, Terry William
Parker, Archie B
Perez-Montalvo, Carlos R
Peschel-Herlehy, Mary
Philipps, Patricia Ann
Plyler, Theodore J
Polimeropoulos, Dino
Powell, David Allan
Quimby, Randall G
Richter, Melinda Sue
Rief, Gail Ann
Rosengren, Betty J
Rugg, George Lawrence
Samareanu, Chrisian
Sampson, Kurtis Bryan
Sapienza, Julianne Marie
Schatz, Mary Eileen
Seyer Jr, Robert G
Smegner, Michael John
Strehle, Thomas W
Szarka, Geza M
Trowbridge, George C
Tsiklis, Alcibiade
Van Haselen, Wijnand
Van Kempema, Clayton Ross
Verhoef, Jacques Petrus
Wardrip, Saturnina N
Westergren, Mark Wayne
Wynn, Paul David

Master of Art

Acevedo, Edward
Adams, Michael T
Ahmad, Muzaffar
Al-Khattaf, Faiha
Albright, Roy
Allen, Steven Scott
Andersen, Thomas Wayne
Anderson, Melinda Kae
Archie, Mary Carol
Arellano, Jake Ivan
Arocho, Luis Angel
Aryan, Hani
Attaway, Brett Stephen
Atuke, Deborah Lynn
Bailey, Peter Courtney
Baker Jr, Donald Charles
Balchus, Michael John
Baldwin Jr, Edward
Baldwin Jr, Peter
Baldwin, Amber Lee
Ball, Shelby Gregory
Balleza, Cora
Barbetta, Sheila Ann
Barnes, Marva S
Bates, Gaylon Murrell
Bates, Richard Dallas
Baumker, Robert Francis
Baxla, Robert Adrain
Baylor, Robert Jose
Beasley, Terry L
Bellovich, Lucia Kay
Belorusky Jr, Erwin A
Belt II, Richard L
Belt, James Michael
Benner, Gale Ann
Bennett, Bruce Craig
Berry, George Edward
Beshears, George A
Bett, Janice Patricia
Blackketter, Delbert Wayne
Blaha, Jann Haskins
Blake, Stephen Folsom
Blakely II, Frank Everett
Boeschen, Carol A
Bogert, William Paul
Bonin, Brandt Keene
Boose, Mary Helen
Booth, Veronica
Bourner, Paul Allen
Bowers, Beretha Gale
Bowler Jr, Joseph Leonard
Bowler, George Timothy
Bragado, Ofelia
Brage, David C
Brakemeyer, Randall Lee
Brandes, Douglas Alan
Brandt, Robert James
Brantley-McNeal, Kalyn R
Braun, Julius Charles
Brede, Nanette Buckingham
Brockmann, Margaret Ann
Brookman III, Murray E
Brown, Alan Revon
Bucolo, Ellen Patricia
Budney, James Joseph
Bullington, Jerry L
Burkhart, Timothy James
Burnell, Gregory Richard
Bushee, Charles Edmund
Butler, Frank F
Byrnes, Stephen Michael
Candiff, Darryl
Cantrell, William Keith
Carlisle Jr, Tommie
Carlson, Gary Lee
Castillo, Willie S
Cathon, Douglas Edward
Chadwell, Sharon Denese
Chaisson, Brian J
Chambers, John Robert
Childress, Robert Allen
Clancy James R
Clark, Patrick Jospeh
Clayton, Buddy J
Clemow, Denise Drake
Clothier, Cathy
Cockrell, Gloria Jean
Cogshell, Connie Marie
Condron, James D
Conrad, Mark Joseph
Cook, Sharon Elaine
Cooper, William Charles
Copeland, Virginia Lee
Corppetts, Hezekiah
Corvasce, Carmine Antonio
Cothern, Jimmie Glenn
Coursey, Michael Anderson
Crisp, Willie Lee
Crittenden, James Michael
Cunningham, Maureen
Curless, Vicki L
Curran, Jospeh M
D'Amico, Rosanne
Daiely, Mary S
Damewood, Thomas Lee
Danielson, John Edward
Davis-Kahn, Karen Joy
Dayton, Cynthia Lynn
Deehl, Elaine H
Degenhardt, Raymond A
Dehnert, Toby Norman
Delgado, Gumersindo
Diaz, Franklin
Dickerson Jr, Charles L
Diesel, Patricia I
Dingle, David Allen
Doddato, August Joseph
Dodson, Jeffrey Allen
Donough, Kenneth Everett
Doran, Chris P
Dosher, Gerhard Harry
Doucet, Rebecca Rae
Douglas, Deborah Breig
Dunn, Spencer Kenneth
Dupey Jr, William B
Eastin, Stanley D
Eaves, Susan Elizabeth
Edwards, Gregory Bernard
Eilers, Leslie Gregg
Elmendorf, Christine R
Engel, Tracie Ellen
Enos, Charles Earl
Eskam, Jerry Dale
Estrada, Bayardo Rafael
Farinacci, Susan B
Farris, Lisle Everett
Farrow, Vicky F
Fauber, Doris Ann
Fear, Mark Cadman
Fell, Mary Alice
Ferguson, Anthony Dean
Ferling-Graf, Hildegard
Finley, Dean Stefan
Fischer, Barbara Anne
Fisher, Clarence Lee
Fisher, Gerald Leslie
Flanagan, George Michael
Fleener-Harbin, Kristen
Fletcher, Gregory Scott
Fletcher, Thomas E
Flint, Glenn W
Flori, Tracy Anne
Floyd, Kevin Steven
Floyd, Onan E
Floyd, Verla Ellen
Frison, Sandra M
Fuller III, Harry Revilo
Furr, Richard P
Furrer, Carol Jeanne
Garcia, Javier
Gardner, JoAnn
Garner, Larry Earl
Garza, Penelope Rae
Gasko, Gerald Matthew
Gavron, Alan H
Geddie, Matthew P
Gedman, Joann S
Gee, Karen Benita
Gerald, Panzy Dean
Gibson, Harold Dennis
Giles, Charlene
Gillam, Mary Marie
Gobel, Gary Emmet
Gomez, Rudy Louis
Gonzales, Abelardo M
Gonzalez, Henry Cabrera
Gordon, Kim William
Goshen, La'Vern
Graf, Sandra Lee
Gramlich, Billie Rae
Grassmyer, Marcia Lynn
Greenway, Charles Richard
Gregg, Traci Lynn
Grove, William Vaughn
Grundy, Shelley Elizabeth
Grush, Raymond John
Guileen, Atanacio C
Gulick, Mark William
Gunther, Samuel James
Guthrie, Barton Russell
Halabi, Mohamed Mahmoud
Halbert, Mary Lynne
Hall, Susan Annette
Haller, Glenn Forrest
Hamilton, Connie Eileen
Hardell, James Francis
Harris, Mary Louise
Hart, Mary Frances
Hart, William Charles
Harvey, Jane Ann
Hawkins, Norma Jean
Haynes, Michael Dennis
Hecht, Sue Ann
Hemming, Tracy Lee
Hendel, Lisa Jo
Hess, John Powers
Hirsh, Linda M
Hobfoll, Trudy Anne
Hogan, James Justin
Hojnacki, Charlotte M
Hollander, Beverly Ann
Honiker, Alice Jean
Horton Jr, Julian
Howard Jr, Everett D
Howe, Stephan Thomas
Hughes, Denney John
Hutcheson, Bill Taylor
Hutchinson, Betty A
Iamartino, Daniel
Inoue, Masataro
Isberg, Jacqueline Rae
Ison, George Stephen
Jackson, Johnel
Jeck, Ellyn Kindy
Jenkins, Ronald Lynn
Jennison, Mary T
Jerome, James Arthur
Jeter-Jones, Dorothy Lynn
Johns, Jeffrey Fred
Johnson, Doris Ann
Johnson, John Randall
Johnson, Julie Kay
Johnson, Karen Lee
Johnson, Kynn Timothy
Johnson, Ollie J
Johnson, Prentiss R
Johnson, Rosalind
Johnson, Roy Allen
Jones Jr, Clarence Douglas
Jones, Gregory P
Jones, Lori Annette
Jones, Robert L
Jones, Rodrick Lee
Jones, Ronald R
Kamara, Al-Hassan Ausman M
Kawa, Gorgette A
Keck, Donald Lee
Keiffer, Mark Allen
Keitelman, Sue A
Keith, Brad Allen
Kempf, Cynthia Marie
Kenagy, John Andrew
Kendrick, Larry James
Kibiloski, Floyd T
Kilcawley, Eugene Thomas
Killian III, Edward F
Killian, Myrna Weeks
Kim, Won Y
Kimble, Kerry Lee
Kincart, John Brian
Kirk, Larry E
Kitchens, Slade D
Knefel, Roberta Elaine
Kniepkamp, Ronald R
Koerhuis-Alfaro, Ana L
Kunce, Deral Thomas
Kuper, Kathy Ann
Lababedi, Talal
Labde, Made Sanjaya
Labit, James Richard
Landrum, Lawrence Edward
Laney, Mark Vencent
Lange Jr, Paul H
Leelawongs, Sunisa
Lewis, Jeffrey Scott
Lilly, Adrian P
Little, Thomas A
Livingston, Richard Allen
Lopez, Manuel Francis
Lopez, Ramiro Michael
Loschke, Maria Theresa
Lowman, Gary Wayne
Lucas-Spikes, Marva
Luebbert, Susan Ann
Lydon, David S
Lyne, Steven L
MacDonald, William Hughes
MacDuffie, Susan Mary
Macklin, Eddie L
Malitz, Brian Edward
Mangold, William Frank
Marino, Vincent Joseph
Martel, Gordon E
Martin, Doris
Massey, Jeffery Dwayne
Matos, Wilfredo
Mayfield, Michael Paul
Mayfield, Robert Lewis
McCarthy, Patrick L
McClain, Marian McGuthry
McClain, Rollin James
McConnell, Susan Kay
McDaniel, Mark L
McDonald, Steven James
McDonnell, Nancy Kay
McGee, Cheri
McGonagill, John A W
McGonigal, Pamela Gail
McIntyre, Todd Allen
McKee, Gregory Jay
McMillan, Karen Lynn
McNaughten, William C
McNeely, Gregory Thomas
Meis, Ronald Joseph
Miller, Nancy Anne
Mitchell, Frank G
Mitchell, George Joseph
Moody, Virginia
Moore, Cheryl Renee
Moore, Garry Gene
Moore, Patricia Diane
Moten, Valerie Renee
Moumoussis, Constantinos
Moy, James Daniel
Mueller, Charles Albert
Muller, Daniel C
Murphy, Jack E
Murray, Virginia Lynn
Nelson, Michael Dean
Newberry, Gilbert F
Ngamnimitthum, Sompong
Nixon, Mark A
Njemanze, Darlington C
Norton, Dawn Lenore
Norwood, Linda Hemingway
Noyes, Mark C
Nwanko, Emmeanuel Chucks
O'Brien, Elaine Mary
O'Neal, Craig Allen
Obermeier, Robert Hensle
Okafor, Emmanuel Chinonye
Ord, Raymond Harry
Ortiz-Abreu Jr, Robert
Paillou, Michelle Louise
Parson, Deborah J
Paschall, Kennith Lyle
Patterson Jr, Robert B
Payne, Jerome Franklin
Paz, Marcelo L
Peacock, Donna Ruth
Pecsok, Wiliam H
Perez-Montalvo, Jose Luis
Perry, Richard Allan
Petrin, Grace Sylvia
Pierce Jr, Johnny
Pierce, Linda K
Pierson, James Topping
Piper, William Darell
Pitts, Richard Lee
Pleasant, Doris Anne
Poarch, Jimmy Allen
Potts, Evelyn May
Poulson, Lynn Ellen
Preston, Neldia Lorrine
Propoggio, Ronald J
Pullen, Judith Ann
Pulver, Michael T

This list is a tentative list of May graduates. Inclusion on this list does not insure graduation status. For the remainder of the names, see page 34.

Breyer Sticks With Painting, Photography and Tennis

by Stephanie Morton
Sports Writer

With a tennis racket stringer sitting in the middle of the room surrounded by portraits, and paintings in oil pastels and chalk, men's tennis coach, Mary Breyer, is a person with many hobbies and talents.

Born in Fresno, California, she started to play the sport that she is still doing today- tennis.

"I had a cousin that played and got me interested. Unfortunately I didn't have a person that was interested in teaching and instructing me on the game," said Breyer.

Her interest in tennis still holds today. Last summer, on the Webster courts, she started a work shop for anyone who wanted to play.

"The reason I started the workshop is because I wanted to give people a place where they can work on perfecting their skills," said Breyer. "They only have to bring a can of tennis balls in order to play- there is no charge."

This year Breyer wants to work on the structured tennis method, getting the racket back early and hitting through the shot.

"Using the structured method is great- its so exciting when there is that magical feeling after hitting a good shot," said Breyer.

Starting June 1 through July 7, Breyer will conduct her workshop for six hours, starting at six a.m. until 12 noon. She felt six in the morning would give people who work, the chance to play before leaving for work. All ages are welcome and to play, one just needs to bring a can of balls.

"The workshop will give people a chance to develop their style of play, while learning new grips, strokes, and serves. Learning these things will let them adapt to different situations during a match," she said.

Breyer would also like to create a place where people of all ages can come to play and give each other suggestions, while having fun.

"If the kids have fun in the workshop, then they will take that feeling into a match," she said.

Along with tennis, other sports that grabbed her interest when growing up included stickball, running, bowling, volleyball and basketball. However in basketball , she felt overwhelmed by the height of her teammates and the opponents. Breyer stands only a little above five feet.

However sports is not her only interest. She paints and takes photographs as well.

While in California Breyer took classes in painting, drawing, and dress making, however she considers them to be just hobbies, even though she used to paint portraits for people.

"I sketched when I was young, and enjoyed it, but I never wanted to do things formally," she said.

Another thing Breyer does not have was formal schooling, opting instead for a less structured education.

"I didn't want to deal with the pressures of college, I wasn't emotionally ready for college," she said.

After living most of her youth in California, she moved to New York City with her husband and there she had her daughter, Ingrid.There they had an apartment with a bathroom, in which she converted to a darkroom.

"It is a weird feeling to stay in the dark room developing prints all day," said Breyer. "You become more introverted."

A few years later she moved to St. Louis and continued to paint and take photographs.

"I would go with Ingrid to Six Flags and were would just sit with markers and draw people," said Breyer.

But during this time her interest in tennis remained, and she still plays in tournaments today. Although she is never happy with her game, she still likes to work on new strokes and enjoys working with the men's tennis team at Webster.

A Look Back....
Former Athletic Directors Comment On The Past

by Patrick Elsner
Journal Sports Writer

In the fall of 1984, Webster University took what appeared to be a step forward by beginning intercollegiate athletics. The program has had its share of defeats, both on and off the field. However, both former athletic directors believe that overall the program has shown much success and will prove itself as an asset to the university.

Niel DeVasto, the first to be chosen to the position of athletic director, feels that athletics is part of the "full service" university Webster has become.

"(Athletics) is part of the changes that you've seen at Webster. The school has been growing. It was a women's college up until the late '60s when we went co-ed. We then started the evening programs in business and communications. I think as time has progressed, we've become a full service university. I don't think anyone is going to argue that point. I think that student activities is part of the idea of a full service university and it should include athletics," said DeVasto.

Professor Harry J. Cargas, who replaced DeVasto last spring and has just recently announced his resignation from the athletic directorship, believes there were several "honorable" reasons behind the university's desire to begin an athletic program.

"I think athletics are a dimension of the normal college experience and we were missing that. I also think that it is an outlet for improving some bodies. It is a means of attracting a certain type of student that might not otherwise come to Webster," said Cargas.

DeVasto, who is assistant director of admissions for the university, can see athletics as a marketing tool for Webster and as an added bonus for current students.

"All of our students come from high schools that had sports programs. Whether they were a part of it or not, it was a big part of their fellow classmates' high school experience. Some people would like to carry that on to a college level. We did not offer athletics, so it was our idea to start a program for students we currently had and for any prospective students who wanted that as part of their college experience," said Devasto.

Devasto agreed that the revival of athletics was positive from the an admissions standpoint.

"For instance, we might have had the class size, the faculty...that (the prospective student) wanted but they were going to X college because they could play basketball or soccer on the side," said Devasto. "We wanted those students, too."

DeVasto never felt the intention of the program was to solely win games, a philosophy notably associated with Cargas. Devasto said the program has shown success in other areas than winning.

"I never envisioned us having a national championship in any sport. (Lack of) facilities, for one reason, and because there were some pretty big Division III programs. For example, just down the road is Washington University. They have a larger student body with million dollar facilities, etc. which we're never going to be in class with them in that respect. But I think the idea was to form teams with students who had interest in the sport and obviously field enough players. Winning isn't the bottom line, but being competitive is part of it because nobody likes to go out and be embarrassed every match," said Devasto.

DeVasto defended the teams' success under his administration. "I think in the four years that I was involved, our teams were competitive," he said.

Cargas felt athletics had different effects on students.

"I think it's one of the most mixed of bags. I think some students have gained a great deal and have contributed a lot. Others have had the attitude of what's in it for me and have been very selfish regarding showing up for practice, attending games or have been unwilling to follow the coaches' instructions. I find that both embarrassing and somewhat blameworthy. I think a number of students have acted like primma donnas like spoiled kids. We've had a number of people who we simply attach the reputation of gripers to. But they are basically outweighed by those who have enjoyed, learned and grown. Not only grown as athletes but as responsible people," said Cargas.

Under his administration, DeVasto felt the university could have provided more support in the way of personnel.

"When they hired Harry, they immediately got him a secretary... It was something that was talked about being done but never materialized. I could have used some more help. It's a lot of work for anybody," said DeVasto.

Cargas said the support he was given by the university was minimal.

"In reflection, probably on the basis of how we were just developing, we might not have expected much more than we received but it would have been nice to

continued on page 21

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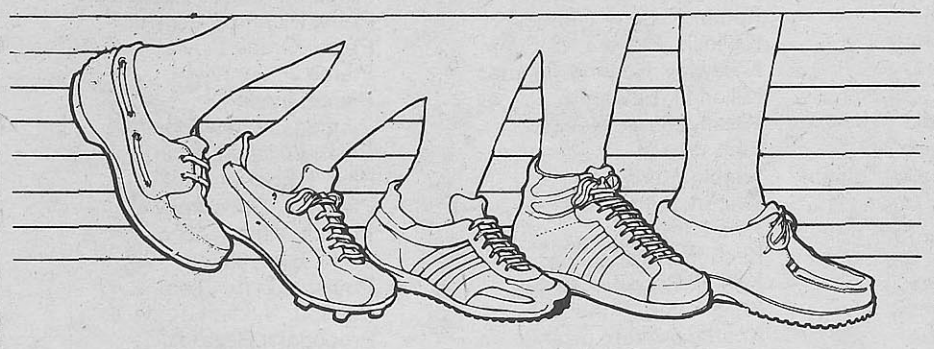

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Comments

from page 20

have it," said Cargas. "Maybe (the support) was a little too little, not out of any ill intentions but out of not knowing. I think that is being remedied now."

Cargas and DeVasto both agree that the athletic program needs a full time athletic director.

"In the best interest of the program, I would recommend it be made a full-time position," said DeVasto.

"I would recommend it," said Cargas.

DeVasto believes the university as whole reaps numerous benefits from having an athletic program.

"From the standpoint of the university, I think it gives us more exposure to the community, to a wider variety of prospective students and it provides a service to students in that there is another of path activities. Again, we're a full-service university," said DeVasto.

Without a doubt, Cargas feels the athletic program has been most rewarding to the university.

"An enthusiastic plus," said Cargas. "(The program) has been absolutely beneficial."

Having our own facility would greatly improve the athletic program at Webster, according to DeVasto.

"That's ground zero. When the facility is built, I think the program will develop," said DeVasto.

Cargas echoes DeVasto's views.

"I think having more athletic facilities available to us on campus would be great," said Cargas. "I wish we had a baseball field here."

Tennis Ends Season On Sour Note

by Stephanie Morton
Sports Writer

"We ended our season on not so good of a note," said men's tennis coach Mary Breyer, in describing the last two matches of the season.

Traveling to Concordia Seminary the Gorloks battled against the Preachers and lost 8-1, April 26.

Playing in the number one singles spot, John Philip, sophomore, lost in a close match 6-4, 6-4. Playing number two and capturing the only win, Jesse Vermont had a tough match, winning the first set 6-3. In the second set Concordia's Pete Heckmann fought back to seize the set 7-6; the score in the tiebreaker was 8-6. Regaining the momentum, Vermont won the last set 6-1. Kent Evans, junior was defeated 6-1, 6-3, as well as Mike Kaucic, junior, 6-3, 6-4. Freshmen Tom Preiss and Scotty Closter lost their matches, 6-3, 6-1, and 6-0, 6-4 respectively.

In doubles action the men did not do much better. Losing their doubles round, Philip and Vermont lost 6-0, 6-2, while Evans and Kaucic lost their match 6-3, 7-5, as did Preiss and Closter 6-1, 6-0.

Playing Kaskaskia, April 28, the men lost 8-2.

Philip won his match easily, 6-4, 6-2, over Kaskaskia's Patrick Anthony. Playing number two singles Eric Stack, sophomore, played a tough match. Winning the first set 6-2, Stack dropped the second set 6-2 and the third set 6-3, giving Kaskaskia the win. Another three set match took place with Vermont. Losing the first set 6-4, Vermont battled back to win 6-2, 6-4. Kaucic lost his match 6-3, 6-4, as did Closter, 6-1, 6-3.

In doubles Philip and Stack lost 6-3, 6-3. Vermont and Kaucic lost the first set 6-2, and had to default the second.

According to Breyer the squad "lost the team spirit." She also added that she would have liked to end the season on a better note, but there is always next year.

The Gorloks ended their season with a 5-10 record, two of the wins being at home, and three at away games.

Personal Season Records

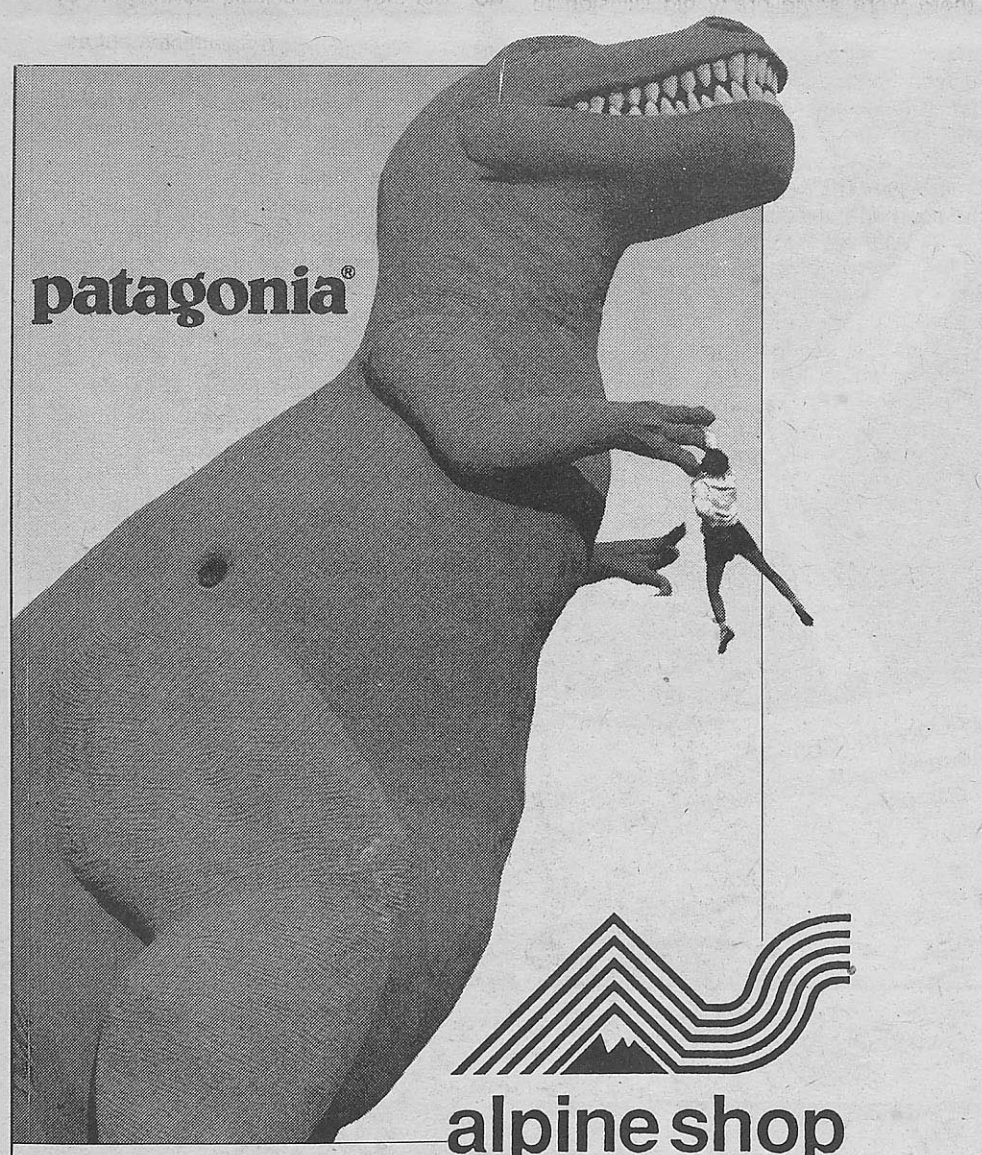
John Philip	8-7	6-9
Jesse Vermont	7-7	4-8
Eric Stack	5-7	6-6
Kent Evans	5-9	4-8
Mike Kaucic	3-12	5-9
Eric Jacobs	2-2	2-1
Matt Demars	1-1	1-1
Joe Corbett	1-1	0-0
Tom Preiss	0-4	0-3
Scotty Closter	0-4	0-4

Season Record 5-10
Home 2-5
Away 3-5





On Wednesday's game against Blackburn, Jamie Chorosevic tags a Blackburn player, in Sauget Illinois. photo by Carole Freiberger



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LIFE

"You know, I turn back to your ancient prophets, in the Old Testament and the signs fortelling Armageddon, and I find myself wondering if -if we're the generation that is going to see it come about."

-Ronald Reagan

The wish for peace in the world has never been so great. Millions of people in the world are marching, demonstrating, participating in non-violent civil disobedience. They are all types of people: students, workers, parents, scientists, radicals, liberals,moderates, and in times of Solidarity there has even been the appearance of members from the conservative sect. The big question seems to be "what can I do?" Communicate and activate, people working together have already won.

All evidence points to the fact that the U.S. and U.S.S.R. are actively cooperating in supporting their economies and dominating the world by promoting war and selling arms to the Third World. They are also cooperating in keeping their respective populations docile by installing a smokescreen of propaganda, emphasizing ideological *differences*, and a "good guy/bad guy" world view, that has carried over into our communities as well to seperate us further from each other. We ourselves can take the responsibility for our attitudes and behavior toward political and social injustices by striving to rid ourselves of the selfishness and greed that has given birth to the disease in our everyday persistence, possibly beginning to try harder to listen to the cries of *our* world than to one alone.

With that in mind, Campus Cocoon (Coma-Diet) has compiled a sort of Collage Manifesto of some of the ideas we've chosen to activate for ourselves to further the World Community, while turning esoteric in eccentric company:

EYE

A Long-Term Disaster Area

PUBLIC

THE

CARVING

IS A

A SERIES OF DISCONCERTED SLOGANS AND THEIR INHERENT TANTRUMS:

I. Secretly you castigate my being
In my face you garnish one person
Tell the forbidden truth that lies so deep within you
Help me to rid myself of this malicious soul of
enimity that dwells in me
I need so badly to be saved.
Your spit bounds upon an eye
You don't feel remorse
You just stand there-laughing! HA! HA!
The jokes on you!

-Tim Anthony

Yes, it's a shame about Salvador, but what have those kids done with my fucking car keys?

"Today we are faced with the perminent fact that, if civilization is to survive, we must cultivate the science of human relationships-the ability of all peoples, of all kinds, to live together and work together in the same world at peace."

-F.D. Roosevelt

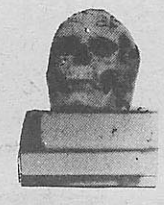


Women reply to men who ask, "What do you want, What are you trying to do?": "We want to construuct a new world with you, where peace and truth will reign, we want justice in every spirit and love in every heart."

-La Voix des Femmes

II. interracial equality
(backing forward motion)
i am a writer seperate from the movement
undeniably influenced by that position
to write more about the intimate stranger
who scribbles inside that dark corner
to view the spectacle of life itself
with its regulational segregation
of the peace we are to find
in arms that can't hold you
nor support your faith
but caresses a passionate starvation
that releases you
as grippingly as imagination
when it emancipates your history
to include
all of us

-camara



Racial hostility is the mother of an aborted family.

III. sour milk from a chocolate cow

at the backdoor of a courthouse
there lingers the smell of hungry children
and laundry mildewing outside
on the clothes racks of the projects
where the fathers never come
and there is a billboard advertising a parking lot
on a plot of land where there still remains
the sound of babies crying and doors slamming
where the bedrooms once were
and just past a bus stop up on a hill
there stands a church steeple
where these people try to pray
others sit on doorsteps or in alleys
where the dogs speak of Hepatitis
drinking and smoking from their own
articles of faith as the prodical voices
rain from the backs of schoolyards
like the broken windows of their sanctuary
that announces the coming of night
from the weathered coils of its ancient clock
and they return once more
to their benches their boxes or cans
all very near the gutter
others retire to their welfare cages
to bruise the bed again and revel in the dreams
of their degraded prosperity
for children are the only pleasure derived
from this bed of nails

-camara



IV. Thinking about how profound of an impact
I may have made on the world by now

Enter.
Exit.
Tim was here.

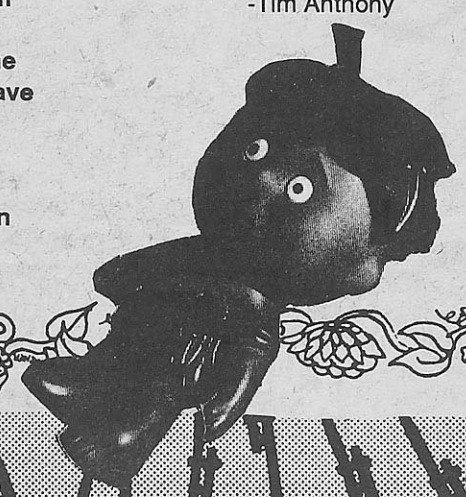
-Tim Anthony

"Mankind has grown strong in eternal struggles and it will only perish through eternal peace."

-Adolph Hitler

"I refuse to accept the view that mankind is so tragically bound to the starless midnight of racism and war that the bright daybreak of peace and brotherhood can never become a reality. I have the audacity to believe that people everywhere can have three meals a day for their bodies, education and culture for their minds, and dignity, equality and freedom for their spirits. I believe that what self-centered men have torn down, other centered men can build up."

-Martin Luther King



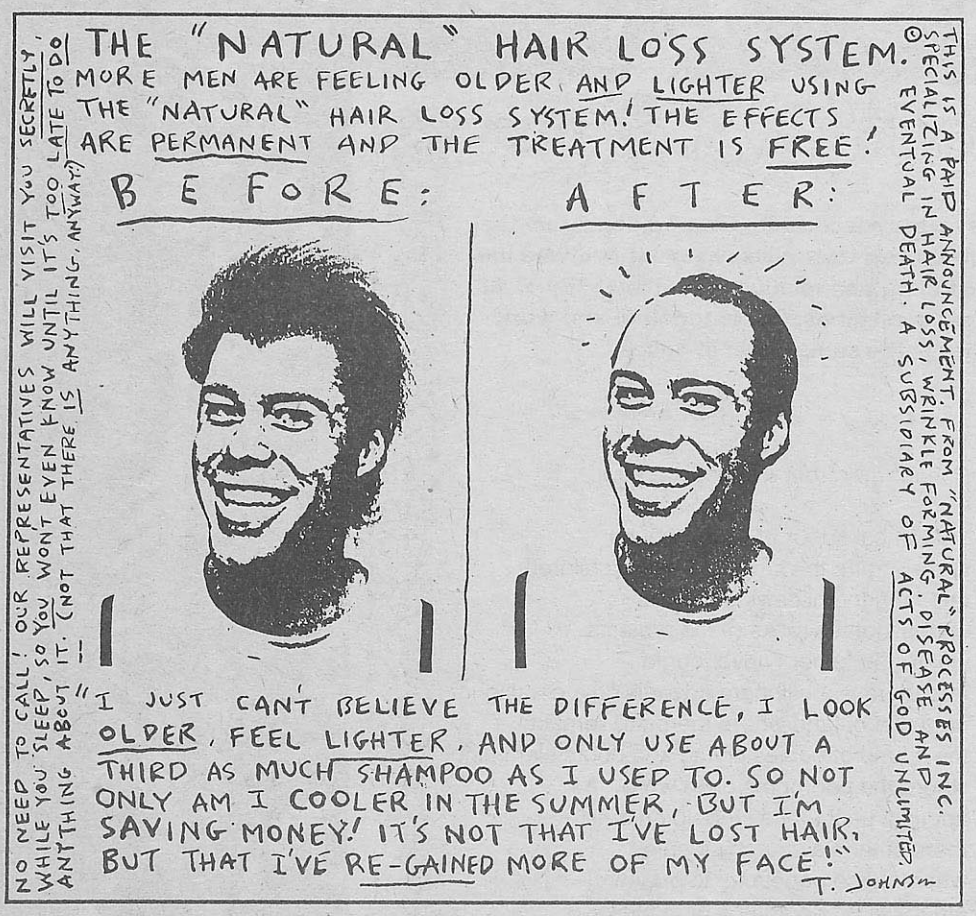
A special thanks to everyone who made it possible for this to be an incredibly interesting year, and that includes just about everyone. Peace, energy, action cooperation, and evolution,
(Thanks Peg)
camara felicity achebe

SENSUAL

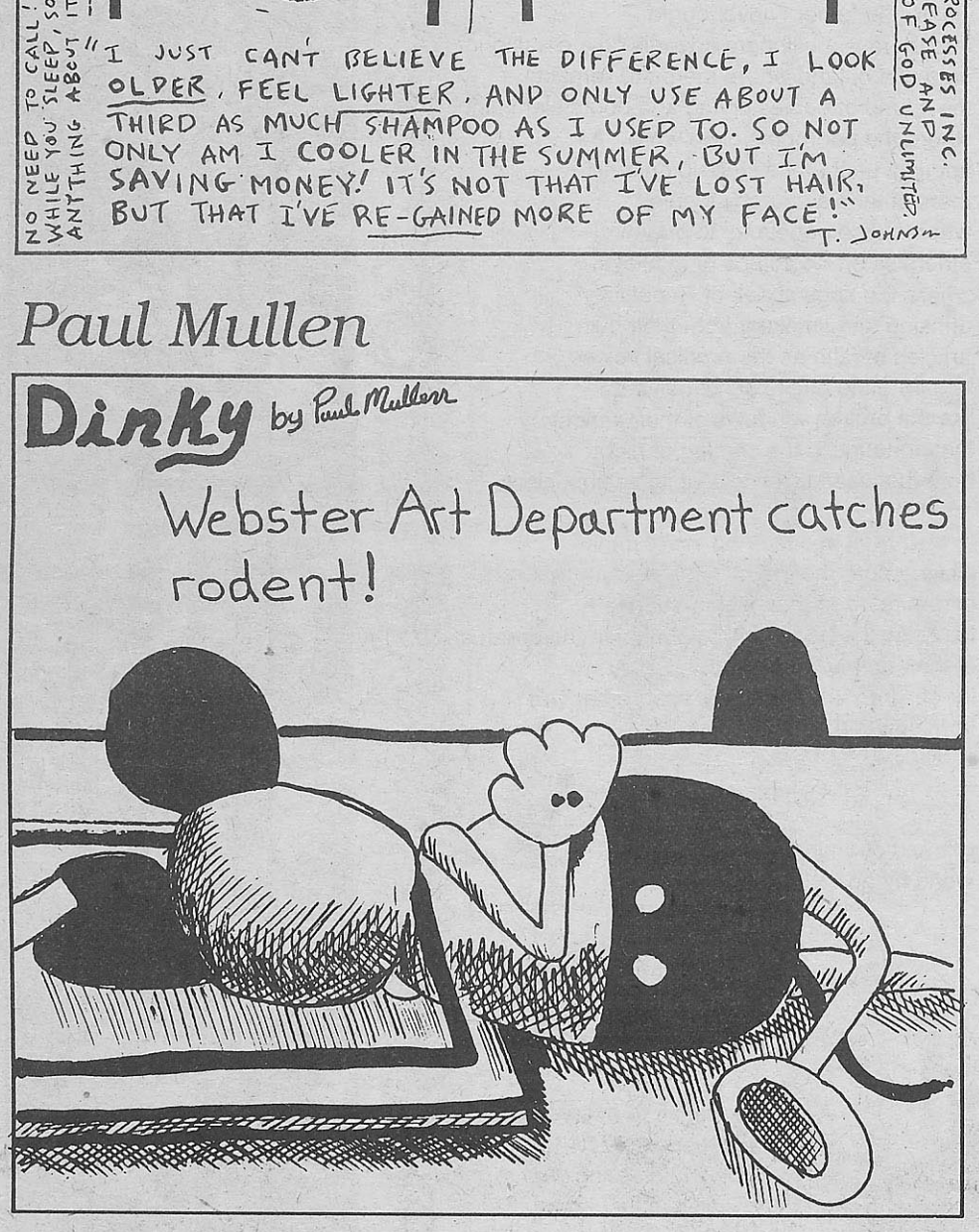
EXPERIENCE

Cartoon Corner

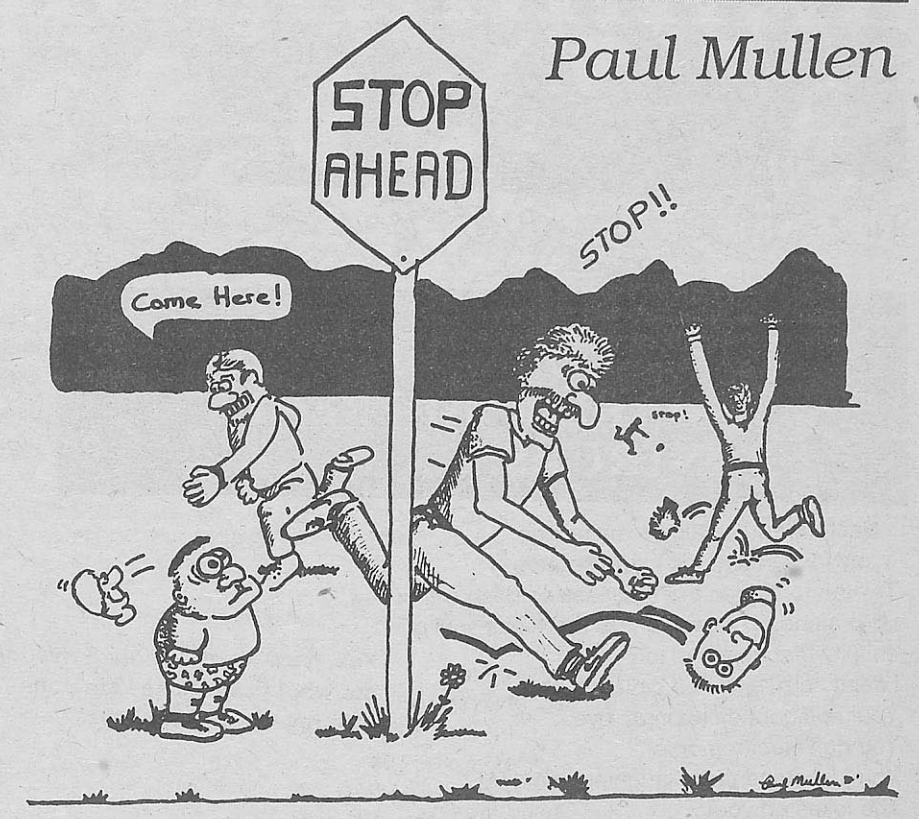
Todd Johnson



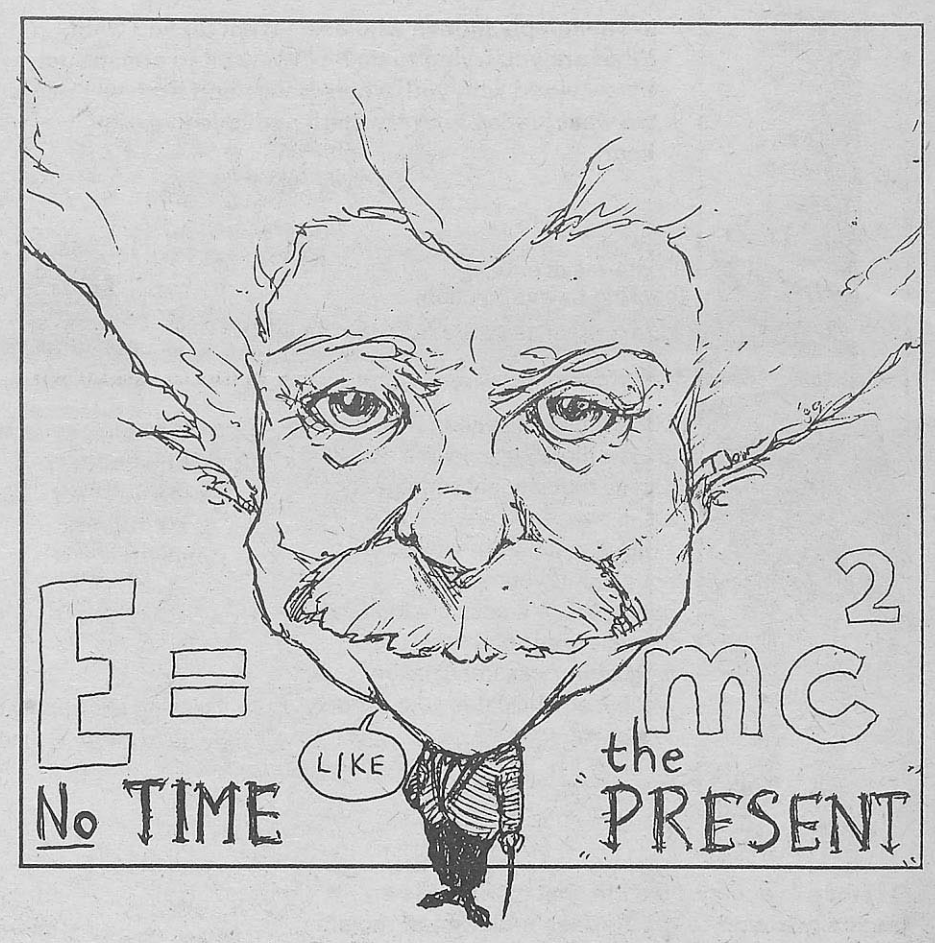
Paul Mullen



Paul Mullen



Todd Johnson



Todd Johnson



OKAY- THIS ONE WAS ABOUT A COUPLE OF ROOMMATES, ONE OF THEM IS A KIND OF A GEEK WHO HAS A PET TARANTULA WHO CAN TALK, BUT ONLY IN RHYMING COUPLETS, AND THE OTHER GUY IS A JOCK WHO IS INTO ZEN, BUT HAS UNWITTINGLY STUMBLED INTO A RELATIONSHIP WITH A FEMALE VAMPIRE...



The Green Fuse

An exerpt from:
Some Kind Of Crazy Rhythm

by Susan Perabo

Below the rumbling of the plane engine, I sing the song my mother sang to me when I was a child. I rock back and forth to the rhythm, and the eyes of the man next to me stray from his magazine, as if he thinks I will not notice he's looking at me if he doesn't turn his head. But I see him, and I know he is thinking of sending some kind of distress signal to the stewardess to let her know he is in danger. He thinks I am crazy, but I'm only singing.

My mother, before she died, flew on a plane all the way to Palm Springs, California, to be with her sister after my cousin Noreen tried to hang herself with a macrame project in the closet of her Home Ec room. Before she got on the plane, we sat in the plastic terminal chairs smoking. Mom said it was a textbook case, what happened to Noreen.

white sun in the shade

by camara felicity achebe

on a porch
in Sowetto
there sits a girl
in the lap
of a man
with a face
like an old shoe
and this girl
she's holding a book
but this old man
he just can't read
this man
with a beard
who sells books
from his basement
books
that there
can't be sold
in his basement
and this basement
it's six feet under
cause you just know
he's already dead
but it's all just the same
in this african town
where these darker-skinned kiddies
fight to drink english tea
as in our country
we know we cool
with our fancy little Reeboks
and get fresh tunes
but these wick'd Reeboks
pay for south african chains
so when i'm on a bus
or in the streets
i'll stop you
in your gymmies
and we'll frown
at the frozen sun
overseas
but before my eyes
begin to glisten
i'll beg you
to help me
dig a grave
for a friend

Green Fuse Staff

Managing Editor - Jordan Oakes
Fiction Editor - Raymond Marshall
Poetry Editor - Monica Langhammer
Cover Design - Kate Ryan
Typist - Margret Brown
Faculty Advisor - David Clewell

Love Poem

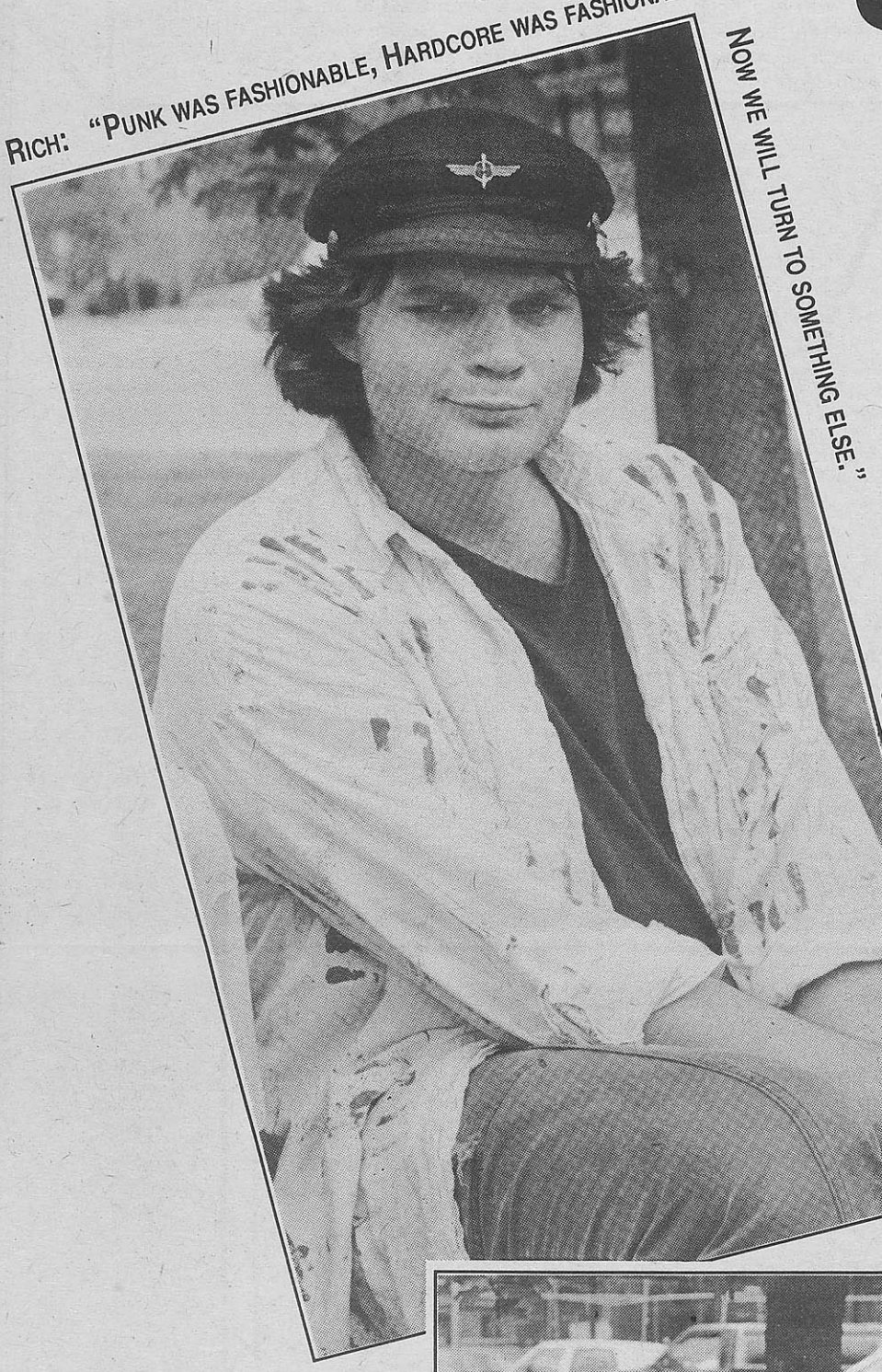
by Jordan Oakes

Our hands locked together.
we are walking down the beach.
The waves are sliding
into the sand, disappearing,
then returning again.

We are walking into the future
at the end of the beach.
We can almost see it from here.

The waves wipe away our footprints
faster than we can make them.
Love moves us along.
It keeps us on our feet.

alternative



RICH: "PUNK WAS FASHIONABLE, HARDCORE WAS FASHIONABLE, NOW WE WILL TURN TO SOMETHING ELSE."



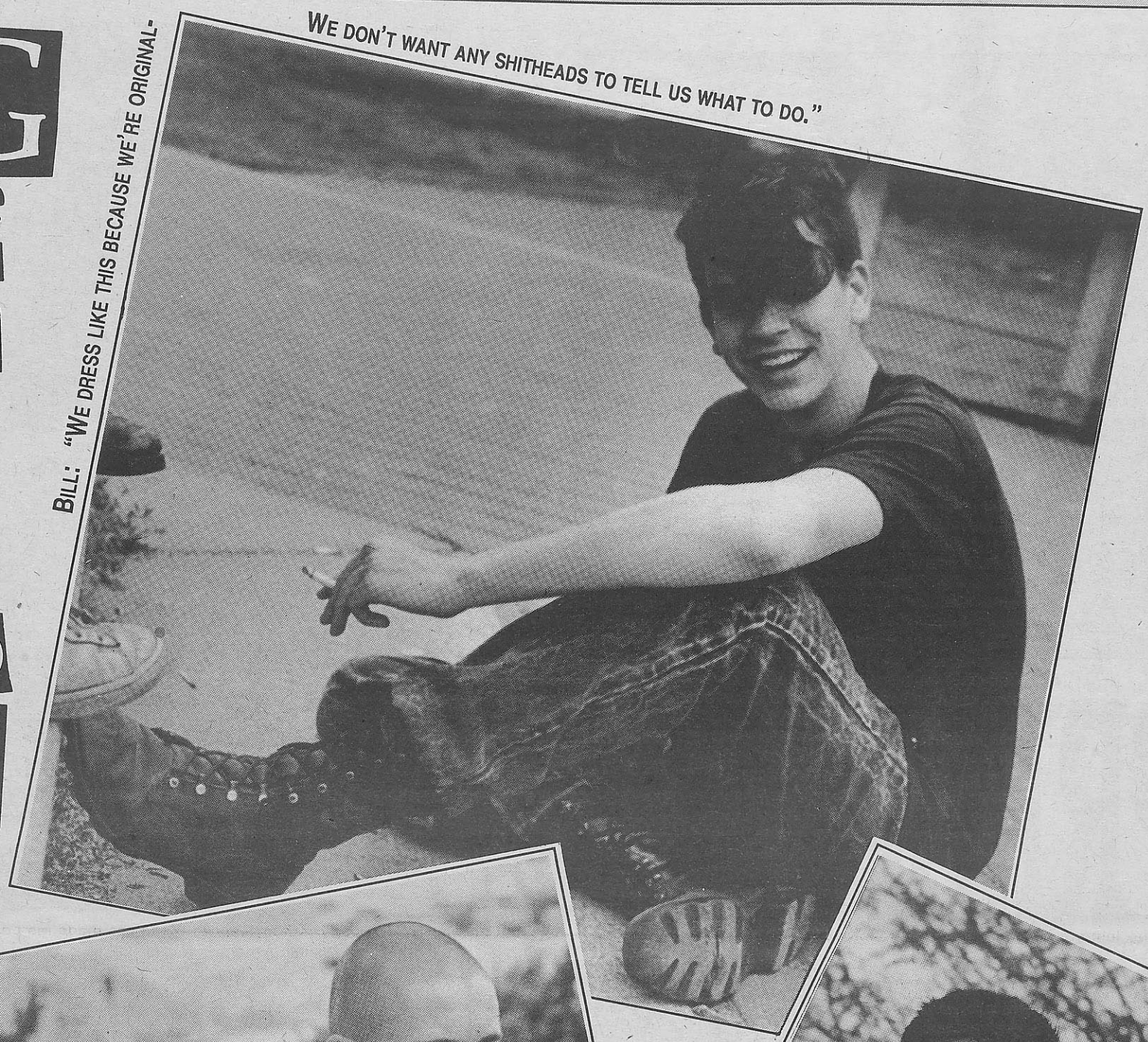
KRISTA: "WE'RE ALL NICE PEOPLE - WE JUST WANT TO BE DIFFERENT."



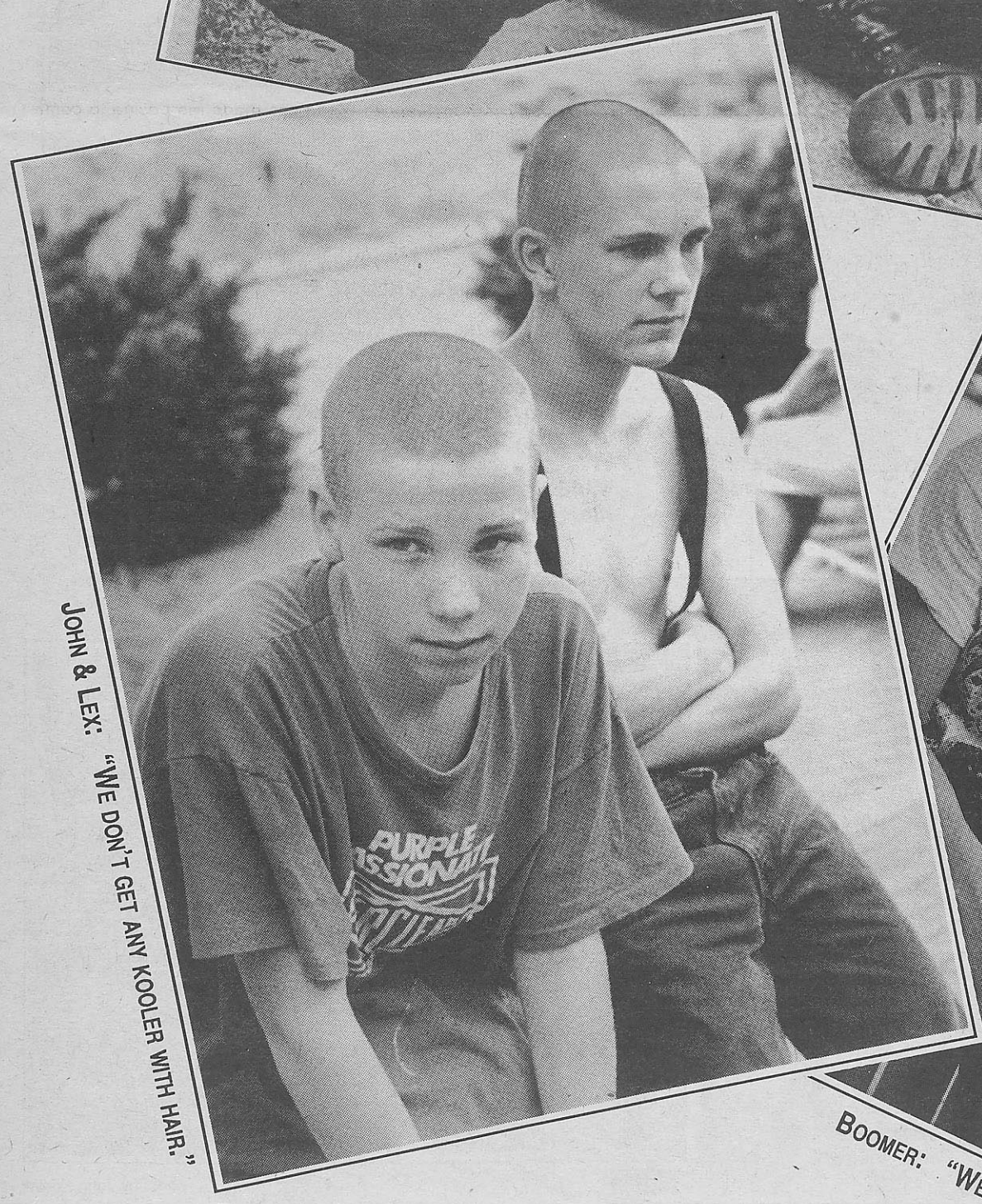
THE GROUP: "WE ARE NORMAL- WHO'S TO SAY WHAT NORMAL IS?"

Photo Spread

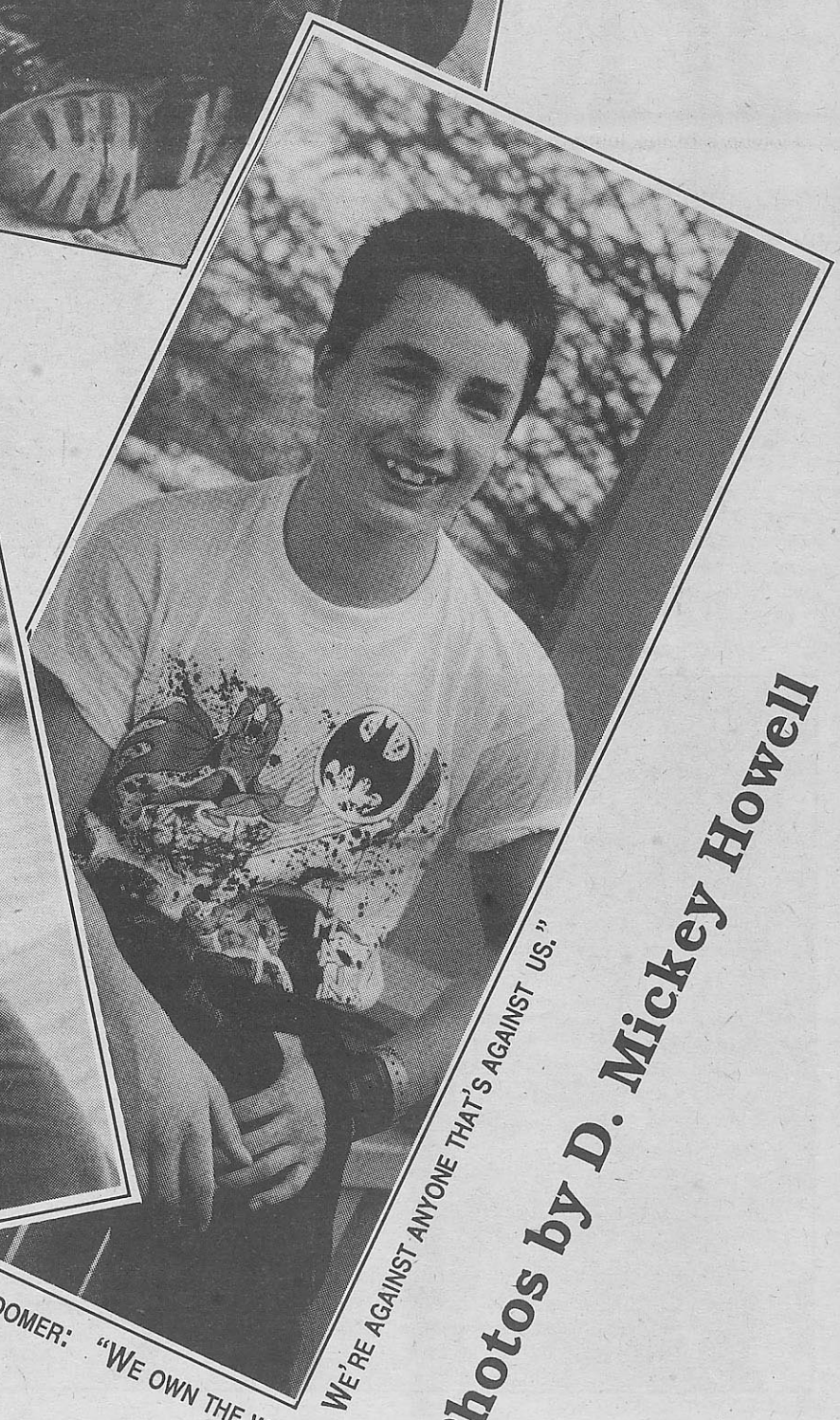
Generation



BILL: "WE DRESS LIKE THIS BECAUSE WE'RE ORIGINAL- WE DON'T WANT ANY SHITHEADS TO TELL US WHAT TO DO."



JOHN & LEX: "WE DON'T GET ANY KOOLER WITH HAIR."



BOOMER: "WE OWN THE WORLD- WE'RE AGAINST ANYONE THAT'S AGAINST US."

Photos by D. Mickey Howell

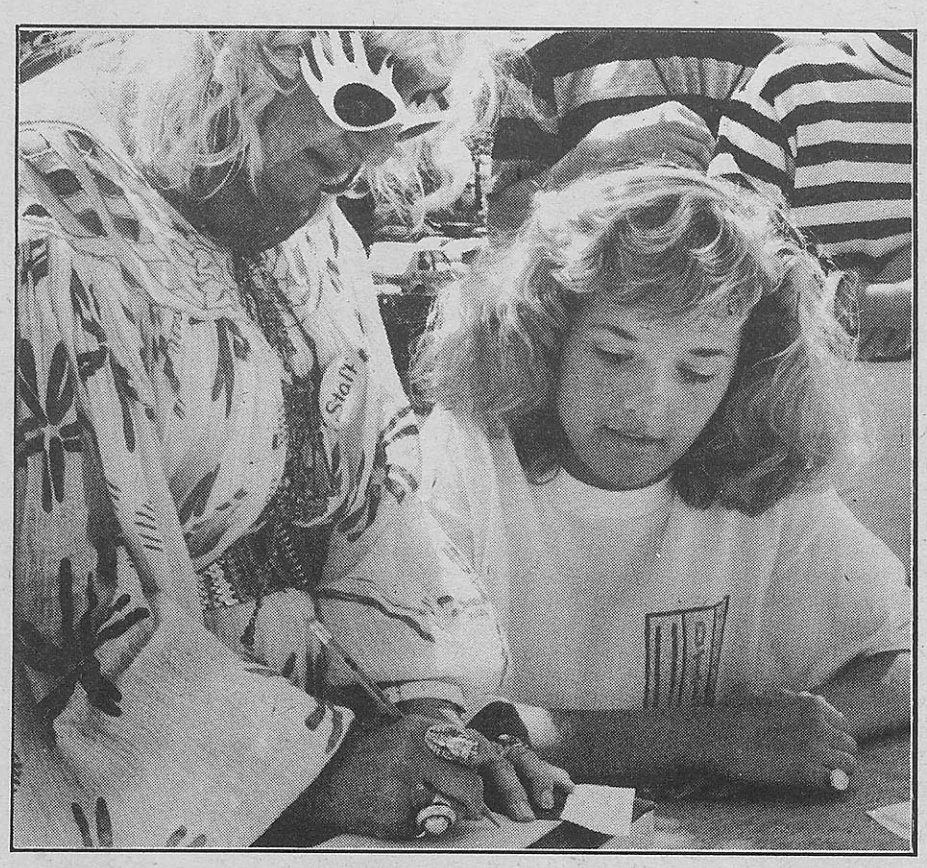


photo by Ann Appelbaum

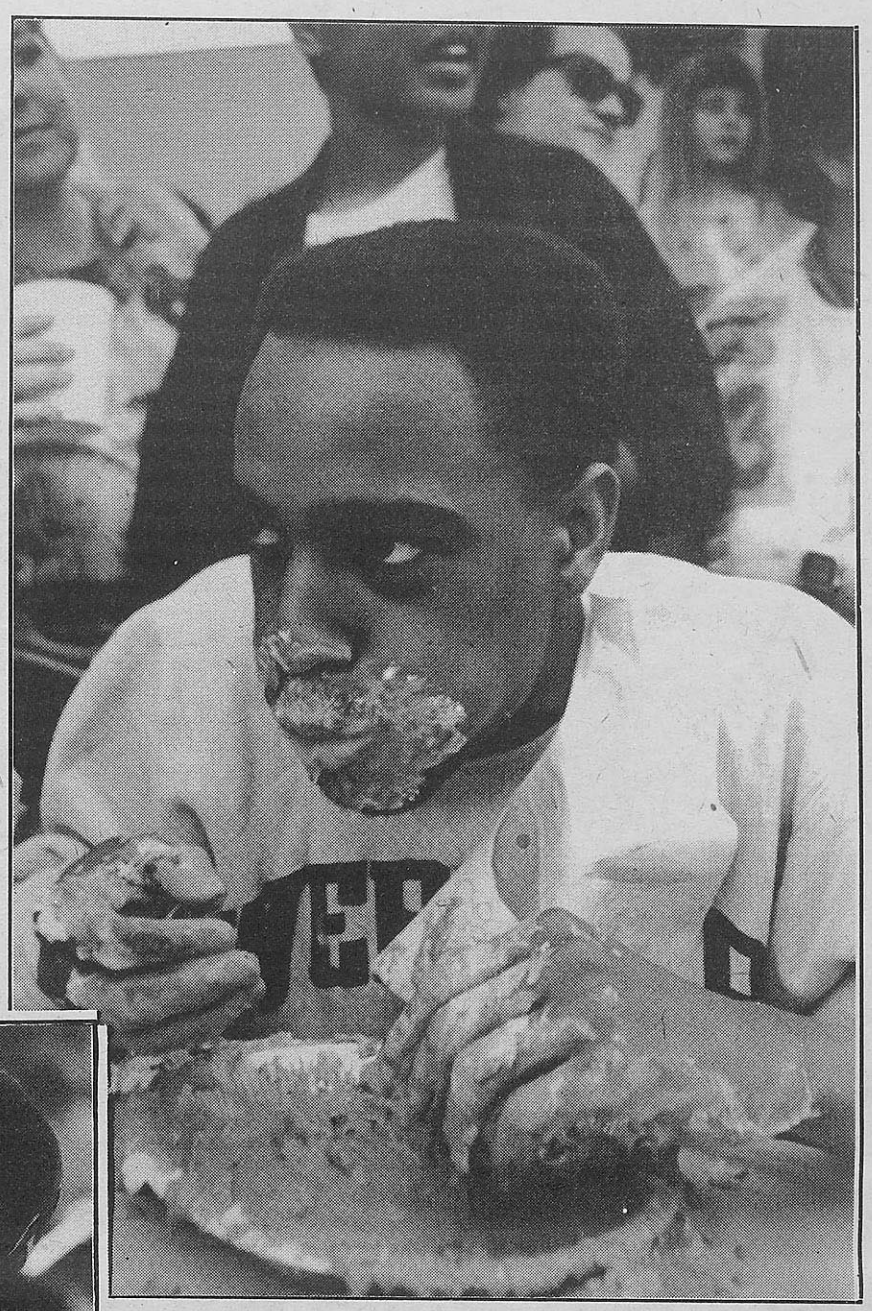


photo by John Koniak

SPRING FEST

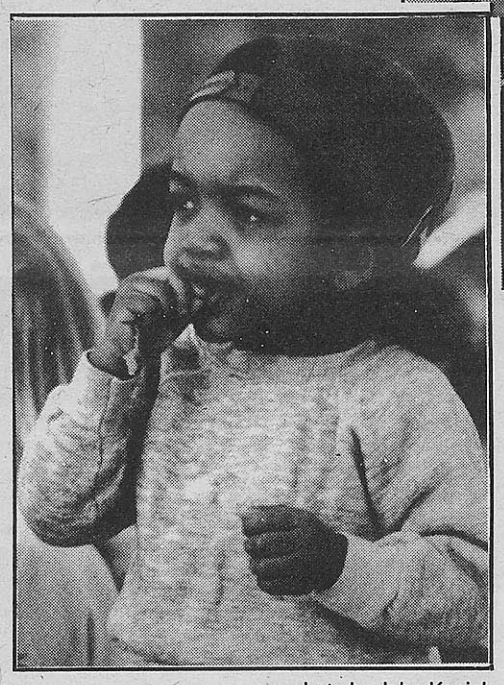


photo by John Koniak

Clockwise:
Fran McIntosh getting her fortune told by Mama Lil.
Jeff Sams, junior, may have bitten off more than he can chew in the Choral Club's pie-eating contest.
Donald Becker stands in front of the Graffiti wall, posing while his mother takes a picture.

Middle: Brian Gilmore nibbles on one of the many treats available at Springfest.



photo by Ann Appelbaum

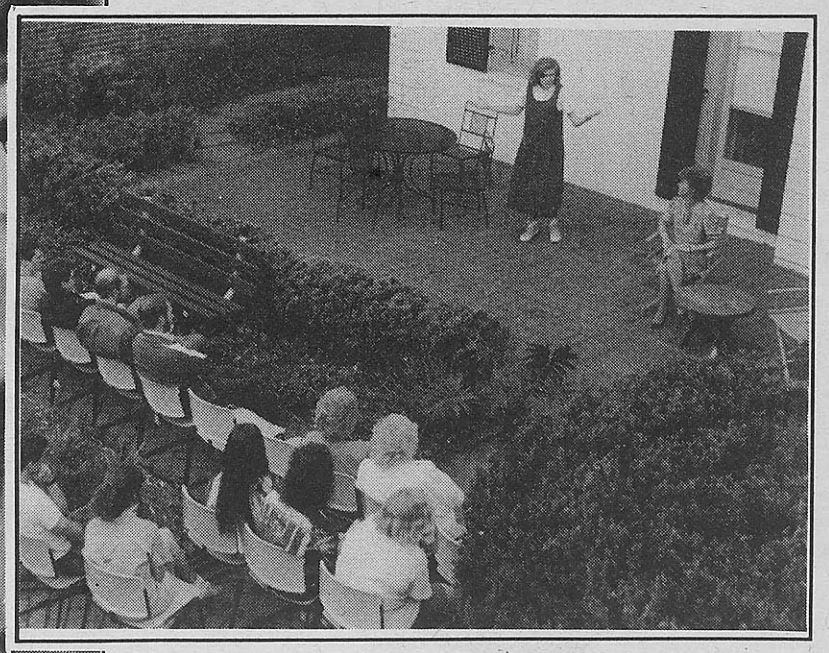


photo by John Koniak

Hey, Man, Earth Day Mellowing With Age, Dig?

by Dawn Grodsky
Journal Staff Writer

In 1970, 20 million Americans participated in what became the largest demonstration in history, Earth Day. Out of this one day, grew the Environmental Protection Agency (EPA), the Clean Air Act, the Clean Water Act, unleaded gasoline and much, much more.

On April 22, 1989, about 1000 St. Louisans participated in the 19th annual Earth Day, held in Creve Coeur Park from 10 a.m. to 7 p.m.

The day was organized by Matt Diller, and despite unforeseen problems with crowd control (see related story), the event was proclaimed a success.

Diller brought together dozens of environmental and peace groups, plus area bands, and organized contests and raffles. During the actual event, he generally ran around the grounds doing what needed to be done, from selling hot dogs to helping people find parking spaces.

"This is demonstration for the environment. Sometimes people think of environmentalists as gloomy. This will have a cheery attitude. People should enjoy themselves and hopefully find some kind of information or inspiration.

"Sometimes, people feel a little bit helpless (when it comes to the environment). This will give them a vehicle to voice their concerns," Diller said.

He mentioned the first Earth Day of 19 years before and spoke of the impact it had on society. In addition to what was mentioned above, the first Earth Day was a key factor in starting emission checks on cars, recycling awareness and litter concerns.

"Remember (the commercials with) the Indian with the tear running down his cheek?" asked Diller. "That was the big problem in the 70s. Now, facing the 90s, our problems are much more severe such as greenhouse gasses, acid rain, ozone layer depletion, rain forest destruction and toxic waste.

"We need to reinitiate a new generation of environmental activists to help make some of the tough decisions to combat these problems. There *are* things we can do. That is the important thing to know," he said.

Diller named some of those things, such as reducing the amount of plastics and styrofoam produced and reducing chlorofluorocarbon productions.

A treaty was recently signed in Montreal to reduce chloroflourocarbons in the next decade, "but it takes individual committment, not government legislation. What's at stake is our health," he said.

Speaking of the ramifications, Diller said, "We could be faced with millions of more incidents of skin cancer, the extinction of species (that is already happening in the tropical rain forests) and the possibilities the species may hold in it."

For example, 70 percent of all cancer drugs come from species of plants in the rain forest along with 50 percent of all pharmaceuticals.

"We've only discovered a fraction of the species that do exist (there). Some haven't even been named yet. If you lose those species and their biological diversities, you lose a higher quality of life," he said.

Since there is such a broad range of environmental aspects that need attention and environmental groups usually only concentrate on one, Diller wanted to bring them all together so they could talk with each other as well as interested citizens. He said Earth Day is not just environmental but also political.

'We need to reinitiate a new generation of environmental activists to help make the tough decisions to combat these problems. There *are* things we can do. That is the important thing to know.'

-Diller

Among the groups represented were: The Institute for Earth Education, Missouri Department of Natural Resources, Wolf Sanctuary, St. Louis Families For World Peace, Green Peace, St. Louis Freeze, Big Mountain Support Group, St. Louis Animal Rights Team, the Katy Trail group, St. Louis Orienteering Club, Sierra Club, Earth First, Cadi, Rain forest Action Network, Missouri Coalition for the Environment, MoPIRG, Audubon Society, Latin American Solidarity Committee and the Rapta Rehabilitation Center.

The groups had booths set up in the same area and were freely giving information, either by word or pamphlet, accepting donations, volunteers and selling various items including buttons, mugs, bumper stickers and plenty of tie-dyed shirts.

Representing the Latin American Solidarity Committee was Webster University faculty member Dan Hellinger, whose group aims to cut off all military aid to Latin America.

Though Hellinger said he wished more people had turned up, he said, "I think it's a nice afternoon with good entertainment. I picked up 10 people who volunteered to do work for us."

Bill Redding, of the Coalition for the Environment, said, "The families that are here signify strength and concerns of environmental awareness and the heritage of us as a people."

Gary Schimmelpfenig, of the Institute for Earth Education which provide education programs to schoolchildren, said, "I always like to see more people.... Anyone who turns out is bound, in some way, to be enriched. I like to think that anyway."

Daniel Romano, of the Big Mountain Support Group which works on native American rights issues, said, "I feel like I'm grateful for anyone who shows up."

Jody Willow, of St. Louis Family's for Peace, an offshoot of Global Family, said, "The turnout is good. I'm hoping it'll grow. It's nice to see a lot of families and kids instead of teens coming to hear the music."

Her group practices meditation directed towards healing the earth.

Across the road, the soccer field was turned into a concert field where eight different bands, intermixed with guest speakers, entertained the crowd. Two of the bands were Acousticity and the Heaters. Ray Hartmann, editor of the *Riverfront Times*, was master of ceremoneis. All donated their time.

The crowd lounged on blankets, picnicked and threw frisbees. Plenty of dogs were on hand, enjoying the open space and the sun. People of all ages were there. Most ventured over to browse through the different booths, though some did show up just to watch the bands.

Rob Smith, 31, of St. Louis said, "I usually go to whatever environment gatherings they have in this area." Smith is a member of Earth First, Green Peace and the Coalition for the Environment and said there seemed to be a good turnout.

Laurie Scheetz, 30, of Manchester was there with her two dogs. She said she came to see the bands and hadn't yet walked around but she is concerned about the environment.

Dennis Meadows, 43, of St. Louis and Sharon Steele, 35, of Illinois, turned up n bathing gear and said they heard about Earth Day through a flyer. Steele said she was concerned about the environment, but in a different way than the groups represented. She didn't explain.

Ron Zilch, 26, of Jennings and Jeff Link, 26, of Florrisant said they came to see Acousticity.

A park ranger said, "It's (the turnout) fine, real peaceful. Everybody's pretty well behaved. Alcohol is banned, there's a sign that specifically says no alcohol. we do have people trying to bring it in." He said he hadn't had a chance to look at the booths.

Diller said he was happy with the event and he hopes all who attended will spread the word about what they learned so it will have a multiplying effect.

"The bumper stickers, 'Think Globally. Act Locally,' sum up Earth Day. What you do does impact."

Diller said that almost 1000 people showed up to voice their concerns for the environment this year (last year about 800 people turned out) and that plans are already well laid for the day next year. He feels the 90s will be the decade of the environment.

"Next year is the twentieth anniversary (of Earth Day) and there is an international effort afoot to have over 20 million participants," he said.

There is a group, which Diller is the local coordinator of, called Earth Day '90. They hope the anniversary is bigger than the original and plan to ask the community to do some of the things that were done in 1970.

In 1970, the U.S. Congress formally adjourned for Earth Day, to enable members to attend teach-ins in their district. The mayor of New York banned automobiles from Fifth Avenue. The Chicago Tribune listed 38 separate ecological fairs in Chicago. Activities ranged from nature walks to direct action against major polluters.

Diller said, after the first Earth Day, politicians said "Wow," people really are interested and that is why so much was accomplished.

"Next year, we will ask that congress be adjourned...ask schools to spend the day teaching the environment. PBS (Public Broadcasting Service) will be asked to program sensitive shows on the environment.

Earth Day '90 will spend the rest of this year planning for the event next year. The national board of Earth Day 1990 boasts such names as Ted Danson, Jesse Jackson and Ted Turner.

Erica Derrick, of the Wolf Sanctuary, inspired Diller when she said, "I think it's wonderful. A tremendous effort by one young man. It's a beautiful day and the organizations are very well represented. Everyone out here has the right idea. He should be applauded up one side and down the other for the amount of time (he spent) to put this together. It (Earth Day) will grow. It'll definitely grow."

"What if it's not successful?" Diller asked. "Our very survival on this planet is at stake."

Worried Officials Keep E.D. Attendance Low

by Dawn Grodsky
Journal Staff Writer

The cars lined up and down Dorsett Road just outside the gates of Creve Coeur Park while rangers stopped and questioned each driver. Some entered, most were turned away.

And those who were turned away missed out on the chance to participate in celebrations of the 19th annual Earth Day.

The event took place on Saturday, April 22 on the upper level of the park and was coordinated by Matt Diller, who brought together dozens of environmental and peace groups who set up booths, along with bands who donated their time.

There were contests and raffles, hot dog and lemonade stands.

By and by, the participants said it was a success, yet all present expressed the wish that more could have attended.

Creve Coeur Park, a park notorious for "cruising," has had massive traffic problems in the past. Traffic would back up on the roads that led to it, lined with revved up, just-waxed vehicles waiting to pull in and sit in more traffic. This caused officials to respond by closing the upper level of the park from noon to five p.m. every weekend.

The lower lever, where Creve Coeur lake is located, remains open until traffic begins to back up. Then the rangers close that level too. (When the first decision was made to close the park, about two years ago, both levels were closed during those times every day.)

And though the park was permitted to be used for Earth Day, an event open to the public, the rangers would only let drivers in if they specifically said they were coming to Earth Day.

The rangers at the gate did not greet people, but stood there and waited for them to say something. If a person did not begin speaking, the ranger would simply say, "The park's closed."

Several people intending to come to Earth Day were turned away at first because they said they assumed they were at the wrong location, after seeing the sign which read "Park Closed." They speculated on the number of people who didn't eventually realize this and who did not return. They added they thought the rangers were causing more traffic by stopping cars.

A ranger who asked not to be identified said, "This park is closed every weekend from noon to five. Traffic starts to back up on the auxiliary roads.... Fire trucks and ambulances cannot get through."

When Diller obtained the permit from the Parks Department, he was not told the park would be closed, but told that it could accommodate 2000 people and 500 cars.

Diller went to the rangers and asked that they open the park. They refused. They also refused to allow a sign to be placed at the entrance stating that Earth Day was indeed taking place.

Diller reasoned that people could park on the lower level and walk up, but by 2:30 he was informed the rangers had closed that level as well. And by 3:00, they had stopped letting anyone into the upper level, regardless if they were there for Earth Day or not.

"It's frustrating and a cost for our event," Diller said. "You're damned if you let the cruisers in and damned if you don't let anyone in. I guess they're only doing their job. I'm just disappointed we couldn't get 2000 in, which is what we're equipped to take." He was worried that donations received that day would not be enough to cover expenses.

"I'm surprised no news media is here. (He had sent press releases to all the main television stations.) The Channel 2 van probably got chased away," he said.

30
W.U. Journal

Everywhere

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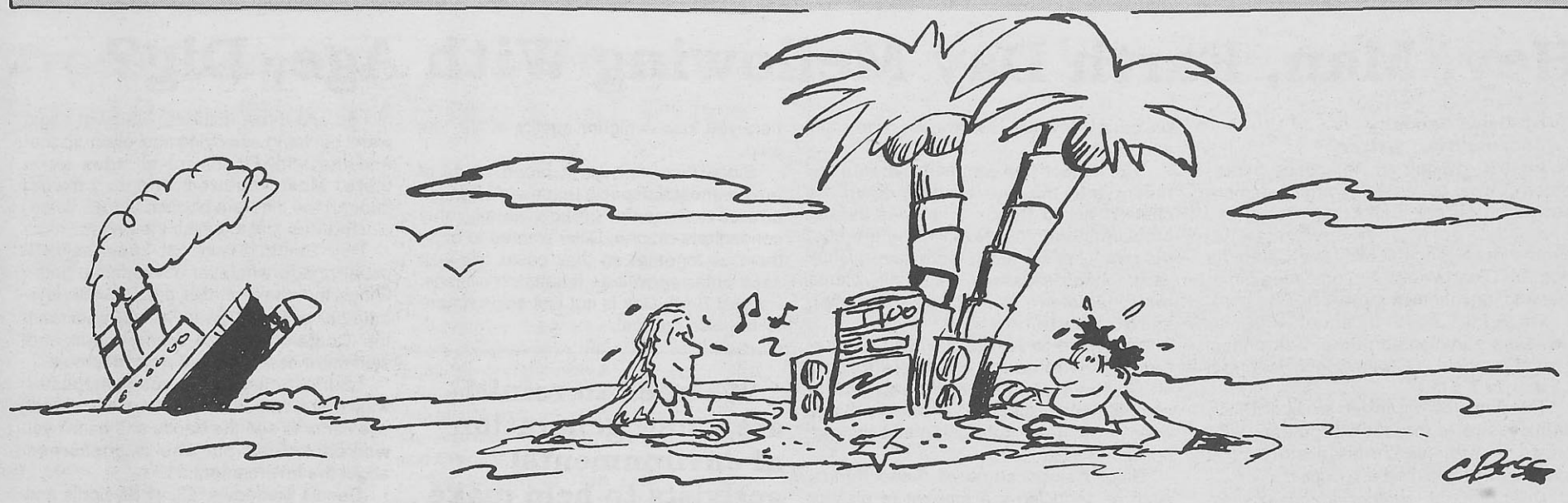
May 4, 1989



If Stranded On A Desert Island, Two Critics...



by Jackie Lindhurst
Journal Columnist

This was not my idea. I swear. Fontella told Michael to tell me that this was my topic. Or so Mike says; for all I know, it may just may be a cruel joke from a devious mind. Anyway, it's silly because the answer to that question is simple: any ten Elvis Costello albums. Unfortunately, though, that's not enough for a whole column, so I expanded a bit, and came up with this list. I'm not saying that these are the ten best albums, just those that I could stand to listen to for all eternity. Keep that in mind.

1. Ricki Lee Jones, *The Magazine:*

A must for any self-respecting desert island. *The Magazine* is beautiful, catchy, and so full of personality and passion that it's irresistible. Her emotion-charged lyrics leave you all at once touched, soothed, and invigorated.

2. Edie Brickell and New Bohemians, *Shooting Rubberbands at the Stars*:

...and speaking of Ricki Lee, this bunch of hippies does a good imitation. So what if everybody is sick of her cutesy, "What I Am". I couldn't get sick of the rest of this album if I tried.

3. Anything by Elvis Costello:

Did you think I was kidding? Elvis is Elvis. He is God, he is everything. Need I say more?

Thomas Dolby is almost as underrated as Elvis. The Golden Age of Wireless stands as one of the best things to appear yet in the Eightees.

4. Talking Heads, *Speaking In Tongues*:

This album is infinitely interesting. Every time I play it, I hear something different, or I make some headway in deciphering David Byrne's abstract (but colorful) lyrics.. .I also love it because it was not only my first Talking Heads album, but my first real taste of progressive music as well.

5. Tom Waits, *Raindogs*:

This is something that I can not recommend to everybody. Tom Waits is the ultimate Aquired Taste. He's gravelly-voiced and half-drunk sounding, his style is hopeless piano bar, and you've never heard a more dissonant, tiny sound. It's almost frightening. But if you love originality, and if you can admire true passion, then maybe you can understand why *Raindogs* is so enticing.

6. David Bowie, Scary Monsters (and Super Creeps):

While most of my Bowie listening tends towards *Hinky Dory or "Heroes", Scary Monsters* seems to contain the definitive Bowie sound. It's a rare album, filled with aggression and Bowie's most naked lyrics. Really, any David Bowie album would be great on a desert island, but this one I can go back to again and again.

7. O.M.D., *Greatest Hits*:

While the albums themselves are much soldier works, this collection is a whole lot of fun, and easy to listen to. They're simple, melodious, and harmless.

Tom Waits is the ultimate Acquired Taste. He's gravelly-voiced and half-drunk sounding, his style is hopeless piano bar, and you've never heard a more dissonant, tiny sound.

8. Pink Floyd, *Wish You Were Here*:

(Are there going to be drugs o this island?) *Dark Side of the Moon* may be a better album overall, but I love the wondering, relaxed ramble of this album.

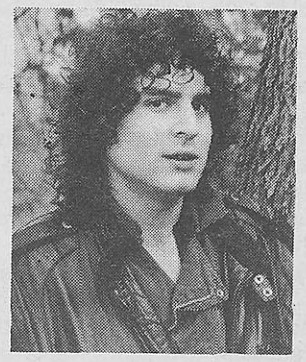
9. Paul Simon, *Graceland*, or Paul McCartney's *Tug of War*:

For some reason, every time I hear either of these Pauls sing, my heart skips a beat. *One Trick Pony* is bluesy, Latin-sounding night music, and Tug of War is smooth and innovative.

10. Thomas Dolby, *The Flat Earth:*

Thomas Dolby is almost as underrated as Elvis. The Golden Age of Wireless stand as one of the best things t appear yet in the Eighties (besides Elvis' contributions,) and last summer's Aliens Ate My Buick was probably the best album of 1988. So why the That Earth. It's quiet, it's insightful, it's complex and it's beyond romantic. I don't think I could ever get sick of this album.

So there it is, in all it's goofy glory, my Top Ten Desert Island Albums List. (By the way they're not in any particular order. Have a great summer wherever you'll be, and hope to see you in the fall, granted I still have my job after making these embarrassing confessions.



by Jordan Oakes
Journal Columnist

Okay, here's the scenario: I'm stuck on a desert island with only ten albums, which ones would I want them to be? Well, I'm not sure I'd be able to find anywhere to plug in my turntable, but that was no problem for Gilligan and the gang, so here goes.

1. Big Star-*Radio City*

Obscure? Yes. Deservedly so? No way. This is the record responsible for the formation of R.E.M. among several others.

2. Beach Boys-*Pet Sounds*

Nothing less than a rock and roll chandelier, this one will hang over your head forever. Elegant, almost baroque, *Pet Sounds* will break your heart, no small feat for a record album.

3.* Beatles -*Beatles VI

You never hear this one mentioned n the same breath as *Sgt. Pepper* or *Abbey Road*, probably because it sounds so relaxed, so unambitious. Actually, this LP represented an overlooked mid-point between their early merseybeat sound and the Dylan-inflected folk-rock of *Rubber Soul*.

4. The Velvet Underground-*The Velvet Underground and Nico*

At once a shocking novelty worthy of party-album status and a disturbing antithesis of the over-watered flower power so typical of the era. Lou Reed never sounded so nasty.

5. 20/20-*20/20*

Remember powerpop? 20/20 did it with style. But in a business where what you see is what you get, it's too bad, because all we got was "the Knack".

6. Shoes-*Tongue Twister*

Zion, Illinois' reigning popsters fill a whole album with crunchy Ramones guitars and harmonies that would make the guys who did *Abbey Road* walk back across the street.

7. XTC-*Skylarking*

Todd Rundgren's production is a perfect example of something good coming out of a terrible experience. XTC hated him, but you'll love this album, a better summer companion than suntan oil.

8. The dB's-*Stands For Decibels*

Hard, quirky, jumpy pop. America's XTC? They were but are no longer with us.

9. R.E.M.-*Murmur*

There's really no way to describe this album. It's both mysterious and addictive, more than I can say about anything since Columbo.

10. The Wind-*Where It's At With The Wind*

A charming 60's pastiche by two songwriters more influenced by Cole Porter than the Monkees.

As far as honorable mentions go, there are several. Among them:

Cheap Trick's first five albums.

Here's a metal band in reverse. While most other guitar-abusers emanate from the blues/boogie sound typified by Led Zeppelin and Cream, Cheap Trick takes only what it needs from metal: loud guitars. And they top off the crowd-pleasing approach with harmonies and melodies that evoke the Fab Four. A sexy Beatles? Quite probably.

Roxy Music - *Stranded*

The song "Street Life" would alone make this album worth buying. It's propulsive neo-European sheen and tip-of-the-iceberg kinkiness makes it about the best cheap thrill in town.

Shoes - *Black Vinyl Shoes*

Four guys from Zion, Illinois decided to form a band and taught themselves to play instruments in the process. This homemade album was recorded in the living room of Jeff Murphy, one of the guitarists/songwriters, and it exudes a wistful, almost self-isolated charm that holds up better than a Volvo.

T. Rex - *Electric Warrior*

Marc Bolan undressed rock 'n' roll down to its natural, naked form. That he also filled it with unbelievable hooks is a testimonial to the very nature of pop's inherent power.

The Flamin' Groovies - *Shake Some Action*

Dave Edmund's deliberately hazy production adds a bit of nostalgia to an already '60s-ish album. The perk is that it rocks your butt off.

Big Star - *3rd*

On *Radio City*, Big Star brain Alex Chilton was on the ledge. This time he jumps.

Emmit Rhodes- any solo album

This little-known popster once fronted the Merry-Go-Round, a mid-sixties California band responsible for the near-hit "Live", later covered by the Bangles on their first album. On his own solo LP's, Emmit writes all the songs, plays all the instruments, and handles the production chores with the ease of a real whiz kid. His voice is an uncanny blend of Lennon and McCartney and his songs re-heat the Beatles recipe without over-cooking it. Look for Emmit's records in 99 cents record bins, where they qualitatively don't belong.

Marshall Crenshaw-*Marshall Crenshaw*

Musically, Crenshaw sounds like the survivor of Buddy Holly's plane crash, allowing that classic rocker's legacy to live on. Every song is a treat and the album will taste especially good to fans of Elvis Costello, The Byrds and Duane Eddy.

Happy Summer.

Broadcast Women: Books Identify Business Savvy

"And So It Goes"
by Linda Ellerbee

Too Old, Too Ugly and Not Deferential to Men
by Christine Craft

Reviewed by
Brad L. Graham

Can women survive in the competitive, fast-paced world of television news?

They can, indeed — survive and thrive and triumph over a number of barriers to do so, if the experiences of these two ladies are any indication.

Recently, quite a few women journalists have come to the forefront of national attention with books about their involvement in the TV news industry. Christine Craft and Linda Ellerbee penned their own accounts, and two books were written about Jessica Savitch, one by the journalist herself (*Golden Girl*) and another (*Almost Golden*) by biographer Gwenda Blair.

Recently, the Craft and Ellerbee books were released in paperback (Ellerbee's paperback has an additional chapter, written for its release). They are each worth a look if you missed them on the first go-round.

The often-cancelled, insightful and inventive Ellerbee serves up a buffet of anecdotes and strange, but true, experiences in her journey through TV-land.

She has been seen on NBC's *Today, Weekend, NBC News Overnight,* and *ABC News.* Through them all, she laced a string of no-nonsense reporting style and distinctive humor.

"And So It Goes," (Berkley, $4.50) titled for Ellerbee's trademark sign-off phrase, is divided into short chapters, each relating narratives — some hilarious and some poignant — to reinforce a basic love or vexation with the business of news.

Ellerbee weaves it all together with style and well-turned phrases, occasionally getting off the good-natured zinger at her peers.

"Not so long ago," she writes, "I was told to lose weight if I wished ever to anchor again at *NBC News.* I wonder if anyone's ever said that to Charles Kuralt."

She deals with her ill luck at remaining on the air for very long at a stretch with retrospective humor. Ellerbee: "If ever there is a Trivial Pursuit game about television news, it's likely one of the questions will be: Can you name all twelve television news magazines NBC has put on and taken off the air?"

The most striking thing about this memoir, though, is Ellerbee's ability to relate her experiences in a complex industry to us — the everyday Joe USA on the street.

She accomplishes this for two reasons. First, Linda Ellerbee did not grow up wanting to be a TV journalist. The only reason she got into the business in the first place is because she needed a job to support her family. TV news just happened to be the first thing that came along.

Secondly, Ellerbee tells us that experts agree TV news copy must be written for a sixth grade intelligence level to reach the broadest audience.

She takes this one step farther and personalizes it. Newspeople must write, she says, for "the plumber in Albuquerque."

"And So It Goes" is written for that plumber, and for the lawyer in Miami, and the housewife in Truth or Consequences. What Ellerbee does best is give us an outsider's inside view.

This detachment keeps her from taking anything too seriously. Of her business, she writes, "It's not brain surgery. It's not nuclear physics. It's television. It's only television."

"And So It Goes" is a good read, well worth the price of admission to Ellerbee's three-ring circus of memories. Whether you have an interest in the news business or are just curious about what really happens when the sound goes dead on a satellite feed, pick it up. You won't be disappointed.

Too Old, Too Ugly, and Not Deferential to Men (Dell, $3.95) is similar to Ellerbee's book only in that it relates the experiences of a woman in the broadcasting industry.

That is where the likeness ends.

While Ellerbee reflects on her adventures with humor and a spoonful of sentimentality, Christine Craft looks back with little more than bitterness and disdain.

She has good reason. In August 1981, Craft was removed from her position at the anchor desk of television station KMBC in Kansas City, on the grounds that a survey focus group found her "too old, too unattractive, and not sufficiently deferential to men."

The station management, backed by industry giant Metromedia, expected Craft to relinquish her place at the anchor desk and continue working like a docile little lamb.

Christine Craft did not. She gave up her seat at the news desk for a seat in the courtroom, and filed a lawsuit against the station for sex discrimination.

Craft won her class-action case before two juries, but the decision was overturned three times by male judges.

The book tells her story of the ordeal from start to finish, with keen attention to detail — names, dates, places carefully presented in a play-by-play fashion.

Craft tells how she was given a "fashion calendar" by one of the station's image consultants and told to follow it to the letter. She reveals that the focus group survey sessions included such biased and leading questions as, "Let's face it, she's a dog, isn't she?" We find out that she was fired for bringing down the station's ratings when, in fact, they were rising higher than ever.

It is a story with many facets: a David and Goliath tale of the little person against the establishment, a probing look inside the rigors of taking such a landmark case to trial, and moving revelation of Craft's pain in defeat.

There is no question that this is an important story, one which deserves to be told. And it certainly has enough drama and dirty dealings to make for a good story.

The only thing which mars the telling of the story is Craft repeatedly banging the reader over the head, as if to say, "Look at this horrible thing that's been done to me", rather than letting the pure weight of the issue carry itself.

True, Christine Craft suffered a great deal of emotional trauma in the course of her plight, but at times, the book comes off as nagging us to see that she was wronged.

It would be safe to assume that the reader is reading the book because he or she is interested in Craft's side of the story. There is no need to continuously rattle our skulls to get us to read.

Nonetheless, *Too Old, Too Ugly, and Not Deferential to Men* is worth reading. Craft's story raises an issue that reaches beyond the realm of television news and into all women's lives.

Like Ellerbee's book, it is a peek behind the scenes. But perhaps more appropriately, it is a look at the underside of TV news, where image is everything and substance is secondary.

Next Picture Show



See You in the Morning
Reviewed by
Michael Curran

Baby boomer yuppies seem to be taking over the media. They have their own TV series, they bring us the news, and these same station wagon-driving, Perrier-drinking people now have a movie. It's the *thirtysomething* of cinema, but it's not as good.

I tried very hard to like this movie, and I went into it thinking I would see a heart-warming, possibly tear-jerking, modern romance like *Heartburn* or *Terms of Endearment*. Compared to these, *See You in the Morning* was downright bad.

The story has Jeff Bridges (*Tucker - A Man and His Dream*, *Starman*) as Larry Livingston, a psychiatrist who gets divorced from his passion-seeking, fashion model wife, Jo (Farrah Fawcett) and then falls in love with Beth (Alice Krige), a widowed mother. We get all the typical divorce and death reactions, from the adults, and from the children. Most of these scenes that reflect the trauma of marital dissolution are hokey and predictable.

Jeff Bridges plays this all-around nice guy with all the right answers (of course, because he's a psychiatrist). His delivery of these tacky, pop psychology clichés is sappy, but he comes across as his usual, well-integrated self, with few other problems, but not many redeeming qualities either.

Alice Krige whines and bitches throughout the movie, while trying desperately to look sexier than Fawcett. Farrah actually was better than anticipated. She handled her role well as the custodial mother who prompts the divorce and wants to relate with other men. She still has those huge teeth and all that hair, but she's more womanly and controlled than she's ever been.

All the "stars from the past" come out in the flick, including Linda Lavin (*Alice*) who plays a wife of a cheating husband, and Drew Barrymore (*E.T.*, *Firestarter*) as the awkward teenaged daughter. Lavin has a few good scenes, her best as a drunk during a wedding reception. Barrymore, literally mumbled her lines and had all of the acting talent of Pia Zadora.

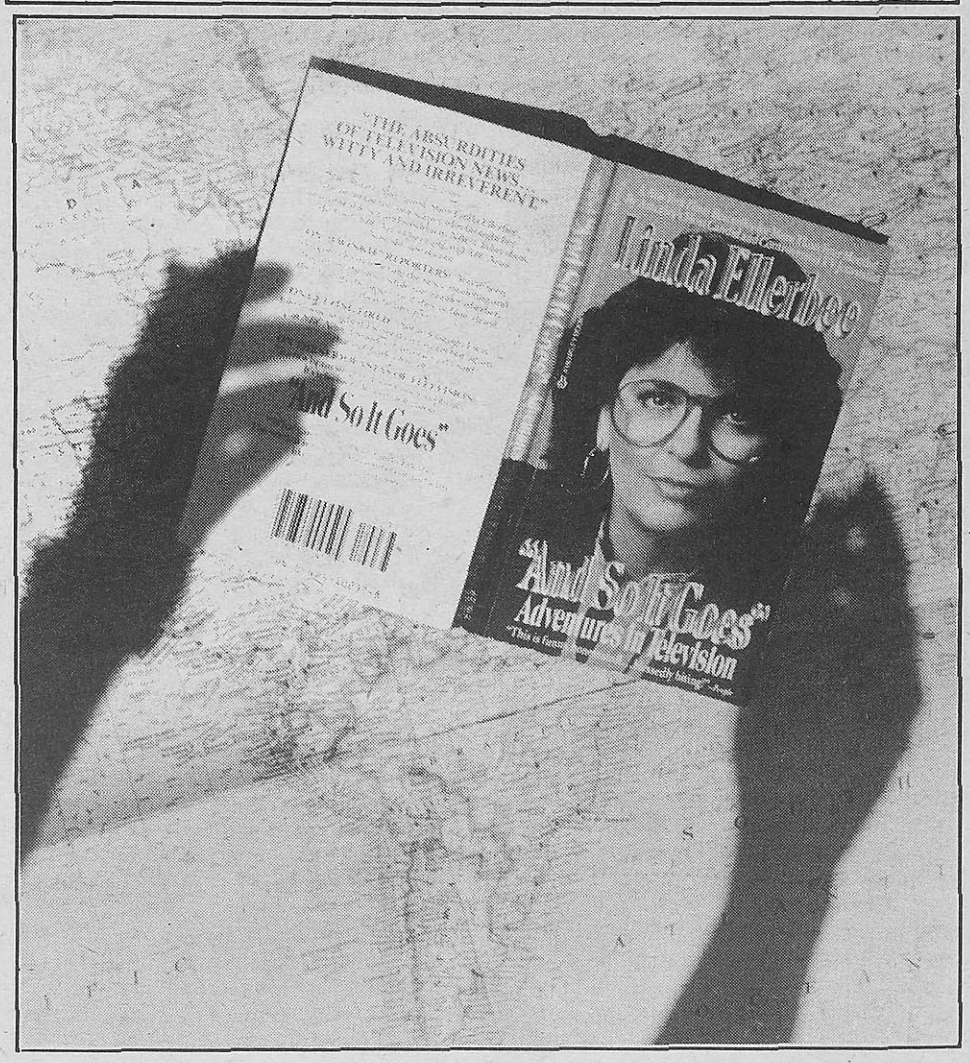
The movie itself was slow and boring. After Larry and Beth marry and become a "family" one spends the remainder of the film waiting for the moment when he goes back to sleep with Farrah.

The only older person, a sarcastic grandmother, is put to death so that Larry and Jo can can reconcile with their children and more internal emotional conflict can occur. Why do all elderly characters die in these movies? For once, I'd like to see a normal senior citizen who lives to the end of the film.

A couple of the scenes were amusing. For instance, when Larry proposes to his second wife, Beth, from the balcony of the symphony by throwing paper airplanes at her. It's cute and funny, but certainly doesn't save the movie from its otherwise drab existence.

The issues that *See You in the Morning* touches upon are relevant, especially to the generation of 30- and 40-year olds who are facing some tough and trying times that have not until recently been understood and openly addressed. They include negative aspects of females being dependent on men, the idea of keeping someone's memory alive after death, and the urgent need to reconstruct some concept of family directly after a divorce.

The melodramatic corniness of the picture overshadows the positive aspects and ideas in it, making the film mediocre at best.



In *"And So It Goes,"* television journalist Linda Ellerbee recounts her adventures in the broadcast industry. photo by Ann Appelbaum

The Other Fox

by Dawn Grodsky
Journal Staff Writer

William Mann, director of the newly-opened theatre/coffee house The Other Fox, is not conservative nor conventional and neither is his theatre.

To begin with, it is located in the basement of a church. The St. Marcus Evangelical Church is the sponsor while the original idea was that of its reverend, Dickson Beall.

Mann described The Other Fox as a sort of dessert theatre. And, indeed there is an attached kitchen where Mann spends his days baking cakes and cookies for the performances.

The Other Fox does do its own productions. *The Man With The Plastic Sandwich* recently ended and *Wally's Café* will run the first three weeks of June. Mann said the in-between time is filled with productions of other companies.

Some of those are Actors Ensemble and the River Rep Group. Mann said they pay according to what they bring in.

As of now, performances run from Thursday to Saturday with an occasional Sunday showing.

"Whatever the schedule happens to be. It fluctuates from group to group. It seems to be trouble getting people out on Thursday nights. This is a Friday and Saturday night kind of town," said Mann.

And as if booking or producing/directing performances, getting publicity, running the ticket office, baking and serving the desserts weren't enough, Mann also has another project.

He conceived and runs Stage St. Louis, a non-profit organization for promoting the arts, which he said he started "because I was disgusted with the way things are here. St. Louis is so apathetic about things."

Stage St. Louis was Mann's own idea which he brought from Dallas when he moved to St. Louis.

"I've been in St. Louis for two years now and there was no central clearinghouse for performers," he said.

Stage St. Louis puts out a newsletter once a month which lists theatre auditions, classes, shows that are playing, all area arts organizations with phone numbers and an "extra" section which includes information on portfolio photographers and demo tape producers.

He started Stage St. Louis last November and the first issue came out in January.

In addition to the newsletter, Stage St. Louis is working on building a script library to help actors with auditions and providing a space for homeless theatre groups and out of town auditions, with its office located at The Other Fox.

Students can join Stage St. Louis at a special discount rate of $20 a year. A photo and résumé should be be sent in with the payment. Mann said they are not an agency but they do occasionally get calls.

"We have the space. We want to be a central place. You might catch something in the *Riverfront Times* or the *Post.* But if you miss something there, you're out.

"We also have the space available to perform. There is a very, very, very minimum charge. We need to keep theatre affordable and strive for quality. There is no reason to charge $12 or $15 or $20 for a ticket. There's just no reason for it," he said.

Tickets to the productions are all less than $10, nothing on the menu is over $3 and Stage St. Louis members get discounts on The Other Fox's productions and most others, he said.

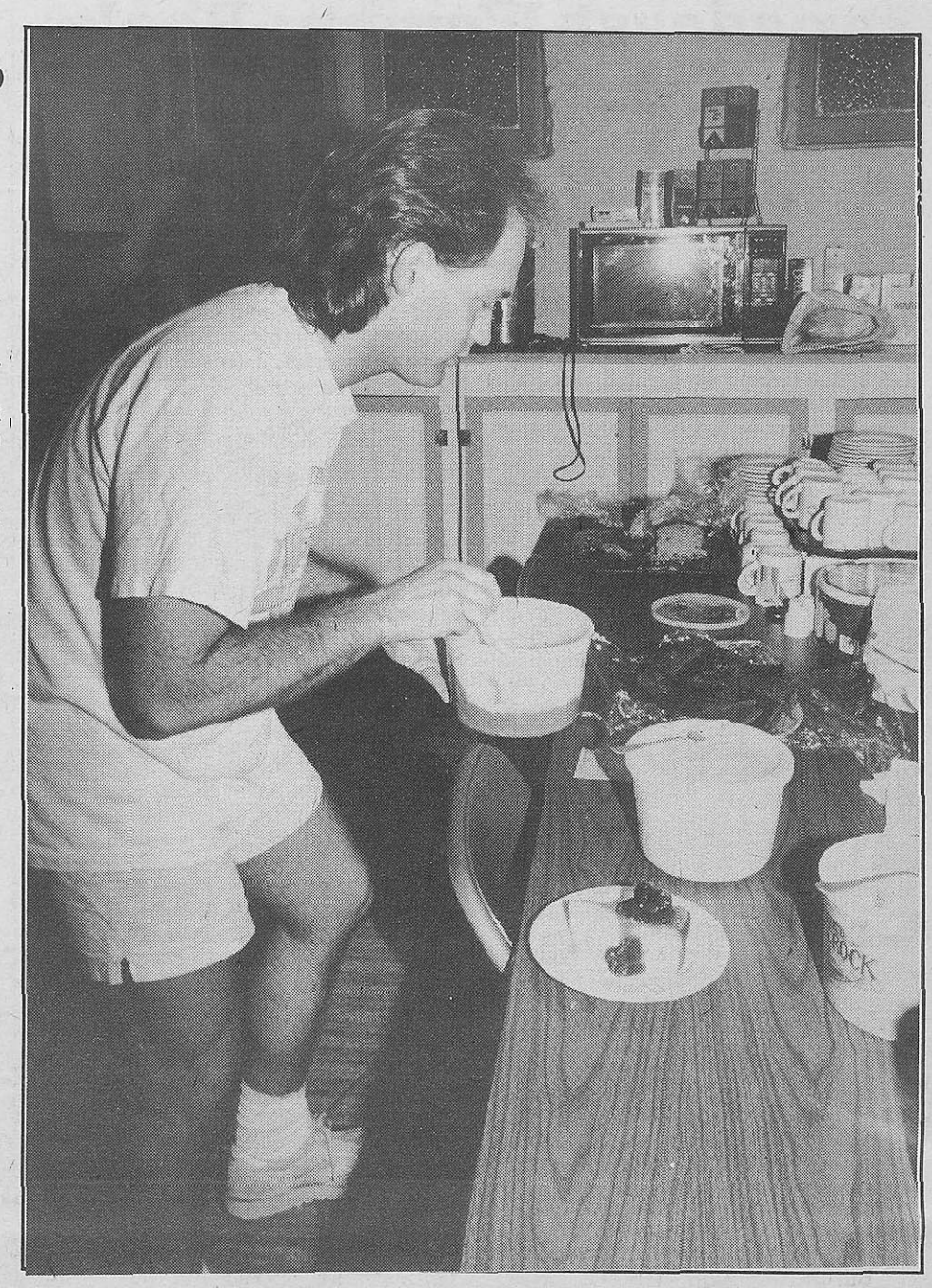
Presently, the actors who perform in the Other Fox's productions do not get paid.

"We are working toward paying the actors. They get all the comps they need ...we're very kind to them and more than appreciative of the help they give us," Mann said, who is an actor himself.

The actors hired for their performances vary in experience.

"The amount of experience isn't as important to us as the amount of ability. We don't care about a union card. We do want to see a portfolio and résumé," he said, adding that eagerness to learn is also important.

"We're helpful. We'll teach them everything we can. We want to give people chances here. There are a lot of people who are dying to direct and do different things. We'll take the chances and give people chances," he said.



William Mann, director of The Other Fox, tops off his cheesecake in preparation for the night's show. photo by Suzedie Clement

That is what Mann feels is the major problem with the St. Louis theatre community. He said the various theatre organizations don't talk with each other and he can't understand why.

"The professionals try to keep separate and when they do, the amateurs don't learn what they could be learning," he said.

Of the Repertory Theatre of St. Louis, he said, "I don't know a lot about it. I saw *Cloud Nine* [a Conservatory production – *Ed.*]; I've seen the Rep Studio. I've never seen anything on the Main Stage. I'm not crazy about their ethics. They seem very, very separatist. I tried to make contact for Stage St. Louis and I got a news release *after* the printing deadline.

"I think it is a big, wonderful theatre but it keeps so separate. There is no reason to do it. This is not a big enough city to do that. This is not New York. With such a small theatre circle here, I would think people would try to pull together."

In response, Byron Grant, chairperson of Webster's theatre and dance program, said, "Of the groups that I'm aware of, they talk amongst themselves quite a bit. I haven't heard a lot of back-stabbing."

Grant had not heard of the Other Fox but he was somewhat familiar with Stage St. Louis. Of that, he said, "I think the publication he's trying to put out is very good."

Mann feels this separatist attitude reigns throughout St. Louis.

"One of the problem attitudes here I think, is one of our more prominent theatre critics for one of the more prominent newspapers I had a personal conversation with. I was trying to introduce him to Stage St. Louis and he wouldn't have anything to do with it because - a) he saw it mentioned first in another newspaper and b) no one contacted him first.

"In his own words, to him, amateurs are of no purpose. If people are doing this for a hobby, they don't need recognition.

"We need to can these attitudes towards one another, be it professionals or amateurs. I've heard people bad mouth one another. Instead, they should get together, become friends and talk up some ideas. If they would pull together into a real community, there are so many people who could be working steadily. There are some of the same people who are working show after show who aren't that good," he said.

When asked why he thought the community was this way, Mann replied, "I don't know. I had a conversation with a member of Chicago's Actors Equity and he was baffled too."

Mann said that Dallas had a strong theatre community and the Dallas Theatre Center had a party every year and everybody went and mingled.

"Patrons here go to big theatres. Nine times out of 10 they're afraid to try the smaller theatres. There are Ladue types who are afraid to park their car in certain neighborhoods. In Dallas, they did," he said.

Mann said he needs support from the theatre community. "They need to join in. I'm getting tired — real tired," he said.

He does receive a lot of support from the St. Marcus Church. He said the congregation consists of about 30 members, it is open to all and it has a very liberal program.

The church sponsors The Other Fox, covers expenses and receives a percentage of intake. Whatever is left over goes to future productions, he said.

He said the landlady helps with the baking, serving, preparing and clean-up and some of the members help with maintenance.

All of their printing is donated by

Continued page 35



Mann and Webster-grad Michael Agnew (upper right) before an Actor's Ensemble's production at The Other Fox. photo by Suzedie Clement

Impressive New Music With...

The Mighty 3 Merry Widows

by Thomas Crone
Journal Editor

The first time that I saw the young, progressive group 3 Merry Widows was almost a year ago at Washington University's Boles Plaza. The band was opening up for veteran local modsters Corporate Humour, and the setting was ideal for the type of outdoor party planned.

I went with fellow If it Said player Sean Garcia.

A year later Garcia was fronting the Widows, former Widow Scott Roever was plying his guitar skills for the Wild Fields, and the situation from a year before seemed, or more appropriately was, a quite different scene.

The band was recently found at the Great Grizzly Bear, a small, clean, yet dimly-lit pub in the Soulard neighborhood, a bastion of corner bars catering to an older crowd: blues fans, R & B junkies, and people who may actually think that Mojo Nixon is funny.

But on Thursday nights at the Grizzly, new music bands take the stage (or floor, to be more literal). Most often these are groups beyond the basement/garage level, yet still not able to demand the consistent attention of the top local clubs for practitioners of the trade - the Kennedys, Factorys, Mississippi Nights and Furst Rocks of St. Louis.

Yet the skills are there.

The 3 Merry Widows are composed of guitarist/singer Garcia, guitarist Brian Simpson, bassist Scott Brandon, drummer Matt Albert, and new vocalist-slash-keyboardist Alice Spencer. Spencer and Garcia share the lead vocals role.

On this particular night, the band was joined upfront by the Wild Fields, a group that played a tight, rocking set of original tunes plus a few righteous covers. In fact, had the Illinois-based quartet sounded any more like the Royal Court of China, one would have assumed that that Memphis band had taken on a new name and crawled on down to Soulard.

But on this night it would be the 3 Merry Widows in the headlining role. Already having been misidentified as a Memphis band themselves (by no less a source than *The Riverfront Times*), the group has found a small, but loyal following on the fringe of the St. Louis music scene.

And what a scene it is. Paranoid about the original music talent on the scene, local reviewers often grab onto any band with a handful of originals and play them as the next band to break.

As for the clubgoers, they prove a curious lot as well. For instance, at the Widows show a huge cheer went up in the audience (during the middle of "Dear Prudence") when the St. Louis Blues defeated the Chicago Blackhawks in a thrilling double-overtime game. Unfortunately, these idiots haven't figured out yet that *sports bars* cater to exactly that kind of activity, whereas *music clubs* serve another function. Perhaps they'll never learn.

And had they listened, the Grizzly crowd would have found a quite good band on stage, led by the vocal tandem of Garcia and Spencer, who attended Webster's Conservatory of Theatre Arts 'til earlier this semester.

"She's got a great voice," Simpson said. "She's definitely the best thing to happen to this band."

Spencer, truth be told, was seeing Garcia, a Webster media junior, when the band split with their former lead singer. This left the group with only two original members remaining, Albert and Simpson. Garcia joined the band in October, Brandon, also an If it Said refugee, hooked on in November.

"I don't think any of us had played with a girl singer. She put a lot of fire into the band. With her and Sean singing they have some good harmonies," Simpson added.

With the setlist played at the Grizzly containing only two covers it was easier to judge the band solely on its own merits.

The covers were pulled off well. The aforementioned "Dear Prudence", plus Jefferson Airplane's "Somebody to Love" provided effective tests of Spencer's voice. At times resembling a younger vocal version of Natalie Merchant, Spencer sung with conviction on a night when the whole band seemed a bit under their best.

Yet the songs that still held some spunk came through, eventually. An original called "I Try" stood way above all the others, simply screaming for single distribution. If that one contained the elements of an 'A' side, then the flip could easily be pegged as the next played song, "The Winter". With great anthemic guitar riffs, Garcia and Simpson found their best groove of the night.

This is not to lose sight of the rhythm section, which was forced to share cramped quarters, almost putting their gear out on Geyer Avenue. Brandon's strongest moments came on "I Try", and during the lengthy intro of "Black Halo". Albert's fine drumming was best highlighted on "Follow You Instead", "Black Halo" and, especially, "Whisper".

"Rather than a song building around a riff, each part is subservient to the song," Simpson said. "Individual parts might not be exciting but they do what we want them to do."

"I can hear influences from classical," Spencer claimed. "There's lots of different music in it. It's not just music from our generation."

Well, the '60s influence is there, and identified by other elements than just the cover list. The guitar work revolved around wafting, atmospheric chords. This did make for something of a psychedelic effect, yet the influence immediately jumping to mind is the guitar heroics of Robert Smith, particularly through his live excursions on "A Forest", where chords are non-existent, but the lead line is clear and intense.

Overall the musicianship of the group was strong. Spencer had a nice Yamaha keyboard in front of her, and put it to good use when the song called for it which wasn't often. The other four players all showed command of their instruments.

This isn't to say the group is without fault. The stage show (albeit limited in space) was without any risks; the lags between songs tended to be excessive, particularly since the audience was already preoccupied by the hockey game; and the occasional song went completely flat ("Kaleidoscope", in particular). Yet that would be quibbling.

The band, already having opened for national acts the Slammin' Watusis and Ann DeJarnett, is a positive view of a group that doesn't rely on the current rage, funk, or stage theatre to capture a sound.

"Our sound is real varied. Some songs may sound similar, but the whole sound doesn't sound alike, like R.E.M. or Edie Brickell," said Garcia.

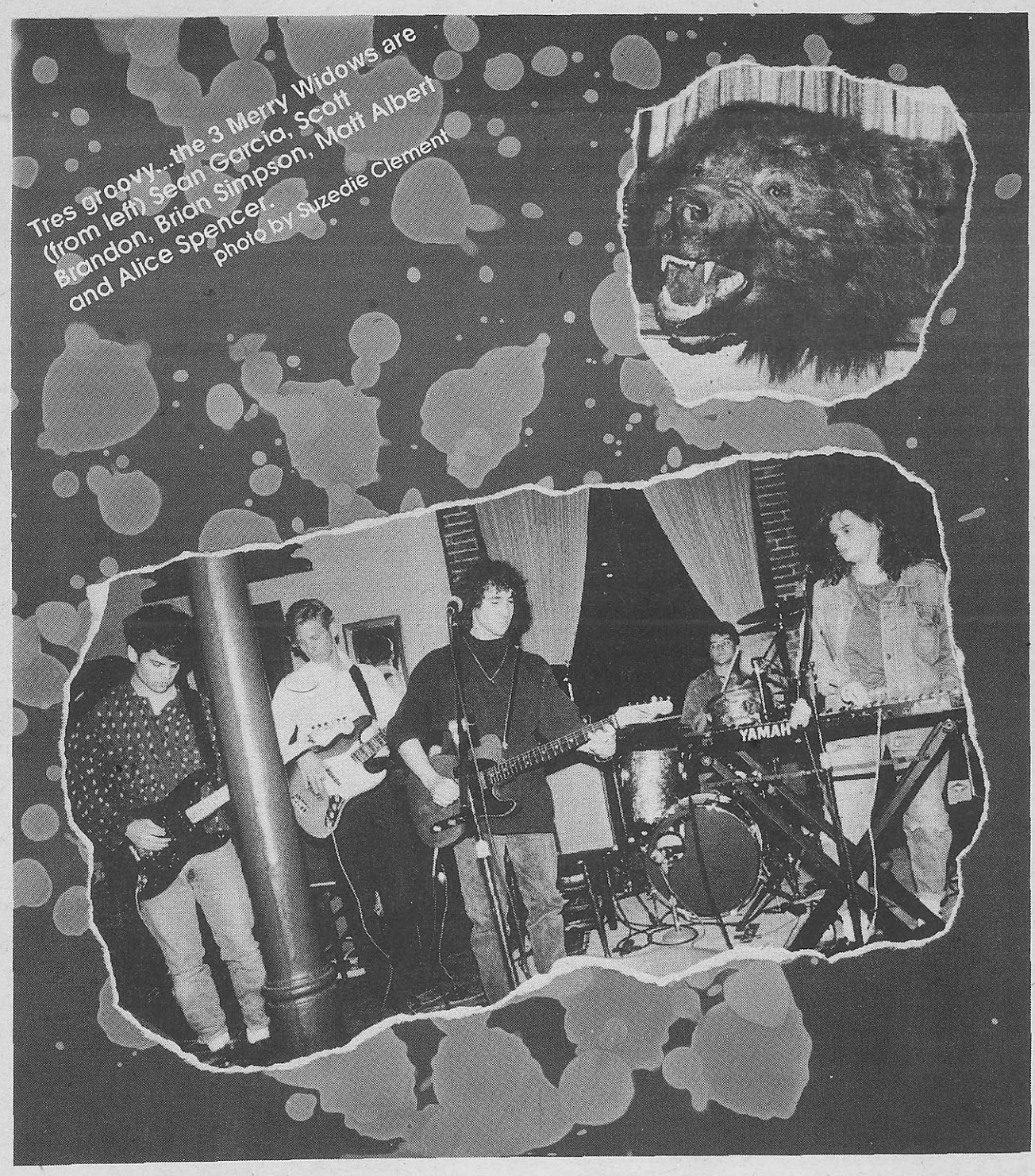
"The songs are real self-exploratory," Simpson quickly added via the three-way phone, quasi-rockstar interview. "It's not the only thing we write about, there's things like social issues that we don't have as much success at. We're still figuring ourselves out, so we'll get to that sooner or later."

And while the band finds itself, it continues to put out some fine, new material.

Said Simpson, "I don't know if we haven't found where we want to go, but we keep changing with every group of songs."

With experience together, a bit more stage life and the added use of more keyboard textures, the change shouldn't prove to be a painful one.

(Catch the 3 Merry Widows at Cicero's on May 6 and at Kennedy's on May 15.)



Tres groovy...the 3 Merry Widows are (from left) Sean Garcia, Scott Brandon, Brian Simpson, Matt Albert and Alice Spencer.
photo by Suzedie Clement

Violator: Making The Gateway City A Hip Hop Mecca

by Monica Walker
Journal Staff Writer

Urban music is here to stay. With its infectious driving beat and a socially conscious lyrics, this form has claimed its place in the music world.

Styles of music such as rap and house music had their origins in New York, Chicago and California, and every day, those with the dream and the talent are trying to make a name for themselves. Soon the music industry may have to add St. Louis to that list of cities, if Brian Valentine has his way.

Valentine, a junior majoring in audio engineering at Webster University, has taken on an endeavor that could make a name for St. Louis in the music business. Violator Records is the brainchild of Valentine, his own record company that he anticipates will put St. Louis on the musical map. An east coast native, Valentine wants St. Louis groups to have a chance to have their music heard.

"As far as rap music in St. Louis is concerned, people don't have an outlet. A lot of people are talented. They have the equipment, but after making the music in their basements, that's as far as they could go," he said.

Violator Records is in its beginning stages, but is growing rapidly. The company's name was derived from Valentine's stage name "D.J. Kut Violator". At this point, his organization has two primary functions: promoting Valentine's own group D.E.F. Inc. and providing disc jockey and recording services for other artists.

"Right now we're getting D.E.F, Inc.'s music out. As far as our label, we're interested in rap and house music, but people can use our recording services to record any form of music."

Valentine was inspired to start his company in St. Louis after listening to a local radio talk show. Soon after, he contacted already established rap artists Marley Marl, The 2 Live Crew and Sir Mix- A-Lot through the information on their albums, and learned from them. Finally, with a sound business plan, Valentine said, all bases are covered.

"If you don't have a sound business foundation, the music is out the door."

To make sure his music doesn't go "out the door", Valentine is determined to involve himself in all avenues of music. By setting up Violator Publishing, he will retain ownership of his music instead of transferring that ownership to outside interests.

Valentine said he wears "a lot of different hats." From providing services for others, recruiting other groups for his label, and coordinating club dates, he basically does it all. He has invested his heart, soul, and most of all, his money into Violator. Eventually he said, he will need other investors, but will proceed in this area with caution.

So, is there an audience for urban music in St. Louis, and if so, will they be receptive to this pioneer in local music? According to Valentine, definitely.

"So far the city has been real receptive. We've had a show at the Coliseum, and at Furst Rock. From the reception we got, I think there is an audience," he said.

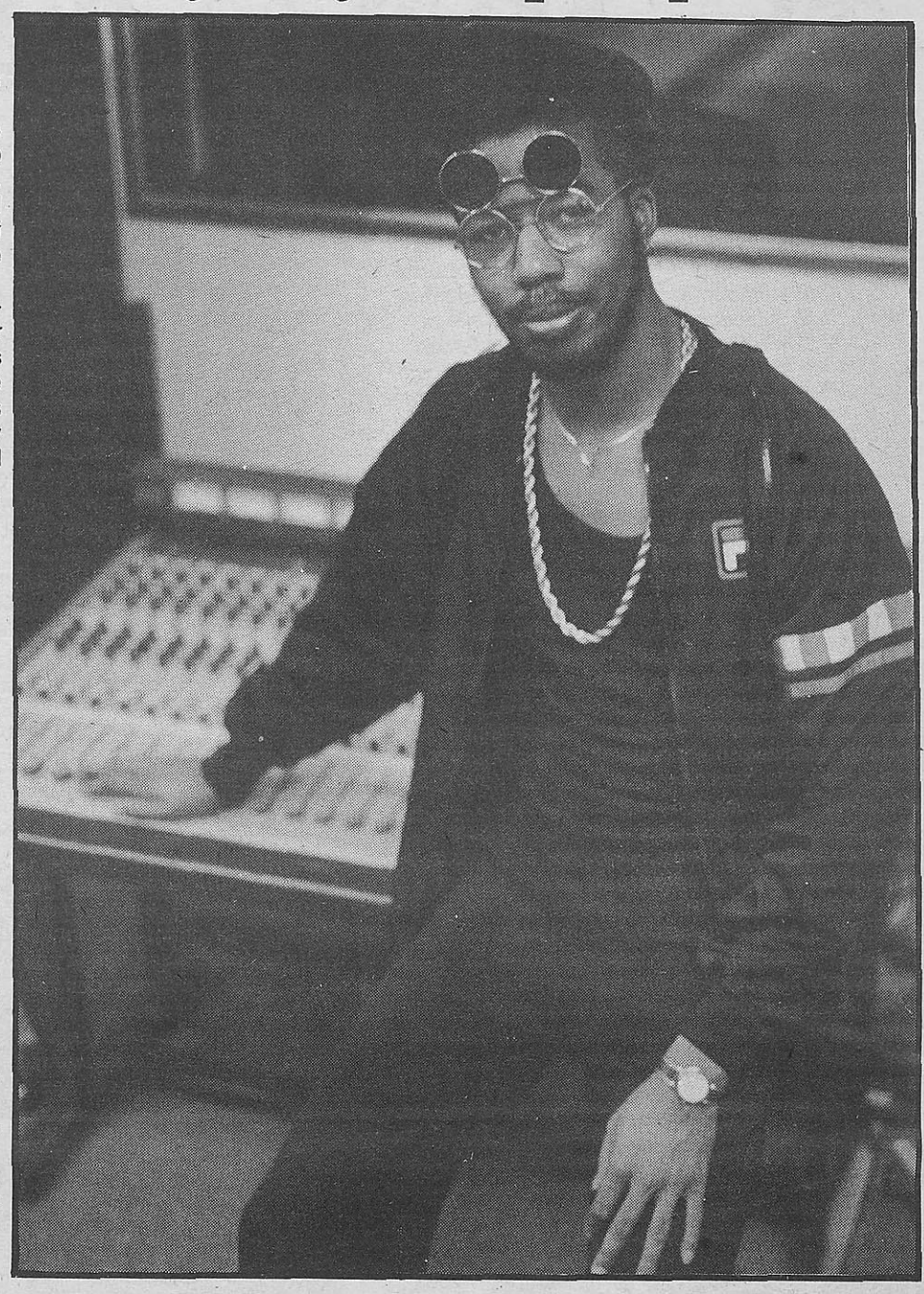
"No one has put effort into this idea before. It's making contacts. It doesn't come through money only, but a belief in what you're trying to do."

This belief has moved Valentine's dream steadily forward. His group is recording a 12" single and video which are projected to be released in mid-June. Violator has also signed another rap group, Base Boyz Posse, and will begin working with them.

D.I.E. (Def In Effect Posse) is Valentine's musical family. They include D.J. Kut Violator, Doctor D, Gangster C, and PMC Hard and D.J. J Cuts of Base Boyz Posse.

In the long run, Violator will work with all R & B artists who have the talent, but not the resources and geographical positioning.

"We want to make St. Louis recognized as a city that can produce good music. People who can't afford to go outside can do it here."



Junior Brian Valentine began Violator Records with hopes to put St. Louis on the map in the beat of urban music. photo by Suzedie Clement

Graduates from page 19

Pusey, Wayne E
Quan, Dou
Ramirez, Kathy Tilley
Randall, Lisa Diane
Randolph Jr, Mitchell
Rayford, Cedric D
Raymond, Mark Alan
Rayner, Freddie Lee
Reardon, George Michael
Reynolds, Carol
Rhoads, Sharlene Faye
Rider, Ernest Ray
Riggins, Clarence
Rigler Jr, Jeno
Rilety, Mark William
Rochat, Maha
Rohe, Irvin Henry
Romero, Pablo
Rose, Alexander Jospeh
Rosser Jr, George Philip
Rousseau, William Edward
Rowett, Deborath A
Ruangsiri, Tarinee
Ruff, Anna Maria
Rugani, Michael Scott
Russell, Cheryl Denise
Russell, Douglas Franklin
Russell, Paul D
Sanchez, Juanita Melia
Sarper, Ali
Satrya, Thomas Robert
Saulich, Michael Jack
Savoretti, Andrea
Schaffer, John Edward
Schale, Phillip Craig
Scheunemann, Karen Jean
Schmidt, Leigh Ann
Schmidt, Mary L
Schreck, Milagros
Schriewer, Diana M
Schultz, Gary Lee
Schulze, Martin Dennis
Schwenke, Sandra J
Scott, John Glendale
Sefton, Frances M
Seiner, Yan
Sekorarithi, Nussorn
Seney, Shirley Ann
Shaw, Ronnie
Shipley, William Louis
Shryock, Stanley Barron
Simon, Alfred James
Simpkins, Michael Owen
Slade, Ernest Bernard
Smith, Billy Con
Smith, Charles Edwin
Smith, Frank Lewis
Sobieski, Joanna Joy
Sparling, Robert James
Sperling, Michele Caren
Steed, Ronald C
Steshko, William N
Stevens, Margaret Mary
Stewart, James Robert
Stout, Carole L
Sturch, James Paul
Sturdivant, Roger Thomas
Sturm, Charlton Paul
Swalander, Diane Elise
Taala, Hans
Taratorn, Ponglada
Taylor, Michel Ellen
Taylor, Ronald Keith
Teefey, Kathleen Marie
Tellez, Lillian
Thomas, Leo
Thompson, Jay Scott
Thomson, Christopher James
Thoth, Ismail Umusa Osiris
Throckmorton, Barbara E
Tipton, Terry James
Tooke, Lamar
Torgerson, Thomas Allan
Treankler, Glen G
Tremblay, Richard C
Trillo, Joseph Anthony
Tritthart, Richard James
Trost, Sharon Ann
Truitt Jr., Charles W
Truong, John Phuoc Huu
Upadhya, Himali
Uptegraff, Abigail L
Valcourt, Judy Ann
Valencia, Carlos J
Vander Waal, Orrie Lee
Verbrick, Robert J
Vernon, Naomi Rene
Vickers, Darrell W
Villa, Espiridion
Vroman, Renee E
Walcher, Own P
Walker, Joanne S
Walker, Larry Lynn
Warthen, Michael Everett
Washer, Christopher Scott
Washington, Monroe L
Watson, Donald Ray
Weaver Jr, Rosendo
Webber, Mary Savage
Weikart, Ralph William
Wertley, William James
Wesbecher, Margaret Ann
West, Richard Brinton
Wheeler, James Marion
Whinnery, Mark Scott
Whitman, Gary Dale
Wiegert, Lynne Elizabeth
Wiggley, Rita Lovacia
Wilcox, Wayne
Wilder, Pamela Ann
Wilkerson, Richard B
Williams, Thomas Eugene
Williams, Timothy Paschal
Willmart, Gary J
Wilson, Steven Michael
Wingfield, Thomas Hursell
Witwicki, William Peter
Woodrome, Cyril Courtney
Wormington, Jerry Don
Wurzbacher, Robert Edward
Wyckoff, Jeanne G
Wyeth, William Paige
Wynn, Phillip Van
Yates, Leon Nathaniel
Yocom, Charles Wesley
Young, Bradford Taylor
Ziegler, Lisa Marie

This list compiled courtesy of the Office of the Registrar. The above is a tentative list of Webster students graduating in May. Inclusion in the above does not insure graduation. Likewise, ommision does not necessarily signify failure to do so. If you are unsure of your graduation status, request verification from Sister Lucy Ruth Rawe in The Office of the Registrar.

AIDS Class from page 13

"The note would basically absolve a third person of any guilt," he said. "I may be so bad as to send them out of the house while I do it."

Weaver also said that he would kill himself when he no longer wished to suffer. He has already considered that he may be hospitalized at the time, and may need to do it in a manner that would not alert the nursing staff. Stopping his IV tubes are one way he has found.

"The nurses only check them periodically, so they wouldn't know," he said. "I'd be gone pretty quickly."

He added, "I'm not afraid of death. I'm looking forward to it. The thing I'm sick of is watching people die." Weaver said that within the last week six of his friends have died of AIDS.

In terms of hopes for the future, all three seemed optimistic that a cure will eventually come, but they have no hopes of it reaching them in time.

"I have no doubt that they will find a cure for AIDS," said Carl, "but in terms of myself, I know that in about a year, I'm going to feel pretty lousy and be in a state of disrepair."

Weaver said that with the government's current rate of action on AIDS, even the most promising research is at least 10 years away from producing anything helpful. He had harsh criticisms for the government because of this.

"President Reagan did not even mention the word AIDS until early 1987," he said. Weaver accused the FDA of "releasing" AZT as proof of government help in the 80s when, in fact, the drug has been available since 1967.

He also criticized the lack of federal aid to pay for AZT. Currently Weaver is receiving $400 in Social Security benefits, total income, to purchase $400 worth of AZT each month.

"I have three prescriptions in my pocket right now, but I don't have the money to pay for them," he said.

Weaver also chastised the local medical community's handling of AIDS.

"There are still some places that will ask you to leave if they know you have AIDS," he said. He said that it took a long time for "intelligent information" to reach the St. Louis medical community.

Weaver said one doctor he visited, after refusing to discuss his case in depth with him or help him make medical decisions said, "I just want to let you know that this disease you have is going to cost the medical profession thousands and thousands of dollars."

"After all of the information we've got, I wish I could go in and just shake these people," he said.

Beyond the medical community, the three said that St. Louis in general has an attitude that is rather slow in responding to the crisis.

"St. Louis is not immune and it's not just gay men that are affected," Weaver said.

He claims that since AIDS is perceived as a disease largely affecting places with reported large homosexual populations, the Midwest has assumed it is safe.

"There is more bisexuality in St. Louis than you would ever suspect," said Weaver.

He stressed that regardless of that fact, straight people have reason for concern. "Gay people, thank goodness, have gone out and found the information," said Weaver. However, he said it is now time for the straight community to do likewise.

Yet many, especially the young, seem to think AIDS isn't a legitimate threat to straight Midwesterners. "I would hate to have teenage children now," he said.

The talks by the people with AIDS was followed by a film and discussion from John Hilgeman, a member of the Buddy Program that provides AIDS patients with companionship and caretakers.

He shared a film with footage of his buddy who had died just weeks ago, and a piece depicting families involved in the Names Project for the AIDS quilt.

Many members of the class cried at some point of the evening. According to instructor Hannan, Webster University is making tremendous headway with the advent of promoting understanding of the magnitude of the AIDS crisis. She said that class has shocked even the leading AIDS education states.

Webster's newly instituted course was only a sketchy plan at one point. Even the areas with good reputations for AIDS programs like L.A., scoffed at the idea of a class. However, it has proven to be one of the most popular offered this semester, and a revolutionary step in the promotion of AIDS awareness.

Other Fox from page 32.

Purrfect Print in return for volunteer work done by Mann. "I didn't go to college and because of that, I learned how to be thrifty. College kids are taught to go for that dollar...People don't know how to barter anymore or trade or find things. In arts, the biggest dollar can kill the art because you're just going for the money," he said.

Mann came to St. Louis because he got a job doing a one-man puppet show on the Admiral for a year.

"And we all know what happened to that, don't we?" he said.

He said he was stuck in St. Louis with six months left on a lease and no income. He did odd jobs and then landed a job in the Fox Theatre's reception office, a job he described as one with "a high stress level with a low return on the dollar."

Yet the name The Other Fox was the idea of Rev. Beall because it is located in the McKinnley/Fox neighborhood.

"Yes, I'm starving and all those good things an artist does," Mann said.

But in the two months it has been open, he said he has covered expenses and "got the ball rolling."

"I've accomplished everything I've needed to so far. We need to keep building on this. Get it rolling; get it known. Everyone who has come down has enjoyed it.

He produced *The Man With The Plastic Sandwich*. He said the production, space and talent got good reviews and though none of the reviewers liked the show, audiences loved it. He will be directing *Wally's Cafe*.

"It's a nice little theatre: cozy, intimate, not pretentious and not in a stuffy theatre atmosphere," said Mann.

He said he doesn't have any set expectations for where this will go.

"I think it will only go up and build. But I take expectations as they come. One can never judge a midwesterner," he said.

One drawback he said midwesterners don't like is the fact they don't serve alcohol.

"But if you want to go out, have a laugh at a good show, good coffee, good food and relax and have a good time, this is the place to go," he said.

The Other Fox is located at 2102 Russell.

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Reitter from page 12

company as well as reworking the accounting and financial systems of a sister company.

Reitter, a father of two, has been with the American Paint Journal Company for eight years. Prior to that, he worked on a newspaper in Festus, Mo., and a newspaper in Texas.

He graduated from the University of Missouri-Columbia in 1978 with a degree in journalism. Comparing undergraduate and graduate school, he claims the latter is much easier.

"I say it is easier because by the time you enter graduate school, you have been in the real world and you can apply what you've learned to that," he said. "The neat thing about attending graduate school is learning from other students and how they apply what they have learned. It is not so much listening to an instructor."

Sociology from page 9

outcome. After presenting the faculty with a petition signed by over 2,000 students, the administration decided to listen to their requests. These requests however were not acted upon due to the decision previously made.

Many of the students have tried to offer alternative solutions to the drastic decision. The *Student Life* even issued their own solution which stated that they alumni were to donate "X" amount of dollars to the school or the department would be closed down. This however, did not appeal to the administration.

Not all students feel that it is up to the alumni. In a letter to the editor, a graduate student, Bradely M. Mueller, stated that"...the Department of Sociology itself may be responsible for some of its own problems, the ultimate responsibility resides within the university administration. Any school that wants a good program or department can build a good program or department."

Isreal led a discussion on Apr. 24 in hopes that some understanding and calmness could be attained throughout the university community.

As of the last memo from the school,. the department is definitely being faded out over the next two years, with no hopes of any changes.

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