Health care serves for small charge

by Carol Shaw

It's happened every year, at least for the last five, anyway — about the time you started questioning the value of a private education with its exorbitant tuition fees, you also were being charged lab and supply fees along with a $25 outlay for health services.

If you're one of those who begrudgingly paid the $25, it might be of some consolation to know that according to Malinda Alexander, director of Health services, Webster's health service program surpasses other St. Louis area colleges with comparable enrollments.

"Of course we're not in the same league as St. Louis University or Washington University which have the facilities and staff within their medical schools as well as accessibility to hospitals," Alexander said.

According to Alexander, the program is wide ranged in the services provided. Besides Alexander, a registered nurse, the staff includes Sharon Hessler, her assistant; two doctors of internal medicine, Drs. George Pelican and Martin McClintock; a gynecologist, Dr. William Pearson; a dentist, Dr. Robert Jarret; and a psychiatrist, Dr. Elizabeth Mann. Each doctor is on campus at least one day per week. All full-time undergraduate students are eligible for the services available.

In case you missed orientation or are not aware of the services provided, a brief explanation will follow.

* Located on the first floor, east wing of Loretto Hall, the office is open Monday through Friday from 8:30 a.m. until 4 p.m

* Allergy injections are given without charge, however, the student must supply the medication accompanied by his or her physician's written instructions.

* Health education is available via current pamphlets, brochures, magazines or special programs as requested by students.

* Limited laboratory procedures can be performed at Webster and more extensive procedures can be initiated within the department and sent to a commercial laboratory for further evaluation.

* A limited supply of non-control medications can be dispensed if condition warrants. Prescribed medication must be obtained at a pharmacy at the student's expense.

* A current list of dentists and physicians of various specialities is maintained for students' use.

* Blood pressure checks, topical flouride treatments and vision testing are done at specified times each week on a walk-in basis.

* Sign-out items available include heating pads, vaporizers, ace bandages, crutches and slings.

* In addition to the health services provided, students are covered by a health insurance plan. Check with the student health services office for an explanation of benefits contained in the coverage.

For further reference about pertinent information concerning the student health services office, a large calendar is posted, on a monthly basis, outside the office.

THE JOURNAL

Vol. 9, No. 1 | Webster College, Webster Groves, Mo. | Sept. 13, 1979

THE JOURNAL WELCOMES YOU BACK TO WEBSTER

Repertory theatre season opens with fantasy collage

by Ed Branch

The Loretto-Hilton Repertory Theatre opens its 1979-80 season with a serious theatrical fantasy in the lower level studio and a play on the Mainstage Sept. 19.

"Masquerade" premieres Sept. 19, 20 and 21, and runs through Oct. 7 in the Studio Theatre. Peter Lobdell, Jane Stein and William Schimmel have collaberated to produce this fantasy which utilizes masks, sculptures costumes, and puppets by Jane Stein; original compositions by William Schimmel will be performed in a blend of mime, acrobatics and dance by Peter Lobdell.

The first act is a series of vignettes capturing the delicate humor of Charlie Chaplin and Harpo Marx. The second act is described as "a personal odyssey" showing how various events and people affect the growth of a personality.

"Three Sisters," who must cope with jarring and bizarre events in their lives, is the first Mainstage production. "Crimes of the Heart," by Beth Howland premieres Oct. 17 and 18 and runs through Nov. 17. How the three heroines handle their problems and the result is both touching and humorous.

Charles Dickens' story of "A Christmas Carol" comes to the Mainstage just in time for the holidays. Previewing Nov. 21 and 22, the play will have an extended five and a half week run through Dec. 29.

The third Mainstage play is "Put Them All Together" by Anne Commire. The play will open on Jan. 2 and 3 and continues through Feb. 2. The play concerns a mother's relationship with her hyperactive son.

Arthur Miller's "A View From the Bridge" is this season's American classic. The play is a drama which explores the stress and violent emotions of an Italian family.

Broad comedy and slapstick humor finish the Mainstage season in "A Servant of Two Masters" by Carlo Goldino. The play will run from March 12 until April 12.

For tickets or information on Mainstage or Studio productions, call the theatre box office at 968-4925.

Peter Lobdell uses masks, sculpted costumes, puppets and more in "Masquerade," with Jamie Stein.

Harrison reflects on sabbatical

by Carole Jane Penn

"It was a very interdisciplinary year," said Virginia Harrison of the science department.

Miss Harrison described her sabbatical at St. Louis University as a year in "catching up in six or seven fields." Her topics of interest spanned a broad spectrum in the areas of science which included sociobiology, animal behavior and nonverbal communication, anatomy, bioethics, and current research.

She credited Father James Mulligan for being instrumental in getting her an office filled with books and the opportunity to sit in on classes if she wanted to.

As if the books in her office were not enough, Miss Harrison said she occasionally visited the St. Louis University Medical Library to read up on the clinical areas of development, hormones, and nutrition. She started

Cont. on page 4

Journal offers new art insert publication

Starting Thursday, Oct. 25, the **Journal** will begin publishing a literary/art supplement. The Webster community is invited to submit their creative works for publication.

In the writing section, poetry, short stories, prose or essays will be selected for publication. No literary work should exceed 500 words.

Art and photography works will also be included in the supplement. Those who wish to submit their works should keep in mind that all reproductions of their works will be in black and white.

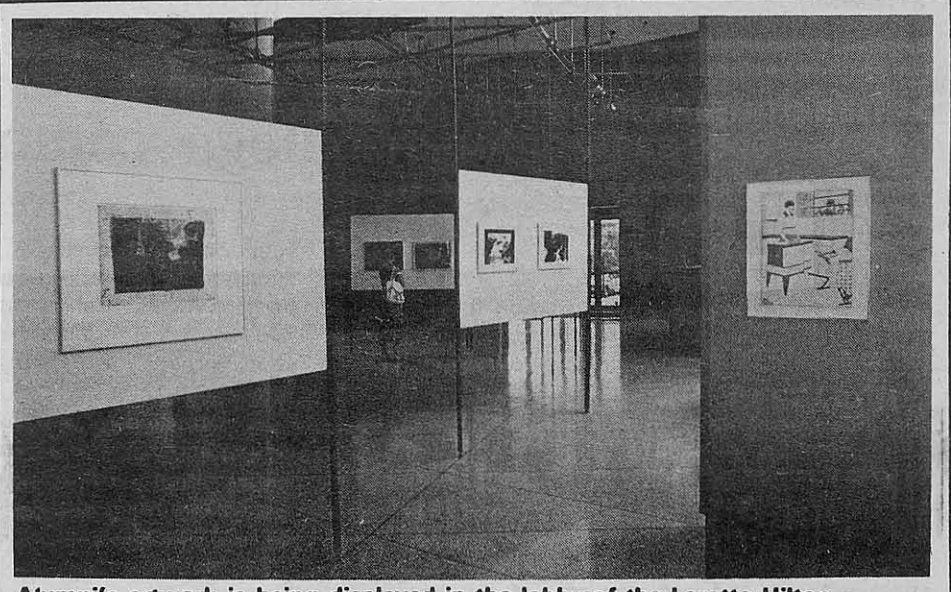
The **Journal** hopes that Webster College will take advantage of the opportunity to share their various creations.

Written submissions should be typed, double-spaced and legible. Both the written and art submissions should include a three-by-five card with the artist's name, address and telephone number. If the artist wants his/her worked mailed back to their home address, he/she should supply money to cover postal costs.

Each artist may submit no more than two works per supplement. Artists who are published in the **Journal** may submit additional works.

The **Journal** is not responsible for works that are lost, stolen or damaged while being published.

Those interested in submitting their works should bring them to the **Journal** office, 104 and 106 Loretto Hall. For more information, call 968-0500, ext. 284.



Alumni's artwork is being displayed in the lobby of the Loretto-Hilton Theatre. The display will be on exhibit in the Concourse Gallery Sept. 28-30. photo by Bob Boston

Editorials

Experimental courses prove great success

In September 1978, Webster College began an experiment in offering both undergraduate and graduate courses to the English-speaking community of Geneva. Although these residents of Geneva had long sensed the need for such an opportunity, they had all but abandoned hope when Webster gently descended upon them.

At the end of the first year, Webster Geneva can be said to have carved out a special place for itself. The "experiment" has certainly proven to be more experimental than anticipated, but the "surprises" have all contributed to the creation of an especially stimulating experience for students.

Webster Geneva has a unique student body and teaching staff. Although everyone immediately thinks of Americans, British, Canadians, and Australians when the term "English-speaking" is used, not many stop to realize that such countries as India, Pakistan, Liberia, Nigeria and Jordan have substantial English-speaking populations. Since Geneva is the host country to the European branch of the United Nations and several of the UN specialized agencies, its population contains people from everywhere in the world, an amazing number of whom speak English. Fortunately, some of these people attend Webster College.

Imagine the insights that can be gained in a course on "New States in World Politics" for example, when fully half of the students come from one or another of these "new states." It is more than just studying international relations — it is living it right in the classroom. Webster Geneva also has been fortunate in attracting students from Switzerland and other European countries who hope to improve their English while broadening their general knowledge. These students have presented their fellow classmates and teachers with still another perspective.

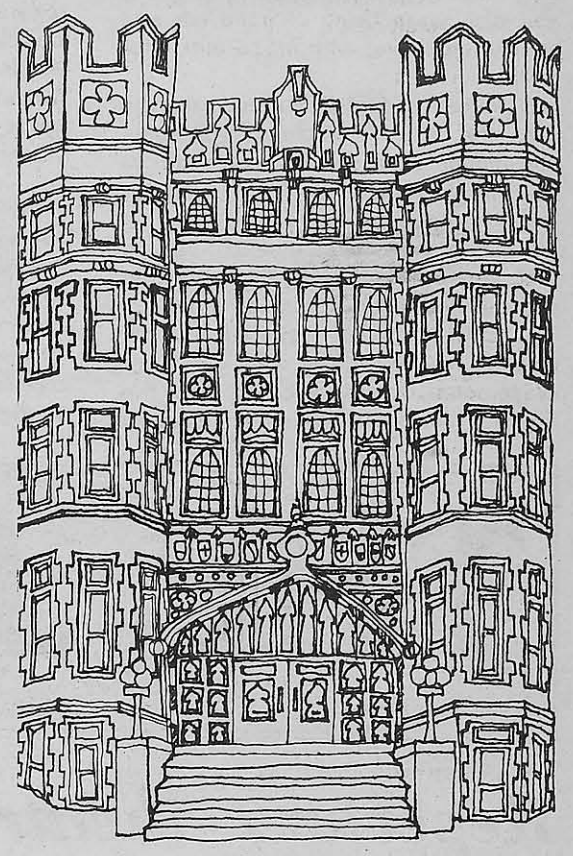
The composition of the teaching staff is a big plus for the Webster Geneva program. Faculty are recruited from the Geneva area, and most of the professors have current work experience in the subject areas that they are teaching. The knowledge that they can offer to students is up-to-date and practical. For students, many of whom are working themselves, this "relevancy" is an important ingredient in their education.

Last but certainly not least, Webster has filled a huge void for that group of people who have done some college work and would like to continue, but for whom Geneva provides little that is directly applicable to their previous work. This is especially true for many women who have accompanied their husbands to Geneva and find the work opportunities extremely limited. This is a good time to finish a degree or to broaden knowledge in a chosen field. Webster's program is flexible in considering both a student's previous work and his/her educational objectives, when designing a study program.

We in Geneva now hope that this encouraging beginning will be expanded to include a greater variety of courses that will attract still more students and faculty. It is not too early to contemplate student and faculty exchanges between the St. Louis and Geneva campuses. In such an exchange, each student body would be enriched by the best that the other has to offer.

Vicki Breman

Vicki Breman was a student last year in Webster's undergraduate Geneva program in international studies. She graduated in May.



Pranks plague college residents

Since the "Animal House" era, college students have played practical jokes on each other. Pranks such as rigging a door with a water bucket and coating doorknobs with shaving cream have inconvenienced many an unsuspecting student.

Webster students are prone, like other students, to play jokes on their peers. However, the "jokes" that were recently played on several Webster students cease to be funny.

It wasn't amusing when one dorm student living in Loretto Hall had Mace sprayed in her face last Friday. Nor was it entertaining when several Webster students were threatened with a gun two Sundays ago.

In the first incident, the driver of a sports car and two cohorts decided to harass Webster students for no apparent reason. He stopped the students as they were driving around Webster Groves and pulled out his gun, aiming it at one student's head. Later, he used the same student's face as a punching bag.

The Mace victim was using a pay phone in her dorm hallway. An unfamiliar person ran up to spray her eyes full of the irritating propellant, and then fled the hallway.

These incidents, whether they happened on or off campus, remain senseless. No logical or reasonable explanation could possibly exist for these acts of terrorism and violence commited against students.

Moreover, these acts are a violation against the basic human right to freedom: whether it is freedom to drive one's car undisturbed or to make a phone call without fear of attack.

In addition, the individuals committing the acts showed a disrespect and indifference for another human being's privacy and peaceful existence.

It is frightening to think what these individuals will think up next for "fun and games."

Another disturbing thought is that this kind of terrorism is presently unstoppable. Even though the residence and security offices have cracked down on incoming visitors, how can the college prevent an attack against dorm students when they leave the campus? Or how can the residence and security offices discover a person carrying Mace? Hopefully security won't have to take such drastic measures as searching incoming visitors for potential weapons.

Perhaps world-wide terrorism will never cease, but one can hope that it may be stopped at least in the small community of Webster College.

by Kathy Kilpatrick

Open letter to the college community

Dear Readers,

This is an invitation — an invitation for you to participate in the production of the **Journal**.

Of course, we don't expect to have you write news stories or to help with the paste-up work. What we do expect and hope for, though, is to hear from you, our readers. Whether the correspondence be in the form of an off-the-top-of-the-head-memo, a letter to the editor, or an editorial, any type of communication will help up produce a better newspaper.

You, the readers, have a wealth of information to share with us and with the rest of the college community, and you know what you want to see in your college newspaper. Perhaps you have a suggestion for what could become a regular column; perhaps you know of someone or something that you feel would make an interesting subject for a feature story; perhaps you want to react to one of our stories or editorials; or perhaps you just want to say that you like what we've done. Please let us know.

We're proud of the fact that the **Journal** was chosen as the first place winner among small colleges last year, and we'd like to reign as the champs for a while longer — a few years at least. We can. . . with your help.

The Journal Staff

Business mannager needed for Journal . Those interested, call ext. 284, or come by the Journal Office, rooms 104 and 106.

The Journal is published by the students of Webster College in conjunction with the Journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed (names withheld on request), and are subject to editing.

Deadline for submission of material is 4 p.m. Thursday.

Inquiries should be addressed to: **The Journal,** Room 106 Loretto Hall, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone: (314) 968-0500 ext. 284.

Editor-in-Chief.....Kathy Kilpatrick
Managing Editor.....Nancy Roenfeldt
Feature Editor.....Carol Shaw
Photo Editor.....Kim Margold
Ad Sales.....Ed Stehlin, Steve Webb
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Features

Webster students set their own trend in fashion

by Jean Oksner

When the Lord created heaven and earth, He set down four distinct seasons. Somewhere along the way, the clothing manufacturers and retailers have sneaked in a fifth season called "Back To School."

Students dress imaginatively and creatively for fall class.
photo by Robin White

Each year, just before autumn, the arbiters of fashion from New York's Seventh Avenue decree what is "in" and "out" and what we shouldn't be able to live without. And from time immemorial students everywhere used to hear the call and open their wallets for a back-to-school wardrobe.

There were few that didn't feel a compulsive drive to bedeck their bodies with some new threads in their classes. Never mind the blisters from those stiff leather shoes or the scratch of a wool shirt or skirt on a warm September day. But students in 1979 do not seem to feel the same compulsion.

Taking a look around Webster College at the start of the fall semester reveals that students here are an independent lot, going their separate and comfortable ways from **Mademoiselle** and **Gentlemen's Quarterly** magazines. Although this year's fashion decree announces that the student is not well dressed unless he or she wears a shaped suit, coordinated western wear and boots, Webster men and women seem perfectly happy in clothing that suits the still warm St. Louis weather as they return to school.

Comfort is all. Good-old-reliable jeans are still the order of the day as no one needs to be told. In addition to showing up wide, narrow, patched or airy, they are now also slim skirts and colored designer pants. Jeans are worn below good-old-reliable T-shirts and comfortable cotton shirts, halters, and chests bearing slogans of all kinds.

Individuality is the key, though. One pair of tight jeans was seen with a purple silk blouse and matching beret. A pair cut-offs that was cut up, up, UP, was topped with a strapless tube top and almost stopped traffic at 10 a.m. last Wednesday outside the administration building. Dance majors display noticeable creativity as they cover their leotards to get around campus.

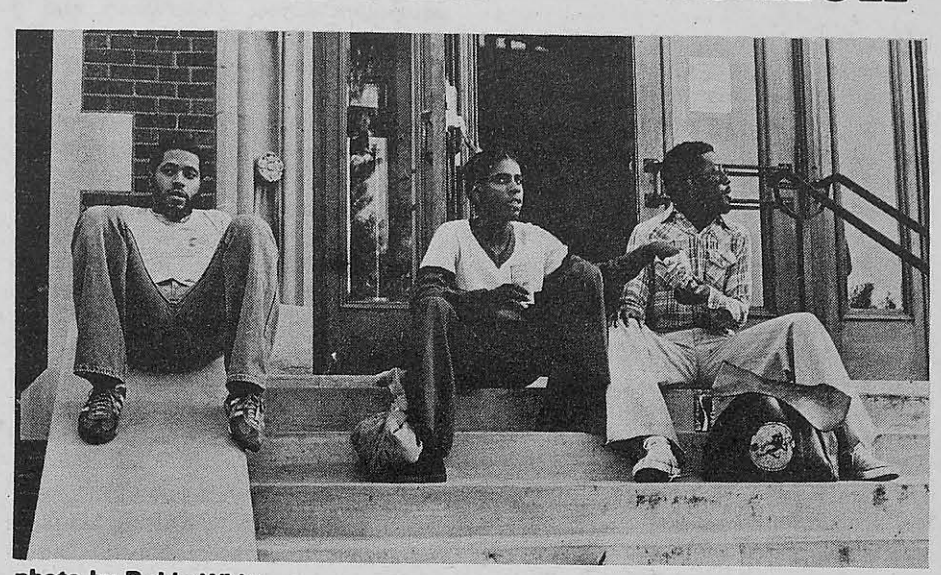


photo by Robin White

In days of yore, it was "de rigueur" to at least wear a new pair of shoes when Mom trotted you out the door for opening school day. Webster students have plainly forgotten that convention. Shoes on campus are comfortably broken in and are slides, sandals, high-heeled, low-heeled, and good-old-reliable sneakers. But one thing the shoes have in common — when classes start, shoes are mostly off. This reveals all stages of pedicares and who cares?

The student who appears perfectly coiffed and attired usually states apologetically, "I'm on my way to work from here." And there are probably lots of shaped suits and coordinated western wear appearing at parties and after-school activies, but they haven't come out of the closet for classes.

"High fashion" may not be dead at Webster College, but we can conclude that it's certainly lying dormant through the back-to-school season.

WRC supports participation

by Kim Allison

"The Women's Resource Center (WRC) is a drop-in center where women can come in and get to know the women here, have a cup of coffee or eat their lunch. There is always someone in the office," said Carol Litzsinger of the WRC.

The WRC is starting the semester with luncheon seminars, beginning in October. The seminars will feature speakers such as St. Louis' first female rabbi and a feminist psychologist who will discuss the relationship between mothers and daughters.

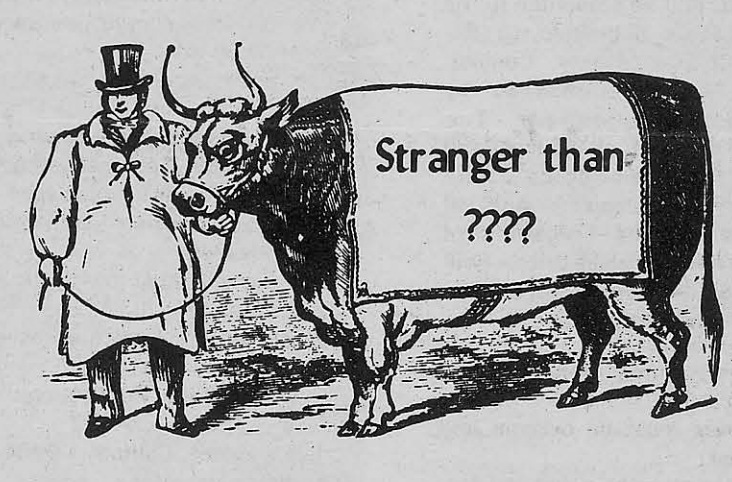
Also this fall , the WRC will have a film series starting Oct. 10 with "Baby's Banner," an academy award nominee for documentary that was shown last year.

Other WRC programs are being planned as well. One such program will be a cooperative child care program for parents who attend Webster. A meeting will be held Tuesday, Oct. 11 at 10 a.m. to organize the project.

A dorm-support group also is being organized where problems of living in the dorms will be discussed, and dorm students can come to talk about such problems. In addition, a self-defense program for women will be set up, and a speaker from Rape and Violence End Now (R.A.V.E.N.), a men's anti-violence group will be featured.

"We don't descriminate against anyone. We just have one basic belief: that women have as much right to be as much as anyone else," said Litzsinger.

WRC is planning to expand, and anyone interested or that has suggestions may contact the center at ext. 347 or call 862-3934.



Peter Rexford and his continuing wit may have left Webster College, but now The Journal has Spencer Knapp. The following, of course, is not intended to be the opinion of the Journal. It is, however, intended to be Stranger Than. . . well, you decide.

by Spencer Knapp

For some time now, it's been no secret that Webster has had a reputation for being an academically loose, leftist, liberal arts college. This is not because Webster is in fact any farther to the left than any other college in the Midwest. Nor does it have any more communists than any other institution its size, but rather Webster has gained this reputation because it lacks the one element that every school of higher learning should have in a democratic society. I am referring, of course, to an ROTC program.

Such a program would be benificial — not only for Webster and the nation — but also the students as well. No doubt there are dozens of dance students who would like to carry a minor in bombardiering or germ warfare. And with dance jobs as hard to come by as they are today, having that second career to fall back on isn't such a bad idea. (Personally, I would like to minor in interrogation, but then I've always liked working with people.)

Since I started attending classes here a year ago, I have resented the fact that I couldn't take Napalm NB 101 01 as a humanities elective, or that I couldn't take Political Assassination PA 214 02 instead of the usual freshman civics class. Consequently, I have felt that my education here has been incomplete.

These academic matters — vital as they are, are secondary when one considers the sanctity of our country. I know I'd feel a lot safer knowing that our rough and ready dance students were prepared at moment's notice to defend the shores of this great country (USA). I know I'd sleep a lot sounder under the Ruskie menace if I knew that the pride of Webster, our acting students, were ready to lay down their lives so that this land can stay free. I can see them now in my mind's eye:

"Fire that gun soldier!"

"Yeh, but what's my motivation, Sarge?"

"Saving your hide soldier; we're surrounded."

"Surrounded? Oh God, and I've never worked in the round before."

We have a wealth of natural born killers, and the fact that the seeds of a good ROTC program are lying dormant in the halls of Webster upsets me. For the Webster students and for the nation, I urge you to do what you can. Write the dean or bribe a congressman, but let's get ROTC on campus.

Classifieds

CLASSIFIED AD RATES: 10¢ per word. $1 minimum. Count all words, numbers, initials and abbreviations as one word. Payment must accompany advertisement when placed. Webster College students bring ad to Room 104 Loretto Hall. College community mail to: Webster College, The Journal, 470 E. Lockwood, St. Louis, Mo., 63119.

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

HELP WANTED. Counselors, swim instructors and others needed for Saturday programs for handicapped persons in Clayton, Crestwood, Florissant and Creve Coeur areas and other recreational programs in St. Louis communities. Box 27480, St. Louis, Mo. 63141.

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FOR AD INFORMATION, CALL 968-0500, Ext. 284.

College services help lift spirits

by Kim Margold

Beginning a new school year can be complicated and tiring. To help students live through the year, Webster College offers a variety of services and recreational facilities.

On the campus there are three tennis courts available and a tennis tournament is planned for sometime in September. The residence office, located in Loretto Hall, will be organizing the tournament and planning intramural softball as well. Information on these events will be posted outside the office.

There also is a recreation room in the basement of Loretto Hall.

The Loretto-Hilton Repertory Theatre will be offering complimentary tickets to the Webster College community again this year. Notice of how they can be obtained also will be posted.

Audio-visual equipment and various films can be checked out at the Eden-Webster Library with an I.D. card. The print shop also offers the use of their equipment under supervision and a discount on personal work orders.

Under the supervision of Philip Wentzel, the dean of students, the college employs a group of people to assist students in their school and personal life. Among these people is the assistant dean of students, Shirley LeFlore, who also directs the Minority Resource Office. John Reisenleiter, a clinical psychologist on the staff, leads a group of students in peer counseling. Directing student health services is Malinda Alexander heading a small staff of physicians. These along with other services and counselors are based in the Plymouth building.

Also located in the basement of Loretto Hall are the offices of the campus student organizations. These include the Council of Student Affairs (CSA), the Black Students' Association (BSA), the Women's Resource Center, the Film Society and Bored Board.

Contest gives away cash prizes

Wait!!! Don't throw those old notebooks away. It just might be that scrolled on the tattered cover or in the page margins is a catchy little poem that could win a $100 prize for you.

This prize, along with four additional cash awards will be presented to the top five poems submitted to the National College Poetry Contest, which is being sponsored by International Publications. The contest is open to all college and university students who desire to have their poetry anthologized. And all accepted manuscripts — regardless of whether or not they win a prize — will be printed in the **American Collegiate Poets Anthology**.

To enter, simply follow these guidelines:

1. All entries must be original and unpublished.
2. All entries must be typed, double-spaced, on one side of the page only.
3. Each poem must be on a separate sheet and must bear, in the upper left corner, the student's name and address and the name of his/her college. (Put your name and address on the envelope as well.)
4. There are no restrictions on form or theme, but they should be no longer than 14 lines long.
5. Each poem should be titles although "Untitled" should be avoided.
6. Entries cannot be returned.
7. A $1 entry fee is charged for the first poem, and 50 cents for each additional poem. (No more than 10 entries per person, please!)
8. All entries must be postmarked before Oct. 31, including cash, check or money order to cover the fees. Send all entries to:

International Publications
P.O. Box 44927
Los Angeles, California 90044

(Foreign language poems are welcome.)

Harrison cont. from page 1

with the A's and worked her way up to the Z's reading the current, unbound scientific periodicals and journals.

Not limited within the confines of an office and local campus, Harrison ventured to the University of Michigan where she had the opportunity to study more on animal behavior and sociobiology.

She also traveled to the University of Notre Dame for a workshop called "Ethics of Planning" and a conference entitled "Congress on Human Suffering."

These events "allowed me to work professionally with philosophers and theologians," Harrison said.

With a background in comparative (animal) biology, Harrison beamed with pride when she talked about her anatomical accomplishments on a cadaver during a lab course a Logan College of Chiropractic in West County. She conceded that the course was "lots of fun."

Harrison admitteds that the sabbatical had its pitfalls. "I didn't learn all that I wanted to learn."

One of her objectives was to read more on the basic human genetic traits. She found out that it just isn't where the field is right now.

"Emphasis is on the regulation of human genes and the structure of human genes," said Harrison.

The sabbatical proved to be a valuable

Virginia Harri

experience, according to Harrison. It was an opportunity to discuss teaching techniques with a group of people who shared the same problems, to converse with colleagues who spoke the same scientific jargon, and to make friends both personally and professionally, and perhaps brought a significant revalation.

"One of the things I found out was that I need to teach — I need my kids. . . . I'm glad to be back."

News Briefs

Film Society presents Humphrey Bogart

The Webster College Film Society will present a Humphrey Bogart double-feature on Sept. 14 and 15. The two films, "Casablanca" and "The Big Sleep," will be shown at 7 and 9:30 p.m. and midnight on Friday and at 7 and 9:30 p.m. on Saturday in the Winifred Moore Auditorium.

Tickets will be $1 for Webster students, faculty, staff and alumni; $1.25 for students with I.D.'s from other schools; and $1.75 for the general public.

SAC extends invitation to college

The Social Action Collective (SAC), a group of Webster students and faculty concerned with current social and political issues, invites any member of the college community who is interested to come to their meetings. SAC meets at 3:15 p.m. on Mondays in the Maria Lounge.

'Sherlock Holmes' comes to Webster

The Webster College Media Center will present "The Adventures of Sherlock Holmes" and "The Hound of the Baskervilles" on Sept. 18 and 19. Shows will begin at 7 and 9:30 p.m. on both nights in the Winifred Moore Auditorium. Admission charges are the same as for Film Society presentations.

Webster Dance Theatre holds auditions

All interested dancers, who are more than 16 years of age, are invited to audition for the Webster Dance Theatre on Friday, Sept. 14 at 7 p.m. in the ballet studio of the Loretto-Hilton Center. Dancers will be auditioned in ballet, modern and jazz.

For additional information, contact Gary Hubler, 968-0500, ext. 310.

Student Services offers students help

Student services is offering two sessions as a part of their "Orientation Continuum" which are designed to enable students to gain success at Webster and to avoid the pitfalls that could occur. On Sept. 18, the session will focus on the students' needs and how student services can better fulfill those needs. On Sept. 25, the session will center around counseling and developing a good self-image.

Both sessions will be held at 3 p.m. in the Moore Auditorium.

Theatre Project auditions for new season

The Theatre Project Company will hold equity and non-equity auditions for the upcoming season on Sept. 13 through 16 in the theatre in Union Station. There are roles available for adults, girls over twelve and boys over seven. Among the shows being cast are such plays as "Hamlet" and "The Homecoming."

Adults are asked to prepare two two-minute pieces and children should prepare a one minute story or monologue. Equity auditions will be held on Thursday, Sept. 13. General auditions will be held on Sept. 14 and 15. Children's try-outs are scheduled for Sept. 13 and 14, and callbacks will be held on Sept. 16.

Auditions should be made by appointment. Call the Theatre Project Company, 621-1336.

Wanted: business manager for Journal

The Publications Board will be accepting applications for a business manager for the **Journal**. Anyone interested in such a position should get in touch with the **Journal** office, 968-0500 ext. 284, or Sr. Deborah Pearson.

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BSA says organization not only for blacks

by Kathy Kilpatrick

Five Webster students from the Black Students Association (BSA) met under the Gateway Arch to take part in the United Negro College Fund (UNCF) fund-raising walk.

The walk was sponsored nationally by UNCF, Coors beer company and KATZ radio station in St. Louis.

Alvin Richardson, BSA's social secretary, said the 20-mile walk-a-thon became nearly $100 richer as a result of their participation.

The BSA students who walked for UNCF were Lonnell Walker, biology major; Michael Williams, literature and language; Alvin Richardson, business; Ra'Chel 'Ni, philosophy; Russell Coats, '78 alumni student; and Katheryn Eberhart, a non-Webster student.

"We started walking at 8:30 a.m. and finished arould 11:30 a.m., said Richardson. "They had pit stops for us to sign in, and to give us water.

"We didn't realize we had walked 20 miles until it was all over. Our legs were sore when we stopped. Everyone just wanted to sit down for an hour," he continued.

The sponsors of the walk-a-thon later entertained the student walkers at WOHL Center Located on Martin Luther King Drive and Kingshighway.

"Coors beer company was serving beer and sodas, and UNCF members were barbecuing in the backyard of the center," Richardson said.

Prior to the walk, Michael Williams, BSA president said it was a way to show BSA's support of UNCF and Webster students.

"Webster students are involved in BSA this year," said Williams. "Eighty-five percent of the black students showed up for the first meeting. We have about 50

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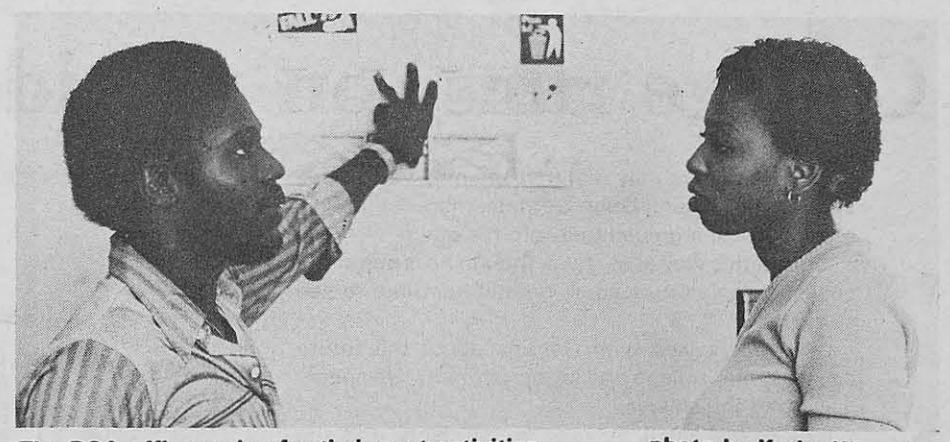
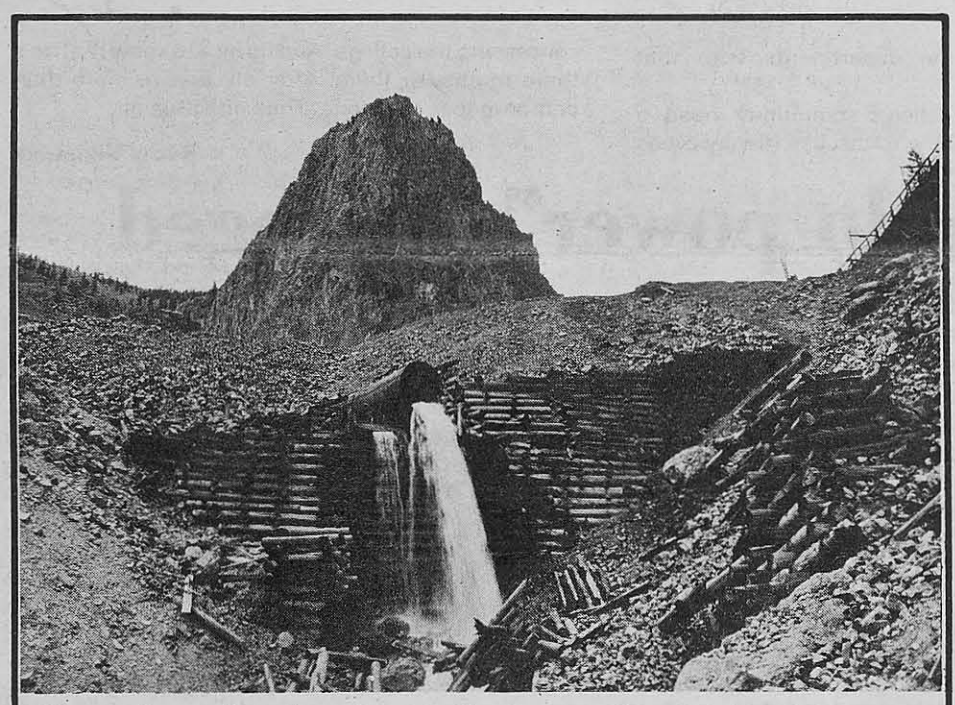


The BSA officers plan for their next activities. photo by Kathy Kilpatrick

THE JOURNAL

Vol. 9, No. 2 Webster College, Webster Groves, Mo. Sept. 21, 1979

Webster students cast in commercial. See story on page 3.



This creek running through an old mine outside Creede, Colo. was photographed by Mark Skinner at a workshop this summer. Turn to page 8 for the story and more photos.

Dorm security tightened for student's well-being

by Ali Zahrany

"Students are entitled to security and privacy," said Jan Landzettal, director of the residence office. Landzettal and Virgil Morris, director of maintenance and security, stepped up security measures in the residence hall during the evening hours.

Another reason for the increase in security measures is that in previous years the residence office has had problems with unauthorized persons lingering in the halls, according to Landzettal.

As most resident students have already experienced, anyone entering the dorms during evening hours will be halted by security guards and asked to display proper Webster College identification.

In addition, any visitors wishing to enter the dormitories must have a resident student escort them to and from the dorm area.

Although many find the new security in the dorms to be inconvenient, Jan Landzettal said the dorm students felt that a security upgrade was needed.

In a recent release from the residence office, Landzettal urged students to comply with the new regulations, stating that, "You'll only be as secure as you're willing to be."

Whereas adequate security will create a safer living environment, the implementation of "quiet hours" will establish a better learning environment. "Quiet hours" will be enforced by the R.A. between the hours of 8 p.m. and noon, Sunday through Thursday and Saturdays, 1 a.m. to noon.

On the lighter side, the residence office has announced some sure-to-be-entertaining events scheduled in the not-too-distant future. In the line of sports, a tennis tournament is scheduled for late September, and students can look forward to another year of intramural athletic competition, starting with softball.

Landzettal said she would like to see an "international night" sometime during the school year. The residence office reports more than 200 students living in the dorms, representing 34 states and eight foreign countries. With help from foreign students working with the food service, the Webster College community will be able to experience a variety of international foods while learning about different cultures from a wide range of countries.

Theatre diversifies season

by Ed Branch

"The Conservatory of Theatre Arts at Webster College will bring a blend of the classic and contemporary to college theatre audiences this season," said Peter Sargent, chairman of the department of theatre arts.

Eugene O'Neill's "Ah! Wilderness," opens the Conservatory season on the Mainstage of the Loretto-Hilton Center Oct. 3-7 at 8 p.m. "Ah! Wilderness" is a subtle comedy set in a time when the world was innocent and love was pure. Gavin Cameron-Webb, head of the acting program at the Conservatory, will direct this unusual O'Neill work.

Other upcoming plays are:

"The History of American Film," to be presented Nov. 7-11 and 14-18 at 7:30 p.m., is a collage of the movies that brings together favorite gangsters, cowboys and screwballs in a fast-paced, larger-than-life musical production. The play will be presented in the Studio Theatre of the Loretto-Hilton Center.

"The Country Wife," William Wycherley's classic restoration play about lechery, adultery and cuckoldry will be directed by Michael Flanagan. Dates and times of performances have not yet been set for this production.

A new musical will premiere on the Studio Theatre stage Dec. 5-9 and 12-16. The production is from the producers of such hits as "Annie," "Man of LaMancha," "No, No Nanette," and "Whoopee!" The title of this new work will be announced at a later date as well.

The Webster College Dance Theatre will present a concert of creative and innovative dance on April 7 and 8 at 8 p.m. on the Mainstage. The concert will combine original works by the faculty and guest choreographers.

The final production of the season will be Shakespeare's "Much Ado About Nothing." The play will be directed by Marita Woodruff, head of the directing program at the Conservatory of Theatre Arts. The Loretto-Hilton Mainstage will be the site of this production which will run April 23-30 and May 1-4 at 8 p.m.

photo by Kathy Kilpatrick

Karen Henn develops her character for "Ah! Wilderness."

Editorials

College runs on president's departmental plans

Some students may feel that the only way to see Webster' president, Leigh Gerdine, more than twice a year is take a guided tour into his office.

It is not this way at all. Even though he is one of the busiest people on campus, he still has time to see students.

I recently talked with Gerdine about the future course of the college and its departments. He openly discussed the college.

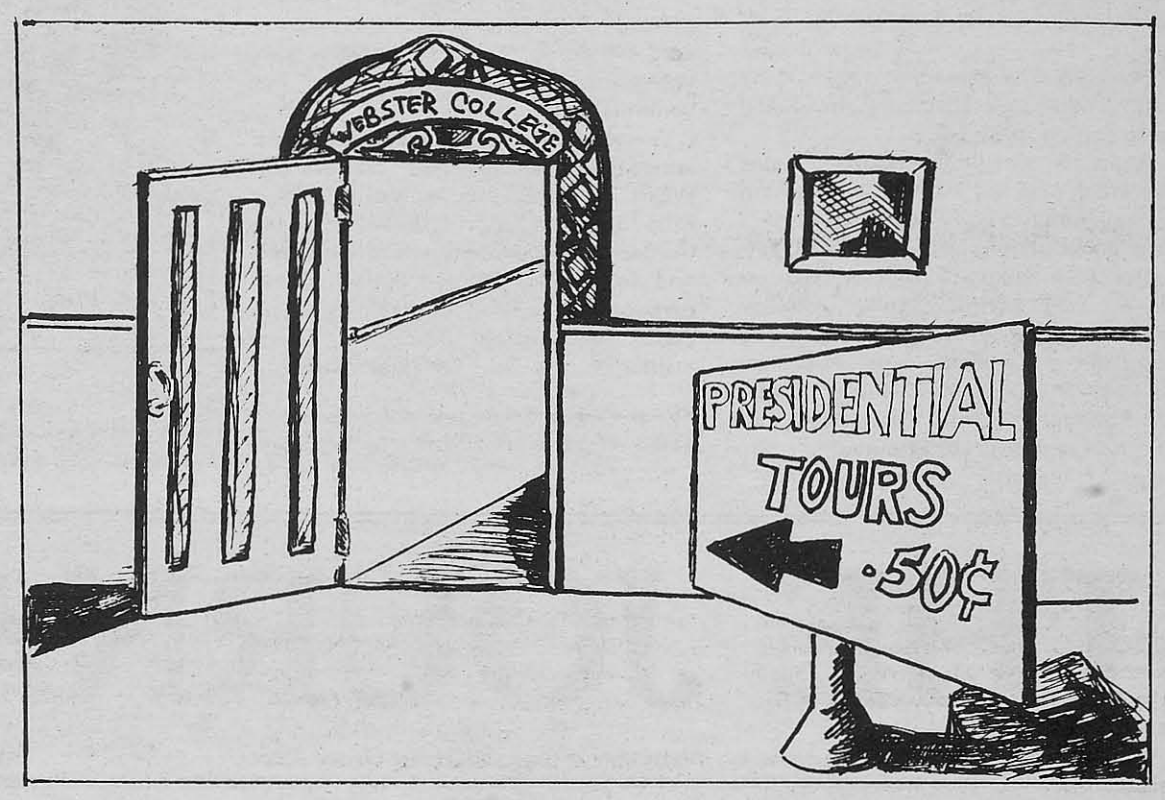
It is important, I believe, for students and the college community to know his opinions about the college. And, to some extent, his actions and decisions have as much impact on the college as President Carter's do on the nation.

As for Gerdine's influence, the college certainly has not suffered any. His background in the arts seems to have strengthened our college.

Webster's theatre department is one of the top training grounds for aspiring actors and actresses. The music department is highly acclaimed. And the college has a professional training program for art students.

He has done much to further other departments as well. In fact, two new departments — jazz studies and musical theatre — have been added.

It is important to some degree that the president have contact with students instead of "guided tours" around his office. It is ridiculous to suggest that students should have to line up to see him. It is not as important for the president to be available for handshakes and hellos. His primary function is to insure the monetary support of the college and to design and expand the departments with that support.



The students and college community need a president who is available to discuss his decisions concerning the college. And its nice to know that he's there to answer them. After all, they're more than pen-on-paper decisions. They affect us all.

Kathy Kilpatrick

Student wants CSA "pseudo power" changed

In a few weeks, the students of Webster College will be asked to elect 15 candidates to sit on the Council on Students' Affairs (CSA). Most of the time student interest and participation in the student government ends there.

The CSAs in the past have never really been held accountable for their actions or inactions. Many students ask, "Where was the CSA when they cut the Mod, the trees, the College School?" to which members of the CSA would reply, "Where were the students? What do they want us to do?"

Because of the lack of student interest, the CSA has indeed become powerless or a "pseudo power" as Toni Wallace once said last year.

The CSA this year need not be a pseudo power. They don't have to be, and they shouldn't be. Several choices have to be made, however. Those students who decide to run for CSA also are running for a job that demands an enormous time commitment. If students should decide to run, then they should be prepared for the responsibility that it carries.

Being one of 15 members to supervise the spending of $24,000 of student funds, plus serve on at least one of the many committees such as the curriculum committee, the publications board, food services, sound system, affirmative action, etc., one may think what are the rewards. There are none.

In recent years, the CSA has: been elected; given money away to student organizations who don't know how to spend within their own budgets; funded a scholarship fund proposal to do a photo-study of belly buttons; sat in their chairs and bickered while the world sneaked up behind them and cut a class that students needed to complete their BFA. All the while these CSA members were careful not to jar their "fragile eggshell minds," to borrow a phrase from a dead man.

Looks bleak, doesn't it? The students of Webster College lack where Jimmy Carter lacks — sound, effective leadership.

So we as normal-everyday-don't-give-a-doodly-squat students must hold every member of our student government accountable for what they do or don't do. Why? Because that $24,000 that the CSA hands out to the student organizations and themselves ***is ours,*** and be damned if a group of students from a particular department is going to take a trip to the Chase-Park Plaza to attend a certain festival which happens to be a departmental requirement with student funds.

Kevin Shea

Alumni Weekend Calendar

Friday, Sept. 28

8:30 p.m. — "An Evening with John Houseman," distinguished actor, director, author and winner of an Academy Award for "The Paper Chase." He will discuss "The State of the Arts." Alumni will have priority for seating. Admission is free.

9:30 p.m. — All Alumni Reception will be held on the music building's recital hall terrace. Tickets are $3 per person. A cash bar will be available.

Saturday, Sept. 29

10 a.m. — Alumni Art Exhibit will feature alumni artists' painting, sculpture, print and media in the Art Concourse Gallery. Admission is free.

2-4 p.m. — Alumni Artists' Reception. Wine and cheese will be served. Admission is free.

6-7:30 p.m. — Downtown Campus Coctail Party will be held at 326 N. Broadway. Tickets cost $16 per person. There will be a cash bar.

Sunday, Sept. 30

12:30 a.m. — Alumni Farewell Brunch, Maria Hall dining room. Tickets cost $8.50 per person.

The Journal is published by the students of Webster College in conjunction with the Journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed (names withheld on request), and are subject to editing.

Deadline for submission of material is 4 p.m. Thursday.

Inquiries should be addressed to: **The Journal,** Room 106 Loretto Hall, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone: (314) 968-0500 ext. 284.

Editor-in-Chief.....Kathy Kilpatrick
Managing Editor.....Nancy Roenfeldt
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Features

Salt of Webster's theatre department become Peppers

by Kathy Kilpatrick

Commercials may last only 30 seconds on the TV screen, but the filming for a five-second segment takes four and a half hours, according to Jerry Mitchell, a Webster student recently cast in a Dr. Pepper commercial.

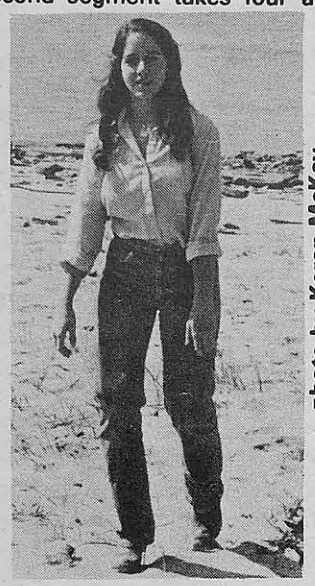


photo by Karen McKay

Leslie Trayer

Mitchell, along with nineteen other Webster students, were given parts in a wedding scene which was set on the "Samuel Clemens" riverboat Tuesday, Sept. 15.

Besides Mitchell, who plays the groom, the additional Webster students include Leslie Trayer, bride; Brian Worley, attendant; Tim Dunnigan, cake bearer; Liz Roman, bride's maid; Buddy Vest, dad; Jeff Schroeder, attendant; and Sheryl Powell, Thesa Rogers, Toni De Stesanis, Fara Mickhalski, Leigh Winker, Christy Winker, Gigi Lyles, Sheryl Dion-Bricker, Karrie Bott, Carol Kuykendall, Stephanie Betz, and Ellie Greenburg as extras.

"I left school around 9:30 a.m.," said Roman. "I went early to be fitted for costume and to find out where the commercial would be shot.

"After that, we ate lunch and then wasted two hours before film," he continued.

For lunch, Mitchell said the commercial's producers "rolled out the red carpet" for the students.

"It really felt like it was a wedding. Our lunch was catered. We had table clothes, silver service for tea and coffee — everything was white and silver. They had a maitre d' in a tuxedo there carving beef for us."

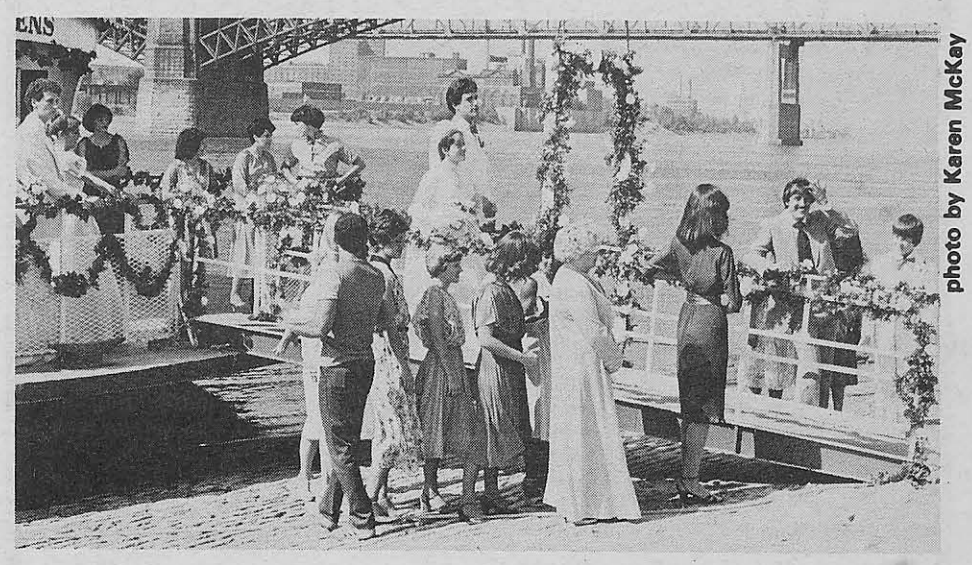


photo by Karen McKay

Students await another retake of a Dr. Pepper commercial.

Originally, Mark Kapenski, a jazz dance instructor, discovered the commercial auditions for the theatre students, according to Toni DeStesanis.

"Then, Peter Sargent got the theatre department to excuse conservatory students for the auditions," he continued. "It was a national commercial, and those are so rare to be in.

"For those of us who made it, it's the epitome of being in the right place at the right time. Most of the students cannot believe they were filmed in a commercial. Everyone's in a daze about the whole thing. It's a dream come true."

But dreams take time to materialize, as the newest "Peppers" at Webster have found out.

"We must have done that five-second tape at least 50 times," Mitchell said. "And each time we did it we had to be energetic and smile to sell the soda."

Bookstore shelves variety

by Jean Oksner

Swallowing live goldfish was a college craze in the 1920s. Nowadays, most Webster students prefer the Pepperidge Farm goldfish that are for sale in the bookstore.

The snack crackers — taco, pizza, pretzel and cheese flavors — are right there beside a variety of Pepperidge Farm cookies. Across the aisle can be found Uncle Charley's Beef Sausage and a large assortment of gum and candy. Thirsty students might be interested in cinnamon coffee or lapsang souchong tea, as well as the cups to hold them.

Other merchandise in the bookstore is as diverse as umbrellas, shaving cream, magazines and Snoopy novelties. The comic strip hero can be found on book bags, bean bags, mugs, and a little wind-up plastic Snoopy that skateboards down a ramp.

But of course the main business of the bookstore is books. Shelves of texts and school supplies make up the bulk of the shop.

Last year, the bookstore proved to be a real problem for many students. There were frequent complaints of textbooks that did not arrive until mid-semester. But this year, under new managements, things seem to be running smoothly.

Follett's, a chain of about 40 college bookstores across the country, now operates the Webster College store and has been doing so since the beginning the spring semester this year. The books are purchased in bulk and brought into the company's central warehouse in Chicago. The orders are then dispersed to individual stores where local staffs check and price the books.

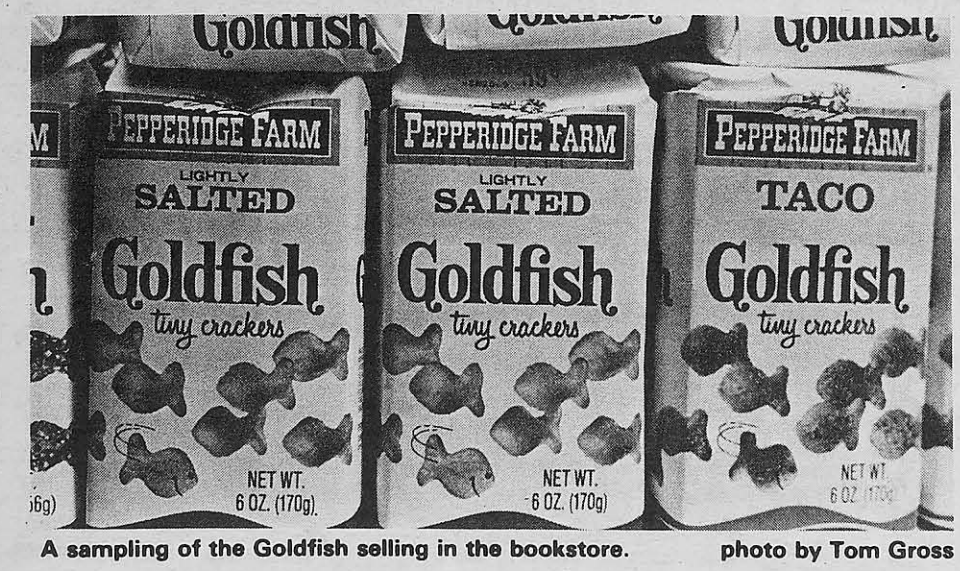
From the Webster store, orders are sent to 20 or more student sites, ranging from the Marquette Building in downtown St. Louis to servicemen stationed in Iceland.

Shari Sawyer, the Follett's "storekeeper" on the Webster campus, has been trying to improve the image of the bookstore. She has added a few green plants to the shop.

"We didn't have the greatest decor to work with," Sawyer pointed out. And she has posted a sign that reads, "If you can't find it — then ask us."

"That doesn't mean we can always get it," Sawyer said, "but we'll try."

Follett's Webster bookstore is open 9 a.m. to 4 p.m., Monday through Thursday, and 9 a.m. to 3 p.m. on Fridays.



A sampling of the Goldfish selling in the bookstore. photo by Tom Gross

Arab-Israeli dilemma

Sr. Ann focuses on conflict

by Jean Cummings

Imagine walking down a street, like New York's Fifth Avenue and seeing uniformed soldiers carrying automatic rifles all around you. It took some getting used to for Sister Ann White during her recent trip to Israel.

"The feeling is one of being in a land under siege. They are always watchful of terrorist attacks," said Sister Ann, chairman of the religion department at Webster College.

"The gun is the soldier's private property. He carries it on duty and off," she said.

She toured Israel in 1960 and was excited about the opportunity to combine study and sight-seeing this past summer. Her trip was partially funded by the Jewish Community Relations Council as a result of Sister Ann's work with the St. Louis Interreligious Task Force for Soviet Jews and Christians.

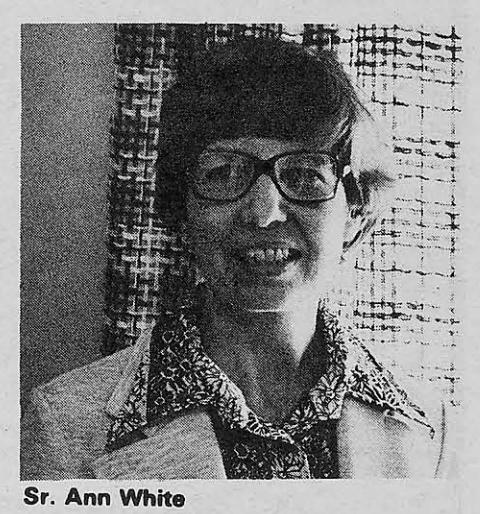
Traveling down the West Bank by bus, Sister Ann said there were soldier's roadblocks about every five miles. At every stop, a soldier would board the bus and talk to the driver. "They really didn't bother us," she added.

Sister Ann reported that while she was there, the Israeli attitude toward Americans was favorable.

"Attitudes do change," she hastened to add.

The Arab mayor of Bethleham, Elias Freji, told Sister Ann that he believes the Americans have "sold the Palestinians down the river."

Sister Ann sympathizes with both sides in the Arab-Israeli conflict: "It is a problem when two people claim the same piece of land."



Sr. Ann White

Sister Ann explained that if Israel did give the Palestinians the state they want it would leave a long strip of land about eight miles wide along the Mediterranean Sea.

"I'm sure it would be easy for the Palestinians to take over that stretch of land," she said. This would divide northern and southern Israel with a state of Palestine in the middle.

"But I don't see the Jewish people giving up Jerusalem. It is their city from ancient times. It is also a sacred place for the Arabs," she said.

Many of the Arabs Sister Ann spoke to were supporters of the Palestinian Liberation Organization, which is headed by the militant, Yassir Arafat. They see the PLO as a voice for the Palestinian people. She recalled Mayor Freji telling her, "Arafat is my friend. Arafat is peace-loving."

"Ultimately, I suspect that the solution

Cont. on page 6

News Briefs

Tom Lang exhibits paper at Meramec

Tom Lang, a member of Webster's art department, is currently showing "Hand Held and Handmade Paper Works" at St. Louis Community College at Meramec. His show will be on display in the Humanities Walkway Gallery through Sept. 30. The gallery is open Monday through Thursday from 8 a.m. to 5 p.m. and 7 to 9 p.m. and Friday, 8 a.m. to 3:30 p.m.

Film society features 'Norma Rae'

The Webster College Film Society will present "Norma Rae" on Sept. 21 and 22 at 7 p.m., 9 p.m. and midnight on Friday and at 7 and 9:30 p.m. on Saturday in the Winifred Moore Auditorium.

Tickets are $1 for Webster students, faculty, staff, and alumni; $1.25 for students with I.D.s from other schools; and $1.75 for the general public.

BSA will hold car wash

The BSA will have a car wash Saturday, Sept. 22 from 9 a.m. until 6 p.m. at the Standard station at Murdoch and Big Bend.

'Hamlet' opens Theatre Project

The 1979-80 Theatre Project Company season opens on Oct. 26 with William Shakespeare's "Hamlet." To obtain subscriptions, brochures or further information, contact the Theatre Project Company, Union Station, 1820 Market St., St. Louis, Mo. 63103; or call 621-1336.

Teresa Trull performs at CASA

Singer-songwriter and guitarist Teresa Trull will perform with jazz pianist Julie Homi on Friday, Sept. 28 at 8 p.m. in the main concert hall of CASA at Delmar and Trinity.

Tickets can be obtained in advance for $4.50 at the Women's Eye Bookstore, Streetside Records (Webster and University City), Left Bank Books, The Sunshine Inn, and Peaches (Hampton store). For additional information, call 652-6376.

Art of collage exhibits in gallery

The art of collage is featured in the "Initial Encounter with Color Design" exhibit currently showing in the Concourse Gallery in the art building. The exhibit will be on display through Sept. 22.

New computers at

by Carole Jane Penn

Not long ago calculators, CB radios, digital watches, and electronic "Pong" games for TVs were the big rage in a society whose strides in technological advancements seem to grow bigger each year.

Currently, the microcomputer (or the microprocessor as it is sometimes called) has taken over the scene, resulting in an overhaul and update of equipment in business, industry, and other institutions. Webster College is no exception in this electronic age.

The math department, located on the fourth floor of the Administration Building, received five new microcomputers on June 1. The computers include three PET Commodores, one Vector MZ, and one Apple II. Prior to June 1, there was only one computer terminal — a hook-up with St. Louis, University High School.

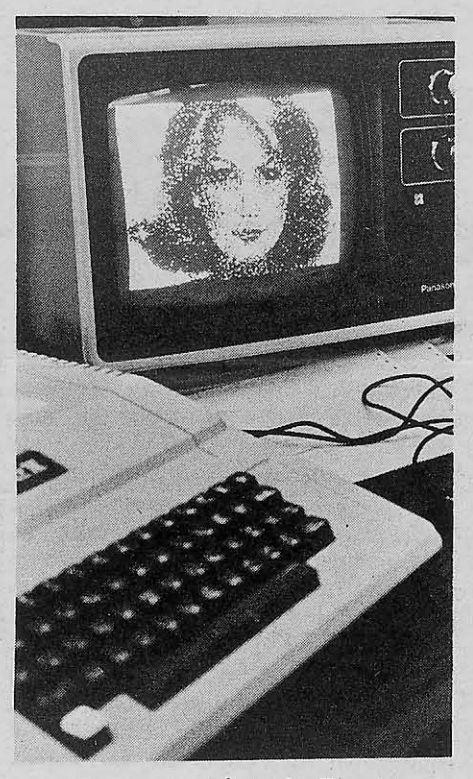


photo by Tom Gross

"One of the main reasons for us going this way was because we were paying about $200 a month for the one terminal," said Richard Singer, instructor of math and computer studies.

Singer added that the telephone bills alone ranged from about $75 to $100 a month.

When the high costs of time-sharing in comparison with the relatively low costs of the microcomputers were taken into consideration, the department decided to take the plunge and invest in the new computers.

"The whole system cost about $10,000," Singer said.

Although that may seem like a lot of money, Singer was quick to point out that it is "more cheaper in the long run than to rent or lease."

Even though the three types of computers have some similarities, each differ in various features and versatility intrinsic to their own models.

With only one computer, you "don't get a perspective of the advantages and disadvantages of different systems," Singer said.

The PET Commodore computer is the model commonly used for instructional purposes. It is easy to edit; a certain amount of shifting is eliminated; and it has better graphics.

"The main thing is that it saves a lot of paper," Singer explained.

Unfavorable aspects of this type of computer are that it lacks a standard keyboard and everything is stored on tapes.

"If you ever want to save anything,

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Webster College

Computer disks or cassette tapes can be used to store the programs or a paper print-out can be done. photo by Tom Gross

tapes are a real nuisance. The problem is the more you store, the harder it is to retrieve. . . . It takes more guessing (where your program is on the tape)," said Singer.

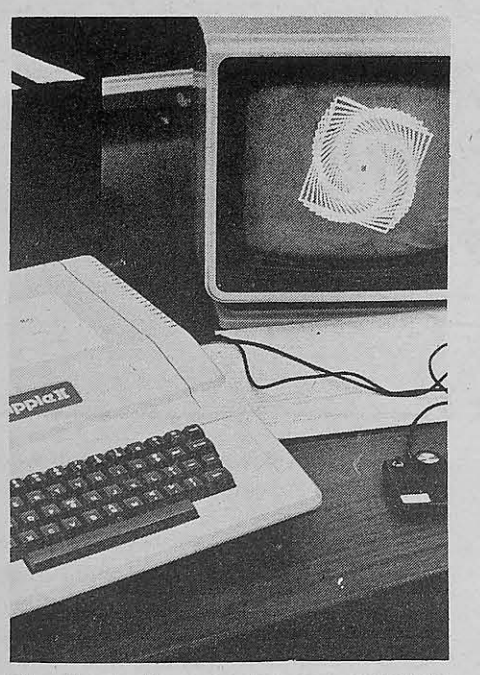
The most expensive of the three computers is the Vector MZ, costing about $6,000, according to Singer.

"A small business could easily be run on a MZ," said Singer.

One of the major characteristics of this computer is its phenomenal storage power. A "floppy disc," or "diskette," can store 315,000 characters. According to Edward Sakuri of the math department, the "brain" of the computer is a chip the size of a match box.

Versatility is also a key feature of this microcomputer. The computer is not limited to business or management. It can be particularly useful to social science majors, like psychology or sociology, in terms of statistical data analysis.

When the selection of the Apple II was made, fine arts students were not forgotten.



The Apple II computer can generate tone and color. photo by Tom Gross

"We got this computer because the students in art. . . can generate tone and color with it," said Singer.

The Apple II has 16 different colors that can be projected on a color TV screen. Intricate patterns and other graphics dabbed with color should especially appeal to students interested in design. Currently, there are five diskettes filled with games and activities that can be done on the Apple II.

Even though the Apple II will be of particular interest to art students, anyone is welcome to use it.

"The whole community is invited to come in and play games on the computer," said Edward Sakurai.

Whether a student uses the computer for purely academic reasons or not, Sakurai said it best when he said the computer can be a "source of real entertainment."

News Briefs

Rabbi speaks at luncheon-lecture

Rabbi Beverly Magidson will speak at a luncheon-lecture sponsored by the campus ministry group on Thursday, Sept. 27 in the private dining room. All are welcome. At 1 p.m., Rabbi Magidson will meet with anyone interested (regardless of religion) in a discussion.

Interested chess players wanted

Anyone interested in forming a chess club at Webster should contact John Applebee, 214 Loretto Hall or resident box 4.

BSA offers social event to students

The BSA is having a "Late Social Event" Friday, Sept. 21 at 8 p.m. in the cafeteria. All Webster students are invited to attend. Faculty and students will be admitted free of charge. Tickets will cost $1 for guests.

'Masquerade' collage performs

"Masquerade," a humorous show that makes its premiere this week, will run through Oct. 7. For additional information, contact the theatre box office at 968-4925.

Student services presents Orientation session

Student services will offer part two of "Orientation Continuum" on Sept. 25 at 3 p.m. in the Moore Auditorium. The session will center around counseling and developing a good self-image.

CASA holds jazz auditions

The CASA Midtown School for the Arts will hold auditions for a 13-week course entitled "Jazz at Midtown" from 7 to 9 p.m. on Sept. 25 and 26, and from 4 to 7 p.m. on Sept. 29. The program begins Oct. 2.

Demonstration of playing ability in a jazz and/or classical performance in mandatory for those musicians interested in auditioning. For additional information, call CASA Midtown at 535-7576.

Council will select Cotton Maid

A National Cotton Council has announced that applications are available for the 1980 Maid of Cotton selection which is to take place Dec. 26 through 28. Application forms for entry into the competition may be obtained from: The Council, P.O. Box 12285, Memphis, Tenn. 38112. Deadline for submitting completed applications is Nov. 11.

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VISA

Susan Miller leaves as student returns teacher

by Ruth Canterbury

Educator, Photographer, Designer — Susan Miller has many talents.

Miller is a native of Webster Groves and a former student at Webster College.

She attended Webster High School and after graduation went to the University of Missouri at Columbia, where she received her bachelor of science degree in education. After that she went to Washington University and studied interior design for one and a half years before coming to Webster College to get her master's degree in photography.

Now Miller is back at Webster as media studies assistant and as a teacher in introductory photography.

Miller has taught photography privately, and for five years taught special education in Joplin, Mo. and St. Louis. She also worked privately for a child psychologist as a learning disabilities consultant and tutor.

The introduction to photography course Miller is teaching is a basic "how to" course, designed for people who have never had any previous training. It is a mostly technical course involving camera controls, film developing and printing.

Miller also is a professional architectural and design photographer. She uses a 4 x 5 Horseman camera and does interiors and exteriors for designers and architects. Some of the work is for presentations and portfolios. Her interior design skills help in getting clients and in knowing what to shoot on an assignment.

The deciding factor in her getting the photography degree was a two-week workshop in Maine.

Miller said she knew the workshop would either "kill her" or she would love it — and she loved it. She said the classes would often start at 8:30 a.m. and sometimes she would work until 2 a.m.

Susan Miller

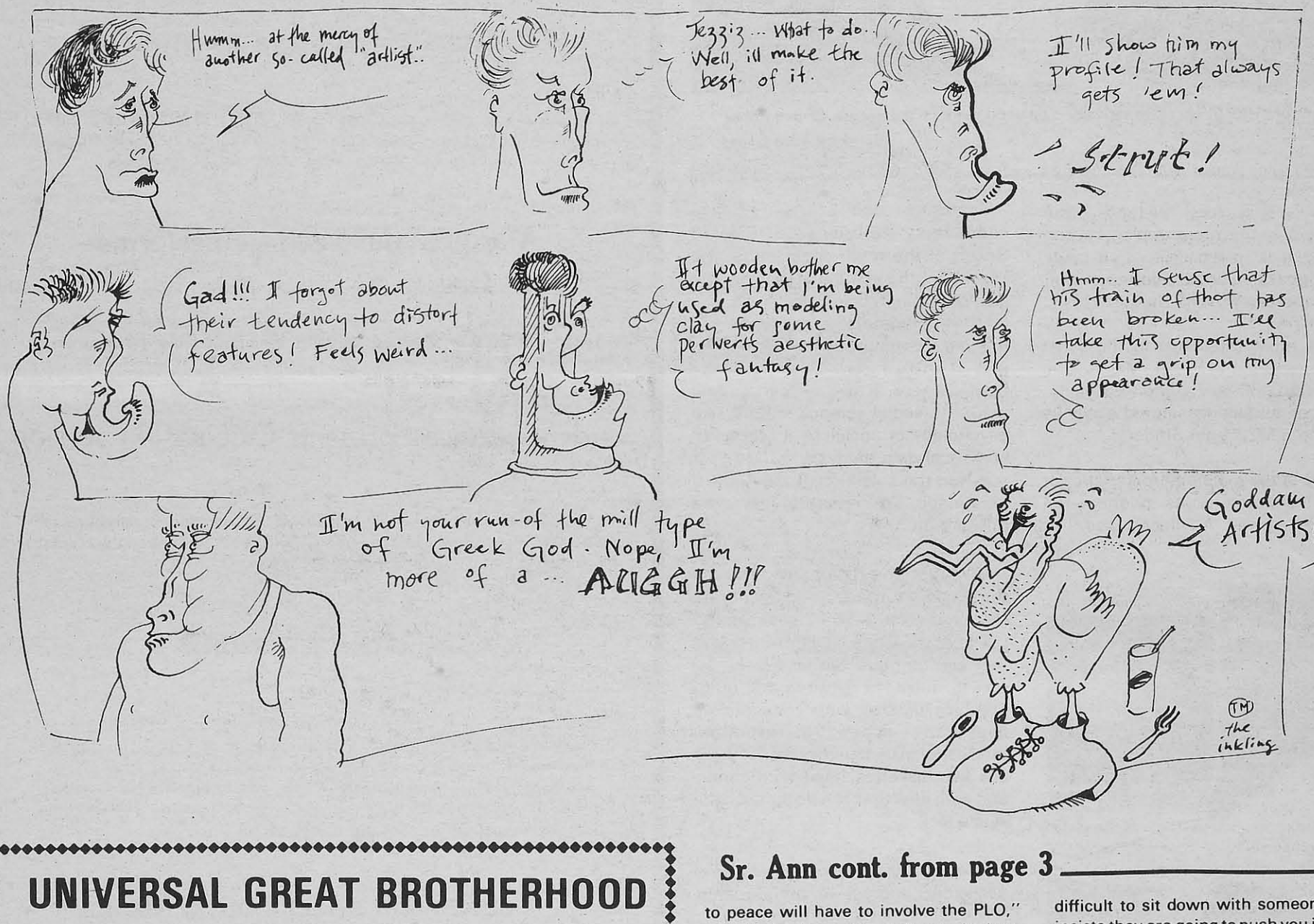
The workshop had small classes and professionals to help. The course went into the detail of the zone system and toning. There also were assignments like shooting from the hip and photographing a diary over a weekend.

At first she didn't think she could make a living at photography, but she decided to give it a try.

She realized she would have to specialize to earn a living. She chose architectural photography because the field is fairly small, and she can integrate her backgrounds.

She likes photographs that take time. Miller likes to plan her shots and be able to walk around her subjects to get the right angle. She likes to be precise and personally prefers black and white works.

When she has time, she likes to sew and used to be a partner in a custom sewing and design shop. She also likes to read and ski, but added that "most of the time now is spent in the dark room."



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ONE CANNOT EXPERIENCE PERMANENT PEACE OUTWARDLY BEFORE IT IS ROOTED INWARDLY — IN ONE'S OWN SELF, ONE'S OWN BODY. THE PATH OF YOGA IS ONE OF THE MEANS TO ATTAIN SUCH A STATE OF CONSCIOUSNESS.

Sr. Ann cont. from page 3

to peace will have to involve the PLO," said Sister Ann. She believes Andrew Young is a capable person in spite of his recent dismissal from his American post at the U.N. She suspects Young's resignation was due to "the way" his conversation with the PLO representative occurred.

Sister Ann can understand why discussions with the PLO are unacceptable to the Israelis. "It would be difficult to sit down with someone who insists they are going to push you into the ocean," she said.

Jerusalem, meaning "foundation of peace" is a sacred city for three great religions — Jews, Christians and Muslims. The presence of the armed soldiers and the sound of gunfire in the holy land distressed Sister Ann.

"There will have to be some compromises," she said.

BSA cont. from page 1

members so far."

As president, Williams plans to have more BSA activities than were planned last year.

"Our main concern is the welfare of the black student. But BSA isn't strickly a black organization. We welcome anyone to our activities. The BSA is to benefit the students. The CSA allocated us funds to have these activities. We want to participate with other organizations this year," Williams explained.

The BSA has scheduled their meetings to rotate every week from noon on Wednesdays to 3 p.m. on Thursdays.

Movie Review

'Amityville' proves to be a horror of a movie

by Craig McCallister

Millions of people have been through hell and back this summer, but none escaped without paying the price: $3.75 to $4 a ticket. This "hell," of course, refers to the seemingly endless crop of horror films released; from the exciting and suspenseful "Alien" and "The Brood" to the unbearably awful "Prophecy," "Phantasm," "Eyeball," "Suspiria," "Up From the Depths," etc. Unfortunately, the cons outnumber the pros (in more ways than one!)

The last major film to crest the wave of blood was "The Amityville Horror." This American-International release, directed by Stuart Rosenberg, tells the "true" story of a family driven from their home by an evil presence within the short span of 28 days. Historically speaking, the occupants before them (a family of seven) were all but one murdered with a high-powered rifle. That one, Ronald DeFeo, had done the killing. A month and a half later, the new tenants moved in. They were a pleasant, normal family consisting of George and Kathleen Lutz, their two children and a dog named Harry. This much can be proven. Historically, it ends here.

Monetarily speaking, this is where it begins. A book was written (now in its sixth printing), and the film based on the book just released (and holding steady at number one in **Variety**). The Lutz's tragic story obviously has certain appeal, and appeal is what it got in the casting of the film's major roles.

James Brolin plays George. Bearded, in top physical shape, and sporting a Michael Landon sculpture-cut, one almost forgets Brolin the actor. . . until he opens his mouth. The man simply has to stop mimicking Clint Eastwood. Early in the movie, his son falls down a flight of cellar stairs, and Brolin strolls up to the mess and casually asks, "Are you hurt?" Fortunately, the "evil" takes control very quickly and diminishes his lines to mere grunts and powerful stares.

Credit for the effective physical transformation of George to that of Ronald DeFeo goes not to Brolin but to the make-up department, who by the end, have Brolin ready for a remake of "Lost Weekend."

Hot off the press from the Daily Planet comes Margot Kidder in the role of Kathleen Lutz. Between Brolin's acting, and some brilliant moments from the other dog, Harry, she emerges as still one of the best actresses working in films today. The director must be praised for realizing her acting strengths by building most of the plot (and reactions) around her. Bravo, Stuart!

On the other hand, probably the most terrifying moment of the film is the beginning when Rod Steiger's name flashes across the screen. He portrays Father Mancuso, the ill-fated Catholic priest who has to battle with flies, nausea and poor phone service in his attempt to rid the house of evil. The true horror of this film is not the house, nor Jody the Pig, but that an actor of Steiger's intensity (Sheriff Gillespie in "Heat of the Night") and virtuosity (playing seven different characters in "No Way to Treat a Lady") remain untouched. His Father Mancuso is not a human being who we believe in but a stale culmination of characters we've already seen in most B horror films.

Steiger struggles valiantly to maintain dignity and a reserved honor for the character, but the screenplay just does not allow him any levels or scope with which to build. Following an anti-climactic blinding of the priest (which does not happen in the "non-fictional" best-seller), the last on-screen moments we see of Steiger show him sitting remorsefully by a pond. If closely observed, one can see the nameless films behind the "sightless eyes" of an actor who has not been given the scripts demanding his talent within the past decade.

More thought and concern seems to have been taken while casting for the smaller roles: the real estate woman, the Lutz's two children, the baby sitter, and reaching a peak with Murray Hamilton playing the "heavy" as Steiger's superior (paralleling his performance as Mayor Vaughn in "Jaws"). Even a duplicate replica of the house was built for the exterior footage.

Comparisons between a book and its film counterpart are inevitable and this film is no exception. It has taken many liberties with the literary material, but particularly serious alterations have been made regarding the dramatic exit of the Lutz family from the house.

The filmmakers undoubtedly thought the book's conclusion too boring to recreate onscreen so instead they devise an ending that makes the family look like bumbling idiots to be laughed at. Also, an epilogue written for the book contained the aftermath of the Lutz's sudden departure concerning them and the house, but the film abruptly ends with their leaving, and leaves the audience with a true sense of loss — $4 worth.

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College breeds jazz interest

by Ed Branch

Webster College is the scene of a resurgence that is taking place all over the country. The resurgence is that of the uniquely American musical form — jazz. The growth in interest can be seen in the increased number of jazz combos in the Webster College music department.

There are six combos this year, an increase of four over last year. The groups range in size from four-piece groups to the 15-piece big band. The combos play almost every school of jazz including mainstream, contemporary, swing and fusion.

What are the reasons for the resurgence of jazz?

"Jazz has always held a lot of appeal for a large and varied audience," explained Danny Read, director of jazz studies at Webster College. "Jazz also contains the whole spectrum of human emotions from love to hate, from fear to anger."

Webster's program is different from other St. Louis-based college programs in a number of ways. For example, Webster is the only college in Missouri, Kansas or Illinois to offer a jazz studies degree. It is one of only 25 colleges in the country to offer such a program. Another difference is that the jazz combos use only full time Webster students.

Webster also plays more live jazz concerts (between 25 and 35 per year) than any other college-based combos in St. Louis. The first concert is Oct. 11 at 7 p.m. All concerts are in the Moore Auditorium and are free of charge to students and the general public.

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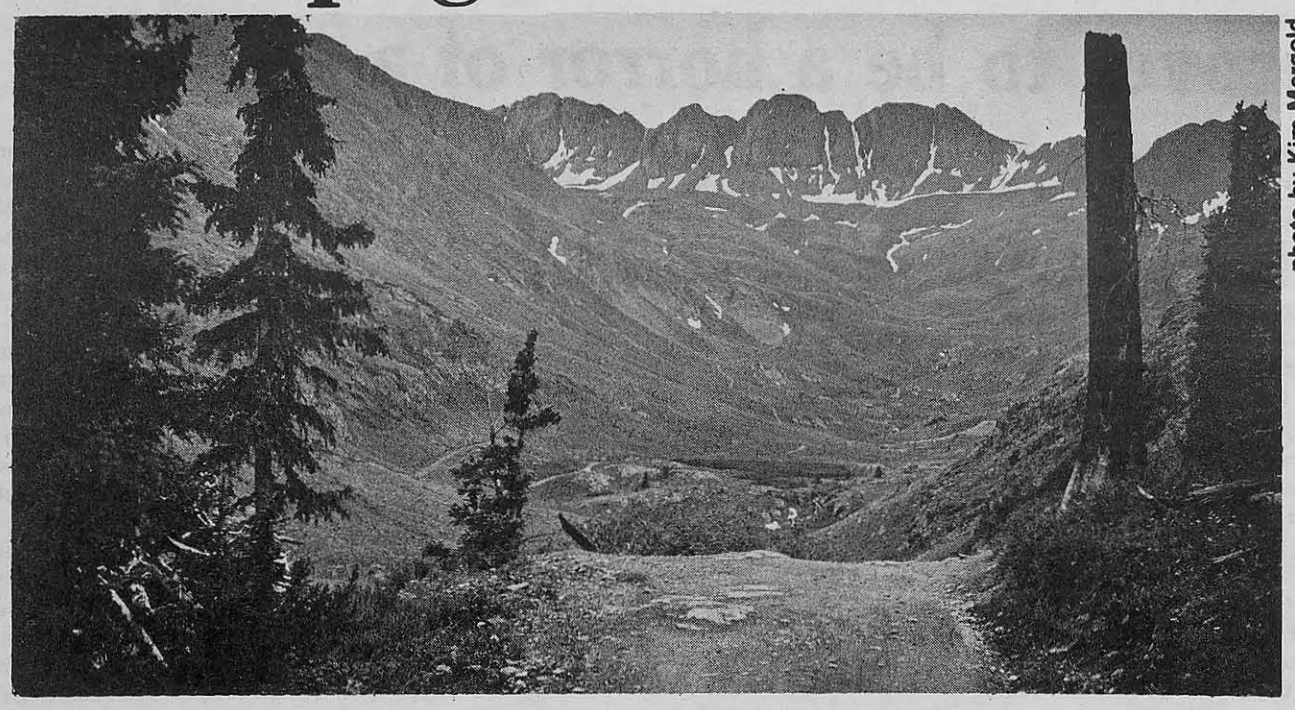


photo by Kim Margold

Colorado in sharp focus

by Kim Margold

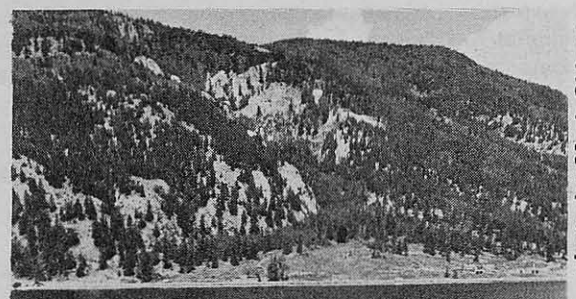
"I'd rather be in Colorado," said Jim Shucart, Webster's MA program assistant, after his arrival in St. Louis following two weeks in the mountains of Colorado.

This opinion seemed common among the 15 students returning from the Colorado Silver Street Photo Workshop. The workshop, sponsored by Webster College through the community education department, took place in Lake City, Colo. from Aug. 6 through 17.

"The purpose was to try to provide the St. Louis community photographers with a good quality workshop like the Maine or Ansel Adams workshops," said Tom Oates, director of the media studies program.

The instructors for the first workshop included Oates, who also has received National Endowment of Humanities grants for photography. Ann Fessler, a former photo instructor at Webster, was the coordinating instructor. Bob Kolbrener, a commercial photographer in St. Louis, is a landscape photographer and former instructor in the Adams workshop. His teaching focused on landscape and portraiture using a large format camera. Bob LaRouche, senior photographer of the St. Louis Post-Dispatch Pictures Magazine, taught photojournalism and documentary photography in the workshop.

Jan Frankerland, a Webster student, exclaimed, "I picked up more in these two weeks than in the whole year I owned my camera." She said she appreciated the unique opportunity of evaluation and the immediate feedback to her work. "The caliber of the people that went was incredible — including the instructors."



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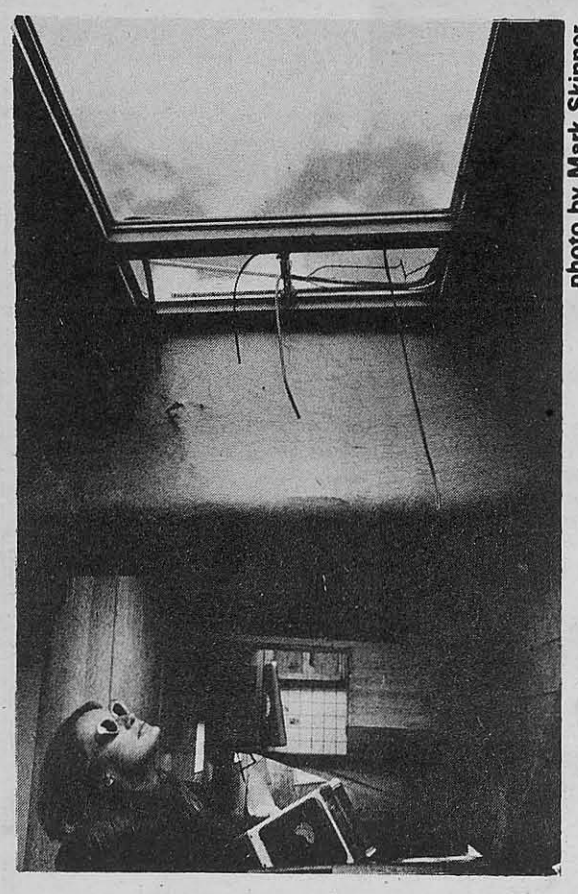

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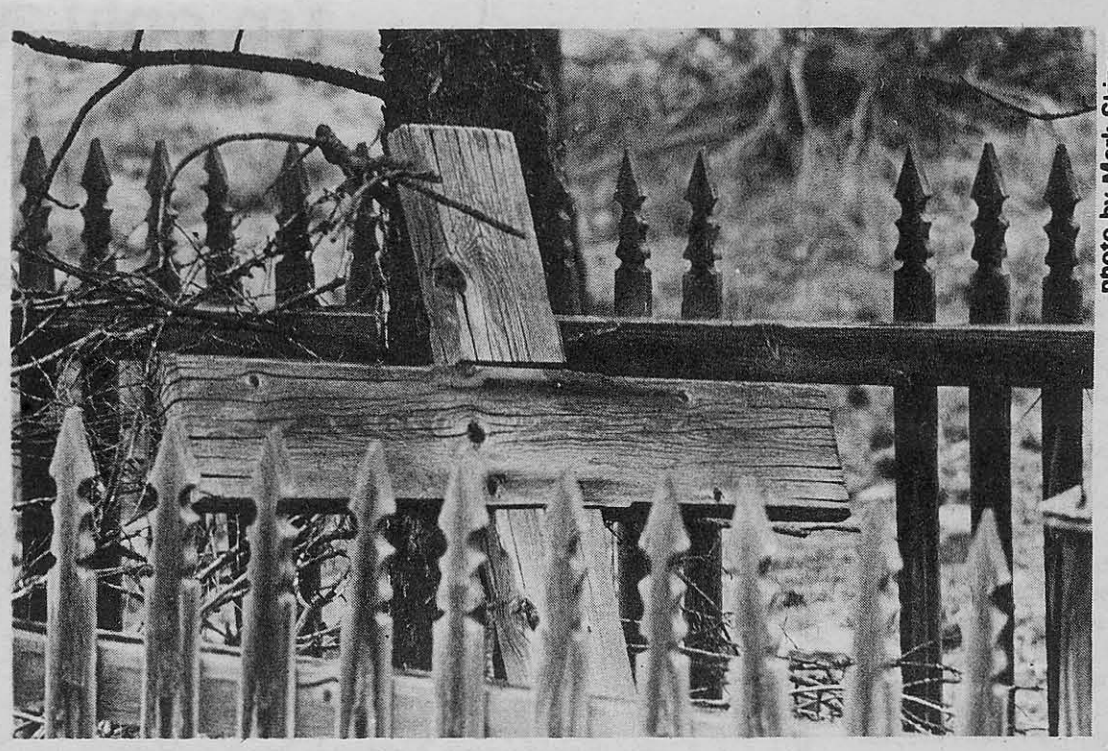

photo by Mark Skinner

Kolbrener was impressed with the design of the workshop. He commented,"The instant feedback was great. I really want to stress that. You could compare photos with other people shooting at the same time and place, which provides instant growth."

Oates and Mary Stigall, a teacher in the MA program, coordinated the workshop. As many as four credit hours were offered through Community Education. Bob and Mary Stigall own the Silver Scene photography studio in Lake City and donated the building and darkroom to the workshop.

Lake City is a town of approximately 400 people located in southwestern Colorado and has many historical buildings and sites. The area features five 14,000 foot peaks, a large natural lake, waterfalls, old mines and isolated ghost towns.

Jim Shucart said, "I hope to be able to use the skills that I learned for the purpose of developing a library of media for instructional purposes. It was a liberating experience to work outside my own field, but in an area I could take back to enrich my teaching."

On Oct. 5 at 7 p.m. in room 218 of the Media Center, a Colorado Workshop post-session is planned to bring the group together to view their finished work. The session is open to the public. Webster students who attended also are planning exhibits for later in the year.

With the success of this workshop, there are hopes to eventually open the workshop up nationally. For the present, Oates said, "We're hoping to do it again next summer."

This group of photos is a sampling of the work done by the Webster students at the workshop. They were taken in and around Lake City and Creede, Colo.

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OCT 2 1979

Rally held at Jefferson City

SAC members try changing community's ideas

by Jon LeClair

Social concern is on the upswing again at Webster College. The concept that a few can influence many is being pursued at Webster through the Social Action Collective (SAC).

The anti-nuclear rally at Jefferson City this coming weekend is the current focal point for the organization composed of students and faculty from Webster College. A group of about 30 people are driving to the rally in support of the anti-nuclear cause.

"The reason a good turn out is so important is because an initiative referendum is to be presented to the state legislature calling for a moratorium on the construction of nuclear power plants in the state," said Joe Kelly, a member of the SAC.

Along with the march on the capital, there will be speakers addressing the issue of nuclear power in Missouri.

"The rally's purpose is to generate publicity for the initiative referendum and from there to get signatures on a petition that is to be presented to the legislature," Kelly said. "Without the people, it will be laughed off.

"Recently, Teasdale authorized the

Cont. on page 7

photo by Bob Boston

Members of the Social Action Collective. Left to right: Joe Kelly, Bill Fuch, Kevin Murphy, Cathy Carlson, Carol Shaw and Debbie Koetje.

THE JOURNAL

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NO- NUKES
RALLY
SEPTEMBER 30

Mississippi Nights opens with David Johansen. For review, see page 6. photo by Mark Skinner

Women's Resource Center

Throw out hierarchical structure

by Carol Shaw

Webster's Women's Resource Center (WRC) has found an alternative to the mundane task of rewriting their constitution: first, throw out the hierarchical structure and its jargon; then, replace it with a collective form of government and a jargon that will need some discovering.

To the women of WRC, a collective, or group form of government in which there are no elected officers is much more productive.

"Everyone has a chance to be heard and carries an equal share of responsibility. To me, the hierarchical structure, which has been, historically, the motivating force in all aspects of society, hasn't worked," said Anita Fanning, spokeswoman for the group.

Getting to the point of operating collectively is the least of WRC's worries.

According to Ethel Crew, another spokeswoman for the group, one of the ways the group will function collectively is in the way they handle their monthly business meetings.

"For example, we will rotate duties from meeting to meeting, giving each member an opportunity to perform the range of duties of coordinator to the less desireable secretarial duties. The only structural part of this system will be that duties will be assigned in advance," Crew said.

WRC's main concern in the rewriting of their constitution is the wording of it. In an attempt to steer clear of the terminology which they believe is indicative of the unsuccessful hierarchical structure, they are in the process of creating alternative terms which will, they hope, eliminate the negative connotations which, to them, denote inequality.

For instance, the word coordinator will replace president and scribe is the word they've chosen to indicate secretary.

Anyone wishing to further explore alternative ways to function collectively may contact WRC in room 15 in the basement of Loretto Hall or by phoning extension 374.

Committee evaluates Webster faculty in October

by Kathy Kilpatrick

The Tenure, Rank and Sabbatical Committee (TRSC) will review 14 instructors and professors from October to November, according to Mike Salevouris, TRSC chairman.

Salevouris explained how the instructors and professors will be evaluated. The TRSC's decision will be based on the following criteria:

1. academic/experimental background
2. professional growth
3. quality of teaching
4. professional relationship with students
5. contribution to the departmentd
6. contribution to the college

"We need evidence and input from Webster College's faculty and student body," said Salevouris. "During the evaluative process, we especially need the students' evidence.

"Students carry a lot of weight in the decision-making process of the committee. It is vital that the students testify information about their teachers. Students give us the needed information to a judgment about the quality of teaching.

"We use the students' evidence, which falls under numbers three and four of the categories on the evaluation list. We can't possibly make a judgement whether to give an instructor a recommendation for a sabbatical or a promotion without the students' information and tesimony," Salevouris said.

The students and faculty testify individually before the committee members, according to Salevouris, and the content of their testimonies is

Cont. on page 7

Horn players needed for band

The Webster College Jazz Ensamble opened their rehearsals to staff, students and the general public from 5-6 p.m. Monday through Friday in the annex building on the Webster College campus.

Appearing Wednesday evenings from 7:30 to 10 p.m., the Gateway City Big Band will perform for the public. The big band and ensambles are under the direction of Danny Read, head of the jazz studies program.

Students interested in performing in the program should contact Danny Read. There is a need for trumpet, trombone, and tenor and baritone saxophone players.

Jazz Ensamble Rehearsals

Monday 5-6 p.m.
Tuęsday 5-6 p.m.
Wednesday 5-6 p.m.
Thursday 5-6 p.m.
Friday 5-6 p.m.

Gateway City Big Band Rehearsal

Wednesday 7:30-10 p.m.

photo by Ed Parson

Editorials

Art theft discourages freelance students

I remember last year when Webster College had two ceramic pots stolen and about five paintings mutilated with a sharp object and mat pins. At the time, the art was being exhibited in the Loretto-Hilton gallery by art students.

The stolen and damaged art was not valued in the thousands of dollars, but that doesn't comfort those art students who will exhibit in the gallery or will have to leave a project overnight in a studio.

A more common "art theft," and an unreported one at that, is the theft of free lance artists' work, though.

Many times artists are hired by individuals and companies to sketch, paint or photograph something for them.

After the art is finished, the artist may never again see the work. And, more importantly, he may never see the paycheck due to him.

This summer I experienced such a theft and would like to share it with you if for nothing else but a warning.

A "reputable" company arranged for three Webster students and myself to photograph a cheerleading clinic. The company explained that we would receive film in the mail, along with other necessary supplies.

For some strange reason, the box of film and supplies never arrived. The day of the cheerleading clinic, I called the company to tell them about the film, or lack of it. They asked me to purchase the film, $135 worth, which they would certainly fully reimburse. Fine.

The other students and I drove four hours to and from the clinic held at Southeast Missouri State University at Cape Girardeau, Mo. There, the four of us faced scorching temperatures and 700 screaming girls.

Two weeks later, I called the company to ask them it they had mailed the check for the cost of the film. They had not. So, I did not mail them the film.

A month after the clinic, they sent me a check covering the expenses of just the film. I then sent them the film, unfortunately trusting them to send the rest of the money.

More than two months later, I called the company again to ask them about our payment for the clinic. Their records showed that they had already sent the check. I felt utterly frustrated.

Then I consulted my family's lawyer. He said he would write a "firm and threatening letter." With that in mind, I called the company again for what I hoped would be the last time, to notify them that they'd better get the check in the mail.

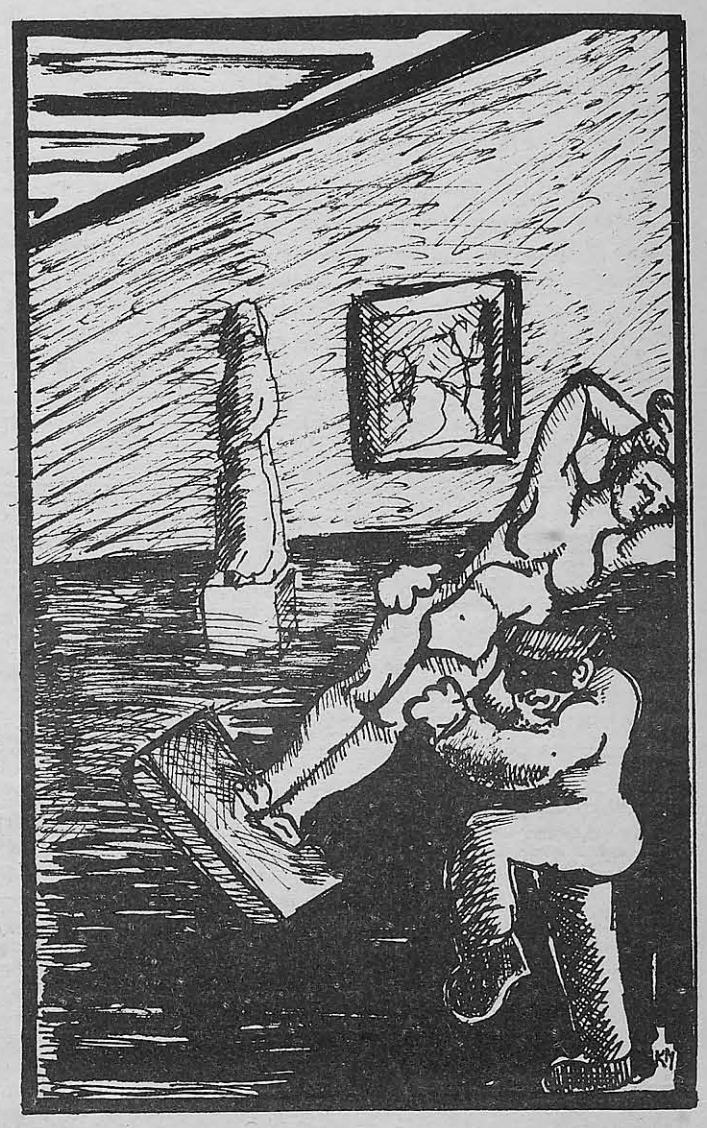
They suddenly discovered a mistake in their records. They calculated our expenses, and informed me that the check (for the film) included our payment for photographing the clinic. I, in turn, informed them that they were wrong.

Our battle for the paycheck still continues. But our battle is not just for ourselves; it's a fight for stopping companies and individuals from taking advantage of free lance artists.

Hopefully by sharing my mistakes, other students will be wary about protecting themselves while free-lancing.

An artist really has two affordable alternatives to use as ammunition in the paycheck battle. First, find a lawyer who is willing to write a threatening letter. Not many companies — large or small — like lawsuits.

If that doesn't work, call or write the Better Business Bureau, 241-3100.



Absence of chiefs, responsible leaders needed

There is a serious problem at hand — too many Indians and not enough chiefs. The media is pointing out the demise of leadership in the government, but the problem is not that limited. There is a lapse of leadership throughout all of society that is affecting all of us.

We lack the enthusiastic take-charge kind of people to direct us towards the solution of problems and goals of our time. Perhaps because leaders in the recent past have failed to live up to the most modest standards, the concept of leadership has lost its attractiveness and, of more consequence, its importance.

We have forgotten the personal satisfaction of being in charge — of being responsible — of being a leader. It is a sad day in our time when our best and brightest refuse to take the helm because of their narcissism and our failure to support them. There certainly is not a lack of forum or issue.

A new decade is upon us, and it calls for responsive action. We have spent a lot of time in reflection and self-improvement. Now it is time to act with renewed vigor and insightfullness. In order to accomplish this, we need to generate leaders and respond to their direction.

Jon LeClair

Letter to the editor: Criticizing critic

Craig McCallister's review of "Amityville Horror" was a pleasant piece of criticism. But, because he mad two very obvious errors, I can't believe he even saw the movie.

In the second paragraph, he says the Lutz family moved into the "haunted house" a month and a half after the murders. But in the movie, "ONE YEAR LATER" appears on the screen in bold letters. And in two places in his review, he mentions the Lutz's two children. There were two boys and one girl. Tell me it was a typographical error. How could he overlook such details?

Perhaps McCallister should leave the movie reviews to the **St. Louis Post-Dispatch**. Countless newpapers and magazines had already reviewed this movie anyway. Please stick to college-related news.

Sincerely,
Steven Thomas

Art and entertainment are relevant to "college-related news." College students go to movies, too. Don't you?

The Editor

Letter to the editor: Summer help upset

Over the summer, a handful of Webster students, ourselves included, worked for the residence department fixing up the dormitories. It was a tedious and hot job and a lot of work.

Now things are slowly being defaced again. It's depressing to see the vandalism, the cigarette burns, the paint scratches.

We felt pretty good when school was around the corner and last year's graffiti was painted over. We don't consider ourselves cheerleaders proudly "rah-rahing" about the wonders of cleanliness and patting our backs over the great job we did.

But, hey, we live here now, too. A little respect for a hell of a lot of splattered overalls and paint-laden fingernails would be in order. There is no excuse for destroying property. It's not just yours, it's someone else's too. End of lecture.

Glenn Willis
Mark Dudley
Navonne McIntosh
Karen McKay
Melanie Bramen

The Journal is published by the students of Webster College in conjunction with the Journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed (names withheld on request), and are subject to editing.

Deadline for submission of material is 4 p.m. Thursday.

Inquiries should be addressed to: **The Journal,** Room 106 Loretto Hall, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone: (314) 968-0500 ext. 284.

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—Features

Political science teacher discusses Cuba, United States

by Greg Mancuso

The bearded young man sitting in room 306 is Dr. Dan Hellinger, Webster College's new political science teacher.

A graduate of Rutger's University in New Jersey, his area of expertise is Latin America, and he plans to give a talk on campus Oct. 11 about Cuba, which he visited for five days last March.

Dan Hellinger

"It's a suspicious development when Cuba is hosting a non-aligned conference and SALT is happening," he said. "The Pentagon and the right-wing are making a big deal of it. But 3,000 troops in Cuba don't mean much. They're a psychological force.

The recent discovery of Russian troops in Cuba is of particular interest to Hellinger.

"It could be good for balance because the United States is viewed as a reactionary force by Castro. But it could be unfortunate for the Cubans themselves if they lose control of their destiny to the USSR."

Hellinger said he believes the troops wouldn't be there if the United States wasn't so hostile to Cuba through "economic boycott" causing "Castro to feel alone." Hellinger's solution is to "improve relations with Cuba."

What are his views on America?

"I don't expect any cataclysmic changes, like the Great Depression in my life-time. The unrest today consists of isolated incidents, for example, the nuclear energy protests. Future protests may be 'like the '60s, but without the degree of unity and focus.

"The issue of change through opening up the two-party system is ambiguous," Hellinger said. "The parties aren't cohesive. . . . we could have a parliamentary system because we have the equivalent of several parties within the Democratic party anyway.

"I used to be against referendums for affecting change, but now I think they're not such a bad idea," Hellinger observed. "Better rent control laws, for example, can be passed through referendum. But 50 percent of the electorate (not 50 percent of the voters) should be required to pass referendums. This will force advocates to reach all of the electorate.

"Our biggest problem," Hellinger emphasized, "is to limit the power of the corporations. Corporate power can be compared to the historical power of the Catholic Church. We are dominated by corporations; they shape our views.

"For example, the television allows commercials by oil companies to say we need power for the oil company and to 'sell' the system. But anti-nuclear power groups are called political and the Federal Communications Commission (FCC) says they can't allow them to advertise because of the equal-time provision," Hellinger noted.

Hellinger, who comes to Webster after a teaching position at St. Olaf College in Minnesota, concludes by rubbing his beard and saying, "My first impression of Webster College is very good. I like the diversity and experience in living of the students. They are motivated and want to learn. I like the people I've met."

Bennett recommends actors utilize their life experiences

by Tanalyn Sebaugh

Sue Ott Bennett is a new acting teacher at Webster College. She doesn't teach people to act, though, she teaches them to experience.

"Sue brings the class closer. She's able to bring things out about ourselves we didn't know," said Anne Woodward, one of Bennett's students.

Bennett was born and raised in Oklahoma. There she earned her master of arts degree in directing and acting from the University of Oklahoma. While researching for a role involving an Olympic swimmer, she met her husband. He is a former Olympic athlete who competed in the 1976 Olympic games held in Germany. He competed in the decathalon events and became good friends with Bruce Jenner, a gold medalist in the event.

"I learned a great deal about the world of amateur athletics," said Bennett. "I found out an athlete's training program can be valuable to actors because it develops concentration, focusing one's energy on being relaxed while working hard."

Many people who watch an actor or actress may have a tendency to underestimate the amount of emotional input involved in portraying a character. It is often thought an actor's job to "become" someone else.

"This is a common misconception. . . that he becomes someone else. The job is to expose those parts of himself that are like the character. . . . that may become dangerous and risky," Bennett said.

In "The Maids" by Jean Genet, Bennett played a woman who is in love with her sister, and through this character she revealed emotions and desires which society has taught us to repress, she explained.

Sue Ott Bennett

"There are parts of me that admire a woman. Society tells us that women aren't to find beauty in other women, or men find beauty in other men. I would think this is risky."

The freedom to perform and interpret characters in various forms is one of the reasons Bennett enjoys being a part of the theatre department at Webster.

"It's hard to say who is going to make it and who isn't. It takes discipline and hard work."

What is her formula for success?

"To let some of the walls down that people put up. . . to be an open and receptive person."

New Webster Class

Students review local arts

by Jean Oksner

What makes a "work of art?" That is one of the first topics being considered by a new Webster College class called "Writing about the Arts" taught by Winslow Rogers.

The group is made up of students from various fields including dance, theatre, painting, film, literature and photography.

"Although the class is offered by the literature and language department, we are teaching the conventions of journalism reviewing," Rogers said. "We are exploring the philosophical issues of fine arts, and we hope to make a dancer and a photographer aware of each other — that they are not alone out there and alien to the other. They should be able to communicate by writing an intelligent analysis of their own discipline."

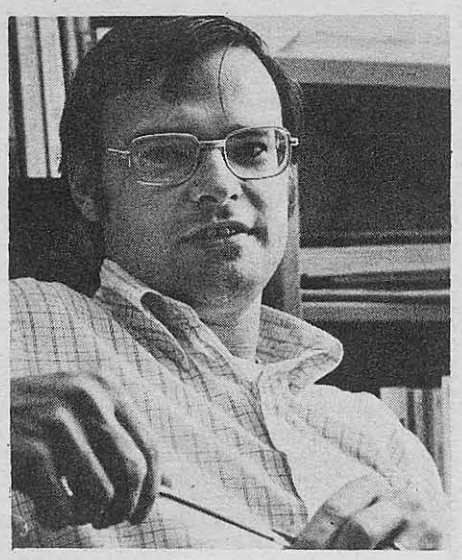
Later in the year, students will cover gallery shows and theatre — both on and off campus — and reviews may appear in the **Journal**. Rogers said he hopes to establish a bulletin board where reviews of current art attractions around town can be persued by the student body.

"Professionals in any field want to be articulate," Rogers said. "But it is difficult to put into words what is actually a non-verbal experience. We can't teach everyone the technicalities of all the arts, but if a student has that background, then we can help him turn it into something that can be expressed. All have a common experience that can be drawn on to communicate."

"Writing about the Arts" is not concerned solely with reviewing and popular criticisms. It also is intended to help people doing research papers in the art fields.

"How do you sort out in your mind the benefits of real art and what is a work of art?" Rogers asked. "A hundred years ago, people would have been embarrassed to think of a novel as a piece of art. Now we are comfortable with that idea. It has been only recently that photography has been acknowledged as art."

Class members said they feel their diversity makes the discussion even more interesting.



Winslow Rogers

"I am interested in anything relating to the arts," said Leigh Wencker, a dance major. "This will help me to look at all performances more critically."

"As a drama major, I am required to take a writing course," Kelly Stansel explained. "But it is very helpful to write about my special field and what is art to others."

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News briefs

Rap session slated for student needs

The Minority Resource Office (MRO) staff is inviting all students to attend and participate in study-rap sessions. Sessions will involve a variety of students to enlighten, assist and exchange ideas in their areas of concentration. The program is designed to fill student needs, both academically and socially.

For more information, call ext. 289.

Film society presents : Unmarried Woman

The Webster College Film Society will present "An Unmarried Woman" on Sept. 28 and 29 at 7 and 9 p.m. and midnight on Friday and at 7 and 9:30 p.m. on Saturday in the Winifred Moore Auditorium.

Tickets are $1 for Webster students, faculty, staff and alumni; $1.25 for students with I.D.s from other schools; and $1.75 for the general public.

Students invited to body-mind training

Michael Colgrass will conduct a program of body-mind training designed for the artist and the layman interested in understanding the arts through participation on Tuesday, Oct. 2 at 3:30 p.m. in the Plymouth Gym. Admission is free.

Colgrass also will present a concert of chamber music in the Winifred Moore Auditorium on Tuesday, Oct. 2 at 8 p.m. Admission is $3.50 for the general public and $2.50 for students.

Webster hosts symposium

The Third Annual Midwest Symposium on Holistic Health Care will be held this year on the Webster campus. The symposium will meet for five weekend sessions from 9 a.m.-5 p.m. starting Oct. 6 and 7. Other sessions include acupuncture, therapeutic touch, imagery, hypnosis, ion therapy, and biofeedback.

For more information, contact Dr. Alexander Calandra, ext. 391.

Curse of an Aching Heart

The Theatre Guild of Webster Groves will present an old-fashioned melodrama, "The Curse of an Aching Heart," on Sept. 28, 29, 30 and Oct. 5, 6, and 7. Friday and Saturday performances begin at 8:30 p.m. and Sunday performances begin at 8 p.m. at the Guild, 517 Theatre Lane in Webster Groves.

Tickets are available at the door for $3. For additional information, contact the Guild at 962-0876.

Ireland's landscape

by Michael Waldrop

From St. Louis to Connemara, a stretch of the Irish coast north of the city of Galway, there is a 4,000-mile distance that separates American from Irishman by time, space and culture.

But for Tom Oates, director of the Media Center at Webster College, there may be a nearness to that corner of the world, particularly since his recent return from a month-long living experience in Ireland.

"It's part of my heritage," Oates said. "My mother and father were born in Ireland, and their family still lives there.

"I wanted to photograph them before they became old; I made sort of a family album with the pictures I took of them."

Oates, who has photographed professionally, brought back photos that captured an unmistakable landscape that has remained virtually unchangeable.

"The west coast is rough country, while Central and Southern Ireland are lush, beautiful and green with high yields of agriculture. America's landscape changes through the years while Ireland's doesn't," Oates said.

"As a friend said to me, which summed it all up, one of the things that will intrigue you about Ireland is that you will constantly be walking by a stone wall. It could be two days old, 300 years old, or metholithic; you never really know.

"The difference in culture is what impressed me," he continued. "I'm interested in how culture and landscape interact."

Oates' other travels have included Alaska, Canada, and Central America.

"I had never visited a culture as old as Ireland. My wife and I had a list of places to visit, but with the children along, we had to be practical. We ended up seeing about half of those places."

Only in the West is Gaelic the spoken and written word in Ireland, sustaining and preserving the folklore in its truest form.

"One of my uncles owns a pub, and he asked me to come in before I left," the Webster adventurer continued. "There were eight or nine men that came in every night and would stay from eight until midnight and sing songs — from Irish Republican Army battle hymns to 'Danny Boy,' to songs right off the Clancy Brothers albums.

Oates indicated that the natives were very quiet about the conflicts in Northern Ireland.

"We only get the tip of the iceberg here. They're fighting a war, and it was pretty active stuff."

Oates said the Irish are not backward, though their technology may lag behind America and other western countries.

A gloomy day made a quiet background for the cemetary on the Clifton Road in Ireland. **photo by Tom Oates**

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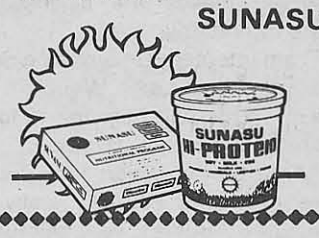

See Tom and Kim in Maria Lounge, October 2 at 11-1 p.m.

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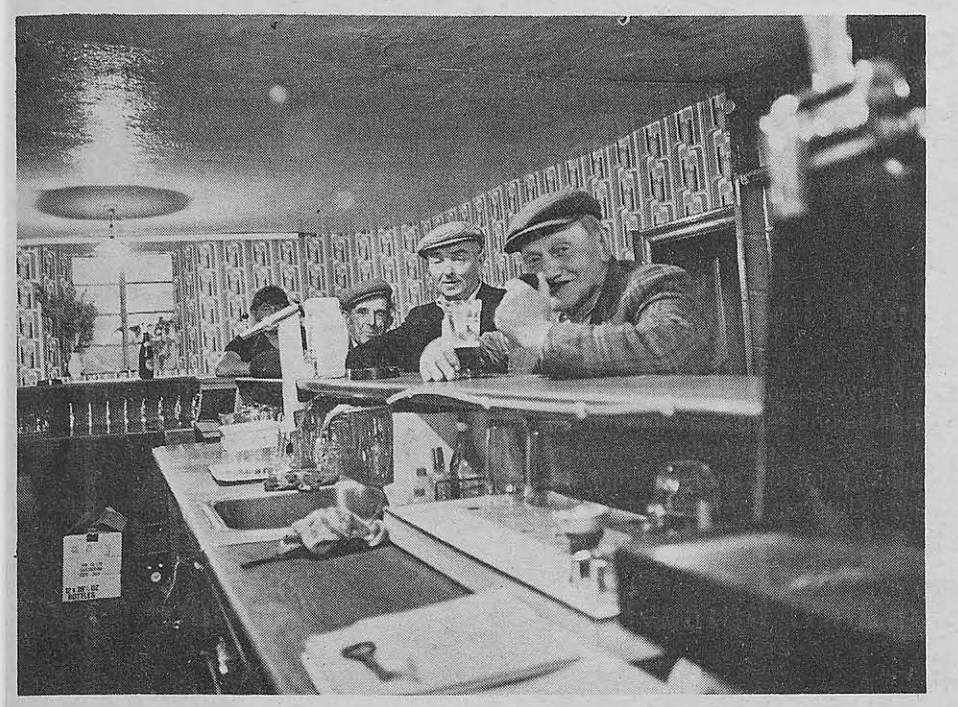

Local residents stop in Martin Higgins' pub in Cappamore, Ireland.
photo by Tom Oates

"The Irish are down to earth, not simple. Simple would imply something less. They have a fundamentalist view. they would be horrified by the number of hours Americans spend in their automobiles, although they think nothing of spending 15 hours in a fishing boat — something Americans would find exhausting.

"They have a basic view of life. The Irish have had to hang onto their culture in the face of opposition."

"In appearance, personality and style, Oates is all-American, but to those who are aware of his Irish ancestry, the red of his beard is symbolic of something more than genetics.

"I found it good to get away from American culture for a while. In order to look at something objectively, you have to have something to guage it against.

"There are some fine and not-so-fine things about living in America, but without reference points, it's hard to judge.

"I'd like to go back there; I'd like to do it again," Oates said.

Doris Hollander

Newest addition in psych. dept.

by Gayle C. Guirl

Although addition and subtraction generally are associated with the math department, the psychology department is getting its share of plusses and minuses this semester.

The addition is Dr. Doris Hollander; the subtraction is the psychology of sex differences class that was offered for the fall semester.

Hollander, who would have instructed the class, said she is pleased with her other classes, which include child development, psychology of maturity, adolescence and aging, and educational psychology, but she is very disappointed with the cancellation of her psychology of sex differences class.

"I did my thesis and a dissertation on sex differences, so I guess you could say it's my specialty. I was quite surprised that so fewe people signed up for it," she said. Hollander added that the course was probably misunderstood.

"It's not a political course, meaning it's not anti- or pro-Equal Rights Amendment, and it's not necessarily out to destroy old stereotypes. It is a course designed to study the biological and psychological differences between male and female," Hollander said.

"Aside from the obvious physical variations between the two sexes, there are also some very real differences in the way females think and react as compared to males. What I want to try to focus on in the sex differences class is that some of these differences and similarities are there from conception. A lot of what we are is socialization, but I can't stress enough that the class deals mainly with the male and female aspects of psychology and how they affect us. Anyway, I do plan to offer the class again soon, hopefully with a little more response this time."

Besides the study of sex differences, Hollander said she enjoys studying the effects of nutrition on behavior, stress management, meditation and its results, and organizational psychology, which deals with how people function in group and work situations, making career decisions, learning jobs, and "making it from day to day."

Hollander said she would like to use her training in at least one of these areas to work with some groups on campus, but has not yet had the time to find out what groups exist.

"I'd also like to work with companies to design some kind of program for dealing with employees, maybe point out the things they can do to improve the work situation for everyone. I did at one time design programs for the government at the Women's Achievement Program in Hammond, Indiana. One such program was the Job Factory, which aimed at promoting achievement motivation for those who were continuously unemployed," said Hollander.

For now, Hollander plans to put all of her energy into her classes, noting that students are most enthusiastic about her psychology of maturity class.

"The students in this class seem to enjoy finding out they have so many life experiences in common. I think we all have a desire to make sense out of our lives, and being able to share these experiences can be immensely gratifying," Hollander said.

Cont. on page 6

News briefs

ACS annual bike-a-thon this weekend

The American Cancer Society's seventh annual bike-a-thon will be held Sept. 29-30 at eight area locations. Each participant will receive an official bike-a-thon T-shirt and patch.

Prizes valued at more than $5,000 will be awarded to individuals collecting the most contributions by the prize deadline, Oct. 20. Entry forms are available at all St. Louis Wendy's Restaurants or by contacting the American Cancer Society at 567-9730.

'Giselle' to open at Kiel Oct. 7

The Dance Concert Society opens its 15th season with the Houston Ballet's production of "Giselle" on Sunday, Oct. 7 at 8 p.m. at Kiel Opera House, 14th and Market streets.

Tickets may be purchased for $3, $5, $8 or $10 and are now on sale at all Dance Concert Society ticket outlets. For additional information, call the Dance Concert Society office, 968-4341.

Perlman recital: a St. Louis first

Renowned Israeli violinist, Itzhak Perlman, will give his first solo recital in St. Louis on Thursday, Oct. 4 at the St. Louis Conservatory and School for the Arts (CASA), 560 Trinity and Delmar at 8 p.m. General admission tickets cost $7.50

For more information, contact the CASA box office, 863-3033.

Columnist Buchwald to lecture

Art Buchwald, author and satirical columnist, will be in St. Louis to speak at the Jewish Community Center Association on Thursday, Oct. 4 at 8:15 p.m. in the Robert L. Edison Gym.

Tickets for the program are $5 per person. For more information, call the JCCA at 432-5700, ext. 162.

Balloting for 'Who's Who' under way

The ballot for selection of qualified seniors for membership in Who's Who Among Students in American Universities and Colleges 1978-79 is being prepared. Selection is made on the basis of academic standing, participation in extracurricular activities and community service. The student must have now completed 90 or more credits and be scheduled as a graduate for July 1979, December 1979 or May 1980.

Any senior who wishes to have his/her name on the ballot should notify Sister Lucy Ruth Rawe, office of the registrar, in writing by Wednesday, Oct. 3.

Webster holds Saturday workshop

Gymnastic Workshops will be held on Saturdays at 1:30 p.m. in the Plymouth Gym. The workshops are free to all interested Webster College students. No experience is necessary. For more information, contact Karen McKay at box 177, or Rick Lewis at box 84.

Actor to discuss state of the arts

Webster College will present "An Evening with John Houseman," distinguished actor, director, author and winner of an Academy Award for "The Paper Chase." He will discuss "The State of the Arts" at 8:30 p.m. Sept. 28 in the Loretto-Hilton Theatre.

Alumni will have priority for seating. Admission is free.

Concourse gallery staged for art exhibit

A Webster College Alumni Art Exhibit will be on display in the Art Concourse Gallery Sept. 29 at 10 a.m. The show will feature alumni artists' painting, sculpture, print and media.

Classifieds

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New Wave Review

Johansen kicks off Mississippi Nights' season

by Mark Skinner

On Wednesday, Sept. 19, Mississippi Nights hosted the opening of fall concert season. David Johansen, an early founder of punk rock and lead singer of

David Johansen
photo by Mark Skinner

the former New York Dolls, brought in the season with a sizzling start. Johansen and his new wave band came on stage at a late 10:30 p.m. and provided the packed house with some honest musical entertainment.

The set began with a heavy rocker by Johansen called "Cool Metro," which led into his first single and biggest hit, "Funky but Chic." Other rock runes that Johansen played were "I'm a Lover," "Justine," "Frenchette," "Let's Just Dance," "Wreckless Crazy" and a real popular tune from the first Johansen album called "Girls."

The audience sang along with Johansen on this number, "Girls, I like them hanging around. I like girls. I like the things that they do." Johansen also supplied some strong bluesy compostions like "Flamingo Road" and "Touched Me."

One characteristic highlight of Johansen's stage show is his display of acrobatic skills. He dives from his platform into the audience, which is a feat in itself. With the microphone still in his hand, he manages to sing and encourages the audience to dance with him.

Due to the personal atmosphere that Mississippi Nights inspires, the audience is allowed to demonstrate its feedback to the actual performance. This feedback was a necessary element in his show as it is in many stage shows.

Johansen screams his lyrics and performs his acrobatics on stage
photo by Mark Skinner

Johansen's first encore consisted of a hard-driving tune the New York Dolls played in their punk rock days, "Personality Crisis."

A second encore provided Johansen's own version of Donna Summer's big hit, "Hot Stuff," which shocked the audience. It is quite unusual to hear a new wave band perform a hit disco tune.

The show lasted a little more than two hours. All in all, David Johansen played many new and refreshing rock tunes. Songs from his new album, "In Style," which Johansen debuted, are clearly a step forward for him and his talented band.

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Michel enjoys new home

by Beverly Anderson

"When I arrived at Webster College, the friendliness of the people surprised me. At universities in France, you experience such an alone feeling," said Dominique Michel.

Michel is a foreign exchange student and an assistant in foreign languages at Webster College. She received a masters degree in philisophy at Grenoble University in France and will be attending Webster until the summer of 1980.

"I am here in the United States to learn the American way of life and to strengthen my English language. I had English for seven years when I was in high school, but I haven't used it that much and it has gotten weak.

"When I return home I hope to pass the English examination and try to get the job to teach English at Grenoble University to foreigners," she said.

Michel was one out of 11 students from Grenoble University chosen to come to the United States to study. She had to have a good grade point average and some background in teaching. Michel taught in a Frenc high school for one year before coming here, preparing students for an examination given in France before entering college.

"I was chosen by a professor at my university, but the final decision was made by the national office of the university."

This semester, Michel is studying political science, history and dance and is teaching a French class. She has taken particular interest in her dance class.

"Dancing is something you are not exposed to in universities in France. You are taught courses such as biology, algebra or philosophy," she explained.

"I also like the enthusiasm my students show in wanting to learn French; it makes me very happy."

Hollander cont. from page 5

she started out as a comparative literature major and graduated with a master's degree in counseling psychology from DePaul University in Chicago. She also received her Ph.d. after the birth of her first child, saying that she found returning to the classroom "very invigorating."

Hollander said she was always interested in human behavior and how people related to their work and relationships, so psychology eventually seemed a natural choice.

Another natural choice for Hollander was coming to Webster.

One life experience Hollander does not have in common with anyone else is that

"I suppose you could say it's my return trip. I lived in St. Louis for 18 years before I took off for Chicago to go to college. Besides, Webster has a reputation for being innovative and individualized in terms of educating progress.

"I welcome the chance to work on a more individual basis with students, and I'd like more contact with students so I can find out their priorities and concerns. I think then I'd be able to give them the best in every class. Over all, Webster seems to be a very warm, accepting place."

She smiled, "I like that."

Sabbatical cont. from page 1

confidential. Letters may be submitted in place of testimony.

The list of faculty to be considered for promotions, sabbaticals and faculty development leaves and tenure are as follows:

Wednesday, Oct. 3
2:30-4:30 p.m.

Donald Chen	Promotion to Associate/Faculty development leave status
Earl Henry	Faculty development leave
Ken Stallings	Promotion to Professor/Sabbatical
Fred Millner	Promotion to associate

Wednesday, Oct. 10
2:30-4:30 p.m.

Sarah Barker	Faculty development leave
Gavin Cameron-Webb	Promotion to associate

Wednesday, Oct. 17
3:30-5:30 p.m.

Kathy Regier	Promotion to associate
Jack Canepa	Faculty development leave
Tom Lang	Faculty development leave

Wednesday, Oct. 31
3:30-5:30 p.m.

Solomon Atkins	Promotion to associate/Tenure
Fred Stopsky	Faculty development leave

Wednesday, Nov. 7
2:30-4:30 p.m.

Ann Berlak	Promotion to associate
Doris Beuttenmueller	Sabbatical

Wednesday, Nov. 14
2:30-4:30 p.m.

Jacques Chicoineau	Sabbatical

Wednesday, Nov. 28
2:30-4:30 p.m.

Final Hearing
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SAC cont. from page 1

transportation of waste from the Three Mile Island plant through the metro areas in Missouri, and we are greatly concerned about the danger involved in this."

Nuclear power is but one of the issues that the SAC is actively concerned about. The purpose of the SAC is to educate the Webster community about social and political problems. The Homer G. Phillips issue is also a big topic in the SAC.

"There has been and will be representatives at the marches for Homer G. Phillips supporting the black community in their fight to maintain a hospital facility in north St. Louis," Kelly said.

The SAC is a collective so that each member has an opportunity to raise questions and enlist support about individual concerns. Decisions on topics are made a week in advance enabling interested members to do research on that topic and report their findings the following week.

Interest in the kind of problems that concern the SAC is on the rise. Kelly reported that the number of people actively supporting the SAC has doubled since last year.

The SAC is planning a fast on Nov. 15 in support of the OXFAM organization. This organization is concerned about the hunger situation around the world.

"OXFAM works at the community level around the world helping people become self-sufficient in food production," said Kelly. "They don't just dump grain on a dock."

The fast will be at Webster during the lunch hour. People will be asked to donate what money they would spend on food to the OXFAM projects.

In conjunction with the Women's Resource Center, the SAC is sponsoring a talk by Shelly Douglass, a feminist author, on Sept. 28.

"We would like to work with other groups of people at Webster and make these topics a community concern rather that just small, isolated groups talking about them," Kelly continued.

Anyone interested in going to the Jefferson City rally Sept. 30 in support of anti-nuclear legislature — particularly people with cars that will take riders — are asked to call ext. 391 or 268 for more information. Plans have been made to reimburse those drivers for some of their expenses.

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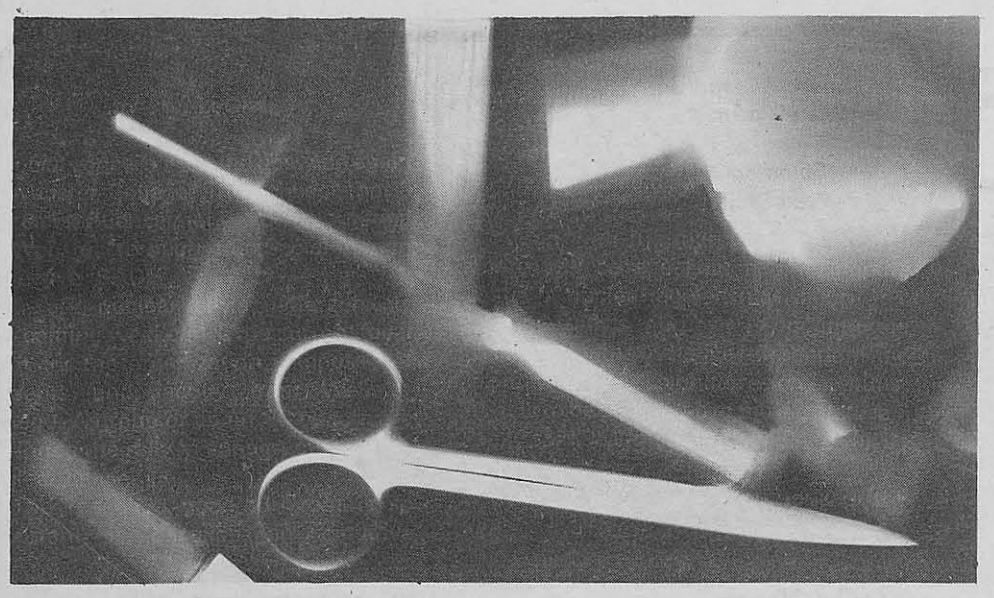


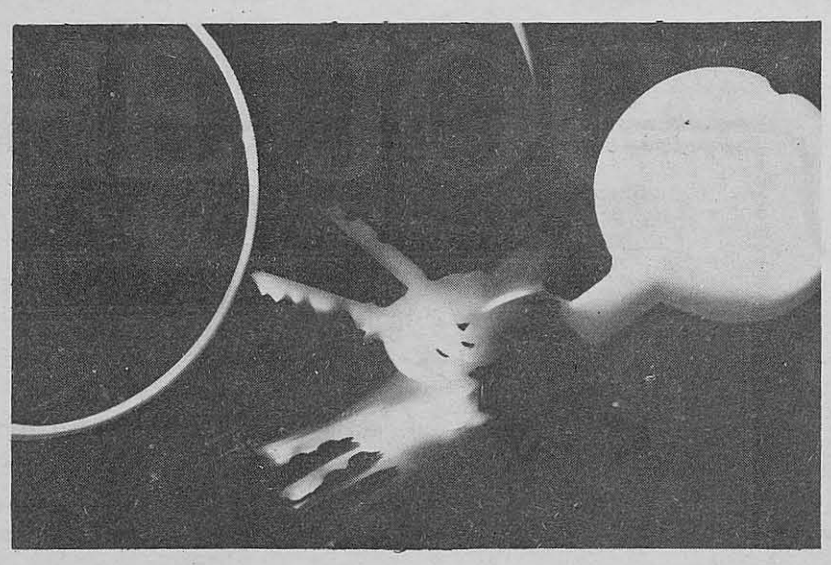
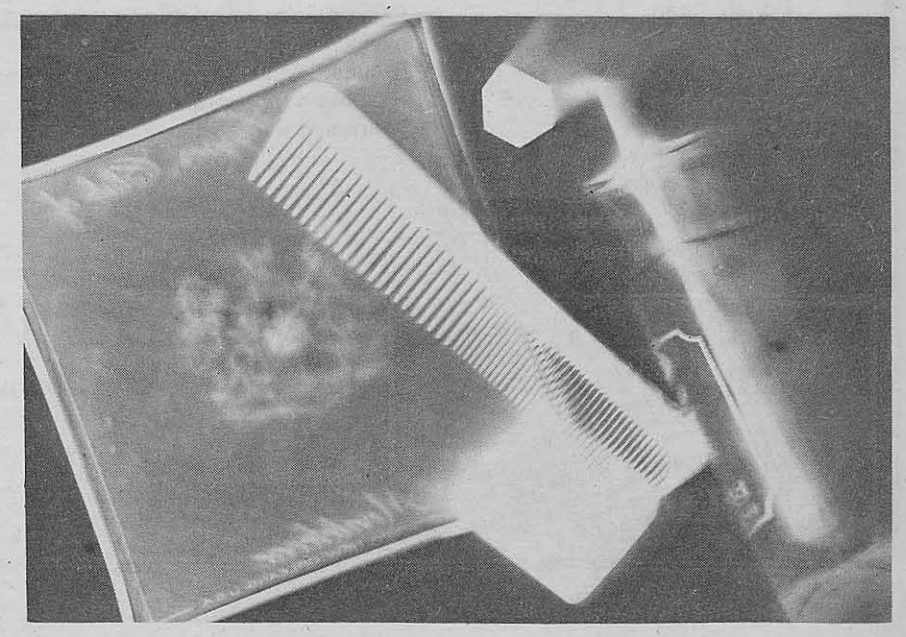
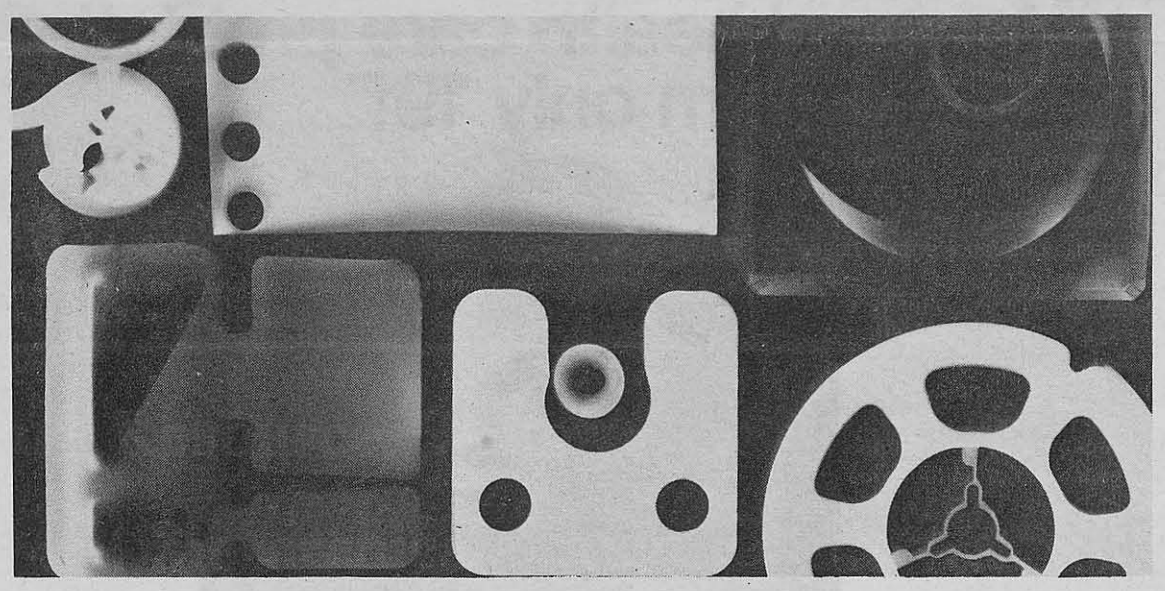


Photo basics— black and white



Susan Hacker's Photo I class discovers the purest form of photography — photograms. This process is done by placing objects directly on the photographic paper and passing light over it. Photograms were one of the main experimental studies done by photographers during the 1930s.



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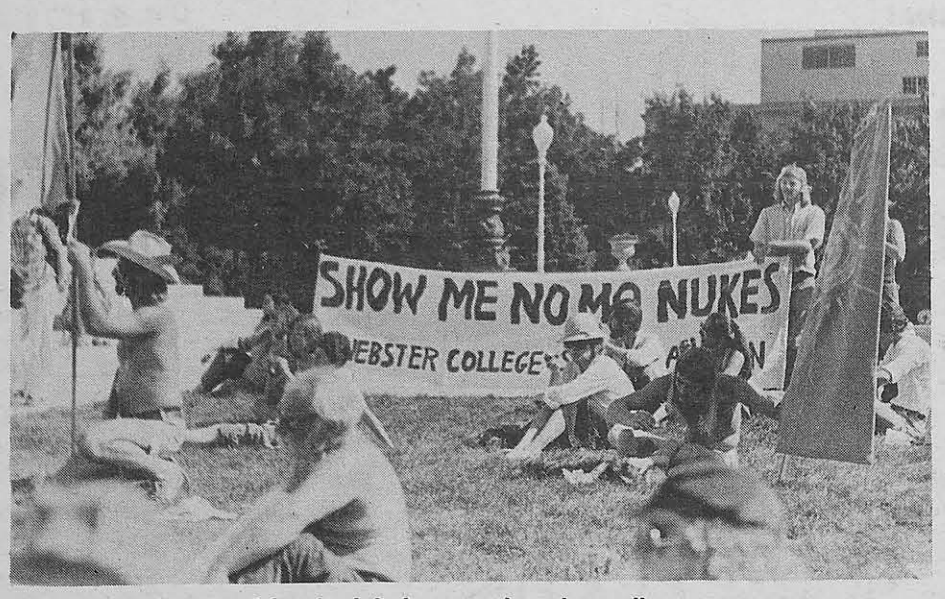


Webster students and faculty join in on anti-nuclear rally.
photo by Kathy Kilpatrick

Nuclear power protested,

Webster represented in rally

by Kathy Kilpatrick

Twenty-five students and five faculty members from Webster College participated in an anti-nuclear rally held in front of the capitol building in Jefferson City, Mo.

The Rally for a Nuclear-Free Missouri began at noon Sunday, Sept. 30 and lasted until 7 p.m., according to Bill Fuchs, a member of the science department.

Overall, Fuchs said he thought the rally was successful, and was the beginning of Missouri's anti-nuclear movement.

"The rally showed that there really is an anti-nuclear movement in Missouri," Fuchs said. "People's spirits were uplifted by the number of people who showed up at the rally. Most of the people drove 120 miles to it. The purpose of the rally was to get people together in the state that felt a need to protect nuclear power. That purpose was achieved.

"The rally let people know that they aren't the only ones who are concerned about nuclear power. The anti-nuclear rally not only got the movement off the ground in Missouri, but educated people about nuclear power," Fuchs said.

In reference to this nuclear rally, it has been said that "for every person at the

Cont. on page 4

THE JOURNAL

Vol. 9, No. 4 | Webster College, Webster Groves, Mo. | Oct. 4, 1979

The Journal will publish a literary supplement. See page 2 for further details.

Houseman's speech highlights Alumni weekend

by Carol Shaw

It was an evening of candid sharing from a man whose list of credits is every theatre artist's dream. The man, John Houseman, distinguished actor, director and writer, spoke on "The State of the Arts" last weekend before a packed house in the Loretto-Hilton Theatre, highlighting Webster's Alumni Weekend's festivities.

It would seem only fitting that Houseman would speak at Webster, for the man's style throughout his multifaceted careers of nearly 40 years parallels closely to the Webster philosophy of experience being the more influential teacher.

Never one to live by conventional standards, Houseman said that fear — "I've lived in abject fear of starving next week" — and his ability to find fun in working are the motivating forces that have enabled him to accomplish his goals.

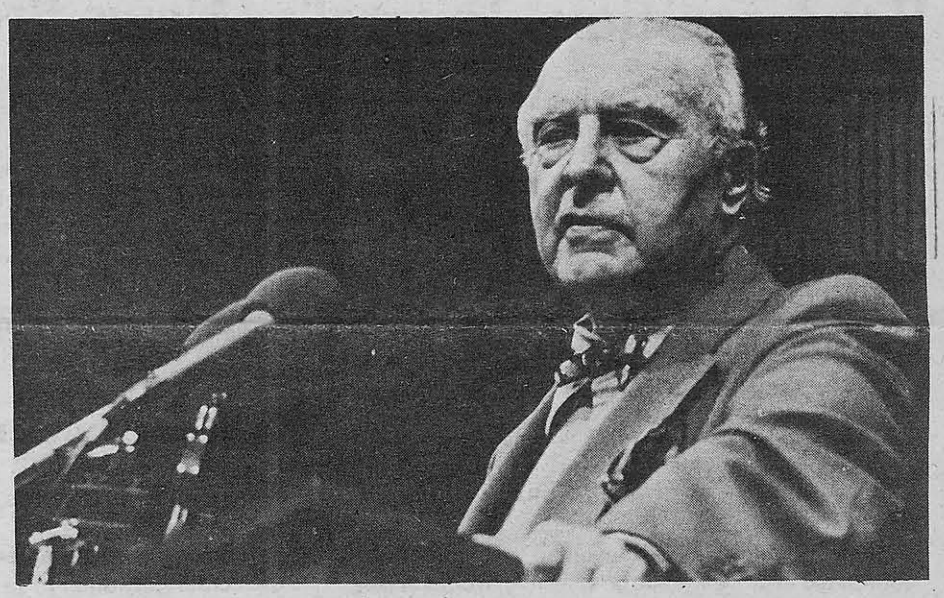
Houseman charted his course away from conventiality in 1920, when, at the age of 18, he forfeited the opportunity for a college scholarship to Trinity in Cambridge, England. Instead, he chose to sail to the Argentine Republic where he spent two years, first, on a cattle ranch and then in a bank in Buenos Aires. By 1922, he returned to England, working in London for three years in an international Grain Brokerage firm by day and writing at night. From 1925 until his entry into a theatrical career in 1931, he continued with the grain business. This led him to reside in New York, Chicago, Duluth, Winnepeg, Vancouver, Kansas City, St. Louis, Galveston and finally New York again.

From 1931 until entering his director's career in 1934, Houseman devoted himself entirely to writing.

But it was in the capacity of director that Houseman's mark on the theatre was most pronounced.

Aside from directing numerous plays, which starred such acting greats as Leslie Howard and Orson Welles, one of Houseman's greatest contributions to the theatre occurred during the "Depression" years and during his collaboration with actor Orson Welles.

"The Depression years were the times when theatre was at its best because the audience was eager and very receptive to innovative methods in drama. No one had any money, but seats were a cheap 75 cents and the average theatre-goer was spending an average of six hours per week in a theatre," Houseman said.



John Houseman, featured speaker of the Alumni Weekend, addresses his audience on the "state of the arts." photo by Mark Skinner

As head of the F ral Theatre of the Work Project Association (WPA), a federally subsidized program during the Depression, Houseman, together with Orson Welles, took the opportunity to depart from traditional settings of some of the classics, thereby creating a stage for black actors to act upon.

For instance, their creation of the famous "Voodoo Macbeth" placed the Shakespearean Macbeth in Haiti, surrounded by witch doctors.

"The advantage to the WPA theatre is that it provided an opportunity for blacks to act in some of the classics and to, then, be paid for earnest work done," Houseman said.

However, according to Houseman, the Federal Theatre was a controversial subject during its heyday.

"To many, it was a political thing with negative, socialistic connotations," he said.

Houseman recalled one particular incident of the government's trying to regulate the project.

"Towards the end of the Depression, things were starting to gear up for World War II. There was a lot of controversy in the air. For a six-month period, during 1937, the "Little Steel Strike" was on and people were arming themselves, reacting to all of it by shooting each other. The government's way of curtailing the controversy was to cut back on WPA funds, claiming that since the federal government was the employer of the WPA recipients, it should have a say in how the money is spent. As a result, it became increasingly difficult to produce individual theatrical productions which were in any way controversial," Houseman said.

Cont. on page 4

Frank resigns from Loretto-Hilton

by Kim Allison

"The decision was a difficult one, but by the end of this season I will have been here for eight years. I wish to preclude the danger of the job routine and of losing the creative energy stimulated by new clallenges," stated David Frank in his letter of resignation to the board of directors of the Loretto-Hilton Theatre.

Frank submitted his letter of resignation in September. He had been the producing director of the Loretto-Hilton Repertory Theatre for the past seven years.

During the time Frank was at the Loretto-Hilton, the theatre has increased in ticket subscribers by 13,000. The theatre has received several grants from government agencies including the Ford Foundation and the National Endowment for the Arts.

Frank introduced several new concepts to the Loretto-Hilton including the Studio Theatre, the premiere of "Frankenstein" and the debut of the Queeny Park summer program.

"We are proud of the job he has done. All levels of the arts in St. Louis will miss him. He will be hard to replace," said John Dubinsky, the current chairman of the board of the Loretto-Hilton.

A search committee has been formed to find a replacement for Frank. The chairman of that committee will be Edes Wilson, head mistress of Mary Institute. Other members of the committee will be Leigh Gerdine, president of Webster College, and Joanne Kohn, president of the Loretto-Hilton Theatre corporate board.

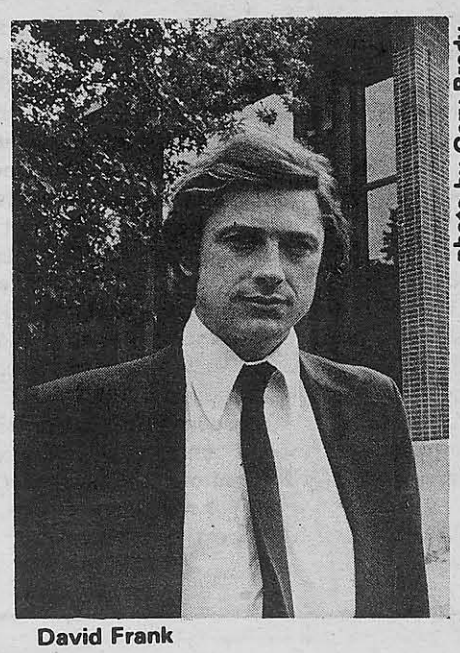


photo by Gary Brady

David Frank

Editorials

Homer G. shot down Conway seeks re-election

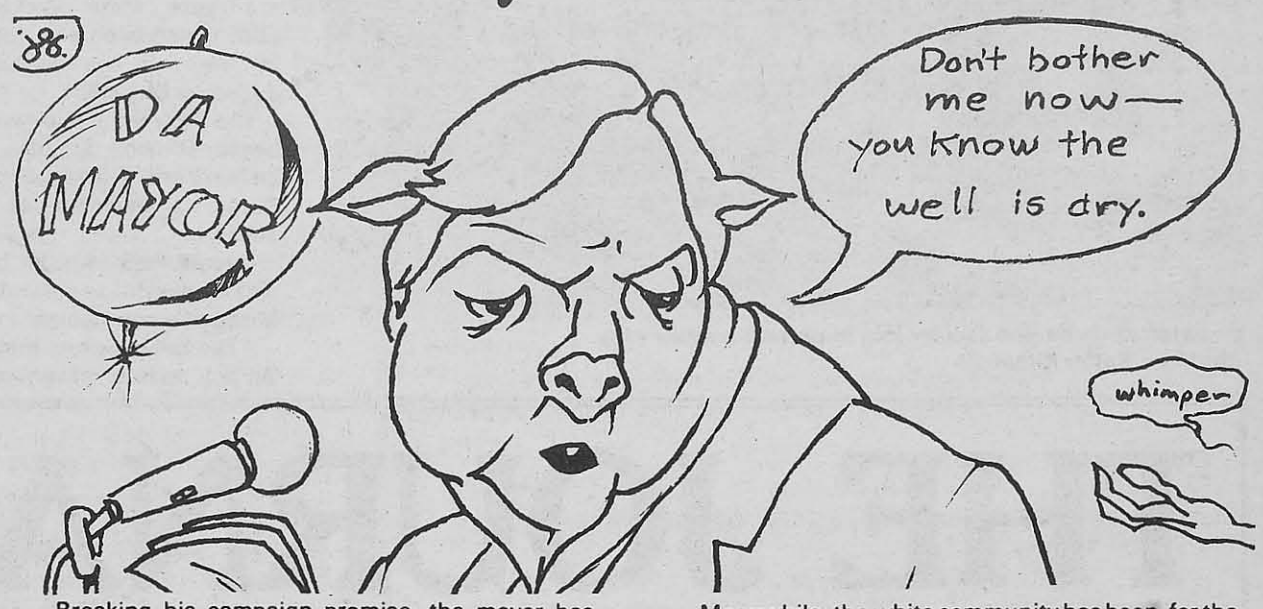
On Aug. 4 of this year, the old adage "money talks" took on a new dimension. In closing Homer G. Phillips Hospital, Mayor James Conway defended himself by saying he was saving city tax-payers $5 million a year.

Conway gambled that such tax savings would talk re-election. He gambled that the black community would sit idly back and allow the hospital doors to be slammed shut. Money talks, but much to Conway's surprise, so does the black community of the north side.

One can assume that Conway would not have closed the north side's only acute care hospital had he not thought it politically feasable to do so. However, Conway has underestimated the integrity of the very people he is supposed to represent.

Mayor Conway has tried to sell the north side community on "consolidation" as somehow beneficial to health care. However, second grade arithmetic tells us that if the needy people of the north side have only one hospital, and Mayor Conway takes it away, that equals zero hospitals for those people. (In other words, one minus one equals zero.)

Mayor Conway's plan to close Homer G. Phillips without insurrection must have been based on the premise that north siders have sawdust for brains.



Breaking his campaign promise, the mayor has closed Homer G. Phillips. By doing so, he also has slammed the door on North St. Louis sentiment. Despite appeals from the community, Conway has taken an Archie-Bunker "case-closed" attitude. In response, supporters of the hospital have declared Conway public enemy number one.

Meanwhile, the white community has been, for the most part, unsypathetic with the problems faced by their brothers. While central and south St. Louisans are enjoying a period of health care expansion, residents of the north side are living in an area declared medically deprived by Health, Education and Welfare (HEW).

When it was open, Homer G. served 250,000 people in North St. Louis. It now acts as a limited health care facility, totally incapable of serving north side emergency needs.

The bottom line of the matter is simply this: Mayor James Conway has chosen to put economics before human rights.

For weeks, an ad-hoc committee has organized marches and has called for a boycott of the downtown area. If economics is what Conway best understands, then perhaps a drain on downtown revenues will force him to deal with the issue.

Kevin Murphy

Read questions Journal's 'News Brief'

I am writing in reference to an article in the "News Briefs" section of the **Journal** issue Sept. 21, 1979. The article is entitled "CASA Holds Jazz Auditions," and it contains information on a jazz course to be offered by the CASA Midtown School for the Arts.

To the best of my knowledge, this course does not offer college credit and is primarily open to high school students, but also is open to college students.

I feel that this announcement appearing in the Webster College newspaper is in conflict of interest of our jazz studies program at Webster. I feel it is unethical for the Webster College newspaper to include information on courses in other schools and colleges which may draw our own students away from similar courses offered at Webster.

I hope this matter can be looked into and a solution found to our mutual benefit.

Sincerely,
Danny L. Read
Director of Jazz Studies

Staff replies: News Briefs offers campus and community alternatives

We feel that the publicizing of CASA Jazz Auditions was in keeping with our practice to inform the Webster community of events they might be interested in. If we were to be selective, wouldn't it be necessary to eliminate announcements of theatre auditions, or films or speakers that are sponsored by other institutions? The **Journal's** purpose is to inform the community and provide alternatives. We don't attempt to pass judgments on the merit of these activities. We do feel the community is intelligent enough to make its own choices.

Because the CASA offering is not for college credit, but rather for personal enhancement, it is not a case of conflict of interest. Since the course offering is directed primarily to high school students, it might be of interest to the families and friends of faculty and students.

We feel the jazz program has established itself in the community enough so that its confidence should not be upset by alternative offerings. We don't believe that the publishing of alternative activities poses a moral dilemma.

Each year the **Journal** strives for a better publication. We hope to improve with each issue. Regretably, though, we miss the mark at times and that is part of our learning experience. We sympathize with readers when we fail to cover on-campus activities. However, the jazz program was covered in the same issue that contained the CASA announcement, as did the previous issue.

The **Journal** is a student-run paper. We are responsible for its content; therefore, we object to readers directing criticism to faculty and administration associated with the **Journal** rather than to the **Journal** itself.

The **Journal** does encourage letters from our readers so that we may judge and respond to our impact on the community.

The Journal Staff

Journal offers new art insert publication

Starting Thursday, Oct. 25, the **Journal** will begin publishing a literary/art supplement. The Webster community is invited to submit their creative works for publication.

In the writing section, poetry, short stories, prose or essays will be selected for publication. No literary work should exceed 500 words.

Art and photography works will also be included in the supplement. Those who wish to submit their works should keep in mind that all reproductions of their works will be in black and white.

The **Journal** hopes that Webster College will take advantage of the opportunity to share their various creations.

Written submissions should be typed, double-spaced and legible. Both the written and art submissions should include a three-by-five card with the artist's name, address and telephone number. If the artist wants his/her worked mailed back to their home address, he/she should supply money to cover postal costs.

Each artist may submit no more than two works per supplement. Artists who are published in the **Journal** may submit additional works.

The **Journal** is not responsible for works that are lost, stolen or damaged while being published.

Those interested in submitting their works should bring them to the **Journal** office, 104 and 106 Loretto Hall. For more information, call 968-0500, ext. 284.

The Journal is published by the students of Webster College in conjunction with the journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed (names withheld on request), and are subject to editing.

Deadline for submission of material is 4 p.m. Thursday.

Inquiries should be addressed to: **The Journal**, Room 106 Loretto Hall, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone: (314) 968-0500 ext. 284.

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Photo Advisor.....John Porter

Webster offers space for learning experiment

by Carol Shaw

While Webster's involvement with the College School may have ended at the close of the spring semester, their innovative spirit towards education did not. These days, the Big Bend Building, which formerly housed the College School, has become the site for the college's latest project in "experiential" learning.

The project, which has its roots with the New Age College for Living, is a commitment to teaching the adult developmentally disabled, which include the mentally retarded, the handicapped and those persons with learning disabilities.

"Our primary focus is to teach some basic living skills that will help the developmentally disabled person live a meaningful life beyond his or her graduation from the special school district," said Dr. Richard Bouchard, dean of M.A.T.

According to Bouchard, Webster is the first college in the St. Louis area to design such a program.

Webster's interest in the program was generated when the director of the New Age College for Living, an offshoot of the successful Metro College for Living of Denver, contacted the college with a proposal to establish a pilot program.

"Some people from New Age who were living in Boulder, Colo., where one of Webster's branch campuses is located, became familiar with our individualized masters' program," Bouchard said.

Proposals were made; Webster accepted, and Katherine Merritt was promoted to president of New Age. She moved to St. Louis and is working with Bouchard towards providing a serviceable program.

According to Bouchard, the program will have a two-fold advantage. Not only will the developmentally disabled be able to learn in a college environment, but Webster College students, particularly the special education majors, will have the opportunity to receive credit by enrolling in a practicum which is geared for teaching these students.

"For our first semester in the program, the faculty will consist mostly of people outside the Webster College community, but ideally, our future plans are to have a high percentage of both undergraduate and graduate students," Bouchard said.

Bouchard explained that apart from teaching students some basic living skills, one of the more important aspects of the program is to help create a positive self-image for each of the students.

"If their self-image is destroyed, any skills we could possibly teach them will be meaningless," he said.

The classes, which run nightly, Monday through Thursday, total 17 in number and range from being informative about practical matters to teaching self-discovery methods for an individual's growth.

For instance, one of the more practical classes, entitled "Homemaking and Family Living," covers practical lessons regarding the purchase, preparation and storage of food as well as appropriate purchase and choice of clothing for occasions and weather, and family and child care training, with emphasis on daily problem-solving and home management skills for self-maintenance in the community.

Another class, entitled "Understanding Oneself and Getting Along with Others," deals with discussions about personal interests and behavior, value systems, and interrelationships, with the goal of strengthening one's self-concept.

According to a recent study conducted by New Age, there are approximately 72,000 individuals with a significant degree of mental retardation in the St. Louis area. Based on the metropolitan area's population of 2.4 million, this figure equates to a rate of three percent.

"In our first year of operation, we expect to provide educational services to at least 200 disabled persons, with a ratio of 25 faculty to this number," Bouchard said.

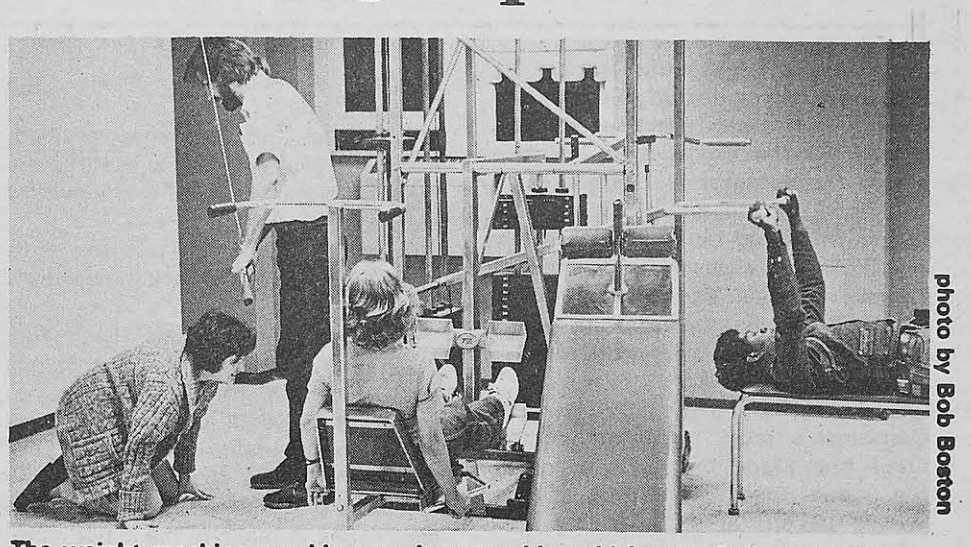

photo by Bob Boston

The weight machine provides a unique teaching aid for the College for the Living.

He explained that the purpose of the project is to expand the educational opportunities which have otherwise been extremely limited to those people who live under the care and custody of others — whether it be state institutions, nursing homes, group homes or family.

Presently, the majority of the program's funding comes from the not-for-profit efforts of New Age. Additional funds are provided by United Way. The combined efforts of the two agencies make it possible for the students to attend classes cost free.

Bouchard summed up the program's goal by saying that if we can is some way bridge the gap between the developmentally disabled and what society has deemed "normal," then the program will have been worth its efforts.

A small mistake of the public educational system was their placing "Special School District" in bold letters on their yellow school buses. The name of the school would have been sufficient and would have detracted away from drawing attention to the fact that students travelling on those buses needed "special care," Bouchard explained.

"There are more effective ways to build a person's self-esteem," he added.

"They really do want to be accepted as equals, and until the educational system is adjusted to work with a person's developmental age rather than his or her physical or intellectual age, the gap will never be closed," Bouchard said.

Classifieds

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Houseman cont. from pg. 1

However, despite this opposition, Houseman continued to maintain the theatre's purpose of reflecting the times.

In 1937, he produced a "modern dress" Julius Caesar.

"It was a time when fascism was coming into being. Mussolini was in Italy and Hitler was coming to power in Germany. Julius Caesar in "modern clothes" made sense with all of its implications of assassinating a director," Houseman said.

Topping off the 1930s was Houseman's radio production of the "Men from Mars" broadcast, which, at the same time, skyrocketed Orson Welles' career.

Houseman's career during World War II continued in the directing vein but switched from theatre to feature films.

"With the coming of World War II, theatre suffered a tremendous setback. If it hadn't been for the excess funds which were available after the war, the theatre could have been doomed to alienation," Houseman said.

According to Houseman, the theatre underwent a sort of "renaissance" during the 1950s in that the available funds made it possible for the theatre to move on to college campuses.

"I've always had the theory that the drama enthusiasts of the 1950s were the former drama students of the 1940s, who were determined to keep the theatre alive, despite all the technological advances that were happening at the time in radio, film and TV," he said.

Houseman said he thinks that the changes brought about by theatre's branching beyond Broadway was for the good.

"Not only has there been a geographical shift from New York, but the theatre has had to redefine its role to the community," Houseman said.

"Theatre has a privileged position because the knowledge, tolerance and creative self expression of the artists create a common heritage which draws on the culteral differences that characterize American society," he continued.

"But with this privileged position, there is a responsibility to see that the theatre's work is central to the lives of individuals."

According to Houseman, this geographical shift has been the theatre's foremost saving grace.

"For economic reasons, New York theatre is a mess. Because of the gigantic costs involved, there would be no Broadway plays if losses weren't tax deductible," he said.

Houseman was optimistic about the regional theatres which have been established in many of the major cities. However, from the audience's point of view, he expressed concern.

"The single most important threat to theatre today is the feeling of numbness which has set in and which is sweeping the country," he said.

"Americans have become obsessed with being number one. When I was doing the TV version of the "Paper Chase," the Nielsen ratings tallied an audience share of 14 million viewers, but to the network, it wasn't enough.

"Somewhere along the way," he continued, "the quality suffers when numbers become the obsession."

In 1973, Houseman won an Academy Award for his portrayal of Professor Kingsfield in the motion picture version of "Paper Chase," and he recreated the character for the television version of the film.

While Houseman's varied careers have extended him beyond the realm of theatre, his absence from the theatre has been short-lived. His theatre project for the last eight years has been as head of the drama division of the Juillard School at Lincoln Center.

"When all is said and done, the theatre has two things that the mass media could have never thought of doing — that is one, it allows live performances and two, it creates feelings and exaltation," he said.

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Nuclear cont. from pg. 1

rally, there were a hundred more at home that wanted to but could not attend the rally," according to Fuchs.

For those of the Webster College community who attended, the trip was funded by the Social Action Collective (SAC). "We reimbursed the drivers for the cost of driving," said Fuchs.

Among the featured speakers at the rally were Ada Sanchez, national coordinator of Supporters of Silkwook and a staff member for the April 26 coalition for a non-nuclear world; Rev. Sterling Belcher, who represented the concerns of low income and minority constituencies; Bill Smart, a former employee at Callaway as a foreman, general foreman, and steward; and Kathy Chamberlin, a member of the Citizens Advisory Committee to the presidential commission investigation of the accident at Three Mile Island.

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News briefs

Gay organization meeting scheduled

There will be a meeting to decide if Webster College will have an organization for lesbian and gay students. For information regarding time and place of this meeting, call ext. 374.

'King and I' to be presented Oct.4

"The King and I" will be shown by the media department on Oct. 3 and 4 at 7 p.m. On Oct. 9 and 10, "Gone With the Wind" will be the 7 p.m. film.

Both films will be shown in the Winifred Moore Auditorium.

Bored Board to hold Tuesday meeting

The Bored Board will hold their meetings on Tuesday evenings at 6:30 p.m. in Maria Lounge. Any student who wishes to participate is invited to attend.

Jazz combos to present program Oct.11

A program of contemporary jazz, rock and disco music will be presented by the Webster College Jazz Combos at 7 p.m. Oct. 11 in the Winifred Moore Auditorium. Admission is free to the college community as well as the general public.

'Ah! Wilderness' Opens 1979–80 season

Eugene O'Neill's "Ah! Wilderness" has opened the 1979-80 season of the Conservatory of Theatre Arts at Webster. The play will run through Oct. 7 in the Loretto-Hilton Center with performances beginning at 8 p.m.

Subscription tickets to the six-production conservatory season are currently on sale at a 25 percent discount. Single tickets are $3.50 to the general public, and $2.50 for students. Call 968-2235 for more information.

Webster hosts third annual symposium

Webster College will host the third annual Midwest Symposium on Holistic Health Care. This is a general term for restoring and maintaining health by a variety of practices which deemphasize, where appropriate, the use of drugs and surgery.

Weekend sessions begin on Oct. 6 and 7 and will run through Nov. 11.

The public is invited to attend any and all of the sessions. Special student rates are available. For more information, contact Dr. Alexander Calandra, ext. 391.

Students needed to work on yearbook

To those people interested in working on a yearbook for the 1979-80 school year at Webster, please contact Karen McKay at box 177.

College for living offers new classes

The College for Living, offering continuing education for developmentally disabled adults, holds classes at Webster. Each class meets for two hours, one evening a week for 13 weeks.

Volunteer teachers may receive undergraduate or graduate credit for this teaching experience. For more information about such a position, call Katherine Merritt or Virginia DiPlacido at 962-2125.

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Faculty members continue traditional institute

by Kitty Glenn-Mock

Imagine the creative juices flowing, when the wisdom of Webster's faculty gathers together in a secluded off-campus setting for two days.

Fordyce House, on the Missouri bluffs of the Mississippi, will be the location of such a gathering — the Fall Faculty Institute. The institute will be held Oct. 12 and 13, and many of the current issues associated with higher education at Webster College will be discussed.

The Faculty Institute began in 1964. That institute centered around change in direction of the school concerning dropping of general degree requirements. Since then, it has become a unique tradition at Webster College.

There are two institutes a year, spring and fall. The fall session has traditionally been a time when the faculty goes away to an off-campus location for a two-day meeting. The subjects vary from year to year, and there is always a working agenda, which is the major purpose.

Several years ago, a spring institute was started. Usually it is a Friday evening get-together. The faculty goes off campus for a dinner and lengthy meeting.

The main purpose of the Faculty Institute is to deal with broad kinds of questions which do not get dealt with in the day-to-day business of school, according to Bob Corbett, chairman of the faculty executive committee and assistant professor in philosophy.

He mentioned some typical issues past institutes have handled.

"One of the institutes worked on developing the school governance system that is the basis for what we have today," he said.

"Last year we had a rather unusual institute. It was devoted to numerous sessions and workshops in which the faculty members shared their professional interests in their own discipline with the others. Everyone had a chance to learn what others were doing and it was a very popular institute," Corbett said.

What about the costs? Aren't weekends away expensive?

"The costs for conducting the institute are very low and the camaraderie is well worth it," Corbett said.

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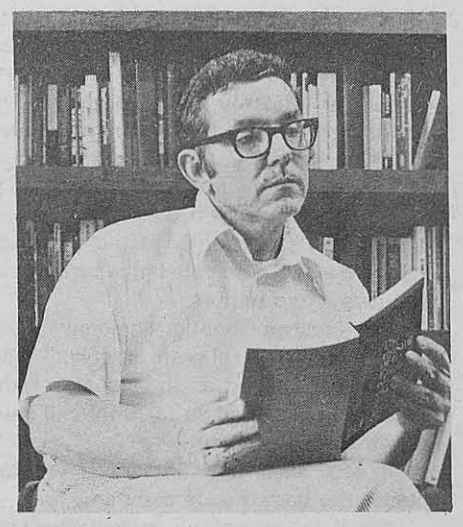
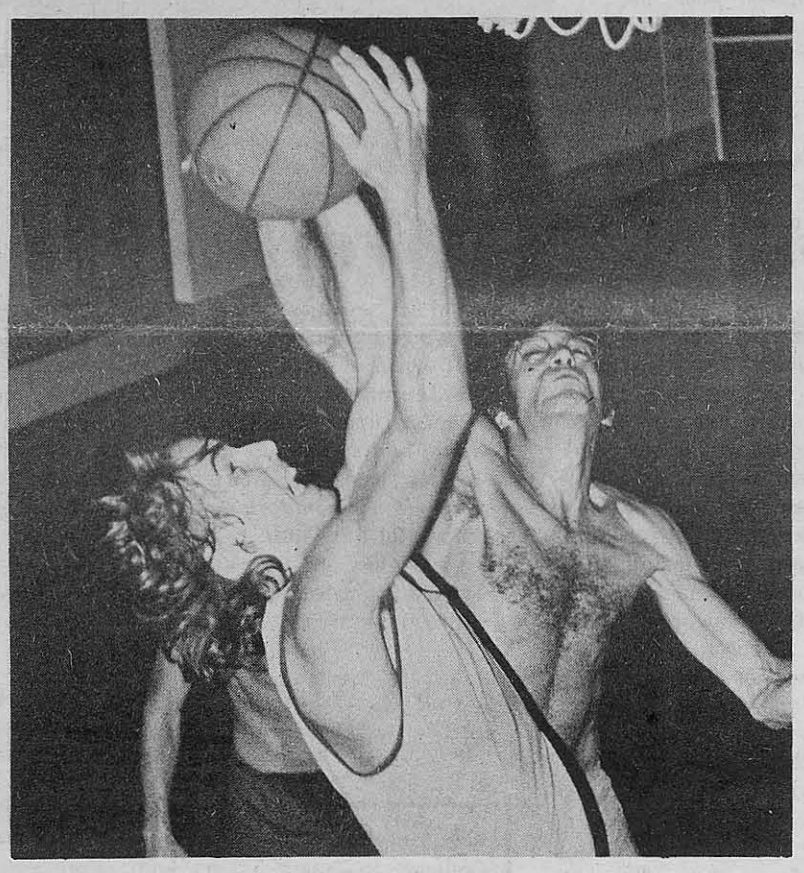


Bob Corbett

THE JOURNAL

Vol. 9, No. 5 | Webster College, Webster Groves, Mo. | Oct. 11, 1979

Mid-terms from Oct. 15 to Oct. 19



Faculty members and students clash in a noon-hour basketball game in the Plymouth gym. For the story and more photos, see pages 4 and 5.

photo by Bob Theiss

J.P. Stevens guilty, violated labor laws

by Steve Webb

Please don't buy J.P. Stevens products because J.P. Stevens is the nation's most arrogant law breaker.

— from an anti-Stevens pamphlet distributed by the Amalgamated Clothing and Textile Workers Union.

In a nutshell, this is the anti-J.P. Stevens platform. However, as Gail Jacobs, a 26-year-old former employee of the Stevens company, pointed out, there is more to it. Jacobs spoke Tuesday, Sept. 25, at a luncheon sponsored by the Amalgamated Clothing and Textile Workers Union.

The union is boycotting Stevens, the South's largest manufacturer.

"J.P. Stevens runs small towns. I was born and raised in Wallace, S.C. — one of those small towns," said Jacobs.

J.P. Stevens employs about 45,000 persons in 80 plants and is the second largest textile manufacturer in the United States today. Yet, it has been labelled by the union as America's "number one labor-law breaker."

Since 1963, J.P. Stevens has been found guilty of violating the National Labor Relations Act 110 times. They have been found guilty of tax evasion, firing and threatening of pro-union employees, discriminating employment practices and coercion of employees through interrogation. The majority of these convictions involved multiple violations.

According to Jacobs, J.P. Stevens is a company that has turned whites and blacks against each other in order to keep workers divided.

"For six years, I worked eight hours a day, six days a week. . . sometimes even seven if it was demanded," said Jacobs. "My gross pay in 1978 was $8,000."

The wages in J.P. Stevens plants average 31 percent lower than the average national factory wage.

Jacobs was fired in March. At the time, she was off work suffering from a lung disease which she acquired at the Stevens plant.

"People don't know what goes on inside a Stevens mill," she said.

"When my father fell and broke his neck, it took Stevens two years to correct the proper safety devices," Jacobs explained.

"Accidents happen all the time; I've fallen. I've been hurt several times," she added.

"It isn't fair that humans are subject to such dehumanizing conditions," Jacobs said. "There are no breaks, no lunch hours. What the employees go through to make those products is unbelievable. There's blood in those sheets!"

Referring to some law suits that have resulted in fines for J.P. Stevens, Jacobs places much of the blame on the government.

"Some people say money doesn't talk, but money does talk; Stevens is buying the government," she said. "The fines are paid and nothing more is done."

Since March, Jacobs has been touring the country seeking support for the union, which has been trying to organize Stevens employees.

Cont. on page 8

Services offered to enrich students

by Carol Shaw
and Garnett Robins

Starting Wednesday, Oct. 17, Webster College students will have the opportunity to develop career/life planning skills when the Center for Student Development officially opens its doors with an open house from noon until 2:30 p.m. in room 217 of the Plymouth Building.

According to John Healey, dean of academic advising and director of the center, it is designed to provide resources and services that will enrich students' academic, career and personal growth.

"While some of these services have been offered in the past, it's been from the standpoint that each was a separate area of concern. My concern is that these areas of growth overlap and should be handled from a holistic approach so that the whole person is able to develop," Healey said.

Working with Healey will be Shirley LeFlore, assistant dean of students, who will direct academic services; John Reisenleiter, faculty member of the psychology department, who will direct personal growth services; and Sandra Jayne, who will assist Healey.

According to Healey, personal growth services have been in existence longer that the other two. In addition to the long-established peer counseling program, there will be several workshops relating to an individual's emotional growth

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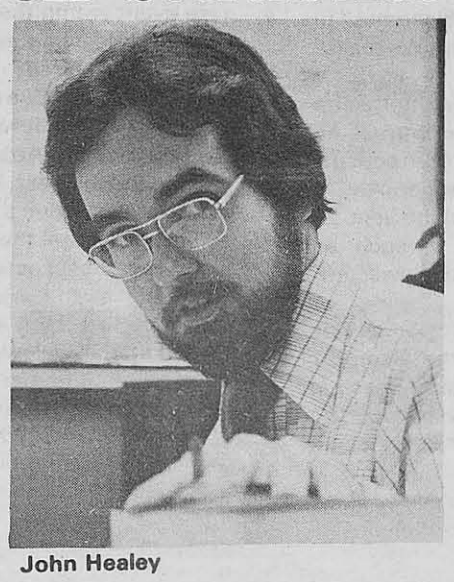

John Healey

Editorials

Radioactive waste threatens Americans' lives

Plutonium, Strontium-90, Iodine-131, Cesium-137 and Trimium — all are lethal to living plants and animals. All are nuclear waste products.

One may question how Strontium-90 or Iodine-131 can destroy living organism. Strontium-90 causes marrow cancers such as bone cancer and leukemia. Strontium acts like a calcium concentrate in the bone. It gathers in an area of the bone and never breaks down or leaves the body.

Iodine-131, when ingested, goes straight to the thyroid gland. The substance remains eternally, and causes tyroid tumors.

The most poisonous radioactive waste product is Plutonium. Several grams can kill the world's entire population. When an individual breaths plutonium, that individual will suffer from cell damage and will contract lung cancer.

In fact, all of the substances, whatever way they enter the body, cause cell damage.

Yet these poisonous radioactive substances are allowed to be stockpiled throughout the US, and oftentimes the stockpiles are not carefully attended and checked for leaks. These waste products of nuclear fision are born in the womb of nuclear energy plants and nuclear weaponry plants.

What is most frightening about nuclear power is whether the radioactive wastes can be contained and controlled during the centuries to come. Plutonium and the other wastes last and remain lethal for several thousands of years.

Probably the most puzzling to some people is that if the government and US citizens know the great risk and danger involved in controlling nuclear waste, then why are they taking a Russian roulette-type risk? And what about the nuclear power plants? Weren't they so insulated with multiple back-up systems as to prevent any kind of "mistake or accident?" Certainly US citizens, one would hope, realize the significance and impact of the Three Mile Island accident.

Kathy Chamberlin, a member of the Citizens' Advisory Committee to the presidential commission investigation of the accident at Three Mile Island, spoke recently at the Rally for Nuclear-Free Missouri and related some of the Harrisburg people's fears about the accident.

Chamberlin said that nobody ever knew how much nuclear radiation they were exposed to because the meters on top of the stacks that were measuring the radioactive steam went past the highest mark on the measuring device's dial.

Secondly, Chamberlin said that many first trimester pregnant women were wondering if the radiation had affected their unborn children. Chamberlin said there was a considerable increase in the number of calls to the local abortion clinic. Women were wanting advice as to if they should seriously consider an abortion rather than to risk the chance of bearing a mutant child.

Sadly enough, there are already victims who suffer from being exposed to radiation. Ada Sanchez, who also spoke at the non-nuclear rally, described men who were in the military services during the 1940s and '50s and had worked with the atomic testing program. A large percent of them, according to Sanchez, are dying of bone cancer or have become sterile.

All things considered, human life seems too valuable to throw away into the nuclear stockpiles. Hopefully Americans will find anotherr source of energy before it is too late. Then again, maybe it is already too late.

Kathy Kilpatrick

Letter to editor :

Chairman questions Journal's coverage

Never before have I heard such strong concern from students as I have about the Sept. 27 issue of the **Journal** and its total lack of information concerning the opening conservatory production of "Ah! Wilderness!" It seems to me the responsibility of a newspaper serving an undergraduate college to carry information about one of its major activities. If we had a football team, I am certain that you would not have missed one of its games. It is also incredible to me that you had the ability to do an article on the Dr. Pepper commercial within three days of its filming, yet can so easily miss an activity that involves four times the amount of students.

Perhaps the information miscarried even further, inasmuch as the general student body is unaware at this time that they are given free tickets to the performances through the student government. We usually rely on the **Journal** to carry that information.

You also listed in your news briefs section such wonderful activities as the Theatre Guild of Webster Groves, Itzhak Perlman's concert, and many other off-campus activities. I have to agree with Danny Read that it is embarrassing how a student paper representing an institution can ignore the programs of its own constituencies so easily.

If you look through the previous issue of the **Journal**, the only article concerning the season and the productions of the department was one ill-informed article on our season which occupied the lower left-hand corner of the front page in the Sept. 21 issue.

I realize that this is a newspaper for training; I realize that it will develop and improve over the year, and I realize the responsibility of the paper to report news of the campus as a whole and not just of one department. However, to miss one of a department's six major activities is to me a tremendous oversight.

I would be happy to cooperate with you in any plan that would assist in insuring regular information to the **Journal**. I would be happy to provide you with writers to insure that information got in the **Journal**. I would be happy to do anything which would assist you in your task. It is just a matter of knowing what to do. You had the information this time, so that is the reason for this letter.

I look forward to a response from you at your earliest convenience, and I do hope we see improvement in the **Journal** in the rest of the year.

Sincerely,
Peter E. Sargent, Chairman
Department of Theatre Arts

Staff replies: theatre, jazz programs reported in Journal

We, the **Journal** staff, understand your concern for our failure to print an announcement of the opening of the conservatory production, "Ah! Wilderness" in the Thursday, Sept. 27 issue of our paper. We realize our error in this omission.

However, Danny Read's program and the theatre department have not been ignored by the **Journal**. An article about the jazz ensambles appeared in both the Sept. 21 and Sept. 27 issues of the paper. And, a story on theatre events was published in the Sept. 21 issue (even though it was hidden in such an unobvious location as the front page in the lower left-hand corner).

The article on the conservatory theatre which was referred to as "ill-informed" (from the Sept. 21 issue), was written directly from a news release at Peter Sargent's repeated suggestion. Even though he mentioned a later release with further information, by which to fill in the absent facts, this release was published too late to be included within the same article because of our deadlines.

As for the Dr. Pepper commercial, the **Journal** staff considered the commercial to be newsworthy and a rare event within the theatre department as well as the college community. After all, the commercial is to be nationally aired.

We would also like to mention that we are planning on receiving reviews of theatre events from the "Writing for the Arts" class, a new addition to the curriculum this year. However, we have yet to receive any reviews from them and will have to look to another source if the situation doesn't change.

One additional note: We would like to mention that members of the Webster College community are welcome to submit articles, critical reviews, letters and editorials. However, we reserve the right to determine whether material submitted merits publication, and, in such cases as it does, we reserve the right to edit it where necessary.

The Journal Staff

The Journal is published by the students of Webster College in conjunction with the journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed (names withheld on request), and are subject to editing.

Deadline for submission of material is 4 p.m. Thursday.

Inquiries should be addressed to: **The Journal,** Room 106 Loretto Hall, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone: (314) 968-0500 ext. 284.

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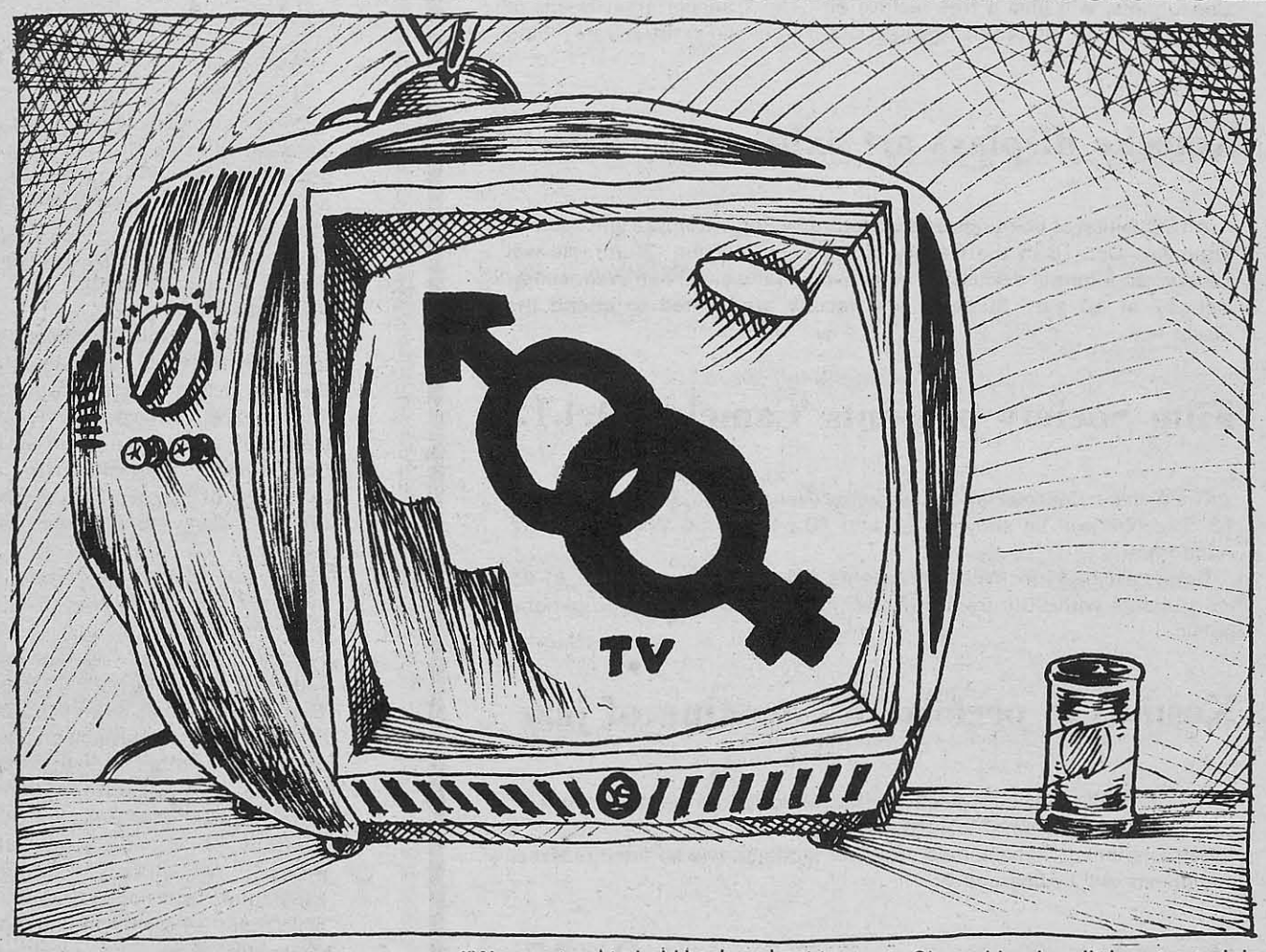
Faculty Advisor..... Don Corrigan
Photo Advisor.....John Porter

Features

Webster graduate breaks into communications



by Kitty Glenn-Mock

Public television offers viewers a high-quality alternative to commercial broadcasting, according to Kathy Corley.

Corley, a Webster graduate, is one of the persons responsible for the St. Louis public broadcasting image. She is publications editor and publicist for KETC, channel nine.

Corley is a woman who has broken through in the communications field.

How did she do it? Corley graduated from Webster College in 1974 as an English major. With no teaching jobs available, she took a secretarial position with channel nine.

"I did a little bit of everything: writing, directing promotional spots, even paste-up in the art department," she said.

"When the position opened up in 1975, I was promoted to public information writer. During graduate school at Washington University, I continued in this job part-time. In July 1977, I was hired full time as publications editor and publicist for KETC," Corley said.

What type of education is needed in the communications field? Corley said a woman seeking a career in broadcasting should have a good liberal arts background. English is very important.

"While it is really helpful to have a media degree, you must be able to write. I've seen cases of student interns who have difficulty writing clearly and expressing their thoughts," she said.

Corley mentioned several courses in photography, film making and film editing also would be desirable.

"Even some foreign language, philosophy, history and political science would be good," she added.

Corley had some additional advice for women entering broadcasting.

"It is important that women learn to work as a team with other women and also with their male colleagues. I think teamwork is something men learn at a very early age. If women are to progress in broadcasting, they've got to learn the dynamics of networking," Corley said.

She also said that women need to have more confidence in themselves in order to move ahead in the broadcasting industry.

"Women tend to hold back and not try because they are afraid of being criticized. They always feel they have to do everything perfectly," she said.

This is pointed out in the technically oriented areas of sound engineering, production engineering and camera operations, where there is a need for women. Corley said she feels that lack of confidence makes women shy away from these areas.

She said only a little extra training is required to get into the technical fields of broadcasting, and felt it would be well worth it.

"It's just a matter of getting your first class license and training. There are schools in the area offering six-month courses," Corley said.

For a woman considering a career in broadcasting, she also suggested a student internship may be the answer. This would be one way to get acquainted with all aspects of the business.

In previous years, there also have been

Cont. on page 7

Belly dancing's secretary's hobby

by Kim Margold

"Secretary by day, belly dancer by night. . . it's like an alternative lifestyle," confessed Laura Duncan-Broadfield, a student and employee of Webster College.

The secretary behind the veils is employed by Webster's Masters of Arts department, and "Medea," which is the name she uses as her stage name, performs with Simone's Seventh Veil Dance Troupe, with whom she has been belly dancing professionally for nine months.

"St. Louis is not a place where a belly dancer can make a lot of money," said Duncan-Broadfield. Simone's Troupe has danced on the Goldenrod Showboat and at various city festivals. Currently, they perform in restaurants on weekends.

"The first time I danced in public, I hated it. . . . I was scared. But the second time, I really enjoyed it.

Belly dancing has its roots in ancient Egypt around 3,000 years ago, according to Duncan-Broadfield. The Egyptians believed the stomach to be where life orginated. Much of the fluttering and rolling movements of the the abdomen in belly dancing are imitations of childbirth.

Belly dancing is just one of the forms of dance Duncan-Broadfield has studied during her lifetime. She first took belly dancing with Zeenah, a member of Simone's Troupe, at St. Louis Community College at Meramec three years ago. Later, she continued studying with Simone until she joined the Troupe.

According to Duncan-Broadfield, there are two main types of belly dancing. Beledi is the more traditional form and Danse L' Orientale, which is more refined and often seen today in nightclubs. The Troupe uses mainly the Beledi form.

"We try to stick as much to the original as possible," she said. "Gawahzee is the style I do right now; it's mostly done on the toes. I like the dance because of the free expression. But I don't like to use the word routine (to describe the 20-45 minute show); it's more improvization."

Duncan-Broadfield said her future looks exciting as she continues her lessons. She also takes basic dance classes at Webster to help her keep in shape. As a bonus to the dancing, she is learning to speak Greek and Arabic with the help of the people in the ethnic restaurants the group performs in.

"It's rewarding to me," she said. "Dance gives me a way to express myself. I want to keep dancing for the rest of my life."

Laura Duncan-Broadfield models a handmade costume for a cabaret-type of belly dance.

Stevens added to dance dept.

by Steven Thomas

Georgia Stevens is young to be a college teacher. But at age 25, Webster's newest addition to the dance department has already choreographed her own dance concerts, taught autistic children, and practiced the fine art of figure ice skating for most of her teen years.

"Every now and then I go (skating), and I can still spin, but I'm afraid to jump because of my ankles," Stevens said.

"But I think ice skating has helped strengthen me as a dancer," she explained. "But that's not why I became a dance instructor. The pressure was just too heavy in skating.

"It got to where I hated it. . . hated the competition, and hated my friends because they were the competition, and I was unhappy with all that."

Stevens was so busy skating she didn't consider dancing until her sophomore year in college at American University in Washington, D.C. It started with a dance

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News Briefs

Brown to lecture on transportation

James P. Brown, president of Brown & Associates Transportation Consultants, will give a free lecture on "The Transportation Needs of Metropolitan St. Louis" on Tuesday, Oct. 16 at noon in the private dining room.

Kotoske displays art exhibition on Oct.18

An exhibition of paintings and sculpture by Roger Kotoske will open on Thursday, Oct. 18 in the Gallery of the Loretto-Hilton Center. He will conduct an informal discussion of his work in the gallery on Wednesday, Oct. 17 at 10 a.m. Students and faculty are invited to attend the discussion.

Film Society presents 'Camelot' Oct.12

The Webster College Film Society will present "Camelot" on Oct. 12 and 13. The film will be shown at 7 and 10 p.m. in the Winifred Moore Auditorium.

Tickets will be $1 for Webster students, faculty, staff and alumni; $1.25 for students with I.D.s from other schools; and $1.75 for the general public.

Kosmos to perform an evening of jazz

The BSA will sponsor an evening of jazz fusion performed by Kosmos on Saturday, Oct. 13 from 8 to 11 p.m. in Maria Lounge.

Refreshments will be served. Webster students will be admitted free, and guests will be charged $1.

Repertory season premieres on Oct.17

The 1979-80 Loretto-Hilton Repertory season opens with the mainstage production of "Crimes of the Heart" on Oct. 17 and 18. The play will run through Nov. 17.

Complimentary tickets are available to Webster students, faculty and staff and may be reserved by calling the box office, 968-4925.

'Messa Di Requiem' presented Oct. 14

The CASA chorus and orchestra will perform "Messa Di Requiem" on Sunday, Oct. 14 at 7:30 p.m. in the main CASA concert hall, 560 Trinity and Delmar. Admission is free.

For additional information, call 863-3033.

Focal Point features coffee house singers

The Focal Point, a non-profit coffee house with live music located at 8027 Big Bend, will feature singer Mary McFarland on Friday, Oct. 12 and singing duo Peter Clemens and Coleen Mullaney on Saturday, Oct. 13. Admission is $2.

Yehoshua to speak at Washington U.

Israel's leading novelist, A.B. Yehoshua, will speak on the topic "Diaspora: The Neurotic Solution" on Wednesday, Oct. 17 at 11 a.m. at Graham Chapel, Washington University.

For further details, contact the Hillel Foundation of St. Louis, 726-6177.

FUYP student editorial essay contest

The Federal Union Youth Program is sponsoring a student editorial contest on the topic, "A Federal Union: A New Architecture for an International Community of the Free." The prize is $500 for the 500 word or less essay and the deadline is Dec. 1. For information, send a postcard with name, address, phone number and school name to Patricia Chapman, Federal Union Inc., 1875 Connecticut Ave. N.W., Washington, D.C. 20009.

Webster athletes dedicate

by Jean Oksner

"It's the best thing going on around here."

"This is the real spirit of unity."

"I love it."

What evokes all of this enthusiasm? — a basketball game. But this is not just any ordinary basketball game. This game has an avid, loyal following of more than 20 Webster students and faculty members. They play every Monday, Wednesday and Friday from noon until 1 p.m. in the Plymouth Building gym.

The players explained the set-up. The large gym has been partitioned in half for the use of two separate dance classes. That means the basketball team has to use half of a regulation-size court. Sometimes it is crowded. They make up two teams of five men each as the players arrive, mixing faculty and students together.

They are a motley crew. There are men of all shapes, sizes and ages. They wear an assortment of colorful gym shorts and T-shirts, a few beards, an occasional knee-pad. Sweat pours from every brow. There is a paunch to be seen here and there, a gym sock stays up on one leg and droops on another. But these men are impressively athletic. No laggards on this court — these guys move!

And it is intense basketball being played. Most faces scowl with competition and concentration, yet it is plain that they are having fun and loving the camaraderie.

As players leave for classes, others arrive. The teams are constantly changing, but the action never abates.

On the day that this reporter visited the game, men dropped onto the bench, toweled themselves off and were eager to talk about the game and their friends.

"I own the ball so I get to play," announced Harry Cargas, head of the language and literature department. "This is no delicate game. I've been on crutches in the past and two weeks ago I had five stitches taken over my eye. Now I've got a defensive face." He showed his scar.

"Well, there is no prejudice in this game," said Phil Sultz, art teacher. "I was the one that clobbered Cargas, and we're still friends and playing."

"This is great having faculty and students playing together," said Mark Gray, a music student. "These teachers are pretty fair ball players. . . . We keep them in shape."

"Listen," chimed in another student, "the teachers are in better shape than most of the students here."

The men on the bleachers talked about the game, but their eyes never left the action on the court. A player dunked the ball.

"Good shot! Nice going!"

"Yeah, we have fun," said Dave Kinder, a media major. "But this is a small court and someone can get hurt. Everybody plays hard, but there is definitely sportsmanship."

Dan Hellinger, a recent addition to the political science teaching staff, joined in.

"I used to play basketball three days a week where I previously taught," he said. "I was glad to find a game here. It's pretty physical out there on the court, but there is no real temper."

"This is a gentlemen's game," added Booker Terry, a psychology student.

"Philosophy is the only department whose entire faculty plays," said Art Sandler, pointing out Bob Corbett and Jim Evans. "Of course if Corbett's team wins three games in a row, we might decide to schedule him to teach five

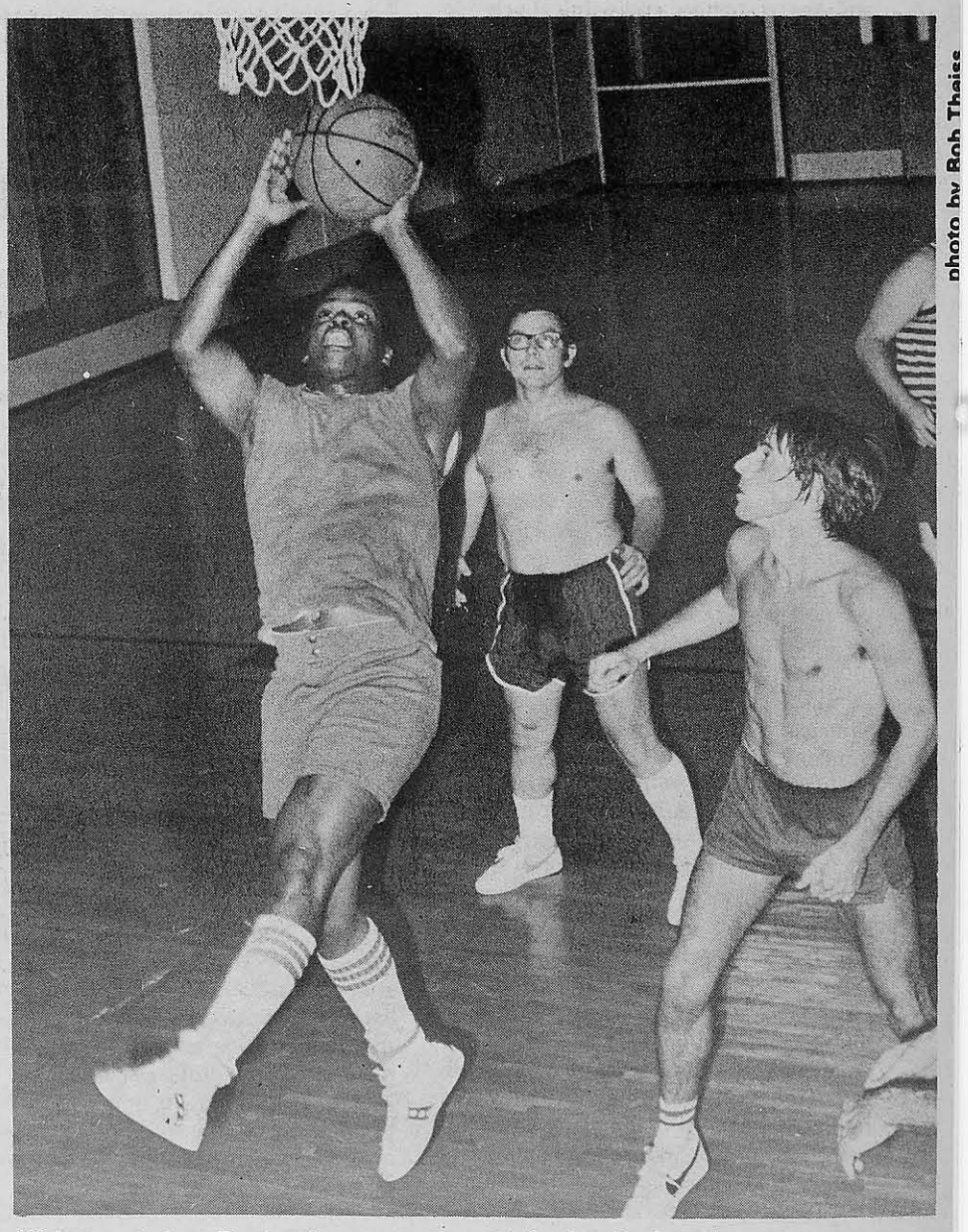
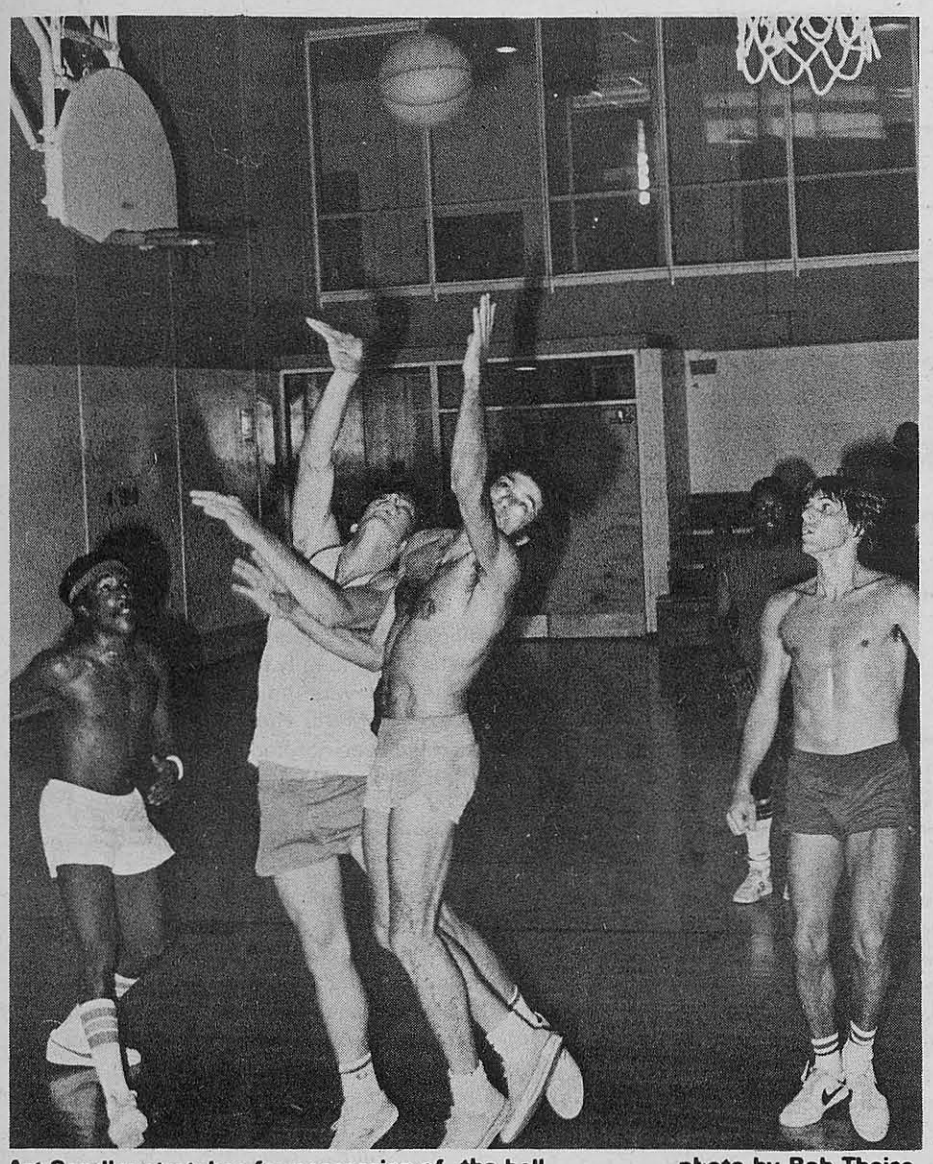


photo by Bob Thaiss

Webster student Booker Terry sneaks past the faculty for a lay-up.

afternoons to basketball



Art Sandler stretches for possession of the ball. photo by Bob Theiss

courses next semester. But no, we're not highly competitive," he laughed.

"I played four years of high school basketball, and we were state champions three years in a row," said Henry Lenard, a drama student. "I love basketball, but when I chose a college, I had to take academics more seriously than sports. So I came to Webster and got into this game and it's great."

Solomon Atkins sat on the bench. He is tall and lean and looks like he should be playing basketball professionally instead of teaching social sciences.

"About three years ago, I had some heart trouble," he explained. "Since then, I've become a vegetarian and I try to get four to five hours of rugged exercise each week. This game is my stress management strategy — keeps things in the right perspective."

On the court Jim Evans saved a ball from going out of bounds.

"Look at that," said Atkins. "Jim Evans is good and he's fast. Why didn't he make the pros? And that is Drew Dintzner out there playing. He's getting married tomorrow, but he couldn't resist today's game."

Atkins recalled the all-faculty team that played students a couple of years ago.

"The faculty won. We had about 60 family members and friends come out to watch the game."

A student sitting nearby dissented.

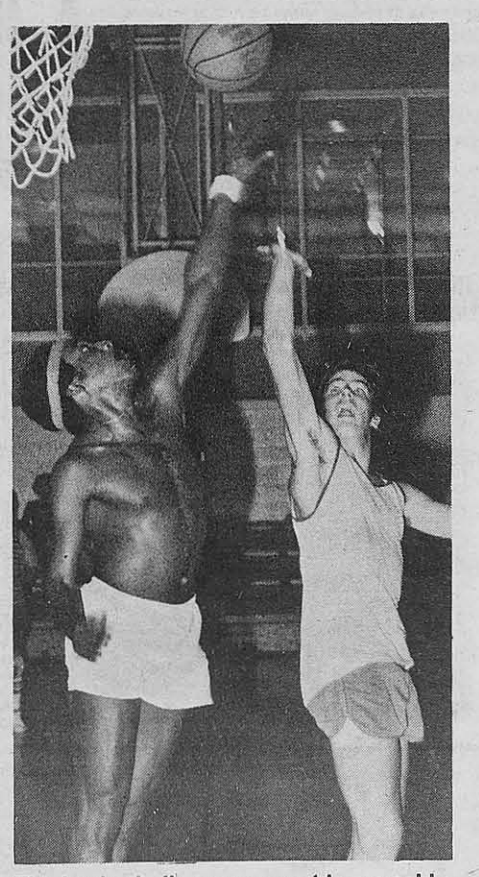
"Hey, the students won the last faculty-student game."

"Well, we ought to have a tie-breaker game to settle this," Atkins proposed. "We can have Harry Cargas as the faculty's star guard."

Both faculty and students reiterated that they would like to have more court time to schedule regular competition. And most importantly, they would like to have a regulation-size court. They worry about possible injuries in their half-court situation, and they hate to give up their game at 1 p.m. when a dance class comes to claim the space.

At five minutes to one, the dancers begin to drift in, lounging on the bleachers, waiting for the basketball game to break up. But the action on the court showed no signs of slowing.

"We don't quit until it is exactly one," a player announced emphatically.



The basketball games provide a weekly opportunity to work out the days' frustrations. photo by Bob Theiss

News Briefs

KMOX anchorman to give lecture

KMOX-TV anchorman Julius Hunter will give a free lecture on the "Politics of an Anchorman" on Thursday, Oct. 18 at noon in the private dining room.

BSA holds mid–term study hall

The BSA will have a preparatory mid-term study hall Tuesday, Oct. 16 from 7-8:30 p.m. in the cafeteria.

The study hall will include lecturers speaking on the topic of study habits habits. All students are invited.

Jazz Combos perform in concert Oct.11

Danny Read will direct the Webster College Jazz Combos in a concert Thursday, Oct. 11 at 7 p.m. in the Winifred Moore Auditorium. Admission is free.

Simon's 'Chapter Two' presented Oct. 16

Neil Simon's "Chapter Two" will open its one-week engagement at the American Theatre on Tuesday, Oct. 16 at 8 p.m. Tickets range in price from $13.90 to $6.90 and group rates are available.

For more information, call 231-7000.

Center offers basic Hatha Yoga classes

The Yoga Center of Ferguson is offering fall classes in "Basic Hatha Yoga" on Mondays, Wednesdays and Thursdays from 6:30-8:30 p.m.

For additional information, contact the Center, 524-4511.

Violinist to perform recital Oct. 14

Violinist Jacques Israelievitch will perform a recital of French music on Sunday, Oct. 14 at 4 p.m. in the Winifred Moore Auditorium. Mr. Israelievitch will be accompanied by Gail Delente on the piano.

Admission is free and open to the public.

Cox painting exhibit showing in library

A brush painting exhibition by Mahala Cox is on display in the Eden-Webster Library. The exhibit will be on display throughout October.

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Counseling, from page 1

conducted throughout the year. Currently, a six-week assertiveness training program for women is being offered.

"This year, we're hoping to focus on the area of academic growth," Healey said.

According to Healey, decreasing academic abilities prompted actior towards expanding this service.

"From faculty reports and/or grade reports, we've discovered that some students at Webster aren't academically prepared, particularly in the area of writing," he said.

In order to eliminate the problem, Healey said that a tutorial program has been established.

"At the moment, we have five tutors who have been selected by department heads and who have completed extensive training in study skills," he said.

The five students who are working as tutors include Carol Driscoll, Ken Holzapfel, Tom Johnson, Alberta Lenoir and Kevin O'Brien. The tutorial program is providing credit for some and work study for others.

Healey emphasized that the tutorial program is not remedial oriented.

"We would like to work with the student at whatever level he or she is at," Healey said.

"Our prime function will be to teach students effective studying skills, which can minimize their studying time yet, at the same time, maximize their retention abilities," he added.

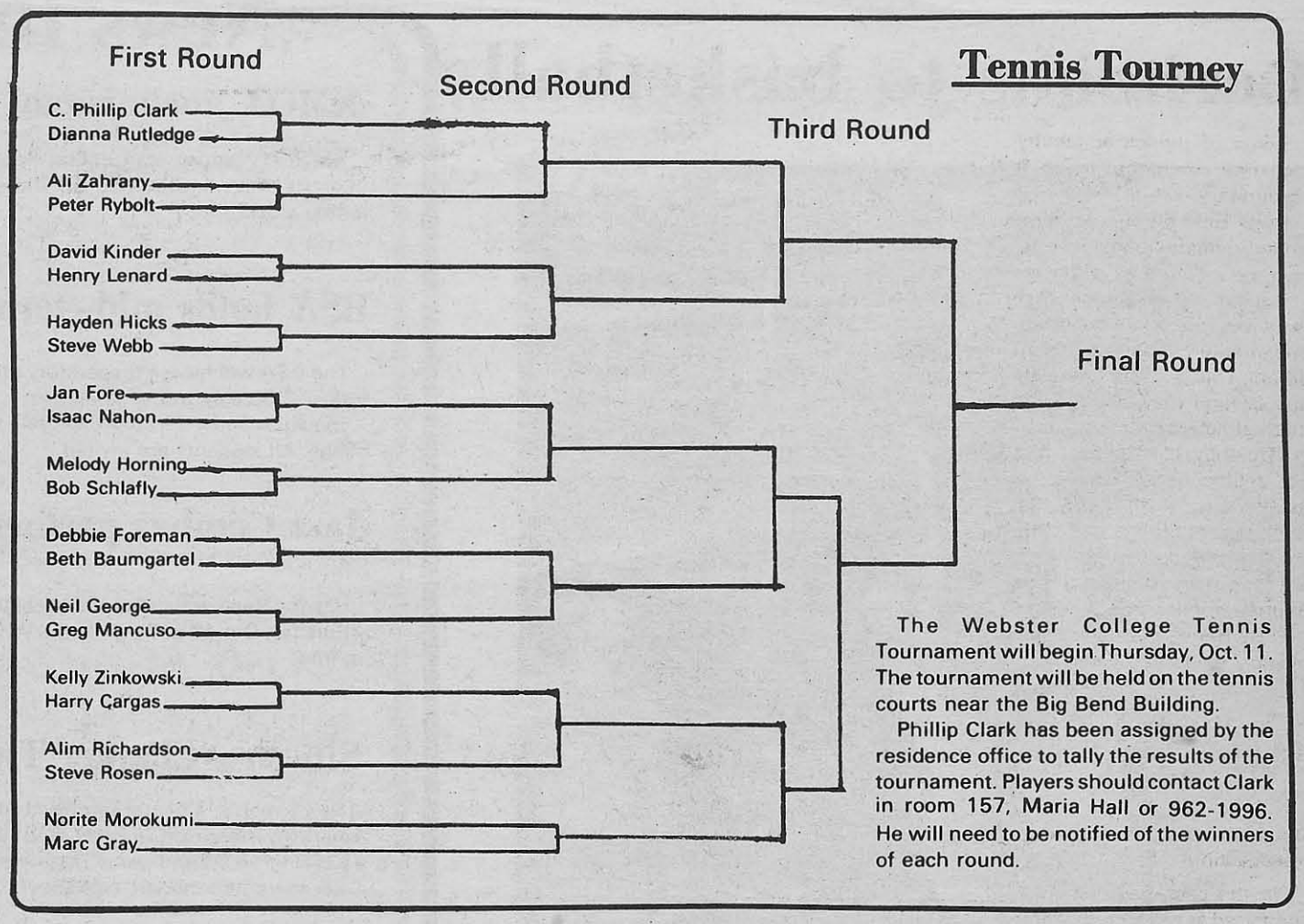
"If students are having a problem keeping up in any of their classes, we would like to catch it before they have to withdraw from the class," he said.

In the area of career counseling, Healey will provide the counseling services. In conjunction with this, Healey is currently teaching a two-credit class entitled "Career Life Planning" to 24 students.

"Ideally, the student will come in for counseling before his or her last semester because career life planning is more than just planning for the specific job you want upon graduation," Healey said.

Besides the counseling and workshop resources, the Center for Student Development will contain a library of reading material relating to life planning.

"It's as much a philosophy as it is a place," Healey said.



The Webster College Tennis Tournament will begin Thursday, Oct. 11. The tournament will be held on the tennis courts near the Big Bend Building.

Phillip Clark has been assigned by the residence office to tally the results of the tournament. Players should contact Clark in room 157, Maria Hall or 962-1996. He will need to be notified of the winners of each round.

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Faculty institute, cont. from page 1

Some of the other faculty members also had comments about the Faculty Institute.

Doris Beuttenmueller, director of the undergraduate management programs, saw the institute as being very helpful.

"One of the advantages of the institute is it gives us a better opportunity to know one another, and the things that interest others. This is a very interesting group of people, and they are undertaking some interesting research projects," she said.

"The thing I like is that I get a chance to get a little better look at some of the faculty. Last year, I said, 'Say, there is really a beautiful person.' That is one of the things you don't get to do when you are caught up in your duties on campus," Beuttenmueller said.

Earl Henry, assistant professor in music, said he does not feel the attendance of the Faculty Institute should be mandatory.

"There are times when an issue faces the college which is so important that it needs the attention of every faculty member. In those cases, I support the idea of an institute and feel the faculty should be required to attend," he said.

"However, there are those of us who would like to be able to decide whether or not the issues warrant a required institute. If we feel that they don't, we would like to give our services to the college in a different way," Henry added.

Neil George, chairman of the history/political science department and also a member of the faculty executive committee, had his own thoughts about the institute.

"I have taught in a number of colleges and universities. This is the only school where we have done something like this. I must admit it is very impressive to me," he said.

"The Faculty Institute is only one of many indications that Webster's faculty and administration is a little different. In this way, we are very sensitive to making sure we are in touch with the real world," George said.

He, however, said he feels differently about the institute being mandatory than does Henry.

"I suppose those who are least impressed with the possible value to be gained by participation at the Faculty Institute are the ones I would most like to get to know better," George added.

Over the years, the Faculty Institute has become a tradition. It is part of the unique "Webster Way" that sets Webster College apart from the rest.

Bob Corbett said he felt there was more to be gained by this tradition than strictly business.

"Business is the primary function of the Faculty Institute; the camaraderie is a wonderful by-product," he said.

Corley, cont. from page 3

funds allocated for training in public broadcasting.

"In the past, government funds have been used as production grants as well as special Corporation for Public Broadcasting (CPB) women and minority training grants. These have been helpful in allowing women to work in the wider spectrum of the broadcasting field," Corley said.

The communications area may be the answer to the career question for many women. Kathy Corley said she feels it is a choice worth considering.

Stevens, cont. from page 3

Stevens explained.

"And that's still going on. I've just lost touch with it. So I have a psychology degree too."

During her senior year at American University, Stevens learned how difficult it can be to go free-lance in dance.

"About five of us dance students got together, and we charged three dollars for students and four dollars for non-students and made $45 dollars each.

"At our next concert, we did the same thing and made $35 apiece. So that's the kind of money you're talking about for months of rehearsals!"

These days, Stevens is busy rehearsing a six-member student dance team for the November dance workshop on a routine she choreographed. She teaches modern and improvisational dance and also attends a jazz class on her off-time with private tutor Vivian Anderson to "Keep myself learning new things."

therapy program in the psychology department.

"I was interested in autism. There was a big attempt for dance therapists to use the rocking motion and vicarious movements of an autistic child, trying to get them to recognize themselves and other people, moving the way they do,"

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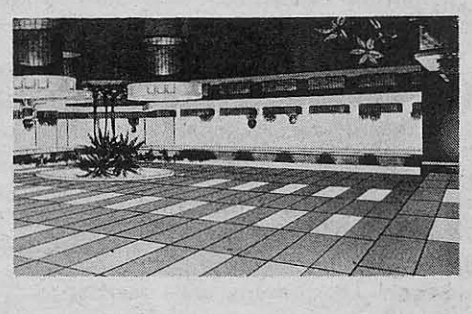

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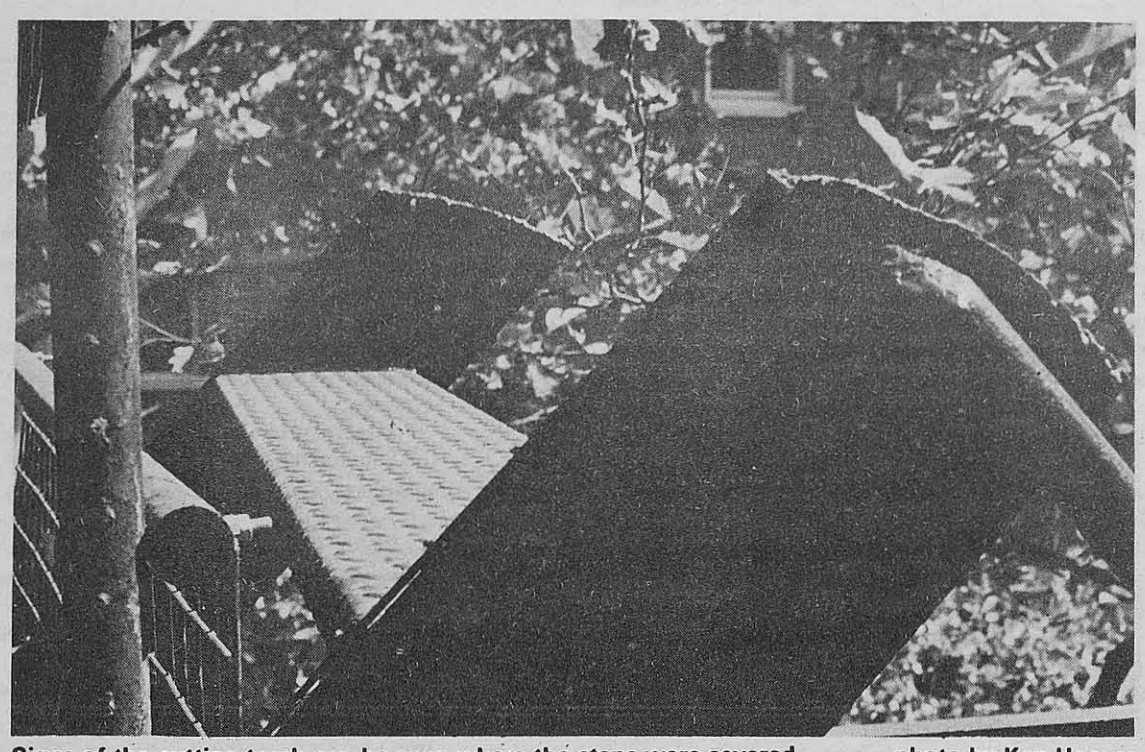

Signs of the cutting torch can be seen where the steps were severed. photo by Ken Hoover

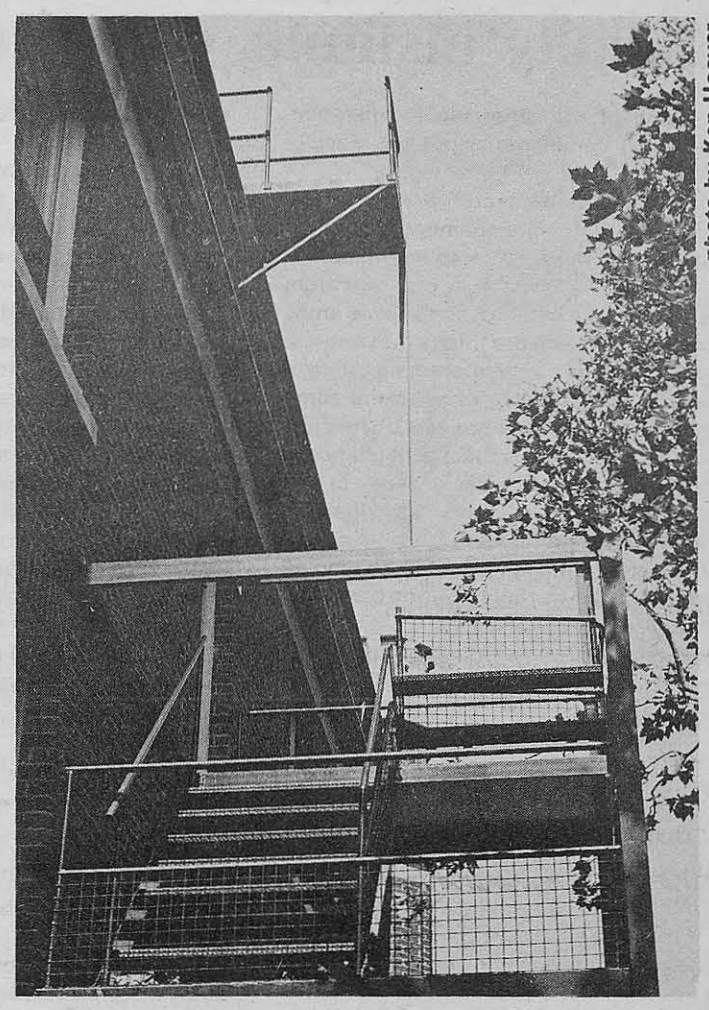

photo by Ken Hoover

In the absence of the fourth floor stairs, a sign now directs people down a wooden stairwell and out a third floor door.

Fire escapes removed from building, no problem says officials

by Ken Hoover

Those of you who are veterans of the Webster halls may remember a few years ago when I wrote an article about the sculpture that had been bolted onto the wall of Maria Hall backward. It was in the Dec. 17, 1976 issue. And do you also recall that even after the man who donated the "map of the world" sculpture offered to pay to have it corrected, nothing happened and everyone forgot about it? Today's story is also about large metal objects bolted to walls, only this time there's and element of danger. . . .

The people who work on the fourth floor of the Administration Building were shocked when they learned that the outside fire escapes leading down from their floor had been removed. Over the summer, maintenance workers cut away the iron stairway with torches from the third floor landing up on both sides of the building. In the event of an emergency, signs now direct that exit be made down the inside stairs. This has some people worried.

"I'm terribly concerned," said Steve Miller, a math student. "It's all wood. If it went up in flames, how are we supposed to get down from this floor. . . jump?"

The stairwells on the 64-year-old building are wood constructed over a concrete shell. Webster Groves Fire Marshal Leroy Zinn said that with the installation of self-closing fire doors on each floor, the stairwells meet fire safety codes. Zinn said the maintenance department received his approval before removing the fire escapes.

Virgil Morris, director of maintenance, said the fire escapes were removed to protact the roof from being damaged from people walking on it. He also mentioned there was a problem with trespassing high school students going up on the roof.

Okay, so we don't have to wear a parachute to use the computers or sign up for masters' classes. But the people on the fourth floor could use a little extra security. That's why I propose taking the "map of the world" off Maria Hall and weld it to the top of one of the fire escapes on the Administration Building. That way, in an emergency, you folks up there can feel a little bit closer to "earth."

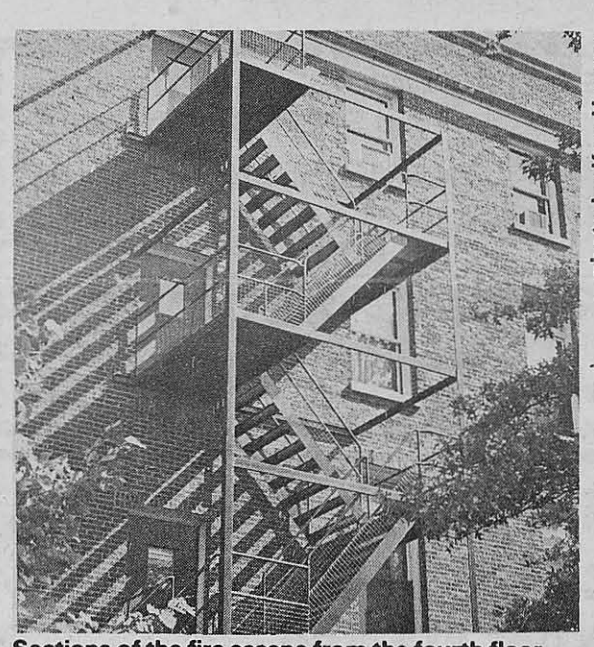

photo by Ken Hoover

Sections of the fire escape from the fourth floor were removed over the summer.

J.P. Stevens, cont. from page 1

In spite of J.P. Stevens' 16-year battle against unionization, workers at a plant in Roanoke Rapids, N.C., voted in August 1974, by a 1,685 to 1,448 vote, to be represented by the union.

Although J.P. Stevens stills resists, this has been hailed as a landmark in the attempt to organize the non-union southern textile worker.

A failure to negotiate a contract has led to a nationwide boycott of Stevens products of which Gail Jacobs confidently said, "We are going to win!"

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Fulbright scholarship sends students abroad

by Terri Williams

Thanks to an Arkansas senator, students may pursue greater knowledge and learning in places other than their own country.

Since Aug. 1, 1946, when Congress passed the original legislation introduced by Sen. J. William Fulbright, the Fulbright Program has provided study opportunities for more than 55,000 U.S. and foreign students in more than 100 countries.

The Fulbright Program not only sends students abroad, over the past 30 years the program also has sent 65,000 professors, teachers and other exchangees overseas.

Anyone is eligible for a scholarship as long as they meet these requirements: They must have a bachelor's degree (or are just about to receive one) in the area of study they wish to pursue, and they must fill out an extensive and complex application and submit it by Nov. 1 of the year that it is offered.

"Students also should have a very good reason why they want to study abroad," said Dr. Alice Cochran, Fulbright advisor at Webster College. "The committee interviewing the applicant will ask a question such as, 'Why do you have to study in France? Can't you study the same subject somewhere in the States?'

"Everyone wants to study abroad. The Fulbright committee choosing the applicants can only pick those with the best reasons," Cochran added.

The competition for a Fulbright Scholarship is fierce. Last year 3,002 people applied from all over the United States. Only 505 were accepted.

"The way the candidates are chosen follows basically the same process as a 'Miss America' contest. Each region of the United States — the North, South, East, West and Midwest — have a preliminary meet in a major city of that region. Specialists in all areas of study along with educators, national leaders and university professors are the judges," Cochran said.

If an applicant passes the preliminary, they are sent to a major city, such as New York, where they and other chosen applicants are narrowed down even further.

Those that pass the final round are then sent to their chosen country (provided that the host country accepts them) for a year of academic study.

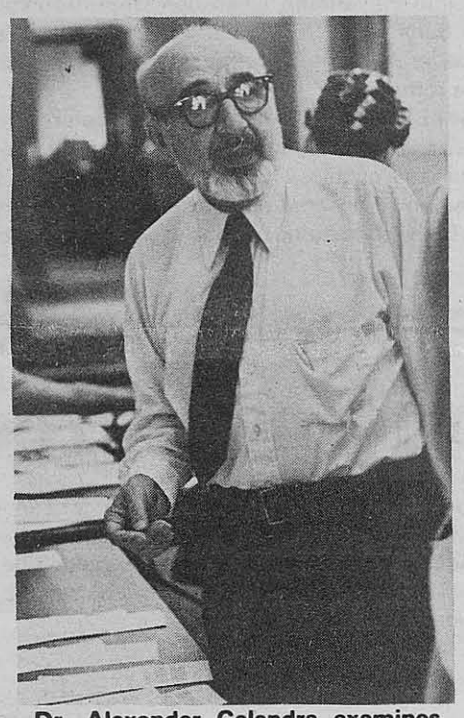
Most of the teachers and professors that are selected for a Fulbright Scholarship are married and have families. These people are allowed "dependent support." The government gives them a certain amount of money for family support along with the scholarship money. Most students are in their 20s and 30s and are unmarried. They receive no extra government funds as the grant is

Cont. on page 7

THE JOURNAL

Vol. 9, No. 6 | Webster College, Webster Groves, Mo. | Oct. 18, 1979

Fall-break from Oct. 22-Oct. 26



Dr. Alexander Calandra examines literature on Holistic Health.
photo by Ed Parson

Says Goldstein :

Symposium's holistic health heals

by Carole Jane Penn

"To me, holistic medicine is 'healer' at the basic level. It includes all kinds of healing, not only allopathic medicine (what a physician practices), but homeopathic, acupuncture, chiropractic, osteopathic. . . . You could just keep on going," said Dr. Marcy Goldstein, former allopathic physician for 25 years and currently practicing acupuncturist.

This statement was a dominating theme throughout the two-day "Eclectic Weekend" of the Midwest Holistic Health Care Symposium held recently at Webster College.

The purpose of the symposium was to discuss, analyze, and evaluate the various methods and representative points of view currently practiced in the areas of holistic health care. Topics included acupuncture, faith healing, therapy, imagery, focussing, iridology, and biofeedback.

The main thrust of holistic health is the balance of the body in the form of energy. It is at this point where allopathic medicine and holistic medicine diverge.

"First off, you've got to understand that all these — acupuncture, chiropractry, laying on of hands — that the basic concept they say, different from allopathic medicine, is that you have energy body-life force energy. And each therapeutic touch, Tai Chi, shiatsu, applied kinesiology, meditation, ion person manipulates the energy to bring it into balance," said Goldstein.

There is a number of ways in which the energy of the body can become unbalanced: disease, illness or stress.

According to neuropsychiatrist Dr. George Ulett, stress is "the essence and the genesis of holistic medicine."

The preservation of balanced life force energy through "stress reduction" techniques is the basic premise of Tai Chi

Cont. on page 6

Conservatory performs in weekly EOT program

by Kim Allison

"They happen every Tuesday, but we kept the name because it sounds more musical," said Marita Woodruff, head of the directing program at the conservatory of theatre arts, said of the "Every Other Tuesday" (EOT) program.

EOT plays are performed in the old auditorium by second year acting students and are directed by first year master of fine arts (MFA) directing students. The program was designed to allow sophomore acting students an opportunity to gain experience without having to feel they are in competition with juniors and seniors.

Cont. on page 7

Biz McGraw (left) and Randy Kleffner perform in the one-act play, "Snow Angel," an EOT performance. photo by Ken Hoover

America's resources :

Wildcatters find oil

by Jean Oksner

"Wildcatter" — The word breathes the mystique of the southwestern oil fields, rough and tough outdoorsmen, covered with crude when the gusher comes in.

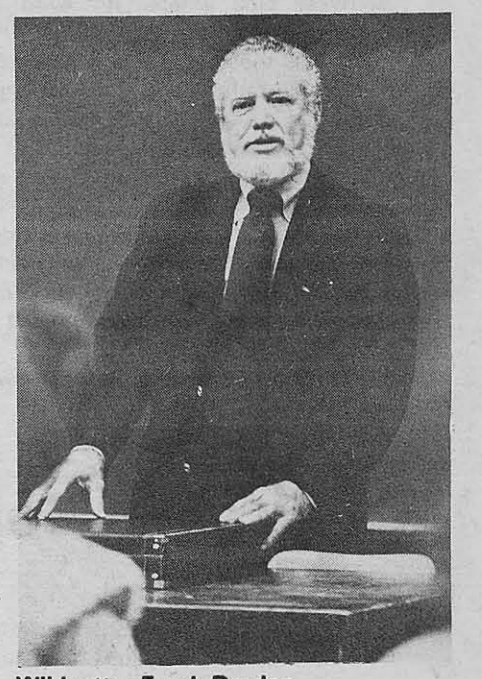
Frank Darden, a Texas wildcatter, spoke at Webster College on Oct. 9, sponsored by the management department.

His appearance was completely different from the stereotype. Darden wore a navy blazer, buttoned-down collared shirt, a well-trimmed Hemingway-type gray beard. But when he began to speak about "awl" the mystique of the wildcatter appeared.

Darden is one of 12,000 wildcatters — independent oil producers — in the United States. Wildcatters are relatively unknown, yet they drill more than 90 percent of all the exploratory wells in the nation, discover 50 percent of the new oil and gas reserves, find 75 percent of the new fields and produce about 38 percent of all U.S. crude oil.

He said he is concerned with the government regulations of his industry and the poor impression he feels the public has of oil men.

"We produce and sell a barrel of oil just like a farmer sells a bushel of wheat. After that, it is taken by the major companies and they make the gasoline



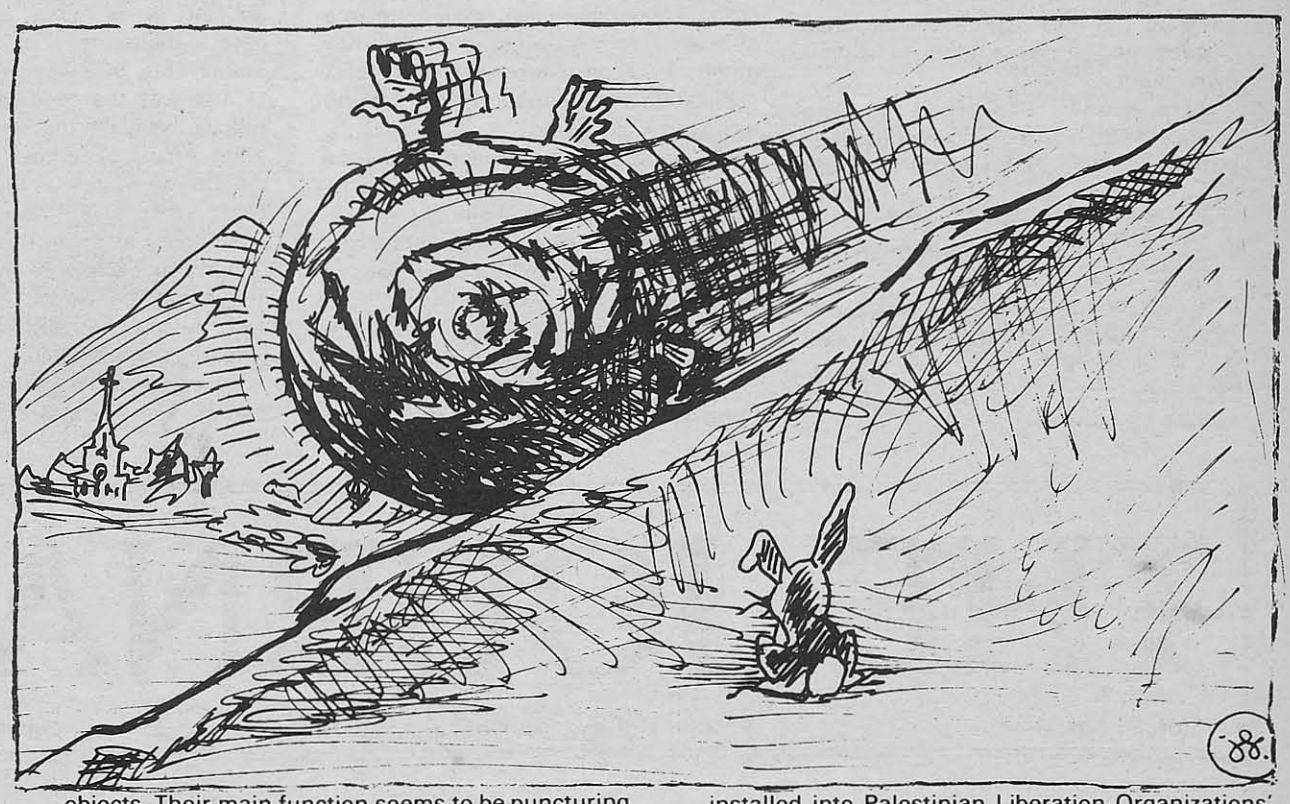
Wildcatter Frank Darden
photo by Bob Theiss

and the big profits. So we are as much at the mercy of the gasoline pumps as you are. The small independent wildcatter is very disturbed by the lack of government progress in curtailing imports of oil. The percentage of imports has increased in the last five years from 18 percent to 50 percent and at this same time

Cont. on page 8

Editorials

Definitions describe 1980 trends



As a concerned member of the Webster College campus press, I realize our limitations in relating national and international new events. During our efforts to keep up with Webster College, we sometimes lose sight of new political trends in the world outside the campus boundaries.

However, as a public service to you, our readers, I feel that it is my duty to bring you up to date on some of the currently used terminology found throughout other local publications and newscasts. Seeing as the college community is due for a week's vacation, I find it my duty to aid you in making you political vocabulary as current as possible so that you need not feel out of place in the "outside" world during your siesta.

Here is a list of those technical terms deemed a "must" for every layperson's verbal reportiore:

RESESSION: This occurs when Congress meets for another session to fight over budget expenditures. Raving Democratic liberals will demand more, while tight-fisted Republican conservatives demand less.

CONSUMER: A citizen who can decipher his or her complicated, 20-page income tax form (in triplicate, of course), but are incapable of choosing a car without the government's help.

SALT II: A new composition of acids and bases forming a new, revolutionary table salt. Salt II, an invention of government scientists, was developed to take the place of everyday table salt because Whitehouse officials say we have a severe shortage. Had this new compound not been created, rumors suggested that salt rationing may have been the next step. Luckily the substitute was discovered as it was thought that consumers would have some problems determining whether their salt shakers were even or odd.

ANTI-INFLATION: A new minority group in the United States which is primarily made up of disturbed members who have a strong dislike for air-filled objects. Their main function seems to be puncturing car tires and popping circus balloons.

I.B.M.: The logo for a new monthly magazine, "Illegal Business Methods." If you would like a copy, send your personal check (You need not fill in the amount — They'll do that for you at no extra charge.) to: Cheat the Public, Underhanded, VA 10000.

WINDBLOW PROFITS: A nuclear power plants methods of dealing with nuclear wastes. According to one nuclear power plant worker, "As long as the wind don't blow, then we ain't gotta worry about where that low level radiation steam goes to."

ARAFATATATAT: A new machine sound device installed into Palestinian Liberation Organizations' machine guns. One PLO leader commented, "We don't have a real war to fight yet, but the new device keeps the morale up."

SNOWBALL PROFITS: This term refers to companies like Exxon who abruptly jack up their oil prices. Just as a pebble would roll down snowy Pike's Peak growing to an enormous size, Exxon officials hope to see the same thing happen to gasoline prices.

fromanideaby:
The New York Times
and Kathy Kilpatrick

Student commentary: 'Stranger Than' criticized

A column in the first issue of the **Journal** under the nefarious head of "Stranger Than. . ." poked fun at dance students at Webster College. There was the usual hackneyed implication that dance students are sissies, weak and inept.

That kind of fun is cheap, trite and smacks of the kind of provinciality many came to Webster College to escape. Nevertheless, dance students, particularly male dancers, are not immune to being stereotyped as weak and effeminate even at enlightened Webster.

Perhaps those students who swagger about with common ill-found notions of what dance is all about, should take a look at their colleagues in tights and discover what dancing involves.

"I really don't care if someone says something about my tights," explains Jerry Mitchell, "because if I didn't wear my tights, then I couldn't see how my body works in the mirror. . . unless I was nude.

"Is that what they'd rather have us do?" he asked. "Would that be more masculine if everyone went nude?"

Jerry Mitchell grew up in Hawthorne, Mich., where he was very active in sports. He was conference champ in the high jump and hurdles and scored an average of 22 points and 11 rebounds per game on the varsity basketball team.

Mitchell broke his collar bone during his sophomore year on the varsity football team and hung up his helmet for good. He began dancing at age 16 and continues his studies in theatre and dance at Webster College.

"I've never been worked so hard in anything than in dance," said Mitchell. "The instructors for dance work you harder than a coach would for a sport because your body needs to be in better shape to dance than it ever needs to be for an athletic event."

Though the mode for macho men does not include dance tights and a ballet bar, students should not fabricate ideas about their counterparts until they've stretched out at Loretto-Hilton. Maybe having Budweiser on cornflakes for breakfast is macho to the same people who base their "comedy routines" around the male dancers. Far from being frail, Mitchell challenged the skeptics.

"I would like to see someone who thinks he's the greatest guy in the world put on a pair of tights and get in a ballet one class," said Mitchell. "I bet you by the time they get out of that class, they wouldn't be able to walk up the stairs because they'd be so sore they wouldn't know what hit them."

Steven Thomas

Publication Board's chairperson resigns

Sister Deborah Pearson's resignation from the Publications Board because of her recent illness is cause for sadness for all of us at the **Journal**.

While we understand there is some uncertainty as to when Sister Deborah will return to campus, we have no doubt that she will return — and soon. And we suggest that Sister Deborah can take solace in the certainty that the prayers and best wishes of the Webster College community are with her throughout the day.

As chairperson of the Publications Board, Sister Deborah showed a concern for the problems of students — and her sensitivity does not go unappreciated. While the **Journal** still has some way to go before it is the publication it should and can be, any progress made during the past year is due in no small part to her approach to the board position.

Sister Deborah's insistence on regular board meetings and her constructive reviews of the **Journal** have been an important aid in the quest to improve Webster's campus publication. She will be sorely missed.

The Journal Staff

The Journal is published by the students of Webster College in conjunction with the journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed (names withheld on request), and are subject to editing.

Deadline for submission of material is 4 p.m. Thursday.

Inquiries should be addressed to: **The Journal,** Room 106 Loretto Hall, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone: (314) 968-0500 ext. 284.

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Features

College President Gerdine discusses Webster

by Kathy Kilpatrick

Q. Do you think that Webster is becoming a "fine arts" school?
A. Not necessarily. I think we're also very strong in the social sciences, management programs, and MAT programs. We have lots of strengths here.
Q. Do you think that Webster will receive more grants for the performing arts such as theatre, dance and music?
A. The music department has a great influx of new students this year. Last spring, it didn't quite have as many. But all of a sudden, they have taken a great turn for the increase.

We are always seeking grants. We're looking to strengthen dance over a period of time, and one of the things we have in mind is a supplemental fine arts building. The building would give us the services and the set-up for music, theatre and dance. When we get that facility built, it will enhance our capabilities enormously. It will make us much more attractive to students in this area.

I think the dance students need some additional studio space in order to practice. They do need some special kinds of very good space. Dance is obviously an area that is going to grow, and Mr. Sargent (theatre chairperson) has definite plans to see that it will grow. We've got to help him to see that it happens.
Q. Do you think most of the departments are growing?
A. It depends on how you mean growing. I think that a lot of the departments will not grow. We reviewed with each of the departments last year about their future plans. Again, we will review their plans for this fall and for the future.

Obviously, the numbers of 18- to 20-year-old college students will decline in the near future, and there is going to be a keen competition for those students. We think that we will get more than our share of those students in that market, but that pool from which we draw will be much smaller.

I think the facts tell us that the conventional undergraduate body is going to shrink somewhat. On the other hand, the adult students, professional students, and other kinds of students who are returning to college will probably increase in number than decrease. Now what that means is that there may be a shift in emphasis in students through some departments declining in enrollment in recent years, such as psychology. Psychology was very large for a while, and to my surprise has declined in recent years.

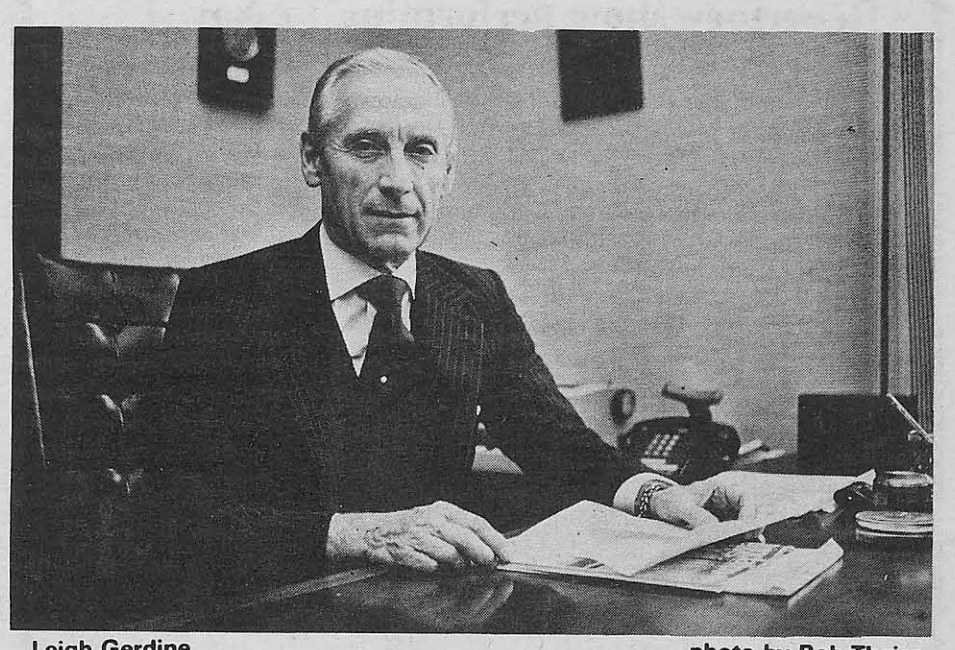
People shift interests from one area to another. Nothing ever remains static. We have to be able to shift with the times, obviously. Part of that effort is going into management, and we also have a new program in computer studies.

I think there is very little doubt that everyone is going to need to have computer literacy. Interestingly enough, I was just reading this booklet in from the Academy of Academic Development. The booklet is a handbook for colleges and universities. One of the things I looked at is how Dartmouth (college in Hanover, N.H.) introduced the computer as a basic running tool for many of its courses. As a result, that course increased many of its students' literacy in a new language.

We will need to get some place in the future, a large number of students who have computer literacy. Because the computer is getting so ubiquitous and so small that it's going into another further miniaturization. When that happens, we will have computers everywhere.
Q. Do you think that Webster is becoming "a professional department" school?
A. People have said that since before I came here. We still consider ourselves a liberal arts college. I think what has happened is we managed, or we found ways to do that within a liberal arts context. What we've done is removed the general requirements from our curriculum. You are free to take a very substantial number of courses in the professional area that you are interested in.

We used to think of liberal arts as not being professional and something else as being professional. But the truth of the matter is that people who go out and take Ph. Ds in English or history are professionals whose jobs or lifetimes are going to be spent teaching history or English as the case may be. The Ph.D is as much a union card as any of the other professional preparations that we might have. Where we went astray for awhile, I think, was in thinking that everybody ought to have a Ph.D. I don't think everybody ought to have a Ph.D. I don't think it's the most useful degree for large numbers of people. There are all kinds of professional equivalents.

For the most part, we try to find people who are superb and superbly credentialed. We like for students to be exposed to people who are practitioners in the field so that they get the real world flavor rather than just the theoretical.



Leigh Gerdine photo by Bob Theiss

Concert features Jasmine

by Toni Wallace

On Thursday, Oct. 18 at 8 p.m. at Kiel Opera House, Carol Schmidt and Michelle Isam, known as "Jasmine," will headline a benefit concert for project AWARE (Abused Women Are the Responsibility of Everyone).

The concert will be opened by Frontstreet, formerly known as T-bird Johnson, which consists of two former Webster graduates, Geoff Benson and Bill "Rusty" Parker, and one former student, David Clark.

Carol Schmidt received her degree in piano performance in 1977. Michelle Isam was a saxophone performance major from the class of 1978, along with Rusty Parker (percussion), Bruce Roberts (percussion) and Geoff Benson (composition).

Jasmine's reportiore spans the jazz and scat of the 30s and 40s to the rock of the 50s and 60s, and through the contemporary reggae, rock and jazz of today. Their originals, however, are their best in that they reflect an intense study of musical theory, history and composition. Their music is performed with spontaneity and clarity.

Frontstreet is a five-piece band that has a bigger hurdle to jump than just the over-glutted music market. They play all original tunes, which is not only unusual for St. Louis bands but difficult to sell as some people have trouble listening to songs they haven't heard 50 million times on top-40 radio.

Their songs could compete with the finest music on the air today. Many of their songs deal with people and events which are in the forefront of today's social milieu.

The great highwire artist Wallenda, the recently victimized godfather Gallante, Three-Mile Island and punk rock are examples of heroes and villians who come to life in Frontstreet's musical tales. Firmly embedded in the roots of rock music, their songs are precisely arranged and colored with jazz overtones. Their stage presence is energetic, personal, intense and exciting.

This concert not only promises a good time, but the $6 admission charge will go towards a good cause.

Colgrass's music performed

by Ed Branch

The works of Pulitzer Prize-winning composer Michael Colgrass will highlight a concert by the New Music Circle Monday, Oct. 29 at 8 p.m. in the Winifred Moore Auditorium.

The performance of chamber music by the Circle is its first of the year, and will begin the its 20th season.

The New Music Circle is a nationally known non-profit organization dedicated to the performance of music of current composers.

"It is very hard to get artists to perform chamber music because the music is so complex and technically difficult to perform," said Michael Chamberlin of the music department staff. "Many performers approach the music negatively because it is hard to understand what the composer is trying to do, and they may practice weeks on music that is only performed once."

Chamber music concerts are performed by small groups, usually no more than 20 musicians or as few as two. This type of music derives its name from where it was played rather than the type of music performed.

"Chamber music was performed in small chambers or halls which allows for more intimacy between performer and audience," said Donald Chen, Webster's choral music director.

In addition to his performance in the opening concert, Michael Colgrass will offer a masters class to discuss his approach to music using dancers to show body-mind awareness. The class will meet Tuesday, Oct. 30 in the Plymouth gym at 3:30 p.m. and will be open to all students free of charge.

There will, however, be an admission charge for the concert — $2.50 for students and faculty and $3.50 for the general public.

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News Briefs

Repertory show performing to Nov. 17

"Crimes of the Heart," a repertory theatre production, is currently playing on the Mainstage of the Loretto-Hilton Theatre. The play will run through Nov. 17. The show begins at 8 p.m. and reservations will be held until 7:45 p.m.

For more information, call the box office at 968-4925.

Photo show presented Oct. 19

The people who attended the Colorado Silver Street Photo Workshop will be gathering to discuss their slides and prints from the workshop last summer. The meeting is open to the public and will take place Friday, Oct. 19 at 7 p.m. in room 218 of the Media Center. Various slide/tape shows and photo displays will be presented and refreshments will be served.

The Backers to hold stage tour

The Backers, a theatre volunteer organization, will hold an "Open Backstage Tour on Oct. 25 at 1 p.m. The free tour will include the scene shop, the costume shop, the catwalks, the prop shop, the Studio theatre and other places of interest. The tour will last approximately for one hour and is open to the public. Reservations must be made in advance. For reservations, call Kay Lynne at 968-7344.

Washington U. conference offered

A conference on "Women and the Law" is scheduled for Friday, Nov. 2 and Saturday, Nov. 3 at Washington University. The conference, which is open to people from Missouri and the southern Illinois area, will cover a broad range of topics. For further information and registration materials, contact Sally Calhoun at 889-6402.

Birthday, pre-graduation

by Jean Oksner

His business card reads, "Elliot Jones, Chief Clerk (Retired), Missouri-Kansas-Texas Railroad Co."

But the card tells only part of the story. Jones is a student at Webster College, due to receive his bachelor's degree in literature in December. Jones is 77 years old.

"I hope I receive my degree this semester," Jones said. "I could still flunk, you know. I flunked fourth or fifth grade; I don't remember which. And I could flunk again."

Harry Cargas, head of the literature and language department, didn't seem too concerned about his student flunking out. "I am going to encourage Elliot to continue on for his master's degree," Cargas said.

Jones never misses the monthly programs sponsored by the literature and language department. So he was not suspicious about attending a film scheduled for Oct. 12. Jones was one of the few people on campus who did not know that the real reason for the gathering was a surprise birthday in his honor.

"This is a combination birthday and pre-graduation celebration," Cargas announced as he ushered Jones into a room filled with "Happy Birthday" singers. There was punch and a sheet cake complete with candles in the

Elliot Jones comes close to tears at his surprise birthday party.
photo by Tom Gross

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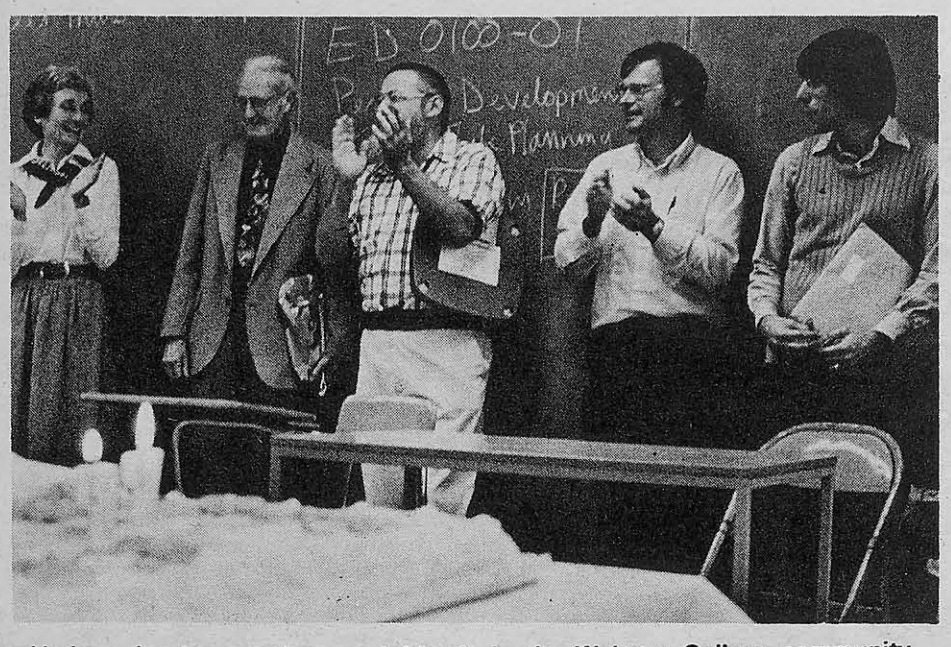
n party touches Jones



Various faculty members and friends in the Webster College community stopped by to congratulate Jones. photo by Tom Gross

numerals 77.

Jones attempted to cut the cake as his well-wishers applauded, but his hands shook and he relinquished the knife to wipe a tear from each eye. "I am touched — deeply touched," he said, shaking his head in disbelief.

A birthday party isn't complete without gifts. Jones received a Webster College T-shirt and held it proudly up to his chest, still wearing a stunned smile on his face. Then friends and faculty crowded around him with congratulations.

Later, Jones was composed enough to tell a little about himself. He was in the eighth grade when his family moved away from Kirkwood in 1915. That was the end of his formal education for a long time.

When he went to work for the railroad he took some classes in railroad traffic handling and, at one point in his life, went to Berlitz for Spanish lessons. Yet he did not stop educating himself outside of formal classroom study. "My parents were literary," he explained. "We always had books and music in our house. So as an adult I continued to read literature and develop my knowledge of music.

"When I retired from the railroad after 50 years, I didn't want to just sit in a rocking chair," Jones explained. Bob Corbett, a philosophy teacher at Webster, was a former neighbor of Jones' and he encouraged the retiree to "take a few classes."

"At first, I didn't want to go after a degree," Jones said. "I just wanted to learn. I had no job to take my time and my pension was ample for me."

But his teachers encouraged Jones to work toward his bachelor's degree and that is when the years of self-study proved valuable. Jones earned 62 life-experience credits through the contract center, based on his life-long music and literature knowledge.

"I am rather weak in science and math," Jones admitted. "So I won't use a calculator. I want to retain my multiplication tables and the math knowledge I have."

Jones has obviously made a lot of friends in the five years he has been attending Webster and this was not his first surprise birthday party.

"They surprised me on my 75th," Jones said. "But I wasn't expecting anything on this birthday — 77 didn't seem like a special year."

Is Jones going to go ahead and work towards his master's degree?

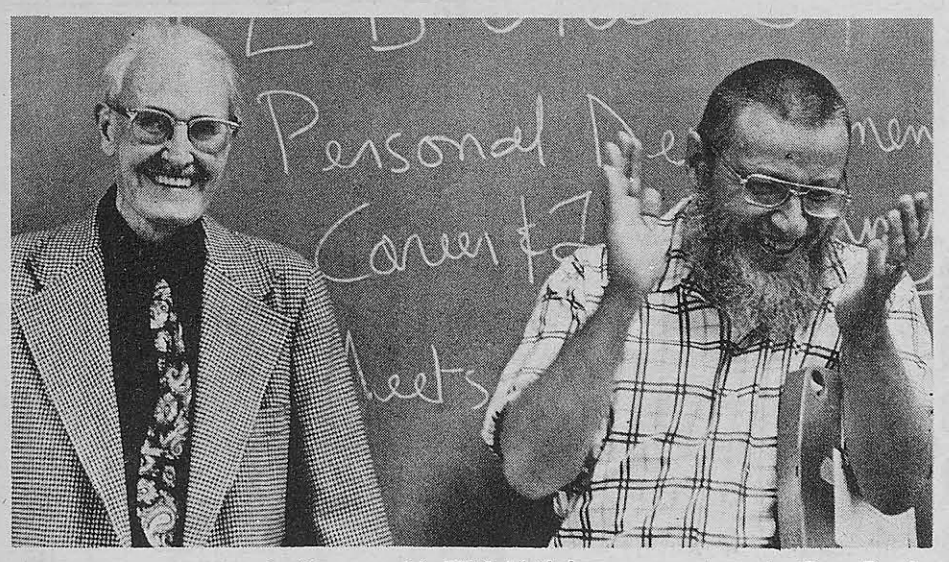
"I don't know if I would live long enough to complete it," Jones laughed. "And it would be very expensive for me. I don't think I could afford it."

That is when Jones received a very special birthday present. Joseph Kelly, vice-president of Webster, announced that the school would waive the tuition.

Jones was interviewed at his party by KTVI, Channel 2, and also by the **Globe-Democrat**. He made an appointment to talk with Webster personnel about a future article for the alumni news bulletin. And he pointed out to this reporter that he has been a campus celebrity before.

"The **Journal** did a story on me two years ago on my 75th birthday. I've got the clipping at home," he said.

Happy Birthday from the Journal, Mr. Jones! Please add this to your file.



Harry Cargas applauds Jones on his 77th birthday. photo by Gary Brady

News Briefs

Holistic health symposium to continue

The Holistic Health Care symposium continues on Oct. 20, 21, 27 and 28. Discussions about imagery and hypnosis are slated for the first weekend and yoga and ion therapy will be discussed the following weekend. All discussions are held in the Winifred Moore Auditorium from 9 a.m. until 5 p.m.

'The Exorcist' to be shown Oct. 31

The film "The Exorcist" will be shown on Wednesday, Oct. 31 in the Winifred Moore Auditorium at 7 and 9 p.m. and midnight. Admission for Webster College students, faculty and staff is $1.

KSHE-FM's skate-a-thon planned Oct. 20

A "Gateway Skate-A-Thon for the Olympics" is planned for Saturday, Oct. 20 at Steinberg Skating Rink in Forest Park. Scheduled to participate in the fund-raising event are such local celebrities as Steve Mizerany, sportscasters Jim Holder and Kevin Slaten, and KSHE-FM's mascot "Sweetmeat." Participants will be eligible for attendance prizes. The skate-a-thon will begin at 10 a.m.

'Hamlet' to open Oct. 26 to Nov. 18

The Theatre Project Company, located in Union Station, will open its fifth anniversary season with the play "Hamlet." The play will open Oct. 26 and run through Nov. 18 with performances on Thursday, Friday, Saturday and Sunday at 8 p.m. For ticket information, call 621-1336.

Hank Williams' play to premiere Oct. 30

A Broadway-bound musical play entitled "Hank Williams: The Show He Never Gave" will premiere on Oct. 30 at the American Theatre in downtown St. Louis. The play will run for one week, with tickets selling from $5.90 to $10.90.

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'Magical' Israel fascinates photography professor

by Greg Mancuso

"It is full of interesting visual backgrounds. The people there are alive and vital."

The speaker is Susan Hacker, assistant professor of photography at Webster College. The subject is her latest visit, her fourth, to Israel las summer.

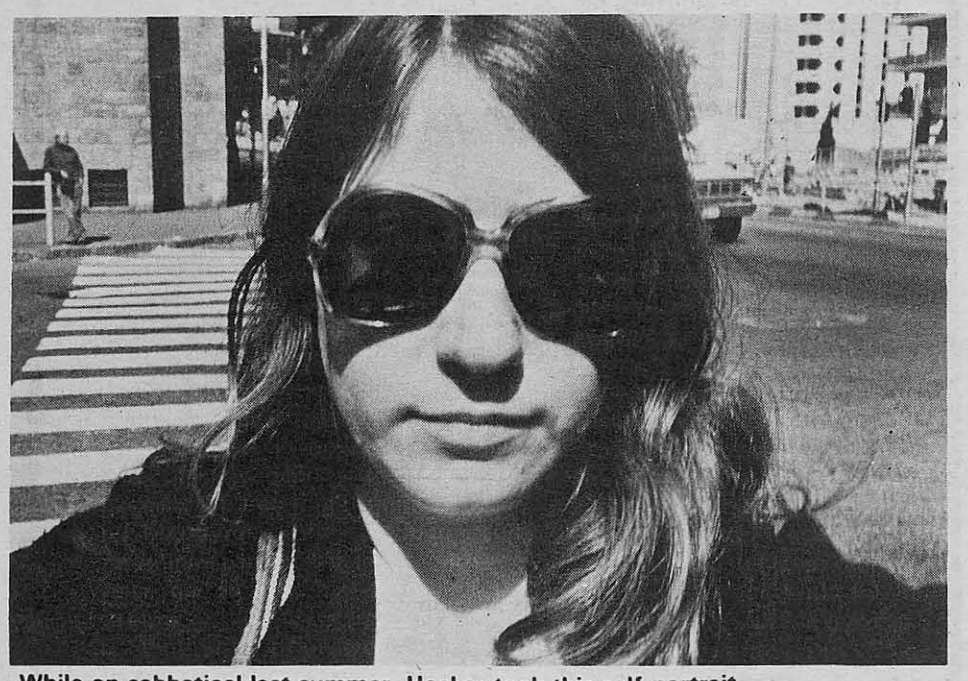
Her purpose was to photograph a fascinating environment and people.

"Israel has a magical feeling of light and air, golden hills and sand," said Hacker. "There is a high feeling of drama, where so much has happened, and so much has been affected since."

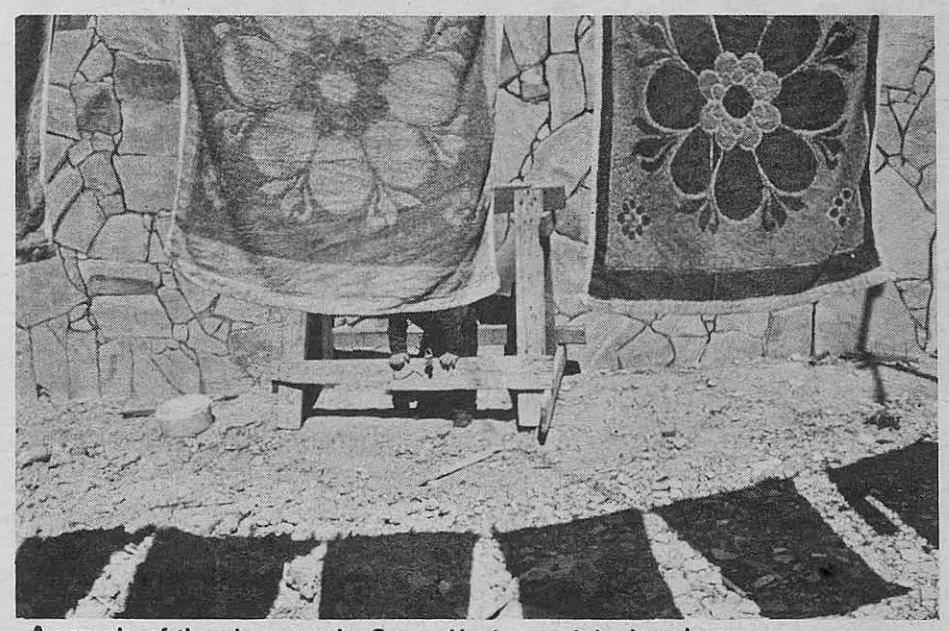
Hacker said she was a guest artist at Bezalel Academy of Arts and Design.

"The people at the academy were extremely gracious," Hacker remarked. She was allowed to use the darkroom when she wanted and gave some lectures , which were "my decision; there was no pressure."

While in Israel, Hacker also had a one-woman show published in a magazine. In America, she has had her photographs in several group shows, in books, and was one of six people to receive a $15,000 individual grant from the Missouri Arts Grant Council in 1977.



While on sabbatical last summer, Hacker took this self-portrait.



A sample of the photographs Susan Hacker took in Jersalem.

"Israel is the most non-boring place in the world," Hacker said. "It's so busy, rushing, vital, fast-moving and frantic — a place where things are always happening."

One reason for the excitement is terrorist activity that plagues Israel. There are real fears of bombings and violence.

"People are always watching you," she commented. "You have to keep things with you.

Hacker explained that if you were to leave your purse, for example, sitting in a bank lobby, a teller would immediately ask who it belonged to. If no one claimed it, then the bank would be cleared because it may contain a bomb.

Hacker has a love/hate relationship with the people of Israel. She said she appreciated Israel's vitality, but said they push a lot, and they like to argue. There is a 40 to 50 percent inflation rate in Israel, and Hacker said she believes that the people are "more worried about internals than externals" as far as political problems are concerned.

Hacker spent half a year in Jerusalem and made several visits to Tel-Aviv each week. She was allowed to go to Israel because of the faculty development leave at Webster College, offered to faculty who have taught for four years at Webster.

Hacker said she is happy with these leaves which allow faculty to "go into an aspect of your field which you don't get time to while teaching." She said these trips can bring "credit to the school through publication of photos in books.

Symposium, cont. from page 1

and shiatsu.

Anna Lum spoke on the benefits of Tai Chi exercises. The movements are basically simple ones with the emphasis on psychological perspective.

Lum demonstrated a Tai Chi routine starting with a flexing of the knees followed by an upward motion of the arms and hands, guiding the energy up from the center of the abdomen.

"What you see visually is only the tip of the iceberg," said Lum.

"The form becomes a metaphor of what we do every day of our lives," she continued.

According to Lum, the repetition of movements enables one to "see the different facets" of daily routines. In addition, Lum said she feels that the slow, simple movements "allow us freedom for more creative thought." She considers it a "trip outside yourself to go into yourself."

Furthermore, Tai Chi is a "way to relax, become more flexible, and to slow down," according to Lum.

Shiatsu is also for the purpose of stress reduction. Carol Kaminsky lectured on the topic of "digital compression" or "finger pressure" which deals with the pressure on acupoints on the body to depress or stimulate energy flow.

Kaminsky said that the purpose of this method is to keep the body in a "destressed state" and "to keep a person from building up chronic tension."

However, Kaminsky warned, "It is not to be used diagnostically and it is something you cannot overdo."

She also warned that certain groups of people would not benefit from this particular technique. The groups prohibited from doing the exercises include those people who suffer from hemophilia, internal bleeding, highly contagious diseases, fractures and breaks, ulcers, various forms of cancer, and diseases of the heart, lungs and kidneys.

Just what is this "energy" that the speakers talk about in such loose terms?

"The energy is the life force energy. . . that energy within our body that differentiates us from things that are inanimate; that energy that is brought into being from the moment of conception and disappears at the moment of death; that energy that orchestrates our entire beingness. . .," said Goldstein.

This abstract notion of energy is not only used in stress reduction techniques of preventive medicine, but also in the cases of chronic, acute or terminal illnesses. Therapeutic touch, or laying on of hands as it is sometimes called, incorporates this knowledge of energy with that of healing. A movie on the subject showed expert Delores Krieger placing her hands about an inch above a patient's body, moving them up and down, and somehow "sensing" an imbalance of energy in some part or parts of the body. She then "channels" energy from herself to the patient's body to restore balance.

"When the energy body is balanced, the physical body follows," said Goldstein.

The rewards of therapeutic touch are not a figment of one's imagination. This "healing" process has been clinically tested in both hospitals and laboratories.

Experiments have shown that Olga Worral increased the activity of the enzyme "trypsin" just by holding the flask containing the enzyme with both hands. In another experiment, an increase in hemoglobin (known to facilitate the body's healing processes), succeeded the process of therapeutic touch and the restoration of a balance of energy within a patient's body. Even more remarkably, a man named Dean Kraft can touch a culture containing cancer cells and kill 90 to 95 percent of them, according to Goldstein.

"Is it magic? Well yes of course it is, because it's undiscovered law — something that's happening that you don't know anything about," said Goldstein.

Fortunately, studies in the last 10 years have provided scientific basis for holistic medicine, especially psychic healing of psychosomatic disease.

Dr. Ulett said that suggestion, along

Cont. on page 7

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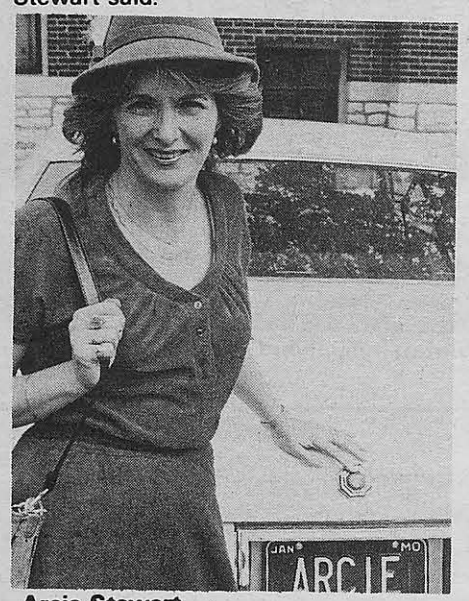
Arcie Stewart likes 'jack of all trades' job

by Kitty Glenn-Mock

"My job is kind of like the St. Louis weather; if you don't like what's happening, just stick around and there's bound to be something new," Arcie Stewart said.



Arcie Stewart photo by Bob Boston

Stewart is referring to her position as coordinator of purchasing and personnel for Webster College.

"I was hired as a secretary to the director of business services eight years ago. When his purchasing clerk left, I took the job and got really involved in the purchasing end. When my boss resigned, I was asked to replace him.

"I am purchasing agent, supervisor of the print shop, and supervisor of the mailroom. I also handle parking stickers, IDs, the swimming pool, travel arrangements and fringe benefits. In addition, I hire all secretaries and maintenance personnel," Stewart said.

"I really like my position because it is so diversified. It makes things interesting; no two days are alike," she added.

Much of Stewart's time is devoted to handling the purchasing purse strings of the college.

"The standard saying on campus is, 'If you need something, just go to Arcie,' " she said.

Stewart orders office equipment, furniture, stationery supplies, and whatever is necessary to keep Webster College running.

"I go to the state surplus warehouse in Jefferson City once a year and sometimes twice. I can get used bookcases, used filing cabinets and used IBM typewriters for a fraction of their original cost. They have trucks that pick up furniture from all over the state of Missouri — from state hospitals, veterans' hospitals and government offices," she said.

"I buy a lot of chairs from them too. The Jefferson City State Prison is next to the warehouse. The prisoners make executive office chairs very reasonably and I have bought quite a few of them. We have them in various offices throughout the college, and they are very nice looking," she added.

In addition to her trips to Jefferson City, Stewart purchases furniture from other sources.

"If I see there is a company going out of business with office furniture, I buy the furniture. Also, I bought teachers' desks from a couple of schools that closed," she said.

These extra furniture items are kept in a small storage space on campus.

"Everybody on campus thinks I have a massive storage room, but it is just a very small area," Stewart said. "The total space may be only 15 feet by 50 feet and is located in a portable building next to the Big Bend Building. Right now, I have a large supply of desks in there which are left from the College School."

Each department also has their own storage area and Stewart orders for the departments individually.

"Each faculty secretary has a requisition book and must fill out a form for the items needed. The requisitions have to be approved at the business office and then they come to me to be ordered. I assign each order a post office number so that when it arrives I can identify who it was ordered for," she said.

"If I am ordering something for one department, I check with the others to see if they may need the same thing," Stewart added.

Does she get involved with office decorating?

"I don't do any decorating. If a department is redoing their offices, I order decorative window shades. But I don't fill offices with stereos; they are on their own there," Stewart said.

Symposium, cont. from page 6

with positive thinking, is the "common denominator of all psychic healing."

He described psychosomatic disease as disease caused by the emotions. These emotions are stored in the area of the brain called the hypothalamus. When "endorphins" — chemicals that respond to the brain emotions — were discovered, it was shown that they were involved in "enhancing or retarding the body's defense mechanisms," according to Ulett.

The "doomed, helpless, and hopeless" fulfill their doctors' expectancy, while those who have a positive attitude and a belief that they're getting well will have a higher survival rate, according to Ulett.

On the other hand, Dr. Goldstein said he believes that a patient doesn't necessarily have to believe in a particular technique.

"I've treated many, many patients who don't believe what I'm doing but. . . I have a reputation," Goldstein said.

In this age of charlatans and hucksters, holistic medicine becomes an attractive haven for them.

Goldstein warned people to seek help only from those who have adequate credentials and a good reputation.

"The practitioner is the limiting factor; the system works," Goldstein continued.

While speakers were wrapped up in their own enthusiasm for their special field of holistic medicine, Dr. Alexander Calandra pointed out that "there is no guarantee that anything will happen."

Each person has a biological clock that is regulated by genetics, nutrition, lifestyle and environment.

However, Dr. Marcy Goldstein brought up the most notable factor of all when he recalled a bumper sticker he once saw: "In the movie of life, God plays us."

Scholarship, cont. from page 1

sufficient.

Some of the countries participating in the Fulbright Program are Africa, Argentina, Australia, Austria, Brazil, Colombia, China, Denmark, England, Greece, Ireland, Israel, India, Japan, Korea, New Zealand, Poland, Romania, the United States, and the United Soviet Socialist Republic.

"The Fulbright committee, in choosing people to study abroad, not only chooses people for their academic excellence and proficiency in the language of the country they are sent to, the committee selects people on a public relations basis," Cochran said. "They want people who will represent America in the best possible way, not only academically."

EOT s cont. from page 1

The EOT students perform on a unified set created with unpainted modules, which can be adapted to any generalized set.

EOT plays are videotaped during the performance and are used in a two-hour critique by MFA students.

"The production lasts 40 minutes, maximum, and is followed by a fifteen-minute critique in which the director makes a statement and the audience responds," Woodruff said.

"The plays are varied and might be experimental but are always interesting," she continued.

Upcoming EOTs will be Act III from William Shakespeare's "Romeo and Juliet" on Nov. 16 and Tennessee Williams' "This Property Is Condemned" on Nov. 13. Later productions will include a thriller entitled "Birdbath" and "The Subject Is Roses."

Woodruff said that although the EOT audience is mostly theatre students, anyone who is interested may come.

The theatre department also is presenting workshop productions on Nov. 18, 19, 20 and Dec. 9, 10, and 11.

These productions will primarily feature juniors , seniors and some sophomores and will be directed by both faculty and MFA students.

The workshop series will include full-length , one-act plays which are "American Blues" by Tennessee Williams; "The Maids" by Jean Genet; and "Another Part of the Forest" by Lillian Hellman. Workshop performances are free.

"It's an opportunity for people to see some good free theatre," Woodruff said. "You don't even have to leave the building."

Bob Hope says: "Red Cross can teach you first aid. And first aid can be a life saver."

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Gifted youths add new dimension to Webster College

by Ruth A. Canterbury

Have you ever noticed the increase in short people at Webster College on Mondays and Thursdays around 2:30 p.m.?

They are not eighty-year-old midgets; they are not from munchkin land. They are exceptionally gifted seventh graders taking a special advanced math course at Webster.

The class is a high school level algebra course taught by M.A.T. director Andrea Rothbart.

The class is an extension of an educational laboratory called Cemrel which houses programs like the high school math program for gifted children.

The math class is at Webster because the director of the project, also a friend of Rothbart's, came to her with a problem.

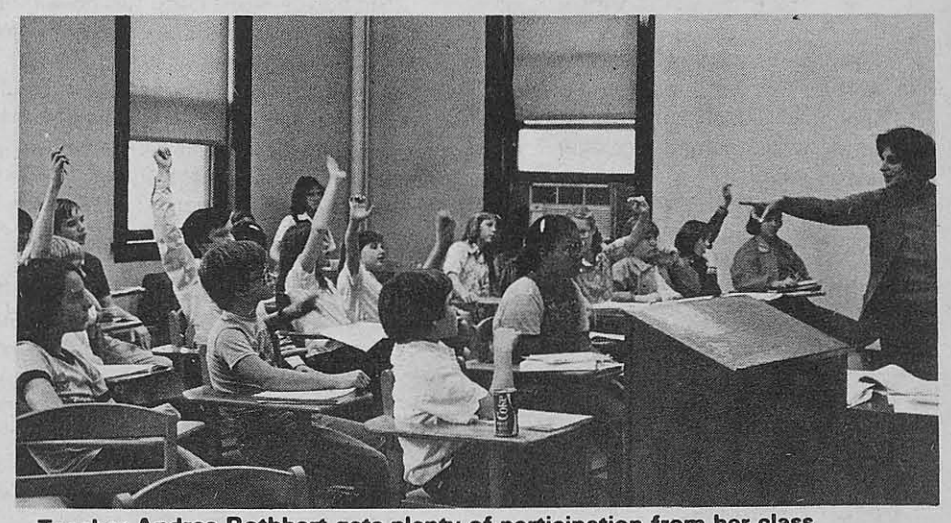
Classes had been taught for a few years in University City with materials Cemrel had developed in the 1960s. The problem was that children were going through the program and by the time they graduated from high school, they had the equivalent of a math major in college, but there was no record of the courses the children had taken.

Bert Koffman, the director of the program, approached Webster College because he wanted to officially record the math classes these children had taken.

Last year, an agreement was reached with Webster so the children could register at Webster and get college credit (if they wanted it) for the math classes.

This is the first year Rothbart has taught this class, and she said she enjoys teaching the children. However, she explained, "It's a big difference teaching these children and teaching college students; despite the fact that these children are very bright, they are not mature yet. They are still children.

"The children still get excited easily; they are ready to throw things at each other and dump soda on each other. They're very giggly now — just like all seventh graders.



Teacher Andrea Rothbart gets plenty of participation from her class.

photo by Ruth Canterbury

"They are very normal twelve-year-olds in terms of maturity; they are just unusual in terms of their ability to deal with new ideas," Rothbart explained.

She added that one way of thinking about the children is that "they have very limber minds; they learn very quickly. One almost doesn't have to teach them." She said she was impressed with the fact that she just says something once and they catch on.

She said they have been doing high school algebra equations for a while now.

"They just do it. I never taught them how to do it; I just give them the problem and they do it," she said. "All they need to know is what they're expected to figure and once they know this, they go ahead and figure it out. They don't need somebody to say, 'Here's how to do the problem,' and show them step by step."

Much of the math the seventh graders have been doing recently is very abstract. For example, the children just finished a unit on general operational systems and Rothbart said she was impressed with the fact the children could deal with that kind of reasoning.

"It was the kind of reasoning that ordinarily one doesn't ask anyone to think about until they are a math major and have had a lot of math behind them," she said. "And, the children find it easy!"

Not just any gifted student can get into these classes, though. The children must be in the top two percent of their class mathematically and verbally. They must be recommended by the principal of the school, and then they are tested and interviewed by Cemrel. Approximately 300 students were recommended, tested, and interviewed, and out of this group only 80 or 85 children were invited to start the program.

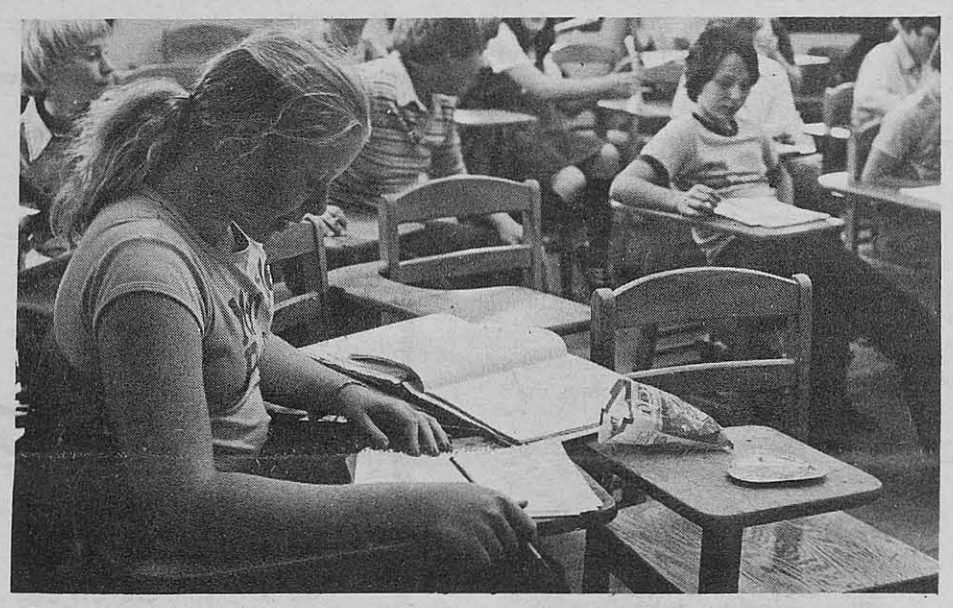
The children must be well-rounded individuals and highly verbal. They do a lot of reading and must be able to understand what they are reading and must be able to express their ideas.

Receiving the college credit is optional, and, if the students wish to receive credit for their work, there are partial scholarships and reduced tuition prices available to them.

The schools that the children attend are very cooperative, and they all work with the students so that they may come to the special math class. All the children have study hall the last hour of the day which allows them to come to the class on Mondays and Thursdays and to do their math homework on the other days. The special math class is a substitute for the regular math classes offered in the schools of the students involved in the math program.

Rothbart said most of the children in the class are very conscientious and come to her to get make-up work if they miss a class.

Ruth Hanses, whose son Willy is in the class, said, "He's very happy when he gets out of the class; he feels very satisfied."



Seventh grade students meet at Webster to study advanced math.

photo by Ruth Canterbury

Wildcatting, cont. from page 1

Washington was supposedly implementing a dynamic energy program.

"Since the early 1960s, our industry has had almost constant harrassment from the government," Darden explained. "We are the only industry that is price-controlled and regulated, and this has caused a drop in independent drilling operations. As the country's demand for oil increased, we naturally turned to imports to fill the gap. The rest of the world can't understand our so-called 'energy program.' We should be encouraging the finding of as much oil and natural gas as possible."

Darden said he feels that the days of inexpensive energy are gone forever.

"We live in a cozy little cocoon where we have become spoiled. We have had cheap energy in the United States while the rest of the world has been paying high prices for years. And we can no longer keep the price down by importing cheaply. The small independent oilman only wants the freedom to risk his money in unlocking Mother Nature's secrets without unreasonable government restrictions."

The Windfall Profits Tax, passed by the House of Representatives, has been deliberately misleading to the public, Darden said.

"It is not a profits tax at all — it is an excise tax to be tacked on to every barrel of crude oil. I could drill six dry holes and drill one oil-producer and have to pay, getting no credit for the oil exploration that failed.

"The independent has traditionally put his profits back into the industry because he is going out of business every day. This is because every day there is less oil in the reservoir than the day before, so in order for him to stay in business, he has to keep looking for new gas and oil," Darden said.

Darden is currently drilling in west-central Texas after studying data brought to him by a geologist. The preliminary work and drilling has found 50 feet of oil-saturated sand.

"We think we have an oil well, but we don't know at this time," he said. "If we do have a well, it won't be a gusher. This is more subtle and more representative of oil fields."

Darden's Mercury Exploration Co. has a success ratio of 40 percent compared with a national ratio of 20 percent, yet he said he feels that great wealth is difficult to achieve in the independent oil business.

"An investor might get five to one on his money over 10 years. He would have to have a lot invested to make a great deal." Darden retains approximately 25 percent of his drilling operations, selling the remaining 75 percent to investors.

"The most precious commodity is where to drill," he said. "Only about three percent of the possible mineral basins have been drilled. We know there is a lot of oil and gas to be found, but we also know that the easy oil is gone, and the 'cheap' oil is gone."

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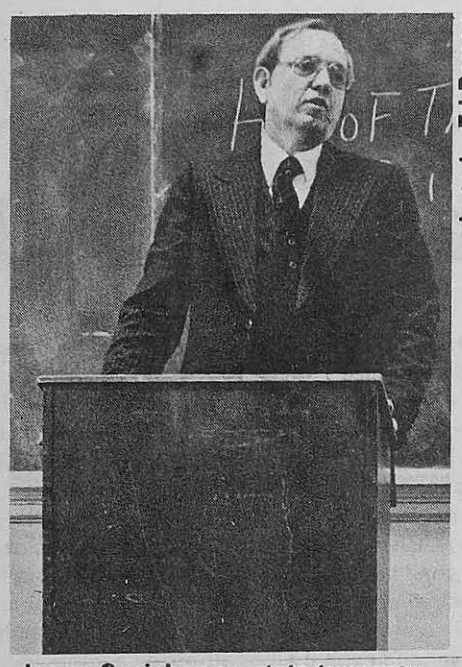

photo by Ed Parson

James Spainhower, state treasurer

Spainhower critiques economic politics

by Kitty Glenn-Mock

"At the state level, I think our present government has been a disaster," said James Spainhower, candidate for Missouri governor.

Spainhower, state treasurer and four-term member of the state house of representatives, spoke to a group at Webster College at 10 a.m. Nov. 1 on the topic of political leadership and economic reality.

"There are many persons who feel that the economic realities of this country have not been affecting our nation's leadership for years. They point to the federal government with year-in and year-out unbalanced budgets," he said.

Spainhower went on to cite some examples of problems this state and nation are facing today in terms of economics.

He said Teasdale has proposed a tax cut of $150 million at the very time the highway commission tells us we are having bridges collapse at a rate of one a month. Spainhower also said Teasdale is advocating a tax cut in Missouri, when we are 45th in the per capita tax rate. According to Spainhower, there are only five states in this union that have a lower per capita tax rate than Missouri.

Spainhower said he strongly supports a balanced budget.

"I feel that political leadership has failed us in the past. It has not been facing up to the economic reality. . . that any indebtedness which you incur, you have to have plans to retire. This, I think, is what is wrong with our nation's economic policies— not that we have debt, but that we have no plans to retire it," he said.

"In war times, there is a difference — we go in debt to defend the country. If the nation does not exist, it doesn't matter whether we have any debt at all. But, when we are not in time of war, you have more time, it seems to me, to give consideration to the economic ramifications of the type of leadership which you are providing," Spainhower added.

THE JOURNAL

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Journal holds open house Nov. 9, 2-4 p.m.

Hunter discusses politics in broadcasting

by Carol Shaw

According to Julius Hunter, KMOX-TV's anchorman, partying can be hazardous to his profession and may even be his "image's" worst enemy. Unless, of course, he is willing to attend parties and sit quietly off in a corner, sipping a double martini while never once voicing his personal opinions on key issues.

Hunter recently spoke at Webster on "The Politics of Being an Anchorman" before a group of students and faculty. His talk was part of the lecture series sponsored by the history/political science department.

Hunter, a three-time Emmy Award-winner for his professionalism in news broadcasting, compared the anchorman profession to that of a politician running for office.

"Both CBS and KMOX have stringent guidelines regarding their news personnels' conduct. They want us to remain neutral both on camera and off," Hunter said.

"Off camera, it's most difficult," he continued.

In discussing the role of today's anchorman, Hunter said that the anchorman's value constantly was being challenged by the public's attitude.

"Some people would question their worth. For instance, ABC's Roone Arledge doesn't seem to think anchorpeople are worth much. However, I see the anchorperson's function as that of providing a service," Hunter said.

"We do need anchorpeople to bridge the gap because the American public needs someone to pick out, eat up, digest, and spit back the news for them," he added.

Hunter referred to his own function of anchorman as being an "interlocutor" or the "glue" that holds the newscast together.

According to Hunter, the general public has a misconception about the power of the media. He said that the element of power lies on both sides of the camera, with the media's power lying in its effective use of the power of suggestion.

"This form of power can be dangerous, if abused, because once you've garnered the trust of people, you're able to wield a great deal of power," Hunter said.

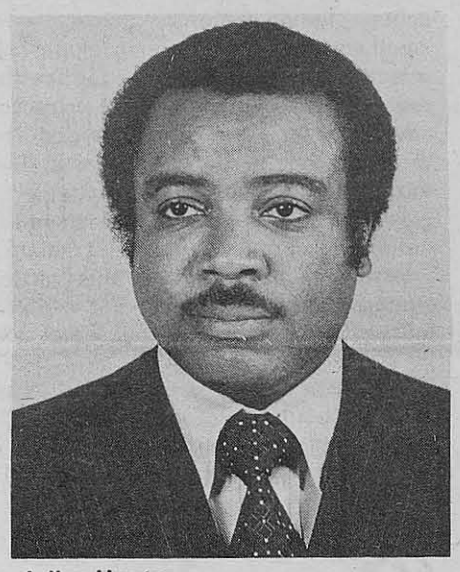
"It's amazing how much trust the people place in us," he said.

Rather than the media creating their own images, Hunter places the responsibility of the image-creating process with the public.

"It's hard to understand how our facial expressions or what we wear can be as influential as they are, yet, from what viewer responses indicate, the believability of the news depends on whether or not we're wearing a suit as opposed to appearing on camera with our shirt sleeves rolled up," he said.

According to Hunter, the public is also influential in what gets reported on TV.

"St. Louisans are fire-crazy as well as being very sports- and weather-minded, so these bog down the newscast," he said.



Julius Hunter

"Because of geographical limitations, such as being 45 minutes from St. Charles, we are limited in the news we can offer," Hunter said.

With or without limitations, Hunter

Cont. on page 6

Chavez speaks at Webster, calls for support in lettuce boycott

by Jon LeClair

Cesar Chavez, head of the United Farm Workers, spoke to a capacity crowd in Winifred Moore Auditorium Monday. He described the problems and goals of migrant farm workers on the West Coast and called for support in his union's boycott of iceberg lettuce.

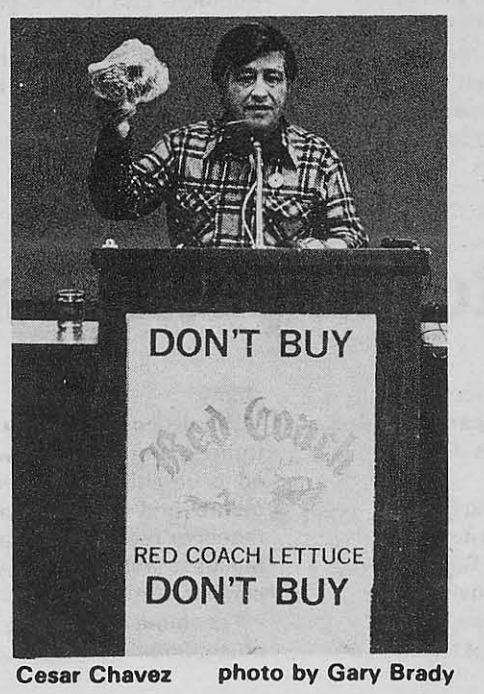
Chavez asked that consumers not buy any Red Coach lettuce. Kroger and Schnucks are the only supermarket chains in the area that carry the Red Coach brand, according to Richard Cook, an organizer for the United Farm Workers in St. Louis. Chavez said that he was trying to arrange a meeting with the company's officials but that he was having difficulty contacting them.

Chavez stated that Bruce Church, Inc., the grower of Red Coach lettuce, has refused to enter the negotiations in "good faith." The union has been striking against the company since January when their one-year contract ran out. Chavez explained that the company has not been hurt by the strike because they have imported illegal aliens from Mexico and Central America to replace the striking workers.

Red Coach has been selected because it was the largest remaining company with whom the union had not negotiated a contract. The lettuce is easy to identify — it is wrapped, with the brand name printed on the package.

"We are going to the court of the last resort — the American people," Chavez said. "If we get the word out, the American people will support us."

Chavez said his union is demanding a $5 hourly wage, which is a $1.30 increase over the current wage. He said the increase is not unreasonable because of inflation. Workers earning less than $5 an hour or a producer of raw produce are exempt from President Carter's wage-price guidelines.



Cesar Chavez photo by Gary Brady

Lettuce producers' profits have jumped from $6.5 million in 1970 to $71 million in 1978, according to Chavez. He said that the average migrant worker makes between $3,900 and $4,500 per year and added that the disparity between these wages and the growers' profits is totally out of line.

"We are not asking for a 50 percent boycott," explained Chavez. "Three percent or five percent will make the difference."

Chavez said that the labor council in St. Louis was offering their support in his fight to boycott lettuce. In the past, Chavez and his United Farm Workers have been involved in the boycott of bananas and grapes in order to gain leverage at the bargaining table.

"We know we will win in the long run," said Chavez. "The farm workers know that too. We have had to fight long strikes before, but I think this one will end soon if we have your support."

Editorials

Nuclear power deemed sensible, says student

In 13th century England, society made the burning of coal a crime punishable by death; at least one execution is recorded for this. The early steam boiler and steam engine terrified most people. Fear of the new is often based on ignorance of how something works. It is noted in the history of energy that the introduction of almost all energy sources encountered resistance on the grounds of safety.

One point eight billion years ago, at least four natural reactors operated in South Africa for about 500,000 years. Certain portions of the deposit had functioned for hundreds of thousands of years like our modern nuclear reactors. The researchers found that the 16,000 pounds of radioactive materials produced (which includes 4,000 pounds of plutonium) remained in place. In effect, nature successfully managed to store the waste for that period of time. Surely man can do as well.

Radioactive waste seems to be the major attack of many nuclear arguments. Commercial nuclear waste falls into three categories: high-level, contaminated waste, and low-level waste. High-level waste refers to the radioactive by-products created in the fuel during reactor operation, and it is the one people have the greatest concern about. These by-products contain fission (gamma) radioactive isotopes and small amounts of transuranic (alpha) materials. This material is purposely retained in the fuel rods. The rods can then be disposed of or recycled. Ninety-seven percent of this can be recycled. The remaining three percent is high-level waste. The long-term hazard from high-level waste after it is calcinated, glassified and buried is about the same as that from naturally occurring uranium and radium in the earth.

What can be done with this waste? "Interim" storage entails solidification of the high-level waste, followed by storage in either water-cooled basins, air-cooled concrete vaults, or air-cooled steel casks. The storage hazard is diminished by reducing the material to a dry, solid, insoluble form. In this state, it is nonexplosive, noncorrosive and nonvolatile. Permanent disposal has three options: (1) placement in salt beds or granite mines, (2) elimination by burn-up in nuclear power reactors, or (3) removal from the earth by space flight. All are completely safe.

There is a popular misconception about the volume of material involved. One of the advantages of commercial nuclear energy is the very small volume of waste per unit of useful energy. A family year's worth of electricity, if produced with nuclear power, will account for about one-tenth of an ounce of solidified high-level waste. In fact, the total projected volume of solid waste to be generated by the year 2005 by the operation of ALL nuclear plants is equivalent to the volume of a one-story, 200 square foot building.

Concern has been expressed over the fact that nuclear reactors in routine operation release readioactivity through outflowing liquids. The Automic Energy Commission and the Nuclear Regulatory Commission says that these releases on the exposure of a person living near a power plant are not to exceed five millirem per year. For the purposes of comparison, an average person in the United States receive 100 millirem per year in natural radiation (radioactivity from buildings and radioactive substances inside his body) and an average of about 70 millirem per year from diagnostic medical x-rays! Cigarettes, color TV and jet airplanes also give us 10 to 20 millirems per year.

A more popular fear is that a nuclear reactor accident would release catastrophic amounts of radioactivity. Most reactors use uranium fuel with a readily fissionable Uranium-235 content of only three percent. Such material can never explode under any circumstances. It is conceivable that a reactor could lose its cooling water, melt and release radioactive fission products. The accident at Three Mile Island power plant proved that even when things go wrong, the plant design prevents injury to the public. A person standing just outside the Three Mile Island nuclear plant all day long everyday since the start of the accident would have received at most at radiation dose equal to that from two medical x-rays. No high-level radioactive material was released from this accident.

When uranium is mined and refined it is called U-233. When it is bombarded through nuclear uses, a proton is added to make it U-234, then U-235, U-236, U-237 and U-238. At U-239 it is plutonium. Plutonium cannot be handled with today's technology; it it unstable. Plutonium from the nuclear reactors must be kept from anyone who might put it to destructive use. There is little fear that plutonium could be stolen. The reactor fuel is extremely radioactive, and even if an unathorized person were to succeed in unloading some fuel elements, he could not carry them away without dying in the attempt.

Will the spread of nuclear reactors encourage the proliferation of nuclear weapons? That, in my opinion, is the only serious objection to nuclear power. The availability of fissionable materials is obviously a prerequisite for making nuclear weapons, although one source claims that none of the materials in a nuclear reactor are usable to produce nuclear weapons.

The automobile kills 50,000 people per year, but the risk has been accepted in our society. Accidental coal-mining deaths have amounted to 90,000 in seven years. There have been only three deaths in 1.8 billion years caused by nuclear reactors. Those were at an Idaho plant in 1960, and the deaths were not caused by radioactive materials, rather by human error. The existence of major public works such as dams and bridges also implies the acceptance of a finite degree of risk. The risk always can be reduced by increased investment in engineered safeguards. But at some point,surveillance can accomplish just as much as can increased safeguards. Similarly, surveillance requirements for interim storage of high-level waste really are not a unique burden on future generations. Similar "burdens" already are there in public works (dams and bridges) as well as in naturally occurring deposits of radioactive ores.

In sum, nuclear power does involve certain risks — risks that can be reduced in time by our growing technology. The risks are statistically small compared with other risks our society accepts. Objections can be raised to any attainable source of power. This country needs power to keep its economy going. Too little power means unemployment and recession, if not worse. Nuclear power seems to be our most sensible alternative.

Susy Kanas

'Open house' reception to be held

An open house is planned for Friday, Nov. 9 and the Webster College community is welcome to come by to see the new **Journal** office facilities. The reception will be from 2 to 4 p.m. and refreshments will be available.

Members of the **Journal** staff moved the office location from the first floor in Maria Hall to one of the temporary buildings that overlooks the tennis courts adjacent to the Big Bend Building. The move took place over the fall break with the help of the maintenance department.

The office space in Maria Hall was outgrown by the expanding **Journal** staff. The new offices provide greater room enabling the newspaper production class to get "hands-on" experience that was not possible in the past because of lack of space.

"I think it's remarkable that the staff produced the paper with the space they had in the past," said Don Corrigan, faculty advisor to the **Journal**. "We are pleased that the administration initiated and followed through on this move.

"The move to expanded facilities shows a real commitment by the school to maintain and draw serious students in journalism to Webster," said Corrigan.

The new building includes three offices, a large lay-out room, and a small darkroom. Production classes will be conducted in the new building along with staff and editorial meetings.

Telephones have been installed with extension numbers 283 for the editors and 284 for business and advertising sales.

"We do not want to become isolated in our new location, so we want to encourage students and faculty to come by any time to offer comments, criticism or just to see how the paper is produced," Corrigan said.

Journal's editorial positions opened

The Publications Board is currently accepting applications for the editor-in-chief, managing editor and business manager positions for the **Journal**.

Those individuals interested in applying for one of the positions should sent the following items for the consideration of the Publications Board: a statement of intent in seeking such a position, a profild of work and journalism experience, and a portfolio of story clips or other evidence of writing ability.

Where possible, **Journal** salaries will be paid through the college's work-study program. The editor-in-chief will receive a salary of $100 per month and the managing editor and business manager receive $50 per month. In addition, the business manager may collect a 25 percent commission on all advertisements sold.

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

The Journal is published by the students of Webster College in conjunction with the journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed (names withheld on request), and are subject to editing.

Deadline for submission of material is 4 p.m. Thursday.

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

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Features

Pirson studies for career in rehab counseling

by Ruth Canterbury

Ray Pirson is not your typical psychology student. He is studying psychology with the hope of becoming a vocational rehabilitation counselor.

As a handicapped person (Pirson is blind), he said he feels the need for counselors who have a good basic understanding of handicapped people and knowledge of the feasibility of the resources available to the handicapped.

Pirson said he felt that some of the counseling he has had was poor and did not actually do him any good.

As an example, one of his counselors told him he could be anything but a brain surgeon or a truck driver. This proved to be a very misleading statement. Pirson took a course five years ago in air-conditioning, refrigeration and heating repair. After finishing the course, he found no job opportunities for a person with his handicap in that field.

He chose the psychology field because a counselor at the Veterans' Administration told him it would be the best area of study to prepare him for a career in counseling.

Pirson said he feels the psychology classes will only give the basics and there is nothing really relative to the counseling field at Webster with the exception of peer counseling classes.

He said counselors should find out more information about handicapped people and job opportunities that would benefit them. Pirson said he feels that if the counselors had this information, the handicapped could decide for themselves if their personal handicap was truly an impediment in the field they have chosen.

Pirson added that "if you can understand yourself, it makes it easier to understand your client."

Now, Pirson is working on a 16-week research paper concerning the attitudes of the non-handicapped person toward the handicapped. He is going to compare his information with that of another psychology major who gathered it for his master's degree. Pirson is now getting more information on what improvements are being made to make the life of a disabled person at school more comfortable. He will also compare the attitudes and changes in the area of marital status, sex and race.

Pirson said that Webster staff and faculty members are great in relating to him and his handicap, and students are very social and helpful to him.

Pirson does read braille, but prefers to use tapes and usually gets books early so they can be transposed for him. To him, braille is slow-going, and he only uses it for notes and some personal uses.

When he has free time, Pirson likes to spend it with his wife and 11-year-old daughter. He also likes woodworking and is proud of making two sets of lamps, a toy chest and several fruit bowls. He would like to attempt to make a gun cabinet with military insignia on it someday. Pirson enjoys walking, as well, and often walks as much as five miles a day.

Ray Pirson photo by Gary Brady

Pirson's long-term ambition is to be a vocational rehabilitation counselor on the state or federal level.

He said he feels that here he would have more opportunity to help those handicapped persons that could not afford private counseling and, therefore, would receive no help at all.

'I only want a catalog'

Student clocks miles, time in futile search

by Jean Oksner

I only want a catalog — one 1979-80 Webster College catalog.

As I am a junior, I need some particulars on graduation requirements in my major. I went to my advisor to get a catalog. My advisor was very nice, but he didn't have a catalog. "Just ask in the office," he said.

I asked in the registrar's office. The secretary was very nice, but she didn't have a catalog. "Try admissions," she said.

I walked over to the admissions office and explained what I wanted and why. The secretary was very nice, but she didn't have a catalog. "The printers are on strike and the catalogs have been delayed. If you will fill out a card, we will mail you a catalog when they arrive."

I filled out the card with name and address.

Three days later, the mail began.

A nice letter invited me and my parents and/or spouse to tour the Webster campus. My spouse of 25 years wasn't interested — he prefers to watch football on TV. My 75-year-old mother might like a tour, but when her arthritis bothers her, she isn't too good on steps. My teenage son was eager, but uninvited. And, frankly, I didn't want a tour — I'm on campus five days a week anyway. I only wanted a catalog.

A student told me that there were catalogs downtown at the Marquette Building. It took me 45 minutes worth of evening traffic to find out there were not.

Another three days brought a fat packet in the mail marked, "Some words about Webster. . . "

"Ah," thought I. "Here is my catalog."

But no. There were two brochures for media majors and a 24-page "viewbook" containing attractive photos and an artist's rendering of a campus map on which I couldn't locate anything I recognized.

There was also a letter from "Jerry." Jerry turned out to be Jerry Davis, director of admissions. Jerry thanked me for my interest in Webster College and offered to tell me everything I've always wanted to know about financial aid policies. He said that in the next few weeks, a counselor would be in touch with me.

Jerry closed with, ". . . if you have any questions, please feel free to write or call."

I called. "You seem to have me confused with someone else," I said. "I just want a catalog."

The secretary was very nice, but she didn't have a catalog. "What was that name again?" She promised to mail one later.

I'm waiting patiently for the mail. I'm also waiting for the admissions counselor to call. Perhaps if I am readmitted, I can get a 1979-80 Webster catalog.

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News Briefs

Media Center to show Chaplin/Keaton films

The Media Center will present Charlie Chaplin's "The Gold Rush" and Buster Keaton's "The General" at 7 and 9 p.m. Nov. 13 and 14. For more information, call ext. 376.

Pepper Adams to perform in concert

Baritone saxophonist Pepper Adams will present a clinic and concert on Nov. 8. The clinic will be held in the Winifred Moore Auditorium from 4 to 6 p.m. Admission to the clinic is $2. For more information, call the music department, ext. 338.

Cargas accepts invitation to council

Dr. Harry James Cargas, chairman of the literature and language department and author and researcher on the Holocost, has accepted an invitation to serve on a national council of clergy and laity, formed by the National Christian Leadership Conference of Israel headquartered in Washington, D.C.

WRC to sponsor film to show Nov. 14

The Women's Resource Center will sponsor the film "The Other Half of the Sky: A China Memoir" to be shown Wednesday, Nov. 14 at noon in room 222 of the Media Center.

'Mothers and Daughters' showing Nov. 15

The Women's Resource Center will sponsor a program entitled "Mothers and Daughters" on Thursday, Nov. 15 at noon in the private dining room. Ms. Patty O'Connor, a local psychologist will be the speaker for the program which is open to the public.

Discussion/film session to be presented

The history and political science department and Webster College senior adult program are cosponsoring Friday discussion/film sessions. The sessions take place from 1:30 to 3:30 p.m. in the downtown classroom facilities at Broadway and Locust. The film and discussion Nov. 16 is "Making of the President 1968;" speaker, Sister Mary Mangan of the history department discussing "We Should Have Known."

Admission is free to senior adults. For more information, contact the department of history and political science, ext. 325.

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Guess what's coming to Webster, American Film

by Kim Allison and Kathy Kilpatrick

"The play has a little bit of everything," said Cande Jacob, stage manager for the conservatory theatre production of "A History of American Film," which opened Wednesday, Nov. 7 in the Studio Theatre.

"American Film" traces through the history of films from the silent movie to black and white to today's technicolor, according to Jacob.

"There are six major characters who we call the stars. The play has Jimmy, who is the tough guy. Bette is the character who is the sensitive woman who covers herself in the illusion of being tough.

"There's Eve, who is every brassy woman who never gets the man. Hank is the character who is the all-American boy, and Mickey is all the Mickey Rooney types that you've ever seen in movies. Lastly, there's Loretta, who is the young, innocent, confused, ingenue type."

The characters are played by Pam Woodruff as Loretta; Margie Rifenbark as Bette; Jamie Cass as Jimmy; Denny Beck as Hank; Jackie Riggs as Eve; and Barry Signorelli as Mickey.

"The other characters are the contract characters which were standard in Hollywood," explained Jacob. "From the mid-20s to the 40s, actors and actresses were hired as stock characters. They would hire you and say, 'Well, you're going to play a mother.' Then that particular person would play all the mothers in all the movies they made."

"American Film's" contract players include Carol Kuykendall, Karen Henn, Brian Worley, Jerry Mitchell, LaVonne Byers, Peter Rybolt, Gary Glasgow, Pam Moore, Louis Broome and Eric Cohen.

"American Film" does have a storyline or plot, though, as it goes through all the movies. The plot is developed by set-ups from movies that we all "know and love," according to Jacob.

Besides the silent movies, Jacob said "American Film's" first act includes the 1920s musicals or the "follies that had the thousand and one girls dressed in the thousand yards of white frou-frou."

"The play also takes off of 'Casa Blanca.' Then it hits all the western and gangster-type movies and moves into the 1940s 'going-to-war' movies with all the big 1940 musical numbers that you've ever seen. It has songs with people marching proudly off to war, and songs about the lovely pin-up girls," said Jacobs.

In the second act, "American Film" sketches films like "Who's Afraid of Virginia Wolf," "The Exorcist," "Earthquake," and "Guess Who's Coming to Dinner," according to Jacob.

As each segment of the play blends into the next, the play's audience on stage (consisting of contract players — not the real audience who pays to see the play) watches the "films" in an old, red-velvet seated movie theatre.

As for other aspects of the play, Jacob commented that the costumes for the play are well-designed.

"Obviously, there would have been a lot of quick changes if we had tried to completely dress everyone. But we've tried to make a core costume that we can add pieces to, so we can suggest another time period or indicate a change to another film. Jane Stein, costumes designer, said to indicate the changes we will be adding a different collar or add different cuffs to the sleeves," said Jacob.

The play's set is the set of an old movie house, somewhat similar to St. Louis's Fox Theatre.

"It will look like those grandiose movie houses they had in the 20s," Jacobs explained. "Also, the entire first act will be in black and white, including the costumes and the set. Later towards the end of the first act, the set and costumes will switch to color. So you will get the effect of black and white in the old movies and the new living color.

"We're real excited about it. It has been a challenge, I think, for everyone who's worked on it in any capacity. There's been a lot of cooperation, which I'm grateful for, and I've been amazed at the things we've accomplished," Jacobs continued.

The technicians for the play include Jeffrey Struckman, hair and make-up design; Jane Stein, costume designer; Ken Denison, lighting design; Chris Lynch, sound design; Gary Hubler, choreographer; Steve Sandberg and Robert Sallier, musical directors; Richard Ericson, director; and Cande Jacob, stage manager.

Complimentary tickets are available to Webster College students at the Loretto-Hilton box office courtesy of the CSA.

photo by Kathy Kilpatrick

The pin-up girls, Loretta, Eve, and Bette, sing "Keep Your Chin Up."

Light designer, Ken Denison, reaches to hang a light for the show. photo by Ed Parson

Student ID cards must be presented to receive tickets, and may be used Tuesday through Thursdays and on Sundays. For more information, contact the Loretto-Hilton box office, 968-4925.

Chris Lynch waits for the next cue while working on the sound mixing board. photo by Kathy Kilpatrick

Contract players, Louise Bloome and Carol Kuykendall have an intimate conversation during act two. photo by Kathy Kilpatrick

News Briefs

Rabbi Magidson offers student counseling

Rabbi Beverly Magidson will be available at Webster for counseling and to involve Jewish students in St. Louis Hillel's activities. Rabbi Magidson, outreach worker for Webster College, will have office hours on campus every Tuesday from 3 to 5 p.m. in office 345 of the Administration Building.

Rabbi Magidson invites any student interested in meeting with her to stop in. For those for whom this is inconvenient, an appointment can be made by calling her at 726-6177.

BSA presents African Culture Week

The BSA will sponsor African Culture Week beginning Monday, Nov. 12 to Friday, Nov. 16.

Monday, the BSA will have two families of Nigerian speakers in Maria Lounge at 7:30 p.m. The Babaoye family will speak on "The Tribes of Yoruba," and the second family will speak on "The Ibo and Their Value System." An African dinner will be served immediately following the speakers.

Tuesday, Nov. 13, the BSA will feature an art exhibit in Maria Lounge from 11:30 a.m. to 1 p.m. The guest speaker will be Leon Hicks of Webster's art faculty.

Wale Amusa will be the guest speaker Wednesday, Nov. 14 in Maria Lounge at noon. The film "The Last Grave at Dimabaza" will be featured and discussed. At 7:30 p.m. in Winifred Moore Auditorium, the BSA will feature the St. Peters Church choir. The choir will perform Gospel music.

The Webster community is welcome and invited to attend any and all African Culture Week events.

Film society to present three-film line-up

Webster College Film Society will feature "The King of Hearts" with Alan Bates Nov. 9 and 10 and "A Thousand Clowns" and "How to Succeed in Business Without Really Trying" on Nov. 16 and 17. All shows are at 7 and 9:30 p.m. and midnight on Friday and 7 and 9:30 p.m. on Saturday in the Winifred Moore Auditorium. Tickets are $1 for Webster students, faculty, and alumni; $1.25 for students with I.D.s from other schools and $1.75 for the general public. For more information, call 968-0500, ext. 376.

Health services sponsors health week

The student health services department is sponsoring a Health Awareness Week Nov. 10-16. All members of the college community are encouraged to participate. Schedules of the activities will be posted throughout the school.

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Israelievitch keeps classics alive

'Music lasts a lifetime,' says resident artist

by Terri Williams

"When I was little, my family was always singing; my mother sang to us when we were very young. Because of that, my brothers and sisters and I grew up with a love for music," said Jacques Israelievitch, artist-in-residence at Webster College.

"When my family took car trips to the country, the best part of the trip was the sing-alongs we had."

Israelievitch participated in his first concert at the age of four, in Cannes, France where he was born and raised. A famous French organist, Pierre Cochere, a friend of the Israelievitch family, advised Jacques to give him music lessons.

Israelievitch started to learn "solfege," or music theory — reading music right off the page.

At the age of eight, his parents have him a choice to play either the violin or piano. Israelievitch chose the violin because the instrument was his grandmother's favorite.

"At first I would hardly ever practice, maybe two hours a day at the most," Israelievitch said. "By the time I reached 13, I was playing five to seven hours a day."

Admitted to the Paris Conservatory when he was 13, he was graduated three years later with first prizes in violin, chamber music, and solfege. After winning one of the top awards in the Paganini competition in Genoa, Italy, he was advised by his sponsor, violinist Henryk Szeryng, to go to Indiana University for study with Professor Josef *Gingold*.

Israelievitch met his wife Gail, a professional harpist, at Indiana University. They were married on Aug. 27, 1972. That same year, at the age of 23, Israelievitch was appointed assistant concertmaster of the Chicago Symphony Orchestra.

The couple now has a five-month-old son, David. "I talk and sing to David in French; Gail talks and sings to him in English," Israelievitch said. "This way he will learn to cultivate an interest in music early.

"One of the big reasons that the American public has no real interest in classical music is because of the educational system. Music is at the very bottom of a school's curriculum," Israelievitch said.

"In Germany and Russia, the arts are stressed; not so in America. Here, the major thing is sports. But, how long can a person play sports? Once, they lose their agility, their speed, what then? They sit back with the general public and watch other younger players do what they did.

"But music will last a person's lifetime. They start when they are very young and have it with them until the day they die," he continued.

"There is a wonderful book by John Holt called **Never Too Late**. It's wonderful because it shows that anyone, no matter how old they are, can learn to do something that they put their mind to.

"I think that not only music but an appreciation for it should be taught to people when they are very young. That way, they grow up with it, then they pass it on to their children and then they pass it on until, gradually, America has a basic musical culture."

Jacques Israelievitch still spends many hours practicing his art.

The Israelievitches have recorded several hours of music for Chicago radio station WFMT. They also perform 30 to 40 concerts annually.

They have travelled all over the world performing. Over the years, they have collected many knick-knacks of miniature violinists and harpists which are on display in their studio. The Israelievitches also have a collection of paintings by various artists and many other objects of art.

Hunter, cont. from page 1

said that since people think of television as an entertainment medium they "cannot and will not accept death in TV."

"TV news is basically a headline service," he said.

For the students and faculty attending Hunter's discussion with the hope for more than a "headline" on his private life, there may have been some disappointment. Hunter's only divulgence about himself was that he and Steve Schiff are not the enemies the media has tried to make them out to be. Also, he has no aspirations for news markets other than St. Louis.

"While other news personnel come and go as they please, mispronouncing the city's street names along the way, I'll stay right here, pronouncing 'DeBalivere' the correct way," Hunter said.

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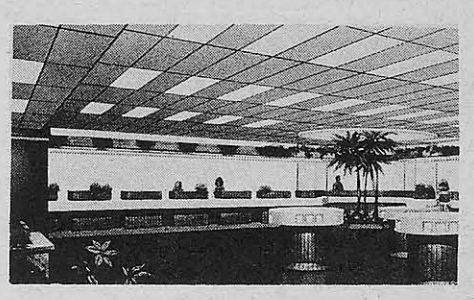

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Sargent discusses his proposal for Webster

by Jean Oksner

At the Fall Faculty Institute, Peter Sargent, chairman of theatre arts, presented a paper that proposed a new direction for the future of Webster College. Sargent suggested that the school offer programs in three divisions:
1. Performing arts — theatre, music, dance.
2. Human and social studies division — interdisciplinary courses that would be primarily upper division and highly goal-oriented, reducing 100- and 200-level courses to those that support performing arts.
3. Webster Center for individual and professional development — encouraging adults returning to college for completion of degree plans.

Sargent said he feels that Webster now has no set marketing thrust and uses "the shotgun approach."

The **Journal**, in a personal interview, asked Sargent to explain and expand upon his proposal.

Q. Would you summarize your proposal?

A. Webster College should, with the next catalog and fiscal year, state that as an undergraduate institution it has three foci: A division of the performing arts, a division of the human and social studies, and the Webster Center. In my report, I excluded, by title, management, media, and fine art. That was only to be thought-provoking, as opposed to saying that they have no merit. The purpose of the paper was to provoke reaction. I think I did that, and I don't think it was unexpected.

Q. Do you think this is an extreme or a realistic direction?

A. I don't expect it to happen, knowing the institution, but I think it would be perfectly viable and I do think, honestly, it could be sold and done. We could get outstanding students. That is the bottom line of the game — a strong enrollment that is of good quality.

Q. What market is the school shooting for now? Are they looking for the C average student?

A. I don't think you could get an answer. I think everybody you ask would give a different answer. I had a friend come through here that was a graduate of Webster, who is now the admissions director at a school in Pennsylvania. A couple of us asked him about his school and in five or 10 minutes he could give us a nutshell capsule of what the school was, what its strengths were, where he went for the students, and all of that in a very clear and concise pattern. They have 1,300 students and they know where to get them. I don't think we can do that, and I don't think the problem is with admissions.

Q. Your report refers to "the shotgun approach." Do you think Webster takes whatever students it can get?

A. We all do.

Q. What are the standards of the admissions department?

A. I really don't know. Even in theatre arts, we don't look at the transcript of any student we accept.

Q. After you audition the student, is the rest left to admissions?

A. There have been a couple of cases where admissions has said that a student's high school record was too poor and we have insisted they be accepted because the potential and the talent is there and the performance in high school could be expected to be subpar. So I do think they look at the high school record, but I don't know the criteria. Jerry Davis is very good and can give more admissions information.

Q. Using media and journalism as an example, there is not too much offered in the St. Louis area to compete with Webster's program. Yet, you would propose to take programs such as these and drop them before they have had a chance to fully develop. You feel that performing arts is already a strong area. Would you say that some of the other programs don't have the same potential?

A. Yes, I would say that. And again, how many do you wish to develop in terms of the best use of the resources of the institution? Why can't the journalism program work at attracting the student for the two years of their degree completion, assuming they can get the fundamental liberal arts background at another institution.

Q. Aren't you then offering a lot of individual things to a diverse group of people? Should there be self-directed study?

A. No, I am saying you offer a specific program and say that it requires certain prerequisites, which should be general enough to come from any place. But we should be looking for the student to enter at the junior year level and make the courses as stimulating and provocative as possible.

Q. Should the 100-level and intro classes be there to fulfill the core requirements of the performing arts student?

A. Not Necessarily. The model that I used in the paper would parallel other institutions where you literally contract for those courses that you need to support the performing arts. The whole idea of the proposal was to get people to define and look at what we should be doing. The model that I see in looking at the liberal arts colleges is a curriculum modeled perhaps on the MA — specific program orientations such as health management and human service management.

Q. Aren't you talking about even more diversity than the school has now?

A. No. I am not talking about departments. I mean specialized staff.

Q. Do we have faculty for the kind of program you envision?

A. We have some full time and some adjunct. The MAI is all adjunct faculty. Maybe what I am suggesting is that instead of looking at political science as a sweeping general discipline, you look at state governmental systems and tie political science into a specific goal-oriented point of view, rather than try to deal with the entire nature of national government. They could do a very goal-oriented curriculum that might attract students for that reason, utilizing the Geneva campus into international policy programs. In that way, you are being specific instead of general.

The liberal arts education as a philosophy has done very well where a university has the resources. Washington University is a very fine school, for instance. We can't compete with Washington University because we don't have the resources. So why don't we take our strengths and load them in the direction where we can compete with specific programs? That is the essence of my point of view.

Q. Your report was delivered at the Faculty Institute. Did the faculty try to reach a concensus on the subject?

A. The institute was not designed this time to reach a concensus on anything. It was designed to explore. I was really trying to say let's look at ourselves because the college has been starting to talk about decremental budgeting, looking to the years from now when we know the student enrollment is going to drop, both in the undergraduate level and the MA, because those veterans' benefits give out. What should we do? How do we reorganize? This is just another attempt to look at the problem?

Q. Do you feel that the Webster board of directors agrees that changes must be made in the near future?

A. I would assume that they do. I would guess that discussions are going on about directions of the college, and it is very simple — if the faculty doesn't move, somebody else will. One of the things that people said about this paper at the institute is that there is nothing there that we aren't really doing now. That is true. It is just recognizing it, trying to put it into an order. That is what I am asking for.

Q. What would become of the tenured staff would no longer be needed?

A. I don't think we need to lose any faculty. I think that with the individualized contract and instructor can say, "I can teach this in the MA, these two courses in the philosophy department, and take five independent studies." They could make up a full time load. My proposal doesn't say that we have to get rid of any tenured faculty. Less than one third are tenured. That isn't really the issue. What we need is faculty reassignment, which incidentally we have already started. We have some philosophy teachers teaching English this year. They have the capabilities and they are enjoying it, I think. That is the way to efficiently use teacher time to serve the whole college.

Q. How can your idea be marketed?

A. There is a poster in the publications development office that uses a new logo. This was designed to attract high school students at a "college fair" and there is also a handout brochure talking about the four arts. It is a very good piece of marketing because it gets your attention.

A week or so ago there was a college fair in New York. Normally, we get about 100 to 125 initial responses. This year we got more than 500 because they took that new point of view. To make someone from New York want to come here and pay the travel and housing, you have to offer something pretty good and pretty unusual that would motivate them. There are consumers out there for specific programs. Let's choose the ones that we can do well in and then let's do it.

This is the first in a three-part series. Next week, we will focus on faculty reactions to Sargent's proposal.

'Who's Who' students chosen

The **Journal** congratulates those students selected for inclusion in the 1979-80 edition of **Who's Who Among Students in American Universities and Colleges.**

Selection is made on the basis of academic standing, participation in extracurricular activities and community service. Both graduate and undergraduate students were selected.

Ruth Aubuchon
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William R. Austin
Jennifer Beavers
Michael Bingman
Susan Coleman
Dan C. Conyers
Donald Cox
Ethel Crew
James R. Dase
Linnet G. Dean
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Ellen Rehg
Ralph Riojas
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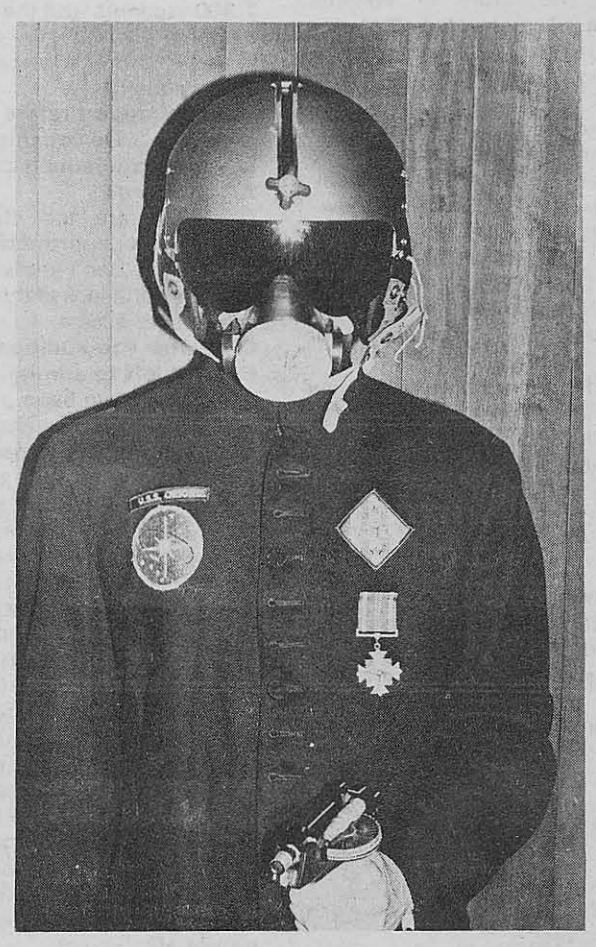
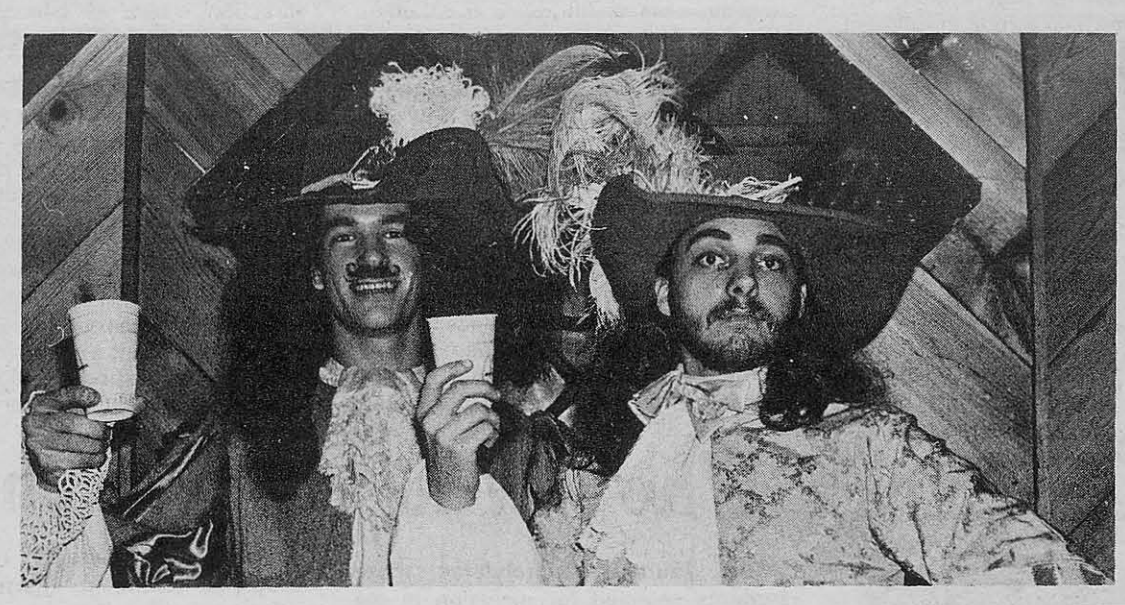
back page

Webster's trick or treaters



photos by Mark Skinner

The various personalities at Webster College were brought out by the Bored Board's Halloween Party on Oct. 31. The band, Cool Jerk, provided some high-energy music for the evening. The selection of costumes included the Ironman and his lady, punk rockers, an invader from space, a unicorn and two musketeers.



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Charles Madden

Madden proposes new TRS criteria

by Kathy Kilpatrick

Charles Madden, dean of the undergraduate college, recently submitted his new evaluation criteria for recommending members of the faculty for sabbaticals and faculty development leaves (FDL).

In the past, according to Madden, Webster was not explicit as to how a faculty member was evaluated for a FDL or sabbatical. This year, however, Madden said the college has to define the criteria for such leaves because of "the particular situation of the college at this time" and because of the "high number of faculty members eligible for leaves."

"Those two things coming together made it necessary to be fairly explicit about what kinds of things we consider. The criteria are my judgments. They are what I would judge them to be. I am not imposing my criteria on the Tenure, Rank and Sabbatical Committee (TRSC), but I am telling the committee the bases for my judgment," Madden explained.

The TRSC and Madden separately submit their recommendations to Drs. Kelly and Gerdine. From those two recommendations, Kelly and Gerdine make the final judgment for those faculty proposals for FDLs, sabbaticals and Tenure.

Madden's criteria for evaluating sabbaticals and FDLs are: (1) institutional priorities or activities, (2) departmental concerns, and (3) individual development.

"My highest priority will be recommending those institutional proposals which support Webster College's long range goals. For example, I will recommend those faculty who want to increase their knowledge and ability to deal with the adult students rather than a faculty member who wants to improve him or herself individually as an artist or scholar.

"In the 1980s there will be a decline in student enrollment of 18- to 22-year-

Cont. on page 4

THE JOURNAL

Vol. 9, No. 8 | Webster College, Webster Groves, Mo. | Nov. 15, 1979

November 22–23

Thanksgiving

Holidays - No Classes

Webster Center provides multiple services

by Ed Branch

The philosophy of the Webster Center for Individual and Professional Development is a commitment to personalized service to the individual and the community.

This philosophy is summed up by co-director Max Schwarze: "If you want people's attention, you give them your attention."

Schwarze and Mary Fugate coordinate a number of projects in one office. The Webster Center is a combination of two previously existing offices — the contract center and the office of community education. The departments were combined to allow more flexibility and cooperation in the development and implementation of new joint projects.

An example of such a joint project is a current proposal for cooperation between Webster College and St. Luke's Hospital in Kansas City, Mo. for a four-year program leading to a bachelor of science degree in nursing. Classes could begin for the nursing program as early as this summer.

One of the more interesting and perhaps controversial projects is the Assessment of Prior Learning Program. Assessment of prior learning evaluates the work experience of students to determine if they have learned at a college level through their work experience. If they have, they can apply to have that learning evaluated for possible college credit.

According to Mary Fugate, each prospective student has to first submit a detailed, annotated resume of both life and work history. The resume is then checked to see what kind of credit the student may be eligible to receive. Another resume is made from the original in which the learning experiences are arranged according to subject matter.

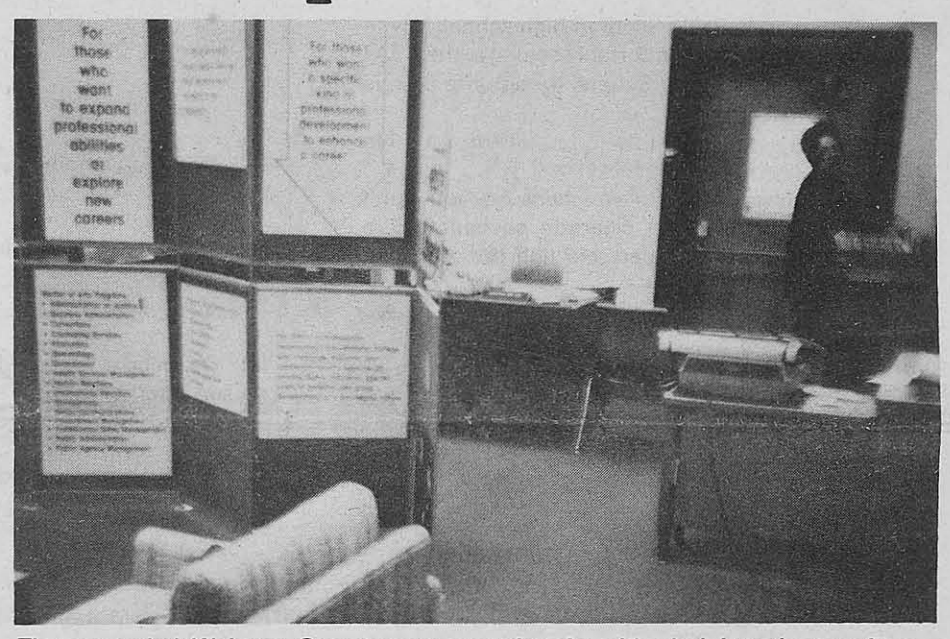
The student must include letters of validation, copies of performance appraisels and copies of relevant work. These are then evaluated by individual members of the faculty in related areas of study. Each faculty member then returns a list of credit recommendations that are forwarded to the dean of undergraduate college and the registrar.

One major criticism of the prior learning program concept was expressed by Dr. Edward Nance, director of the Midwest Community Education Development Center at the University of Missouri, St. Louis.

"There is a real question as to whether the student has acquired the knowledge without having some kind of in-class experience," said Nance. "Is this really acceptable credit?

"A number of Webster students have run into problems as far as certification and having their prior learning accepted by other masters and doctoral programs."

A different viewpoint is held by Robert Spencer, assistant vice president of Webster College: "There is a bit of snobbery that academicians have that they alone hold the keys of knowledge.



The expanded Webster Center now occupies the old administrative services office.

The idea that knowledge comes only from the classroom is absurd."

Generally, students have no problem having credit accepted by other universities and colleges and other programs of study, according to Schwarze.

"Students graduating from Webster with prior learning credit have generally never run into problems having that degree accepted," Schwarze said.

Another criticism was expressed by an administrator in the Office of Professional Development at Washington University: "I have no problem with the idea of prior learning credit. But I do question the ability of a university to truly be able to assess prior learning experience. Also I have problems with who the program is designed for. With top-quality people the system can work but if it is aimed at the regular student then I don't have a good feeling about that."

The answer to both questions raised by the Washington University administrator might be in the prior assessment program itself. The system the Webster Center uses to assess prior learning is a process that is also used by more than 350 colleges and universities. The system is outlined in a booklet "Principles of Good Practice in Assessing Experiential Learning" written by the Council for the Advancement of Experiential Learning (CAEL).

While there will be variations on the system depending on the institution and the area of study in which it is used, the purpose of the booklet is made clear in its preface: "The intention of the CAEL project was not to produce Standardized Assessment techniques or tests but to develop general guidelines and principles that could be adopted to local circumstances and to individual learning."

Sr. Barbara Barbato of the history/political science department is a member of the CAEL board and helped compile the booklet. The CAEL format has been accepted by a number of major educational organizations. They include the American Association of Collegiate Registrars and Admissions Officers, the American Council on Education, and the Council of Post-Secondary Accreditation.

As for what type of student the prior learning program is designed for Robert Spencer said, "In most cases, the experiential learning program is not for your basic 18- to 22-year-old student. The program normally appeals to a returning adult student who has a number of significant experiences to draw from. The student must also have the stamina to go through the portfolio process which is an experience in itself. Motivation is also a key factor."

Win Rogers of the literature and language department was a "mentor" or advisor to an experiential learning student last year. He said he felt the prior

Cont. on page 11

Loretto-Hilton costume room catches fire, minimal damage, loss reported by Sargent

A fire broke out early Sunday morning, Nov. 11, in the Loretto-Hilton Repertory Theatre's costume shop.

"The fire was contained and the damage cleaned up awfully fast," said Peter Sargent, chairman of the theatre arts department. "So it was minor in that respect."

The costume shop, in which the fire was discovered by the Webster Groves fire department at 7 a.m., was full of half-made costumes for the upcoming production of "A Christmas Carol." Initial assessment of damages by the costumiers shows that few of these costumes were destroyed, although the extent of the water and smoke damage is not yet known.

"A Christmas Carol" is one of the largest cast shows planned this season, with more than 40 Victorian period costumes, which have already required the hiring of additional stitchers, cutters and tailors.

The cause of the fire has not yet been determined. However, Peter Sargent explained that there are no ashtrays or electrical outlets near the open shelving system, which holds bolts of material and costumes, in which the fire started.

Editorials

Dudding advises invisible students, gives test

To the Invisible Student at Webster College:

Hello. You don't know me; we've never met. But I feel I know you very well. You see, yes, I used to be invisible just like you are now. Maybe you're a first year freshman having trouble establishing an acceptable self-identity in the pre-determined atmosphere. Or a transfer student who left the vast oceans at the big state university for the shallower waters of the private pond. You might have taken a year off and come back only to find that all the old faces are graduated and gone, and you've been left behind.

You might be invisible and not even know it. Below is a short and simple test to determine your own visibility. Unlike most tests at Webster, it requires little or no preparation. Don't ask your neighbor for help. He probably can't even see you anyway.

All set? Here goes:

(1) Do you feel left out because you're not in conservatory and no one will "roll down your spine" with you?

Has your romantic life dwindled and died because you're interested in the opposite sex?

(One response answers both questions)

Yes No

(2) Were you an Eagle Scout in high school only to find that you couldn't comfortably belong to the BSA? (They're not exactly Boy Scouts, though the path is the same.)

Yes No

(3) Won't people talk to you because you don't smoke and they need a cigarette so bad they're already eaten your flair pen and half the teacher's chalk?

Yes No

(4) Do you have "your own" table in the cafeteria?

Yes No

(5) Did you admit to having a "good time" at the last Bored Event?

Yes No

(6) Didn't anyone beg you to run for CSA?

Yes No

(7) Do people often tell you that you look like Phil Krenshaw?

Yes No

(8) Do people repeatedly call you "Kevin" for no reason at all?

Yes No

Tally your answers and let's see if you can be seen.

Visibility Guide

If you had 3 or fewer "yes" answers, you're only worry is that people see too much of you.

4 "Yes" — Opaque
5 "Yes" — Transparent
6 "Yes" — Don't cast a shadow
7 "Yes" — No reflection
All "Yes" — This is you

Not to worry. Once I had to answer "yes" to all these questions but not anymore. Now I'm a junior in conservatory, with a pack-a-day habit, loads of friends and a little something on the side with my roommate.

But you don't have to do all that just to be seen — not unless you really want to.

Yours without a doubt,
Darles Chickens
(Alias Keith Dudding)
Keith is currently attending Central College in London, England.

Letters:

Pro-nuclear editorial sparks response

In Susy Kanas's editorial, the possible use of nuclear materials to make weapons is raised as "the only serious objection to nuclear power." With as many nuts and fanatics that are running around today, it is only a matter of time before somebody makes their own bomb.

Did you know that Charles Manson's followers have joined forces with the remnants of the Symbionese Liberation Army? They have reportedly been training their members in how to fly helicopters and have enough cash on hand to purchase helicopters and other military articles. Do you think they would hesitate to black mail the United States with a bomb?

Where are the 300 pounds or so of fissionable material that has turned up "missing" in plant inventories? Was it washed down the drain, or did employees take it home like they do envelopes and paper clips?

"There have been only three deaths in 1.8 billion years caused by nuclear reactors." One point eight billion years? This is a staggering figure considering that reactors have been around for only about 35 years. How sane can we be when projects are measured in terms of the threat to human lives?

If not radioactive material, what did cause the deaths of those three workers in Idaho? Was it faulty construction? We hear stories of gaping holes in concrete walls that are supposed to be solid. We hear about retaining rods that do not meet specifications.

The murder (and I do believe that's what it was) of Karen Silkwood by Kerr-McGhee company thugs in 1974 should be a warning to us all that we are being shown only the tip of the iceberg. It is this iceberg, lurking unseen below the surface, that threatens to rip a hole in the side of our nation and turn the United States into another Titanic, going down with great loss of lives.

Sincerely,
Kenneth Hoover

. . . . . from concerned students

With the recent release of the Khomeni report, Susy Kanas's summation of nuclear power as a "sensible alternative" does not seem to hold contaminated water.

The report called the Three Mile Island accident "eventually inevitable" precipitating in an atmosphere of "almost total confusion." The president's commission narrowly voted down a moratorium calling for a halt in new reactor construction.

The prospect for another "eventually inevitable" accident increases as the 106 nuclear reactors under construction reach completion. Why wait for a major nuclear catastrophe before realizing the insanity of nuclear power as a safe energy alternative? He who plays with matches will get burned. Nuclear reactor accidents cannot be remedied with a fireman's hose. It is inevitable.

Kevin Murphy

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In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed (names withheld on request), and are subject to editing.

Deadline for submission of material is 4 p.m. Thursday.

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

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—Features—

Professor finds business multi-purpose subject

by Greg Mancuso

"I believe a great deal in people not making themselves too narrow in their education," said Charles Berry, new management professor at Webster College.

Berry was chosen after a two-year search for an instructor by the management department, according to Doris Beuttenmuller. Berry, who has a masters degree in commerce, has 20 years of experience in business in St. Louis and San Diego — including work as an accountant, credit manager, office supervisor, and controller. Most recently he served as director of finances at Normandy Osteopathic Hospital. So, why did he leave?

"They sold the division I was with," he explained, smiling. "It's not a security blanket in management. You can't say I'm going to join a particular company and stay until I retire because the powers that be may take a different direction.

"But there is a great deal of mobility in this field," Berry explained. "For example, Lee Iacocca just went from president of Ford to president of Chrysler."

"Art students, for example, may not live solely on an artistic discipline," said Berry. "They might open art studios. I have one student who wants to open a supply shop."

Likewise, acting students can understand and be prepared for management in theatre. But, management may benefit from theatre, also, according to Berry.

"A great deal of what people think about you and accept in you results from how you come across," Berry explained. "In other words, it is not only the spoken word, but the gestures and tone of voice that people see in you. If you learn how to project and communicate ideas adequately, not just knowledge, then you're going to be better accepted."

Berry also stated that management problems of communication and human relations could benefit from other studies.

"At this point, the educational process does not train students to meet the pressures of the business world, such as competing with others in the management ranks — supervisors, peers, and those under your supervision," explained Berry. "Managers have to deal with individuals of different backgrounds, desires and attitudes."

This job mobility factor makes management a good background for students of any major, according to Berry.

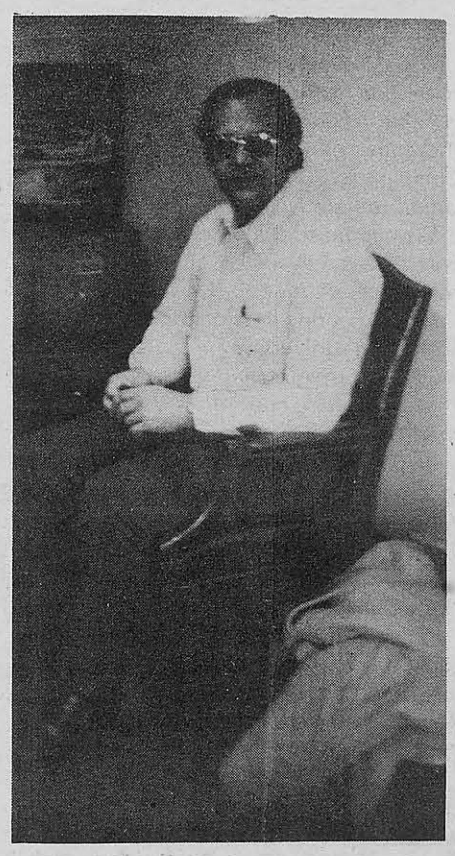
Berry suggests courses in psychology, logic, report writing, speech, theatre, and recommends role-playing in class so that students can act out management problems.

Berry communicates these ideas in the classes he teaches, his specialty being financial accounting. How does this teaching compare to his business jobs?

"The pressures are a lot different in teaching," Berry explains calmly. "You gear up for each class, then level off. In business, there is a more constant pressure."

Doris Beuttenmuller, chairperson of the management department, commented on Berry's ability to deal with pressures by saying he is "sympathetic and patient. I am very happy to have him and very happy with the assistance he's given me."

Berry himself smiles pleasantly and speaks consistantly in a warmly modulated voice, as if to show he knows his job and role as an example very well.



Charles Berry

Larson gives Webster Symphony a high rating

by Michael Waldrop

"I feel that the Webster Symphony Orchestra is the finest in this area next to the St. Louis Symphony, " said Dr. Allen Carl Larson, Webster Symphony Orchestra's music director and conductor.

Composed of 75 musicians, the Symphony Orchestra is a joint venture of the Webster Groves community and Webster College. Six are high school students, 11 Webster College students, four Webster graduates, five music teachers at Webster, 23 professional musicians and four college students who attend elsewhere, give the orchestra a diversity that allows its members to benefit from one another socially and professionally.

The orchestra was formed as a cultural resource for the community, the college, the players and the audience.

"Its function serves as a learning tool and source of enjoyment," said Larson. "Not only do the students benefit from the experience, but our professional musicians utilize the opportunity to keep active and in practice since some may not be in other major orchestras."

Larson said that probably neither the college nor the community could support such a venture alone, but with the cooperation and support from the two, the success of the orchestra is more probable.

"Our major funding comes from individual and business contributions," said Larson who began his position as conductor in 1973.

"Other assistance comes from the Missouri Arts Council (MAC)," he added. "We usually get less than half of the funding we request each year, which is about average. We have no complaints; we are pleased with MAC cooperation."

Each season the orchestra mails out brochures soliciting tax-deductible donations.

Photo by Kim Margold

Dr. Allen Larson leads the Webster Symphony in a well-attended performance at the Loretto-Hilton Center.

"We sometimes seek funds by phone if we have a special need during the season," the conductor said. "But our major source of funding is the community. It took a few years for the business sector of the community to realize that the symphony orchestra could be an asset to the community. But now we get support from many local businesses."

He added that two local banks put out some 20,000 announcements for every concert.

As for the audience the orchestra attracts, Larson said he feels that it is no longer true that the upper class dominate patronage of the arts.

"Our audience is very diverse. We attract a lot of Webster students and a lot of just common folks," Larson said.

An even more diverse audience is created when the orchestra features a special guest such as Donald Peck, principle flutist with the Chicago Symphony, who appeared with the Webster orchestra last season.

"Since we are not a socially connected organization, we don't have the social contacts that would constitute a strictly upper class audience," said Larson. He added that he is not particularly concerned with who is in the audience, "My main concern is the production of good music."

Larson added that he has managed to keep creative and imaginative members on the 15-member board of directors that operates the orchestra.

The orchestra's first performance of this season occurred on Oct. 9, the next concert is planned for Nov. 27 at 8 p.m. in the Loretto-Hilton Theatre for the Performing Arts. All the orchestra's concerts are free and open to the public.

Teacher and actor

Novack holds duel role

by Steven Thomas

David Novack can be seen as himself in room 105 of the Plymouth Building, or as Hamlet in Shakespeare's famous play of the same name at the Theatre Project Company (TPC) at 1820 Market St. in Union Station.

Novack teaches mime and movement part-time at Webster and is artist-in-residence full time for the TPC.

After majoring in directing at Southern Methodist University in Dallas, Novack worked at the Looking Glass Theatre in Providence, R.I., specializing in children's theatre.

"That's actually how I came to St. Louis in the first place," explained Novack. "I was artistic director for the Looking Glass Theatre where we sort of developed a brand of children's theatre called "Participation in Theatre."

"They (TPC) asked me out here as a guest director for the children's program. I got the teaching position at Webster after I started here (at the TPC) last January."

Courtney Flannigan, director of the children's program at the TPC had worked with Novack at the Looking Glass Theatre in Providence, R.I. Because they had both explored this "brand of children's theatre," Novack was asked to help further its teaching in the St. Louis area.

Novack does a number of jobs for the TPC including house managing, directing, acting and teaching. He is currently writing a children's play that he will direct and tour with at local elementary schools in February. Despite his many major activities with TPC, Novack said he enjoys teaching on the college level at Webster.

"I think I have 12 students in one mime and movement class, and 14 in the other," Novack said. "So, I have a total of 26 students, and that really gives us a chance to sink our teeth into something."

In one class, a student lays flat on her back in the middle of room 105 in Plymouth. David Novack dabbed small gauze patches in a plaster solution and carefully placed them on the girl's face as the other students gathered around to get a good look. Novack was demonstrating how a mask that resembles one's self is made for the purpose of "self-styling."

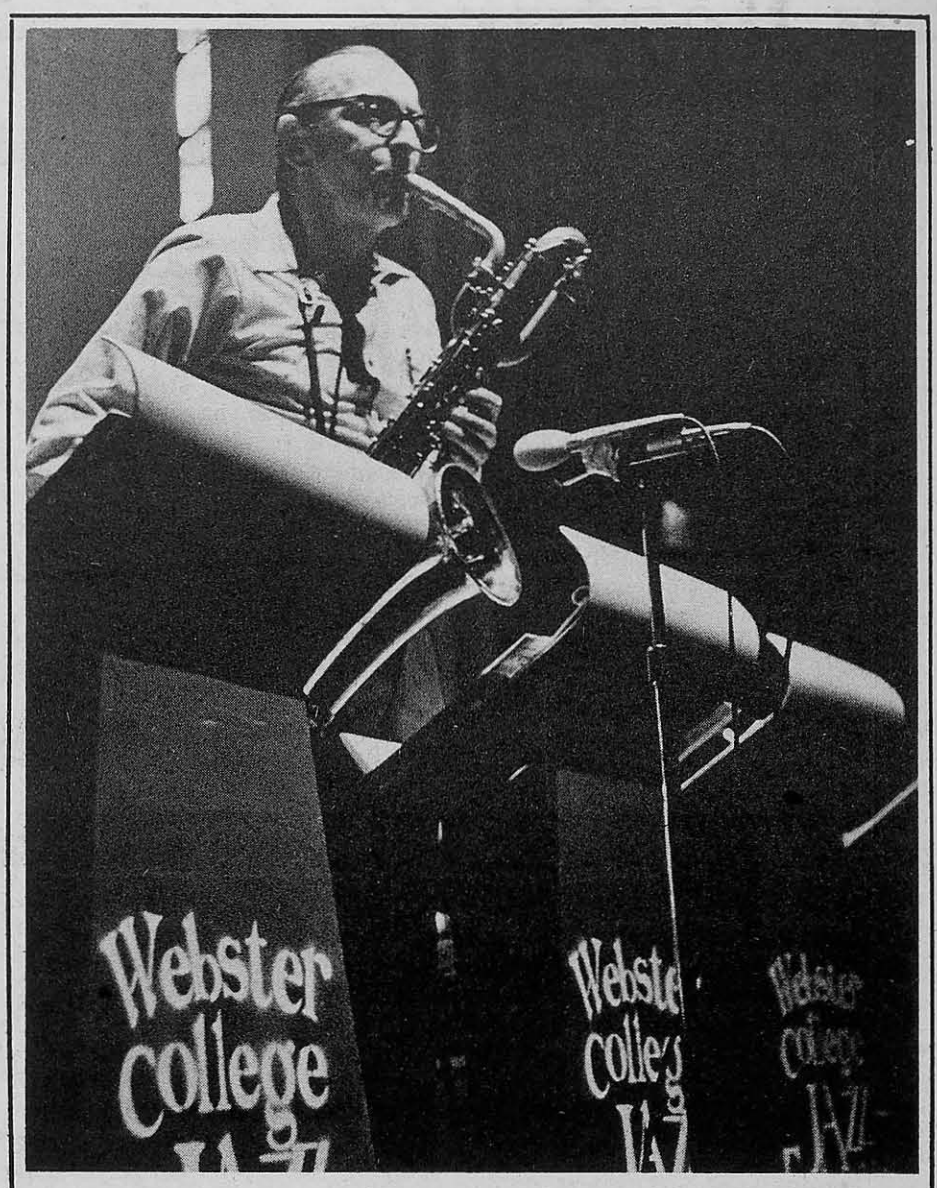
"The reason for making the masks," explained Novack, "is for the students' work on personal styles. They will later exaggerate the masks, much like a political cartoon is exaggerated, so they can explore their own features and what can be done with them. It's really a lot of fun."

This is just one of the exercises Novack uses. Many of the other assignments are fun, and Novack explained that they're fun for him as well as helpful to theatre students.

"I like Webster," said Novack. "And, I like the students a lot. It's good for me and for what I want to do. They have a nice program here, and I hope to be here awhile."

. . .at least until he heads toward Union Station for his next performance.

"Hamlet," starring David Novack, can be seen now through Nov. 18, Thursday through Sunday, at 8 p.m.



The Big Band sound. . . Pepper Adams, backed by the Webster College Jazz Ensamble, held a clinic and concert Nov. 8 at Webster. The baritone saxophonist lead the band in music including Stan Kenton, Maynard Ferguson and Benny Goodman. Photo by Ken Hoover

Foreign service position

Newberry calls work fascinating, frustrating

by Carole Jane Penn

"It has been a never-ending source of fascination, frustration, but always a very absorbing area for me to work in," said Daniel Newberry, recalling his 30 years in the Foreign Service Office in the U.S. State Department.

Newberry lectured recently on the "U.S. Policy in the Middle East" before students, faculty, and other members of the Webster College community to discuss the present state of Middle Eastern affairs within a historical perspective, with emphasis on the ramifications of the Camp David agreement.

"In spite of our disappointment with the things that were meant to follow from Camp David — those things which have not fallen into place — there are nonetheless very substantial accomplishments which are not to be downgraded.

"The thought that the largest Arab state in the entire world, Egypt, could sign a peace treaty with Israel — could sign a document leading within the next year to establish diplomatic relations, commercial relations, exchange of ambassadors, and free flow of visitors back and forth — this is something not to be be believed. It would have been discounted as being rather fanciful three or four years ago," Newberry continued.

According to Newberry, other accomplishments of the Begin-Sadat peace initiative has been the Israeli withdrawal from the Sinai, reclamation of Sinai territory by the Egyptians, and the principle of freedom of passage of Israeli ships in the Gulf and the Suez Canal.

Newberry cited the problems of the Middle East yet to be resolved to explain the nature and meaning of autonomy on the West Bank.

"This is at the very core of the whole complex Arab-Israel relations — the question of the fate of the Palestinians. The fact that it got 'stuck' on these autonomy talks does not necessarily lead to despair. . . but it does rub our noses in the frustrations of trying to resolve this basic question," he said.

But the tension in the Middle East has not been solely caused by Arab countries and Israel. From a historical perspective, Newberry said the responsible parties include outside influences such as Adolf Hitler, the British under Lord George, the United Nations, the Palestinians, and the Soviet Union.

"I think the United Nations has a very spotty record," Newberry said.

He said he believes that in 1967 the United Nations could have been more effective if they firmly established themselves as a buffer between Arab nations and Israel.

According to Newberry, the Palestinian displacement in the 1940s and 1950s was causing "embarrassment, difficulty, and uneasiness" among Arab countries.

"Palestinian presence in the Gulf and Egypt. . . represented some threat to the stability of other Arab governments," Newberry said.

"I've heard it argued persuasively that the reason the PLO (Palestine Liberation Organization) organized this successfully. . . is because an agreement or expectation from Arab governments to give them money to behave themselves in order to leave then alone. It's very hard to discount that thesis," he explained.

In regard to Israeli fears of a PLO takeover, Newberry said he feels that their fears are unfounded.

"I would argue that the Israeli fears of a PLO-dominated West Bank state are overdrawn. It is very hard to think of any Arab country which would really want to see a strong Palestinian state. . . . certainly not King Hussein who has had enough grief to be grieved with the PLO. Certainly not Lebanon. Certainly not Syria. Certainly not Egypt. The Arabs have very mixed emotions about the Palestinians," Newberry said.

Although the United States has been a staunch supporter of Israel for many years, Newberry said Israel can also be blamed for holding up peace in the Middle East.

"Israelis are not conspicuous in accomodating themselves from our (U.S.) point of view. We have told them in writing and said it in public that some of their settlements are illegal. Not only are they illegal there, but they present an obstacle to peace. We have commitments from the Israeli government to use the weapons that were supplied to them for their defense in certain specified, limiting ways. But somehow or other, American weapons showed up in Lebanon that could only have gotten there by the grace of the Israeli government," Newberry explained.

The question arises whether the Israeli government violated our laws by misusing weapons for punitive purposes, according to Newberry.

Over the years, the Israelis have questioned U.S. support of their state, a phenomenon which Newberry said both perplexes and disturbs him.

"The support of Israel is so strong today in American foreign policy that the willingness to go along appropriating our taxpayers' money (billions of dollars every year) to the state of Israel to make it militarily strong, has become such an integral part of our foreign policy calculations that it simply is not reasonable to be told that they (Israel) can't count on us," Newberry said. "If the Israelis can't count on us, I don't know who can."

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McHenry answers students' questions on current issues

by Ali Zahrany

On Saturday, Nov. 3, the United Nations Association in St. Louis sponsored a press conference for high schools, colleges and universities in the area to meet with the newly appointed ambassador of the United States to the United Nations.

Ambassador McHenry is a native of East St. Louis, Ill., and this was his first trip home since his appointment. The conference lasted for more than an hour, with students asking a series of questions concerning the Salt II Treaty, the security of our nation, the Palestinian issue, and his duties as an ambassador.

These are some of the questions that the ambassador answered:

Q. Mr. Ambassador, does the presence of troops in Cuba endanger Salt, and if so, what action can be taken to remedy the situation?

A. As a practical matter, the so-called combat brigade which is located in Cuba, or was, has no possibility and presents no danger to the security of the United States. However, that issue, when it arose, presented an opportunity for many to express their concern about the grievance with the Soviet Union. In some instances, the concern and the linkage to Salt was by those who were opposed to Salt under any circumstances, and this was a factor which gave them the opportunity to cite a legitimate grievance.

I don't believe it should be connected to Salt at all. I don't think that there is any threat to the United States involved.

Q. Mr. Ambassador, should the United States veto any United Nations resolution that mentions the Palestinians' rights or gives the Palestinians a voice in determining their future?

A. What you ask is a question in the abstract, and it's very difficult to deal with this question in the abstract because I don't want it to sound as if one is against Palestinian rights or against having the Palestinians participate in the determination of their future.

Much would depend on the context of the resolution and what it says. We are for Palestinians' rights. We are for Palestinians participating in the determination of their future and peace in the Middle East.

The Camp David framework makes it clear that it is necessary to get the Palestinians' participation if we are going to resolve the problems. But much depends on the context — what it says and what it holds.

Q. Since you, Mr. Ambassador, are a career diplomat, what promise would you make on the ability of the politically appointed ambassador, and what are the chances of someone working his way up through the ranks as you have?

A. Well, I'm not sure I'm as much of a career diplomat as people say I am. The fact is that I went into the state department in 1963. I stayed there for roughly 10 years, but then resigned, and I have gone back not as a career appointee, but as one of those who is in essence a political appointee serving at the pleasure of the president, and when his pleasure is no longer, then I go.

I think that there are extraordinary opportunities in the foreign service for career dplomats. Many of the ambassadors who serve overseas — the bulk of our ambassadors overseas — are people who have worked their way up through the ranks. That is whether one is talking about missions overseas or in the state department itself.

There are extraordinary opportunities and even in those places which have traditionally been assigned for so-called political appointees, we've seen changes now for the first time. We have a career foreign officer as our ambassador to France. That is a change and I think that when an opportunity comes for a well qualified career individual, we ought to make that appointment.

We should never have again what we used to have which is that some assignments like Paris, Rome, London and Tokyo were outside career ambitions, simply because the individual didn't have enough money to carry on the heavy social responsibilities those posts required. We ought to make clear that all of the positions of the foreign service are available to all in the foreign service.

I do not say that there should be no opportunity for non-career appointments because I believe it's important for people who are not career to come in every once in awhile, if only to provide an element of new perspective and new ideas.

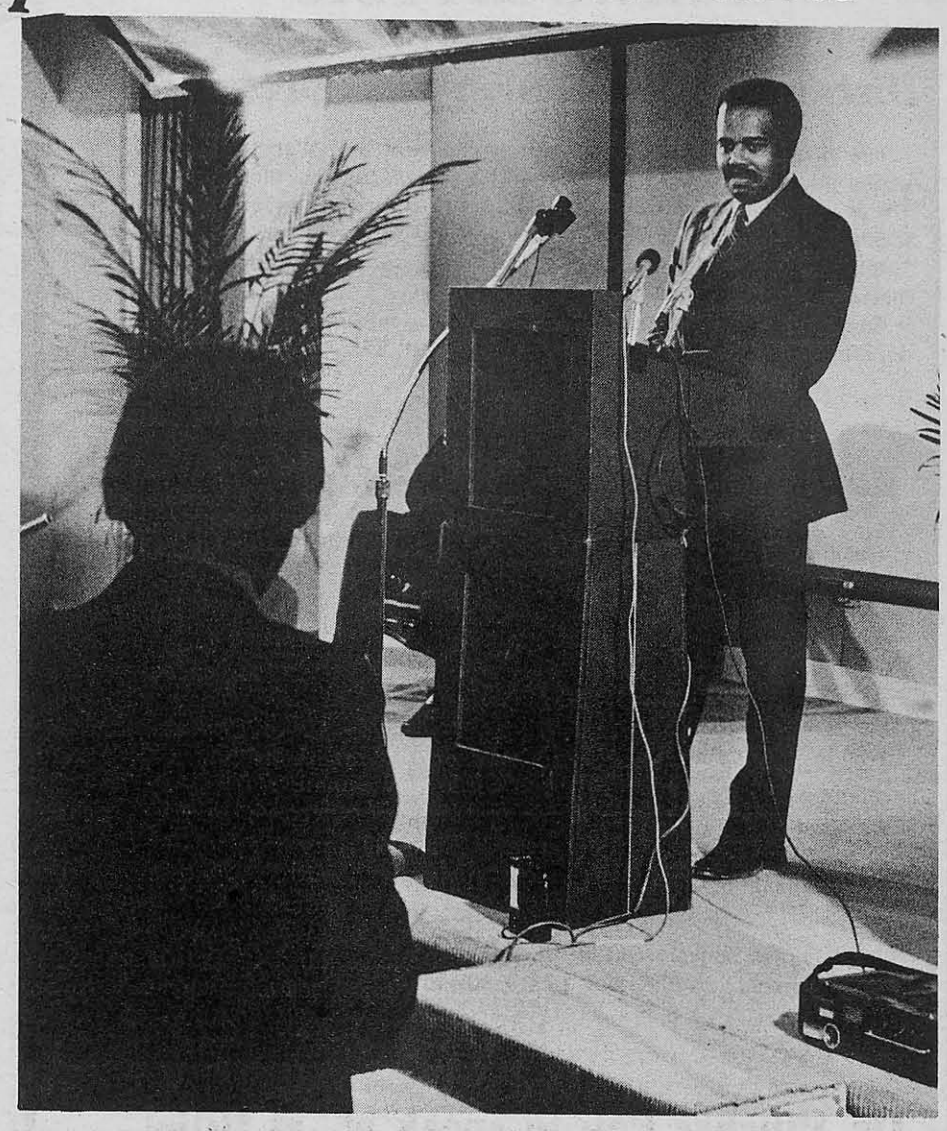
Q. The United States has been supporting the basic human rights around the world. At the same time, we've been supporting monachies and dictatorships. I would like for you to comment on that, Mr. Ambassador.

A. Foreign policy, like the relationships within your own family, sometimes involve conflicting factors. And it is very difficult to come up with a situation where something is black or white — either or. We need to emphasize in our relationships with other countries the importance of individual human rights, the importance of governments based upon the participation and the will of the people.

There are instances where while you are trying to work toward that, you must have a degree of cooperation with what ever government there may be in power. It is entirely possible that the chaos which may be introduced by a specific change, is just as bad or worse than the current violation of human rights.

I am not justifying the violation of human rights, I am simply saying that one has to weigh these conflicting factors in trying to make a particular policy decision. In the long run, our policy is best when it is based upon, and the policies of other governments are best when they are based upon a respect of human rights and the full participation of the people who are being governed.

There is a danger, always, that there will be a rationalization that the unknown is to be more feared than the known. And that danger. . . we must be ever alert to it. And we should never get into a situation where there is not the weighing of those factors and the weighing of them very carefully and the importance of human rights — the importance of human rights in the proper scale of value throughout the world.



United Nations Ambassador McHenry, on his visit to St. Louis, spoke to students and the press at the Famous-Barr store in Clayton. Photo by Ed Parson

Q. Why has the United States remained steadfast in its refusal to negotiate with and recognize the Palestine Liberation Organization?

A. It is not so much a refusal to negotiate with and recognize the PLO as it is a statement of and a recognition that if you are involved in a game, and I don't want to introduce foreign policy as a game, there are rules which the players in that game must accept, otherwise there is chaos.

The international community has very clearly said that those who want to participate in the peace process in the Middle East must recognize and accept resolution 242 and accept the rights for all states in the area to live and to live in peace. The PLO has not done that. When they do that, we are perfectly willing to engage in negotiations with them because it is clear that they tend to represent a significant segment of the Palestinian people.

I don't know what the term recognize means in this context, because it is not a state; there's no way we can accord it recognition in the international legal sense of that term.

Q. What type of role do you play in designing the U.S. foreign policy?

A. I see two or three functions. The first function obviously is the one I carry on, which you see most and that is a responsibility for articulating American foreign policy in the United Nations and that I do in the United Nations much of my time. I have a second role which is to try and interpret the position and beliefs of others to my own government — that I do everyday both in the tables and communications which I send back and forth to Washington and in whatever participation I make personally when I am in Washington. I have a third responsibility and that is to express my views on what we ought to do in foreign policy issues which arise, whether those questions arise in the United Nations or any place else with regard to our foreign policy. And that I do and try to do regularly. I participate in the National Security Council process. I am a member of the president's cabinet and I try and carry out that role along with a couple of hundred other colleagues who do most of the work and I get most of the credit, just as when things go wrong, I'm gonna get all the blame. And I think I have another responsibility and that is to try and communicate as much as I can to the American people. To listen to them and to try and explain to them what we are trying to do in terms of the United Nations.

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News Briefs

Discussion/film session to be presented

The history and political science department and Webster College senior adult program are cosponsoring Friday discussion/film sessions. The sessions take place from 1:30 to 3:30 p.m. in the downtown classroom facilities at Broadway and Locust. The film and discussion Nov. 16 is "Making of the President 1968;" speaker, Sister Mary Mangan of the history department discussing "We Should Have Known."

Admission is free to senior adults. For more information, contact the department of history and political science, ext. 325.

Rabbi Magidson available for counseling

Rabbi Beverly Magidson will be available at Webster for counseling and to involve Jewish students in St. Louis Hillel's activities. Rabbi Magidson, outreach worker for Webster College, will have office hours on campus every Tuesday from 3 to 5 p.m. in office 345 of the Administration Building.

Rabbi Magidson invites any student interested in meeting with her to stop in. For those for whom this is inconvenient, an appointment can be made by calling her at 726-6177.

Washington U. to present concert

A bluegrass concert will be presented at Washington University's Graham Chapel Saturday, Nov. 17 at 7:30 p.m. For more information, call 664-8006.

Dr. Pinchas Peli to speak at at Hillel

"Religion in Israel" will be the topic of Dr. Pinchas Peli's speech at the Hillel Foundation Nov. 16 at 8:30 p.m. Dr. Peli is professor of Hebrew literature at Ben Gurion University of the Negev in Israel.

For more information, contact Rabbi Magidson at 726-6177.

Yoga center to hold Thanksgiving meal

The Yoga Center of Ferguson will have a Thanksgiving Dinner on Sunday, Nov. 18 at 6 p.m. Tickets cost $2.50 per person, but may be replaced by a dish made without meat, fowl or fish. Call 534-4511 for more information.

Webster Symphony to present concert

The Webster Symphony Orchestra will present a concert Tuesday, Nov. 27 at 8 p.m. in the Loretto-Hilton Center. Admission is free and the concert is open to the public.

SAC to present discussion/film lecture

The Social Action Collective will show "A Day Without Sunshine," a film about Florida farmworkers, at 1 p.m. on Monday, Nov. 19 in Maria Lounge. Virginia Nesmith, former United Farmworker organizer in Florida, will be on hand for discussion.

The Social Action Collective holds weekly meetings at 3:15 p.m. on Mondays in Maria Lounge. All are welcome.

BSA sponsors African Culture Week

The concert scheduled to be given by the St. Peter's Church choir on Nov. 15 at 7 p.m. has been cancelled. This concert was to be part of the "African Culture Week" currently being sponsored by the BSA.

On Nov. 16, however, the festivities will continue with a performance by the Cossan African Dance Company. The special guests will include Mor Thiam Senegal, Ciccor Ktib and Shirley LeFlore. The presentation will begin at 7:30 in Maria Lounge. A reception will follow.

George says Sargent's pro

by Jean Oksner

The **Journal** issue of Nov. 8 published a question and answer discussion with Peter Sargent, chairman of theatre arts, regarding his proposal for the future of Webster College. Basically, he proposed that Webster be made up of three divisions: a division of the performing arts; a division of human and social studies; and Webster Center.

In this issue, the **Journal** has interviewed Neil George, chairman of history and political science, and Art Sandler, chairman of philosophy, for their reactions and comments.

Interview with Neil George

Q. Would you comment on Peter Sargent's remarks as they appeared in the Journal?

A. It struck me that the thrust of Peter's remarks at the Faculty Institute was not the same as the one that comes across in the questions and answers. One of the things that now comes across is that he now intends this to be primarily catalytic, as opposed to being definitive, as a way to prompt discussion about the future of Webster College. In many ways, I see his ideas at this stage as fairly conservative.

Q. But we are not primarily an upper division school, and he would propose to make us that.

A. Yes, but he is not proposing that for fine arts, nor for theatre arts. . . . he is proposing that for everybody else. Peter is not really seeking significant change for the theatre arts world. He is seeking significant change for the rest of the college, but he wants a status quo situation for his own department, as I would interpret the questions and answers. Rather than critique Sargent's ideas, which are premature, undeveloped, catalytic at best, I would rather make some remarks of my own.

Q. What do you envision as the future of Webster College?

A. I think that Peter has formalized a concern on the part of a number of people that perhaps we don't project ourselves effectively. This is not to be critical of the administrative offices or the admissions program, but who knows the most effective way to bring to the attention of prospective students what it is like to be a student at Webster in different capacities and to speak with great clarity about the details?

Many students are attracted to Webster because we are able to project the theatre arts program, in particular, and some other fine arts programs that are very professionally oriented. They are very tangible and attractive and much easier to sell. When you have that, combined with the fiscal and administrative support to sell it, you've got a winning combination. Peter sees this and we all see it, but that doesn't mean that other things we are doing are less valuable.

I am always impressed that if a student takes a real look at us, gets to know what we are like and what we have to offer across the college, that we will do very well in virtually all of our existing programs. I am very attracted to the idea of beginning to recognize clearly what I think Webster College has become. Essentially we are, to be sure, a fine arts college — one part of us. We are also a liberal arts college and a school of graduate studies.

Q. Are we goal-oriented? It has come up again and again that liberal arts graduates are not equipped for a career.

A. Liberal arts programs across the country are not dying. Those that attempt to give individuals a broad education — giving some particular extra attention to one or two disciplines — are preparing people for a variety of careers. I think it would be a major disservice for a liberal arts school to only develop a highly specialized, competitive job-seeker, because data shows us that the average person today has seven different careers in his life. I don't find incompatible,

Faculty member says :

Performing arts suggestio

Interview with Art Sandler

Q. How do you feel about what was presented at the Faculty Institute and in Peter Sargent's interview in the Journal?

A. I think I have rarely read something that has expressed more mistaken proposals in such a short space.

Q. Will other faculty members do further exploring on this topic?

A. It is likely that there are going to be faculty discussion groups on the problems that Peter addresses himself to. They will not be rebuttals to Peter; they will be study groups of more or less like-minded people, growing out of discussions that we had, but not specifically in response to Peter.

Q. Do you agree that in the '80s, Webster will have to change from the concept it has now?

A. Yes, but I think Peter has it going the wrong way. I think the problem about the relations between performing arts and liberal arts is not that they are too closely run together, but that they are too far apart. I think actors are unlikely to become really good actors if they devote their lives solely to acting and pay little attention to what else is going on. I think it is virtually impossible for there to be good directors without some sense of history, some knowledge of literature other than theatre, and probably some knowledge of mathmatics.

Making a separate school of performing arts and a separate school of human and social studies would just intensify the psychological differences and make it less likely that theatre students would benefit from our liberal arts courses and also less likely that liberal arts students would benefit from the really good theatre program on campus.

Q. But Sargent does not propose that there should be no core requirements for performing arts students. He suggests that this work should be done at another institution or by individual teaching contracts for the basic intro classes.

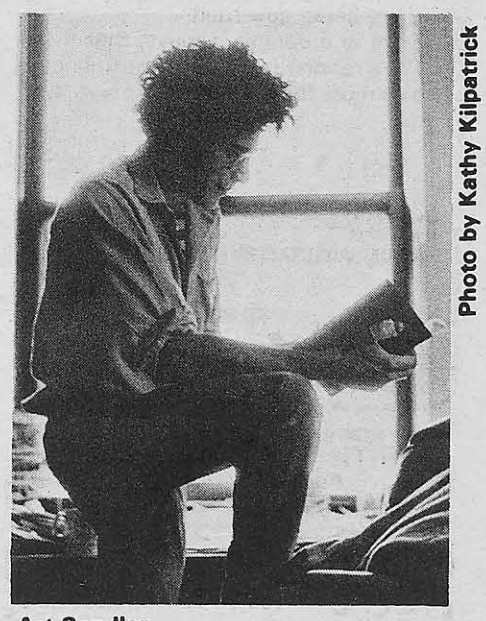

Photo by Kathy Kilpatrick

Art Sandler

posal promotes discussion

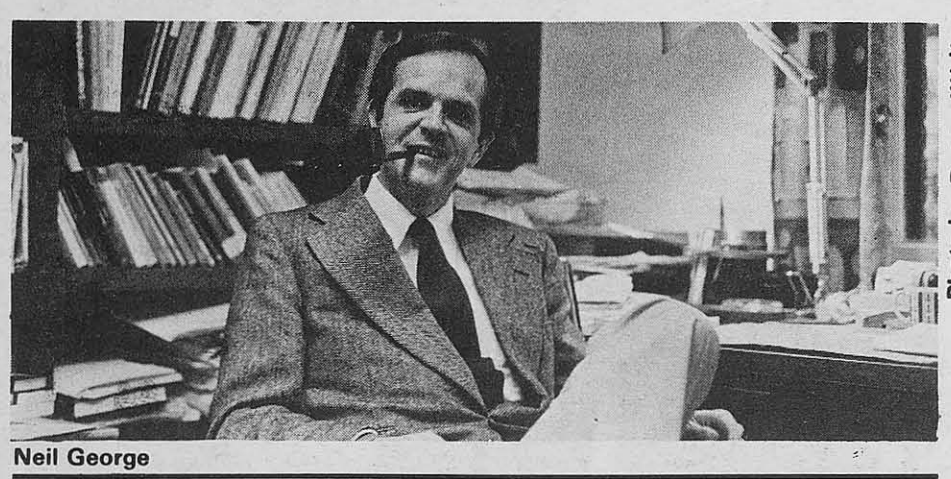

Photo by Robin White

Neil George

however, the possibility of more attention to some of the things that Peter wants, but not as something instead of what we are doing.

I am very attracted to some three-year programs — a joint BA/MA where we would be appealing to students who have completed perhaps two years of college and then we could put together, in the liberal arts context, a program such as a joint degree in public service. This would be highly interdisciplinary, grounded strongly in politics, economics, history, sociology, and empirical studies — computers, research and statistics. We already have the prototype of that in our undergraduate program of public service because we are convinced that this is compatible with getting a broad education and being adaptive and learning to be competitive in the job market.

The nature of the economy in the world today, generally speaking, is that students don't go immediately into the marketplace in the field directly related to their academic disciplinary interest. I suspect this is also largely true in theatre arts. It takes a while to make it. There are a lot of people who have to work to pay off their student loans for the first year or two and before they get experience.

What I am impressed with is the possibility of being able to more clearly identify exactly what we are at this point in time. I think we are, functionally, a university in the contemporary sense. I would suggest structurally dividing the makeup of the school along the lines of being a college of fine arts, a college of liberal arts and a school of graduate studies. These are the three areas that reflect most honestly what Webster College is today to a diverse student population, present and future.

If liberal arts was a separate college, had its own curriculum, its own number of credit hours for graduation, and its own guidelines for academic majors and was not occupied with constantly being in the service of fine arts, then we would be able to be all the more effective in providing a small, liberal arts program for a number of students in this country who still value it. But I see in each college no absolute need to have clear cut symmetry. Why should the fine arts program and the liberal arts program constantly have to have the same kind of structure, the same guidelines for majors? It is conceivable that there could be some kind of core requirement in liberal arts and that it would not be the most valuble thing in the fine arts department. The goals, and the means to achieve them, are not always complementary.

Cont. on page 11

on seeks futile changes

A. That is part of the same mistake he made in proposing a separate theatre arts school. Whether he knows it or not, Peter is proposing a set of separate institutions for the development of tunnel vision — one in theatre, one in music, and then a whole bunch of separate ones in liberal arts — made goal-oriented. I think this would make the college a place where a student wouldn't belong if he didn't know before he came here what he wanted to do. I think one of the good things about colleges is that they are places for people who don't know what they want to do, but know that they want to be more than they are now and find out what that might be.

Q. Does Webster have the resources to be a competitive liberal arts school?

A. Yes. There is a wide-spread belief that to be a liberal arts school you have to offer everything, and that is a mistake. Our French courses are no worse for the fact that we don't offer Chinese. At a school like Harvard, with its vast resources, there is probably no student that is going to sample more than a small fraction of what they have.

If a student knows that there is a specific thing that he needs and Webster doesn't have it, then he should go elsewhere. But here people can learn some philosophy, some history, some math, some French, some theatre, some music, a bit of art, a fair bit of dance — there is enough to discover what it is he wants to be. I think Sargent is all wrong.

Q. Sargent feels that Webster has no definite marketing thrust. Should we change our image?

A. I think we have no choice but to market ourselves. It is possible for us to get just the students that Peter is looking for — people who already know what they want to be. Or we could get the ones I am suggesting we go out and look for —

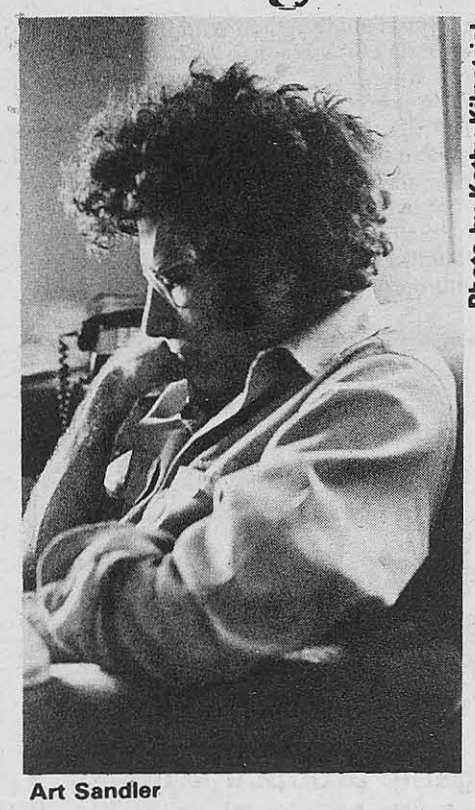

Photo by Kathy Kilpatrick

Art Sandler

Cont. on page 11

News Briefs

'The Maids' to show Nov. 18–20

The Theatre Workshop Production will present "The Maids," directed by Sue Ott Bennett, Nov. 18, 19 and 20 in the Old Auditorium of the Administration Building at 8 p.m.

Health Services sponsors health week

The student health services is sponsoring Health Awareness Week. "Campus and Community Resources for Counseling" and "The Matching of Sally: A Blood Donor Program" will be presented at 10:30 a.m. and noon respectively on Friday, Nov. 16. All members of the college community are encouraged to participate.

Media Center to show 'South Pacific'

The Media Center will present "South Pacific" Nov. 27 and 28 at 7 p.m. in the Winifred Moore Auditorium. For more information, call 968-0500, ext. 376.

American Film presented until Nov. 18

Webster College's Conservatory of Theatre Arts will present "A History of American Film" Nov. 15 through 18. Performances begin at 7:30 p.m. in the Studio Theatre of the Loretto-Hilton Center. Tickets are $3.50 for the general public, $2.50 for students, and Webster College students receive one complimentary ticket free.

For more information, call the conservatory box office, 968-2235.

Harlem Company to perform Nov. 20

"The Dance Theatre of Harlem" will perform at the American Theatre from Nov. 20 to Dec. 2. For more information, call 231-7000.

Film Society to present two-film line-up

Webster's film society will feature "A Thousand Clowns" and "How to Succeed in Business Without Really Trying" Friday, Nov. 16 and Saturday, Nov. 17. The films will be shown at 7 and 9:30 p.m. and midnight on Friday and 7 and 9:30 p.m. on Saturday in the Winifred Moore Audiorium.

Tickets are $1 for Webster students, faculty and alumni; $1.25 for students with I.D.s from other schools; and $1.75 for the general public. For more information, call 968-0500, ext. 376.

Reperatory to present 'A Christmas Carol'

"A Christmas Carol" will be performed on the Mainstage of the Loretto-Hilton Repertory Theatre from Nov. 21 through Dec. 29. For more information or ticket reservations, call 968-4925.

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Durang visits campus, discusses 'American film'

by Kathy Kilpatrick

Christopher Durang, author of "A History of the American Film," visited the Webster College campus Friday, Nov. 9 and Saturday, Nov. 10.

During a question and answer session in Win Roger's writing for the arts class, Durang was asked about the development of his character, Loretta. One student observed that Loretta seemed to be innocent until the 1960 to '70 segment of the play. Then, Loretta took on a bitter and apathetic attitude.

"Her change in particular is meant to reflect what I saw as the changes in the American film content," said Durang.

"At college, I actually did an independent study for a political professor, Doris Hearnes, who wanted to know what I thought the differences were between the American films of the 1950s and the 1960s. So, I went and studied box office receipts to see what movies made money. I didn't really care about the critical responses, but I wanted to see what movies were popular."

In the '30s, according to Durang, the movies showed "America brimming with possibilites," and the 1940 war movies were meant to cheer up the troops overseas. Durang explained that after the war he saw a lack of purpose and focus which he incorporated into Loretta's character.

"But in the 1960s — particularly 1967 to 1971 — the movies were very odd and very dark. They made 'They Shoot Horses, Don't They?' 'Midnight Cowboy,' 'Bonnie and Clyde,' 'The Graduate,' and 'Alice's Restaurant.' They were bitter. . . . almost like Hollywood couldn't sell something that expressed hope that America knew what it was doing. So I was trying to reflect that in Loretta," Durang explained.

Besides playwriting, Durang said that he is interested in writing scripts for films.

"As you can gather, I am interested in films. I would really love not to do situation comedy or detective stories. I don't know. . . . I find them tedious to watch, and I think they would be tedious to write. But making a living is important.

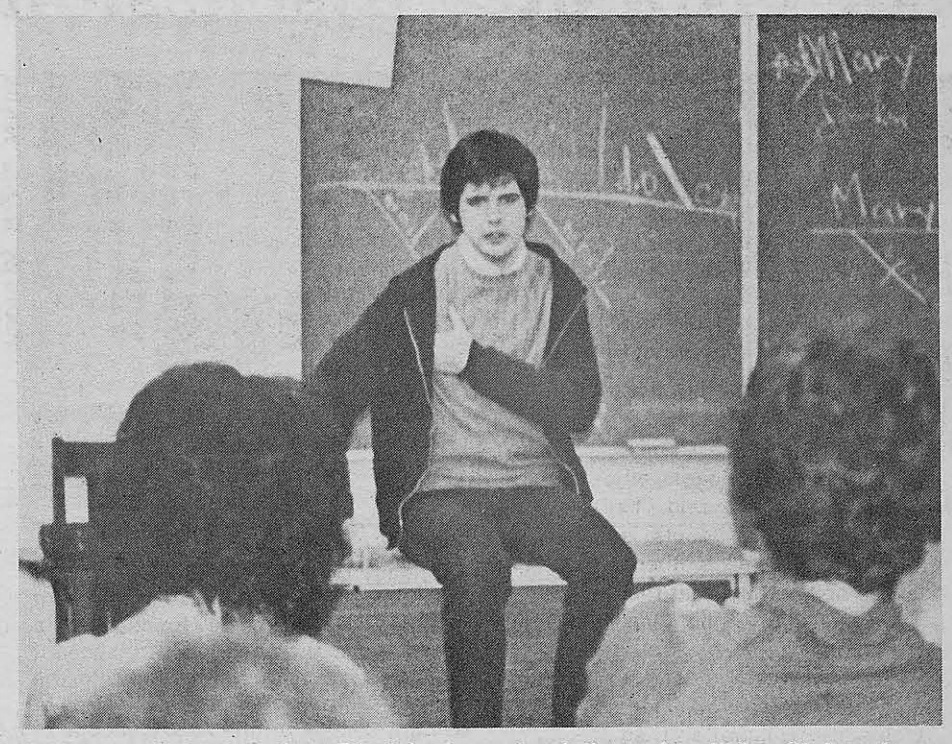
"What I'm doing now is I am writing a treatment for a film. A treatment means rather than write the full script, you describe it like a term paper to see if anyone will give you money to write the script," Durang said.

In a later interview, Durang gave some advice to aspiring playwrites. He suggested they submit their plays to the O'Neil National Conference in Waterford, Conn.

"If your play goes well, then you will be able to make connections with regional theatres like the Loretto-Hilton," he said.

During his short visit to St. Louis, Durang was heard over radio station KWMU and was able to take in two plays at the Loretto-Hilton — "Crimes of the Heart" and "A History of the American Film."

"Durang, I thought, was impressed with the production of his play," said Peter Sargent, chairman of the theatre arts department. "He said that it was fairly true to his conception of his play."



A History of the American Film" is the topic of discussion during Christopher Durang's visit to the Writing for the Arts class. Photo by Kathy Kilpatrick

Genet's criminal infatuations evident in 'The Maids'

by Kathy Kilpatrick

"To understand this play, one has to understand Genet himself, and he is a very bizarre man," said Sue Ott Bennett who is directing Jean Genet's "The Maids," a theatre workshop production Nov. 18, 19 and 20 in the Old Auditorium at 7:30 p.m.

"He started stealing when he was seven. He went to reform school when he was 10. Then after reform school, he went to prison. He loved the life of crime. I mean he really loved it. He thought crime was perfectly natural and right," Bennett explained.

Bennett said Genet was victimized physically and sexually in prison because he was not a strong individual.

"But through all this, he developed very strange ideas. He had this notion that the criminal is the good person, and not only that, but the murderer (which is sort of the ultimate criminal) is equal or can achieve sainthood.

"There's a moment in a person's life if he is the victim of a murder, that last moment when he can look up and see this murderer who really holds the power of life and death in his hands. At that moment, the murderer receives sainthood. He calls this idea the eternal couple of the murderer and the saint," explained Bennett.

Photo by Kathy Kilpatrick

Salang, Rosemary Stewart, comforts Claire, Susy Kanas, that they will soon be murderers in Jean Genet's "The Maids."

As for the play, "The Maids," Bennett explained that it is about two sisters who are maids and who are lovers. The two sisters "have a desperate and driving need" to kill their madame. During the play, Genet tries to lead the audience into believing that the madame is an evil person from the descriptions from the sisters when actually she is a good person.

Genet's infatuation with the murderer and the criminal life is a recurring theme in "The Maids," according to Bennett.

"Genet was fascinated with the world of the subculture. He thought that this subculture of people were somehow sub-human. They were deemed and glorified that by the rest of society.

"So in the play, the girls try to achieve sainthood. They really want to be murderers. They're really high on that idea. What they do is anytime Madame leaves the house, they act out a ceremony. One of the maids acts out Madame, and the other acts the part of the other maid," Bennett said.

The two sisters' ceremony or ritual has a definite pattern, according to Bennett. The sister playing Madame begins degrading the other maid in such a way that the other maid's only alternative is to revolt. The maid rises above Madame and pretends to kill her.

"They always seem to contrive it, but they never actually get to the end. It's like a little kid playing a game. They never finish it. They take too long with the preliminaries. They have to stop before they ever finish the ceremony," said Bennett.

Technicians for the play are: set designer, Michael Bondurant; lighting designer, Tom Owen; sound designer, Rick Lewis; and stage manager and costume designer, Michelle Hinricks. The actresses are Rosemary Stewart as Salange; Susy Kanas as Claire, and Thesa Rogers as Madame.

All performances are free and opened to the general public.

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Hillel Foundation services Jewish students

by Gayle C. Guirl

Often times, college students find it necessary to have someone to talk to — to confide in, and according to Rabbi Beverly Magidson the Hillel Foundation provides such an opportunity for students in need.

Rabbi Magidson said she realizes that too few students know what Hillel is, and she has recently made it her goal to tell them.

"Basically, Hillel is an organization for Jewish college students all across the United States," she said. "Its purpose is to give those students a sense of community with each other and with the Jewish community near their school."

According to Rabbi Magidson, the Hillel Foundation was founded in the 1920s when Jews began appearing in large numbers on college campuses. Rabbis at that time felt there should be services and activities for them, so with the help of the Jewish fraternal organization, B'nai B'rith, the first Hillel was formed at the University of Illinois in Champaign, Ill.

The St. Louis branch of Hillel opened in 1946 with Rabbi Robert Jacobs directing it, which he continued to do until 1972. Today it is run by two rabbis, a director of student programs, a librarian, and several secretaries, with the support of the Jewish Federation of St. Louis. It has more than 100 members.

"With all of its classes and activities, the St. Louis Hillel is really looked up to and admired by the other Hillels in the country," said Rabbi Magidson.

"We have a women's growth group, which deals mainly with subjects of concern to Jewish women; we have a group that gets together to go to the JCCA to use their services and social activities. I would also like to mention that we have a coffeehouse-deli, called the Lower Level, on Sunday evenings from 5 to 8 p.m.," Magidson said.

The classes offered at Hillel, which are not for credit, are taught by the Hillel staff and they cover such topics as the Hebrew and Yiddish languages, an introduction to Judaism, and Judaism for non-Jews. Rabbi Magidson said that a few new classes would be added in the spring semester.

There are discussion groups, too, which are approached from the liberal reform. conservative, and orthodox viewpoints, according to Magidson.

"This fall I'm having a reform discussion group at 10:30 a.m. on the second and fourth Saturdays, in which we'll discuss that week's portion of the Torah," said the rabbi.

Rabbi Beverly Magidson Photo by Ken Hoover

"This group begins meeting on Nov. 10, and I would like very much to see some Webster students there," she added.

"I want Webster students to know that Hillel is for them, too, and for all the other college-age Jews in St. Louis. Even if they are just interested in keeping up with what Hillel is doing, we do have a mailing list, which is free, but membership is only $10 a year, and you get a lot of discounts and mailings with that," Magidson said.

Rabbi Magidson said she will continue in her efforts to acquaint Webster students with Hillel by visiting the Webster campus every Tuesday afternoon from 3 to 5 p.m. She will be in office 345 of the Administration Building, so if you would like to know about Hillel or just drop by to talk, there will be a sign-up posted outside of the office every Tuesday.

"We're also at 6300 Forsyth, on the Washington University campus, so please feel free to come by anytime." Magidson added.

Journal's editorial positions opened

The Publications Board is currently accepting applications for the editor-in-chief, managing editor and business manager positions for the **Journal**.

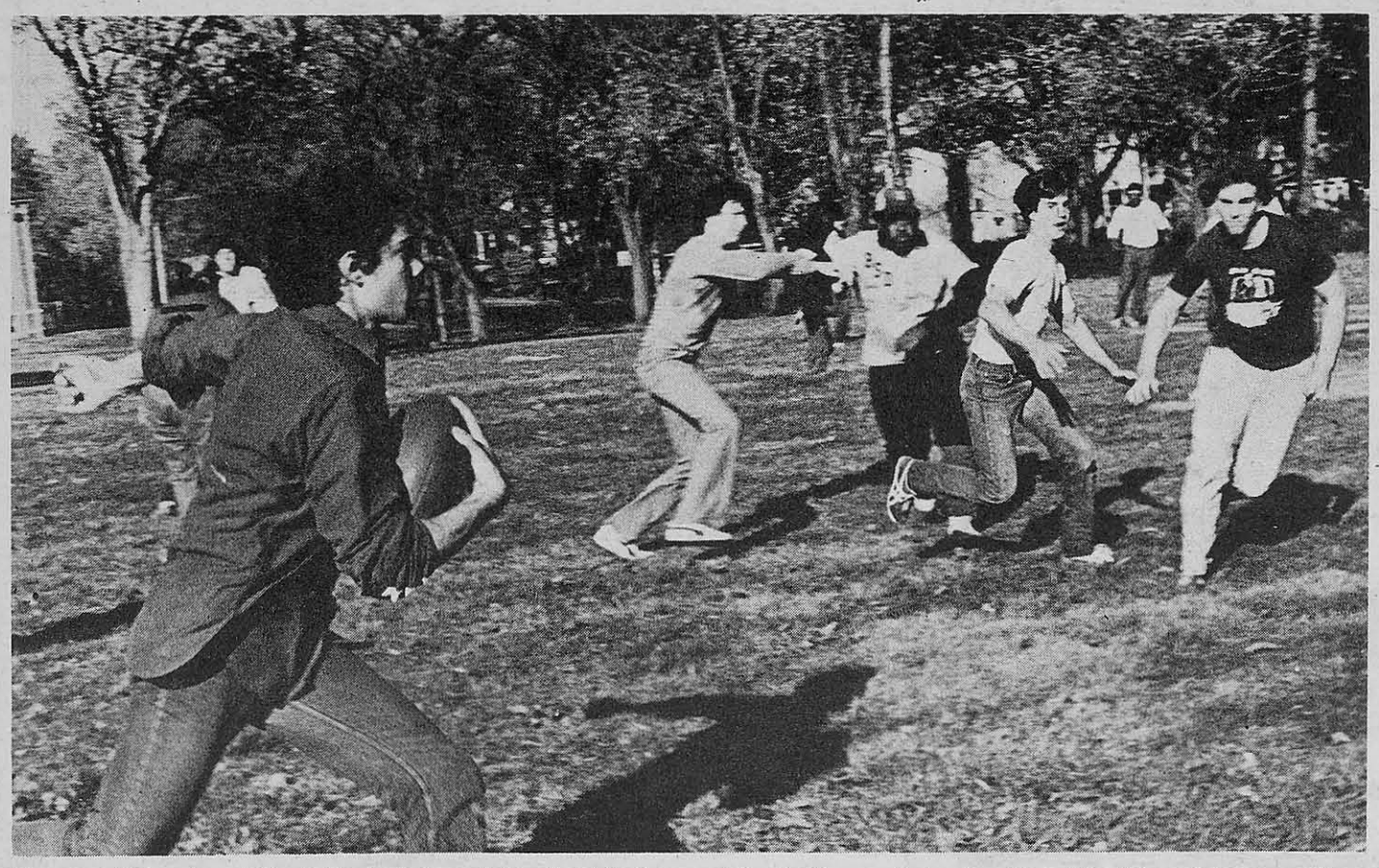
Those individuals interested in applying for one of the positions should sent the following items for the consideration of the Publications Board: a statement of intent in seeking such a position, a profild of work and journalism experience, and a portfolio of story clips or other evidence of writing ability.

Where possible, **Journal** salaries will be paid through the college's work-study program. The editor-in-chief will receive a salary of $100 per month and the managing editor and business manager receive $50 per month. In addition, the business manager may collect a 25 percent commission on all advertisements sold.

The editorial and business manager positions open up for evaluation and for petitioning of applicants each semester. Both new-comers and present staff members are eligible.

All applications, resumes and portfolios are due no later than Dec. 5 and should be turned in to John Porter or Don Corrigan.

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



The Bored Board and Black Student Association held their annual football game Saturday, Nov. 10 with each team coming away with one victory when they day was over. Photo by Karen McKay

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Spencer hypes 'great' school of plagiarism

by Spencer Knapp

I would like to respond to a recent editorial that referred to my first column as "cheap and trite."

It went on to say that my column smacks of the kind of provinciality that many came to Webster to escape.

This same editorial then made mention of a dance student who was formerly a hurdles champ and quoted him as saying, ". . . if I didn't wear my tights, then I couldn't see how my body works in the mirror. . . unless I was nude." Our hurdler then summed up his case by asking the question, "Would that be more masculine if everyone went nude?"

Let me just say my column was merely written in fun and that your ruthless attack on it was cheap, trite and smacks of the kind of provinciality that I came to Webster to escape.

And as for whether or not I think going nude is more masculine than wearing tights, I would have to say that it is. At least in the nude we can tell whether or not you're a man — unless, of course, you missed one of those hurdles in high school.

Now, on to other things.

Have you always had the burning desire to be a great writer but feel you lack the talent. Well, you probably do. I'm Spencer Knapp, founder of the Great Writers School of Plagiarism.

Did you know that many mediocre authors and most TV writers are graduates of our school? Our graduates include such names as Sonny Bono, Milton Berle and, of course, Alex Haley.

The Great Writers School of Plagiarism is not a fly-by-night business but rather an established institution with more than two months rent paid in advance. That's long enough for you to get a Masters.

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But that's not all. You'll also learn to copy in foreign languages. You'll copy from such foreign classics as **Don Quixote, La Nause, The Idiot** and **Sidhartha**. But that's still not all. You'll learn to copy backwards for plagiarising Hebrew texts. You'll learn to copy upside down for stealing the works of Confucius, and you'll even learn to copy inside out for stealing works of confusion.

At the Great Writers School of Plagiarism, we believe that you can give a book no greater compliment than to say, "I'd be proud to put my name on it."

And that's just what we teach you to do. At the Great Writers School of Plagiarism, we believe that imitation is the most sincere form of flattery, and we teach you to flatter the best of them.

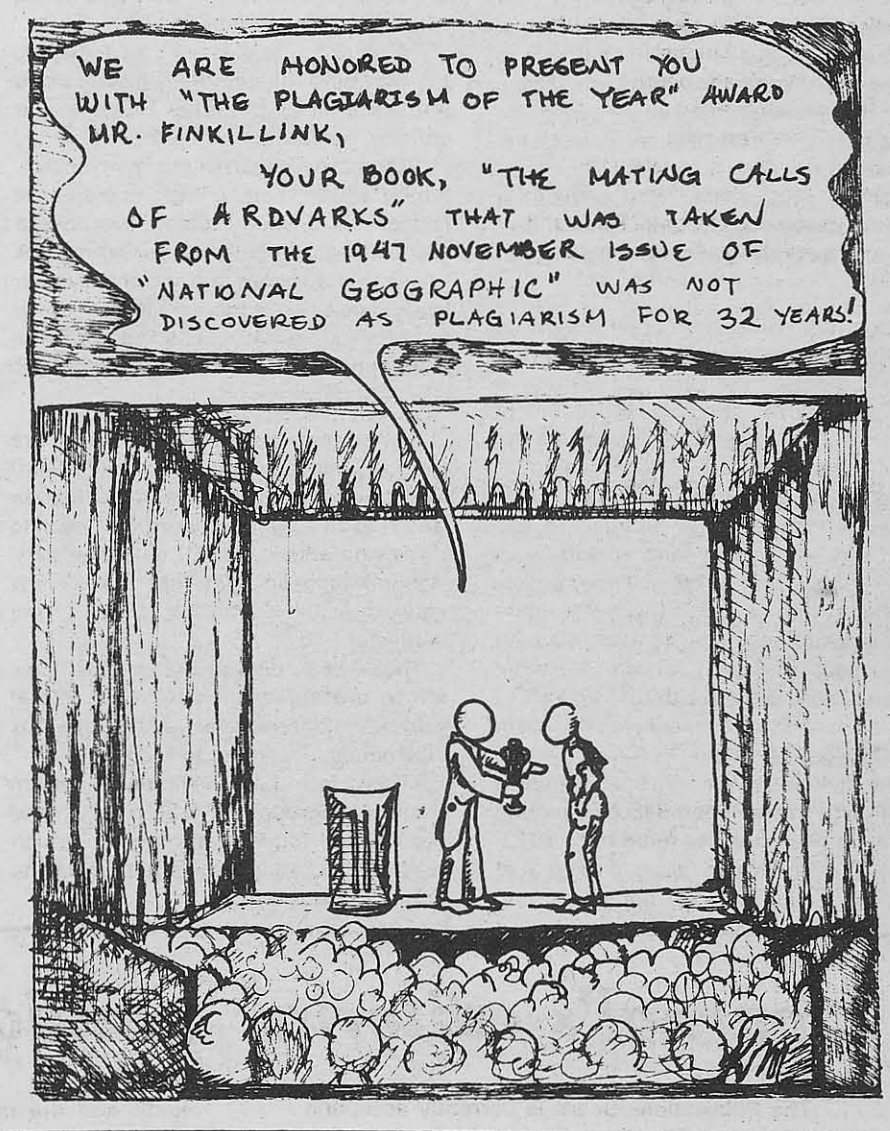
Here's how you join. Just copy the few sentences below and send it with your name and address (Actually, it's preferable to use someone else's name and address.) and send them to us.

King: All of London is talking about you, Mr. Wilde.

Oscar: your Majesty, the only thing worse than being talked about is not to be talked about.

King: Very good, Mr. Wilde. I wish I'd said that.

Oscar: You will.



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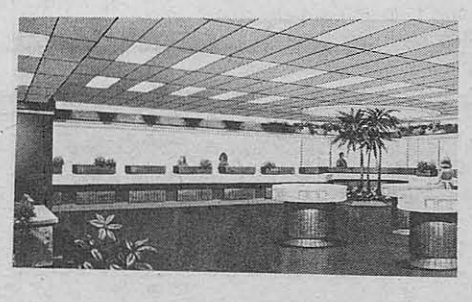

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Madden, cont. from page 1

olds. The whole point of the MAI, MAT, and the Webster Center is to increase Webster's student enrollment in the future. For the past 20 years, we've been looking at new populations in colleges. Adults are a new college population, and they need upgrading in their professions," Madden said.

Madden predicted that Webster will see more cross-disciplinary activity between various departments. FDLs and sabbaticals are likely to be recommended by Madden to those faculty members who re-educate themselves to another department other than the department in which they hold their appointment.

"We already have some evidence of that going on right now. Bob Corbett, for example, is teaching in the foreign language department; Jim Evans is teaching in the dance department; and Art Sandler is teaching in the literature and language department. This is largely because the number of students in philosophy does not warrant full-time activity for each of those people within the discipline of philosophy alone," Madden said.

In a memo sent to full-time faculty, Madden said that 18 faculty members were "eligible for some kind of leave — nearly one-third of the faculty." Madden pointed out that Webster could not afford, financially or in terms of departmental programs, to have that many faculty members leave the college during an academic year.

However, some faculty members disagree with Madden, and say they feel that his criteria are an effort to weaken the chances for faculty to receive FDLs and sabbaticals.

"The faculty believes that all eligible FDLs and sabbaticals should be supported, according to Bob Corbett, chairman for the faculty education committee (FEC).

"The faculty thinks the FDL programs, as it is presently conducted, is worth continuing. It is a very important fringe benefit for a school who gave up standard tenure. Something to replace tenure has to be given to the faculty. But that something — the FDLs — have been weakened (by Madden's proposal) and I don't think that is appropriate," Corbett said.

Corbett said he feels that Madden's criteria will not enhance the FDL program for the faculty.

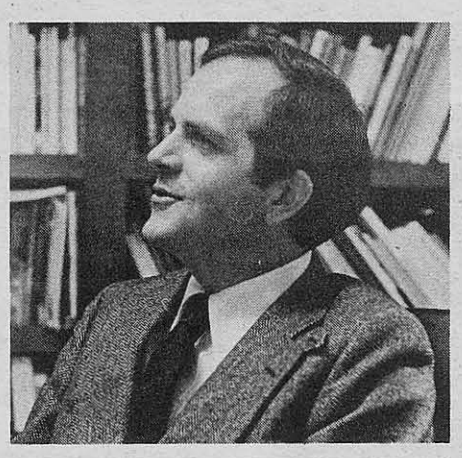
"It is a big change from approving a faculty member for his or her FDL to ranking that faculty member as acceptable number one, acceptable number two, and acceptable number three. We feel all deserving faculty's FDLs should be supported and approved."

Sandler, cont. from page 7

those that want to be more than they a and don't yet know what they want to b. There are plenty of both kinds and it just depends on the marketing strategy we take. I think it is a better and more useful idea to do what I am suggesting — market ourselves as the place for people to make certain kinds of discoveries about what they are interested in.

Q. Do we have a concept of what we are. Both Sargent and George feel we can't describe it.

A. I think they are both wrong. There is no single one-liner that describes the college. At an earlier time, when the school was smaller and more nearly homogeneous, it could be described in a few lines. The fact that we can't do it now is not because we don't know what we are doing. It is because we are doing more things and that is not bad. The only way to get a simple description of the college is to stop doing everything but one.



Q. What about goal-oriented programs? Do we have any? Should we have any? Or is liberal arts meant to be just the opposite of goal-oriented?

A. We have them — theatre is one of them, management another. We couldn't do without them as a financial reality. And people who find goals in college should naturally pursue them. But I think it would be a mistake to have only goal-oriented programs.

There is a difference between being in a goal-oriented program and achieving all your goals. I want to add that having come down very hard on Peter, I think he has done us a service. He has said things that might cause people to criticize him, not because he likes to be criticized, but because he thought that if he was sufficiently outrageous people would start talking about something that he thought was very important. If he did it to be thought-provoking, I think that is where he succeeded.

This is the second in a three-part series. The Journal invites student opinion about the future of Webster College to be included in part three. This portion of the series will appear in the Nov. 29 Journal.

George, cont. from page 7

Q. Do you see a great difference between your proposal and Peter Sargent's concept?

A. As a matter of fa t, Peter and I have talked a number times about submitting a joint propos including a joint BA/MA program. So I am really attracted to some of his ideas, bu I am also struck with his preoccupation t at if we do some of these things, then we can't do others. And his implication is that we can't do effectively some of the things that we are already doing — I seriously question that. I think we can and we are and will be even more effective by clearly distinguishing ourselves as a separate college and then have some joint appointments.

I teach in the masters program on occasion, chair a master of arts council, and I'm also chairman of an undergraduate program. I'm as interested in the fine arts program as the liberal arts college. It seems to me that different members would find themselves having some joint appointments and teaching responsibilities in the different colleges and school of graduate studies. This is where we reinforce the sense of community — we are one university with separate responsibilities and separate obligations and some of our expertise is overlapping.

What I am saying is that by creating the college of fine arts, college of liberal arts, and school of graduate studies, we will be able to do even more effectively what we are already doing very well and we will project it more clearly.

Contract Center cont. from page 1

learning program was for "people with really strong ability that needs to be evaluated."

Rogers also said he felt that it took a great amount of initiative to go through the requirements.

"This is a serious growing movement that is not a fly-by-night operation. This is the kind of program Webster should continue to work on," he said.

The assessment of prior learning program is an idea that is growing and gaining validity in the academic community. The only question that remains is whether th idea will gain total acceptance by both the liberal and conservative factions in the academic world.

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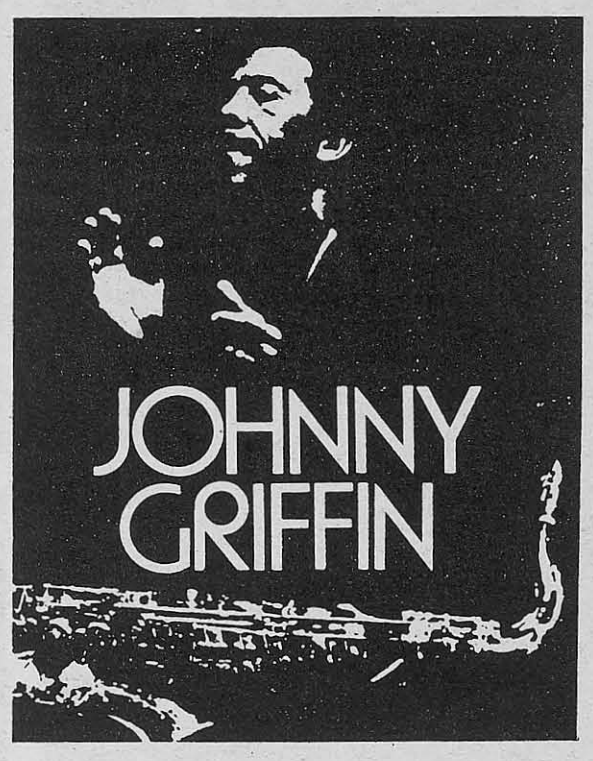

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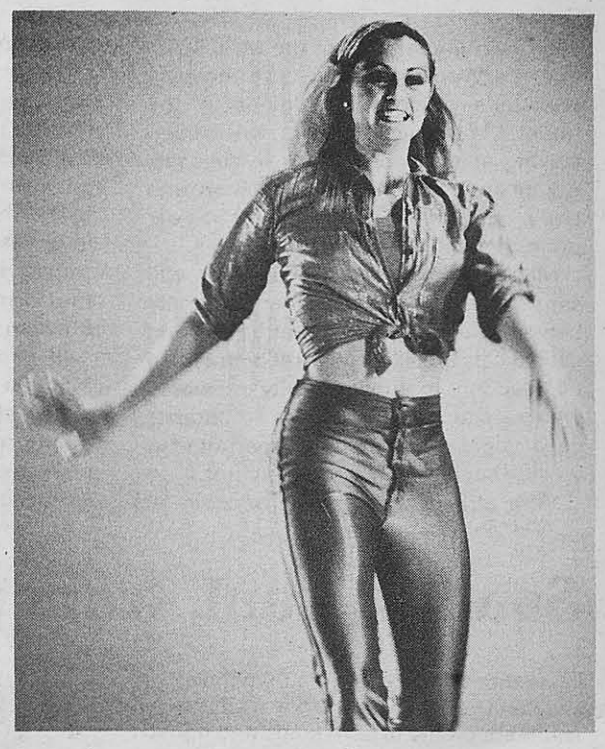
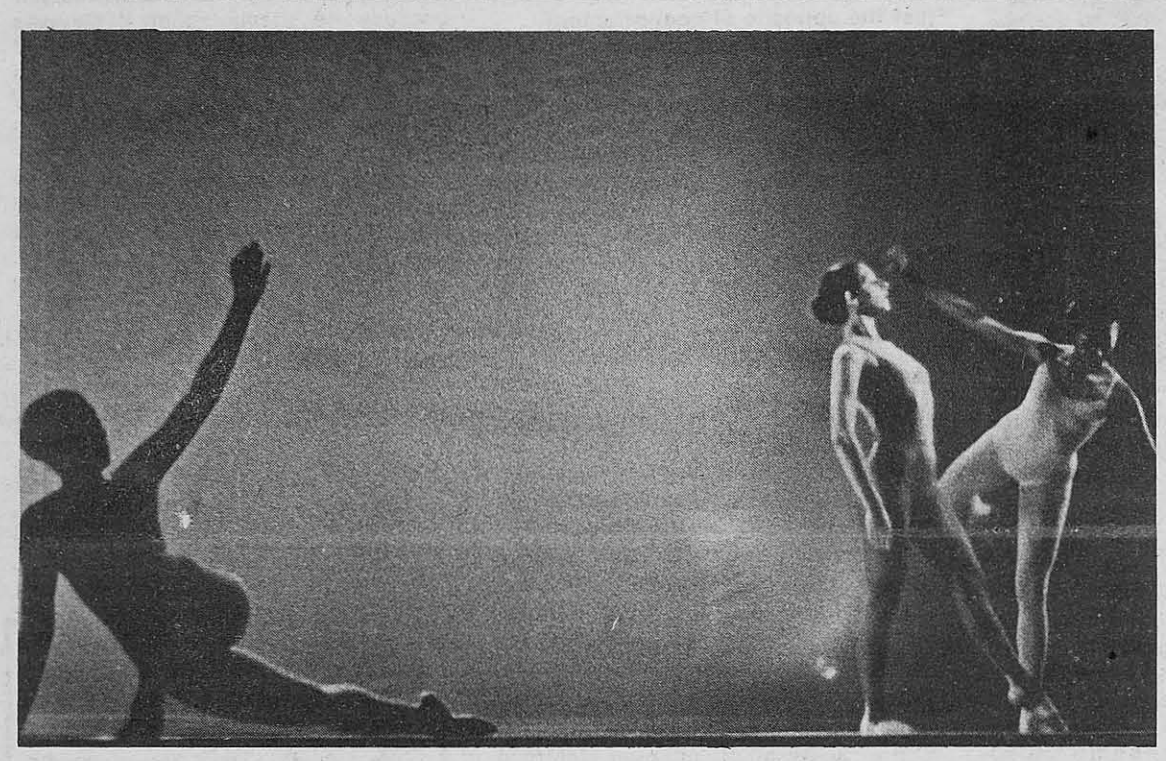
back page

Dance students step on stage





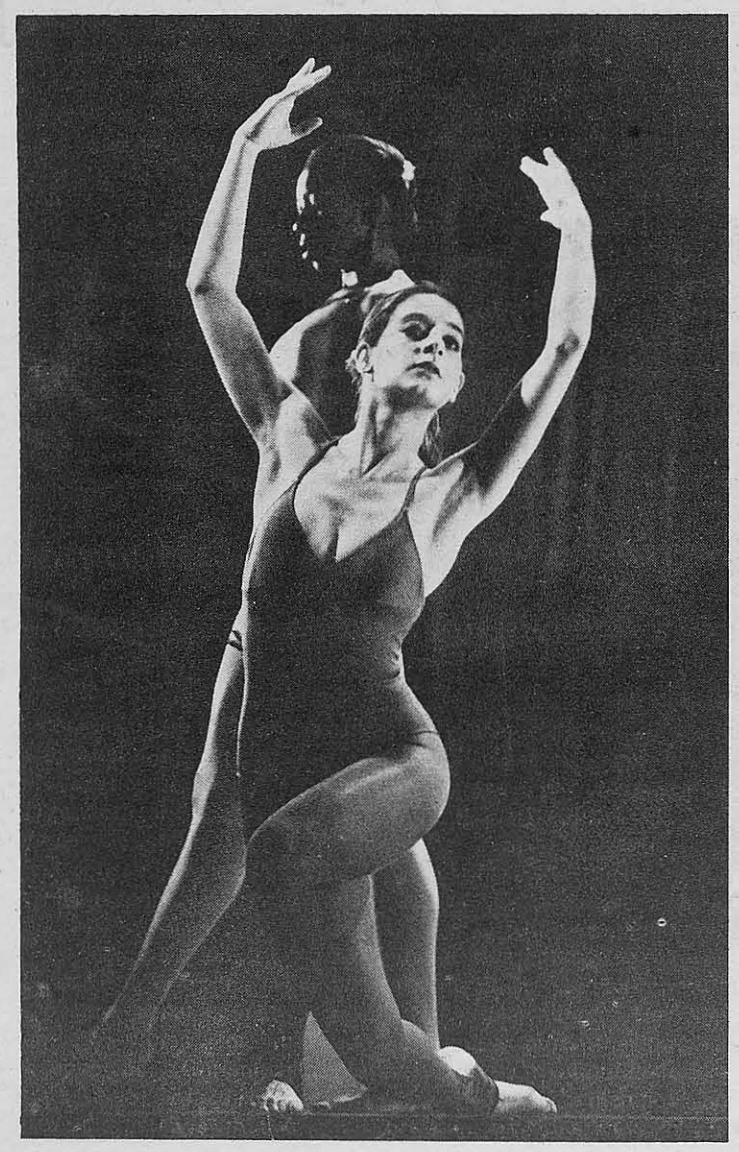
by Kim Allison

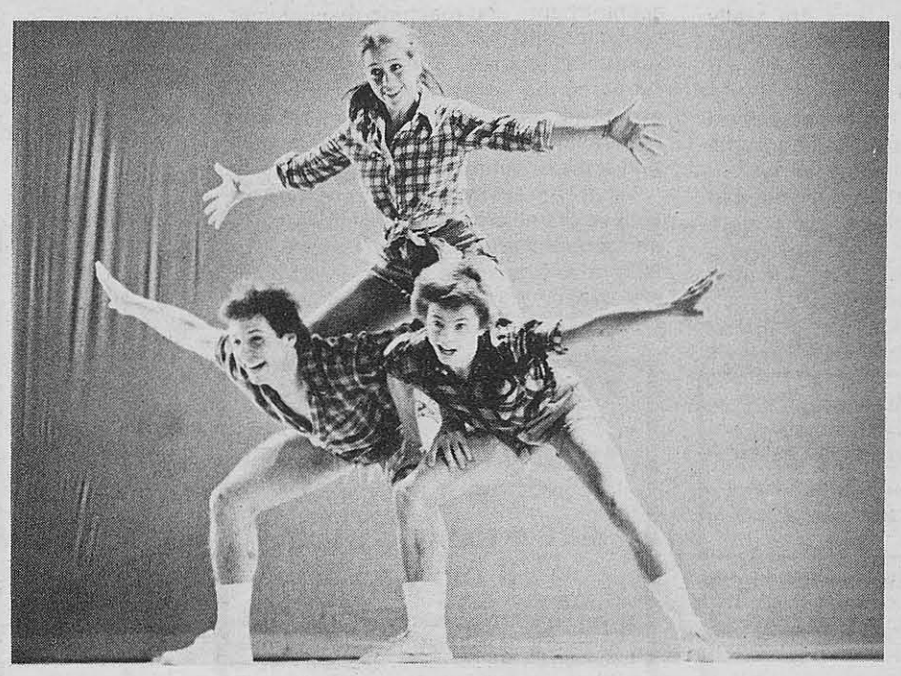
"This is the first year for the workshops," said Gary Hubler of the dance department in reference to the dance workshops held recently at Webster.

"Originally, they started as a way to have more performing outlets. Before, there was only the spring concert. The workshops were designed for dance majors who are not ready for the spring concert but are ready to be seen," Hubler said.

The workshop consisted of all forms of dance offered in Webster's curriculum. The eight pieces were choreographed by Deborah Denell, Georgia Stevens, Mark Krupinski, Gary Hubler and Jamel Graves, a senior who teaches dance.

"There were full houses both nights. The audiences responded very well," Hubler said. "I saw it was an older crowd — more non-Webster people not just students — which is a good sign," Hubler said.





photos by Karen McKay and Bob Theiss

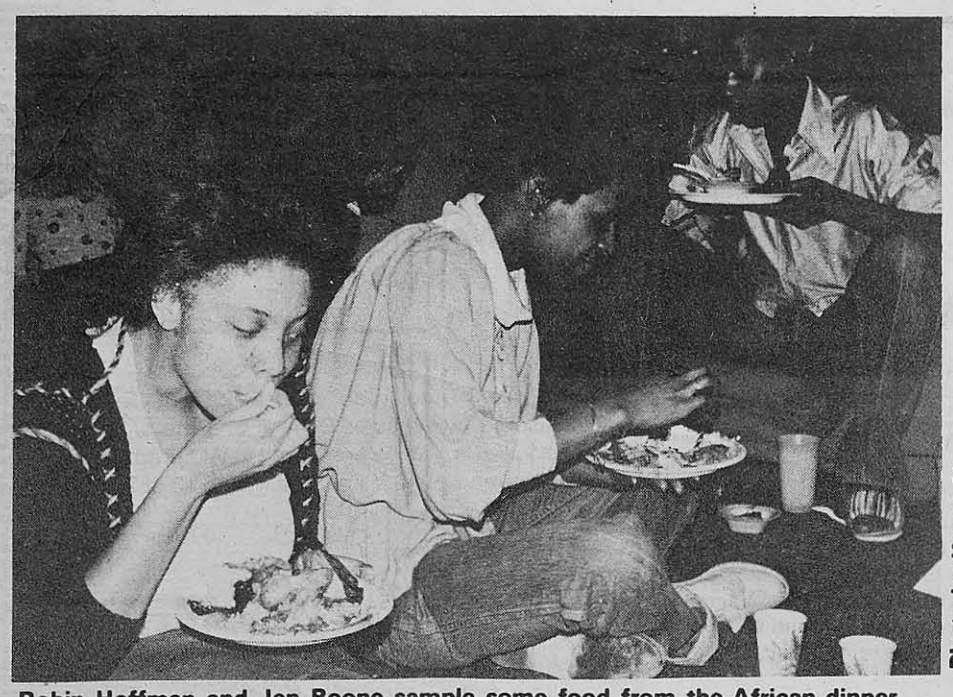


Photo by Karen Norman

Robin Hoffman and Jen Boone sample some food from the African dinner which was part of African Culture Week.

African Culture Week

BSA sponsors cultural event

by Ed Branch

Nnanna Ihewe, an exchange student from Nigeria spoke to a group of Webster students on the value system of the Ibo tribe in Maria Lounge Monday, Nov. 12. The speech was the first event of African Culture Week which is annually sponsored by the Black Student Association (BSA).

Iheme said the Ibo are concentrated in the southeastern part of the country and constitute 20 percent of Nigeria's population. He stated that there are 250 tribes in Nigeria but that the Ibo is one of the dominant three. The other two tribes are the Housa and the Fanta.

One of the highlights of the speech was Iheme's explanation of the reasons that Nigeria has a democratic form of government. He said, "Though three tribes are dominant in my country. No one tribe will ever have too much power. The main reason is that each tribe has too much pride in their individual beliefs and values and that we want no one person or group to have too much power."

Ra-Chel-Ni Mar-Na a member of the BSA said of Iheme's speech, "I thought the speech was very good. What John talked about was not an overview of Africa. He talked more of specific situations that would affect people

Cont. on page 4

THE JOURNAL

Vol. 9, No. 9 | Webster College, Webster Groves, Mo. | Nov. 29, 1979

Undergraduate Spring registration Nov. 29–30

Student health services offers mini sessions

by Carole Jane Penn

Student health services had it all from A to V when it sponsored "Health Awareness Week" recently. The facility offered mini sessions on allergies, back pain, blood and organ donors, counseling, drugs, the Heimlich technique, and venereal disease to provide an opportunity for members of the college community to be "health educated."

The mini session with the largest student turnout was on venereal disease. Doug Beckstein, health educator from the St. Louis County Health Department presented the film "Look What's Going Around." The film was followed by a question and answer discussion.

"The scariest type of venereal disease is not syphilis, not gonorrhea, but herpes," said Beckstein.

Herpes II, a venereal disease caused by a virus, has no known cure, according to Beckstein. Unlike bacteria, "a virus cannot be killed by penicillin or tetracycline," said Beckstein.

However, Beckstein pointed out that even though there is no cure, there are drugs available that can reduce the symptoms.

Beckstein cited the statistic of 11 million sexually active teenagers, which supported his statement that "VD is part of the risks you take when you have many partners."

Beckstein's discussion on the methods of VD prevention focussed on the uses of condoms, regular medical care, as well as a heart-to-heart talk about contraceptive methods with one's partner.

"If you're sexually active, even if its only with one (partner), I would suggest going to the clinic (any of the public health clinics) once a year. . . . it's free," said Beckstein.

During another session of Health Awareness Week, Martin McClintock, M.D., talked on the environmental control of allergies.

"The easiest allergies to avoid are in the bedroom," said McClintock.

He named five major categories: feather pillows, mold, dust, animal hair, and woolen material.

According to McClintock, there are some common-sense rules to follow in order to avoid these common allergies:

- Change from a feather pillow to an acron or foam rubber pillow.
- Don't keep plants or clothes hampers in the room because mold can accumulate on them.
- Dust regularly under the bed and shake out drapes and bedspreads.
- Keep pets off blankets and spreads
- Don't use wool blankets and spreads.
- Occasionally change filters of air conditioner.

The most practical of all the sessions was the demonstration of the Heimlich technique — a life-saving maneuver that keeps a person from choking to death after the consumption of food — by Malinda Alexander of student health services.

The technique involves a person putting their hands around the waist of the choking victim (just below the rib cage). Hands are then locked together to give three to four thrusts into the victim's diaphram to get air to move up the esophagus to the obstruction so that it will come out the mouth. Alexander said the technique is simple with no problems, and most of all "lives have been saved with Heimlich."

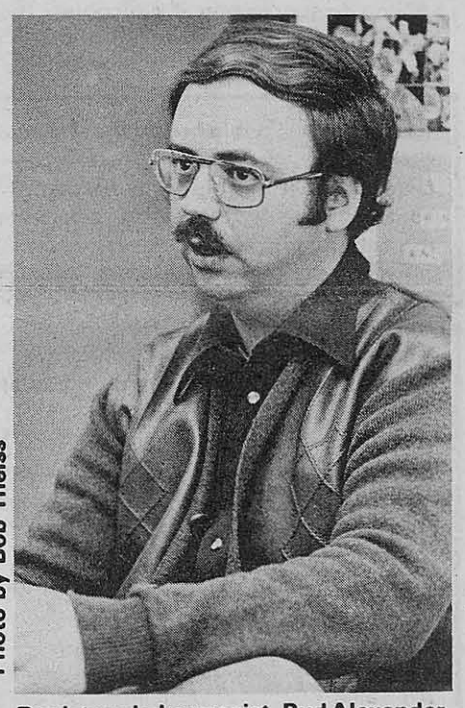


Photo by Bob Theiss

Registered pharmacist, Bud Alexander, lectures on therapeutic drugs.

Webster sculpture students' work displayed

by Jean Oksner

"Bones" and "Sandbox Island Landscape" — the names are as different as the sculptures created by two Webster art students, Ana Ionnitiu and Brian Frankovich.

Ana Ionnitiu currently has sculptures in two shows. "Bones" has recently been accepted for an exhibit called "Women Artists '79: Paperworks" in Lawrence, Kansas. Ionnitiu made latex casts of real bones and then lined the casts with paper to devise her piece. The show will be held from Dec. 2 through Jan. 13.

"This is one show I would really like to go and see," Ionnitiu said. "It will be judged by people of merit."

In addition, Ionnitiu has a sculpture in the 22nd Annual Delta Art Exhibition, which opened in Little Rock, Arkansas on Oct. 11.

"My sculpture is four bags of naugahyde, filled with plaster," Ionnitiu explained. "As the plaster was setting up, each bag was closed with wood clamps and then the bag was bound with rope, giving it more rounded shapes.

"I endeavored to show weight — the idea of something from within pushing out and giving it form. I wanted the bags to suggest torso shapes with the naugahyde becoming like a skin contrasted with rope," Ionnitiu said.

Ionnitiu discovered the naugahyde in the Webster art studio when she searched for waterproof material for the project. She sewed it into bags 20 inches square. When filled, each bag weighs about 40 pounds and the entire sculpture is meant to hang on a wall.

In future work, Ionnitiu would like to continue with the bag form.

"I want to develop more life-size sculpture — like the mummy-type sleeping bags — to become more suggestive of figures to the viewers' minds."

Brian Frankovich submitted a sculpture las spring to an on-campus competition. His "Sandbox Island Landscape" was selected and now stands in front of the Big Bend Building. At the time of the competition, the building was used for the College School for young children, and Frankovich felt that the sandbox idea was appropriate "for kids to play on."

The sculpture has a frame of wire mesh, covered with cement and sand. I represents the layers of eroding earth.

"If there hadn't been a time limit, I would have made it larger," Frankovich said. "I'd love to take a truckload of sand and dump it on."

Frankovich originally constructed an 18-inch model made of plaster and sand. He was aided by several fellow art students in building the full-sized sculpture in the span of three or four weeks.

"It became a completely different piece when it was finished," Frankovich said. "The bars wouldn't bend the way I wanted, but I believe it turned out well. It was my first big piece and the first time I had used that method."

Both Frankovich and Ionnitiu encourage other students to enter upcoming competitions. Notices of shows and exhibitions are posted on the board outside of the art department in the Plymouth Building.

"You don't have to be an art major," Ionnitiu explained. "Anyone who feels they have work that can compete should enter."

Editorials

Disposing of radioactive wastes:

No 'safe' method exists

Disposal of radioactive wastes is, most assuredly, one of the more pressing problems of using nuclear power to generate electricity. However, the problem cannot be dismissed by saying that it has been technically solved, as Ms. Kanas (in the **Journal**, Nov. 8) and others imply. That simply is not true.

Solidification of the wastes into a nonradioactive medium — known as "vitrification" — is not yet a proven technology on the scale required. There is still serious disagreement and continuing research on the appropriate solidifying material or "matrix." Glass, which was considered the most likely matrix for several years, is being rejected. The newest possibilities are porcelain-like ceramics. However, even these ceramics have disadvantages.

The three plans for disposal, which Ms. Kanas says are "completely safe" are far from it. Since burial was first proposed and investigated, it has encountered many difficulties, not least of which is the lack of relevent scientific information. Questions of the effect of heat and radiation on surrounding material, the amount and distribution of water in disposal sites, seismic (earthquake) and structural stability, and the actual size and uses of sites are just some of the areas requiring additional study.

The federal government has sponsored about 5,000 studies of radioactive waste disposal and yet no answers have been found. One of the more recent points out the lack of relevent data and concludes that no assuredly safe disposal site is now known.

To contend that the burial problem is solved is to be at least five years behind the current knowledge. In addition to the technical difficulties, there are the very real social and political difficulties of convincing a locale — if or when a site is selected — to be the dumping ground for radioactive waste from other places. The recent closings of all three low-level waste dumps in the United States to out-of-state wastes attests to this difficulty, as does the history of site selection.

Re-use of the nuclear wastes — "elimination by burnup in nuclear power reactors" — just reduces the problem a little and is far from eliminating it. This alternative requires reprocessing, which produces liquid waste from the formerly solid fuel rods. There is no reliable technology available to solidify this corrosive liquid much less dispose of it; and it is still highly radioactive.

Even if there was a 99.9 percent removal of plutonium, uranium and neptunium and a 99 percent removal of americium and curium, the wastes would still be hazardous for at least 700 to 1,000 years. This is no near current reprocessing capacities. In fact, there is only one commercial reprocessing plant currently operating in the world, at La Hague, France. There are no plans for commercial reprocessing in the United States. The only plant ever to have operated, at West Valley, N.Y., was a disgraceful and frightening failure. Attempts to construct other reprocessing plants have also failed, so the "recycling" alternative, besides being ineffective, is currently moot.

Disposal of the wastes in space is an attractive idea except that it is very expensive and very risky. No one could ever estimate the cost of fuel and materials for this method. Worse yet, rockets or shuttles can fall over, explode in orbit or crash. The risk of an accident which would spew deadly waste over a wide area makes this method unacceptable.

Additionally, Ms. Kanas, like many nuclear advocates, completely ignores the hazards involved in the transportation of radioactive waste. The United States Atomic Energy Commision has documented more than 300 transport accidents involving radioactive materials during the past 25 years. Nearly one-third of these accidents resulted in the release of the mishaps and train derailments involving dangerous chemicals occur all the time. The more radioactive material to be moved, the more transport there will be and the more transport accidents will occur.

This transport issue is of particular concern to Missourians since, being near the center of the country, more radioactive material is transported on the rails and interstates, through St. Louis, Columbia, Kansas City, Springfield, St. and other places than most anywhere else in the nation.

Finally, since there is presently no way to dispose of nuclear wastes, since low-level waste sites are becoming scarce and since transport is becoming increasingly risky, there is a growing likelihood that commercial nuclear reactors will become their own waste disposal sites. Is a nuclear waste dump what the people of Callaway County or the citizens of Missouri want at Reform, Missouri, just 80 miles west of the St. Louis metropolitan area and five miles from the Missouri River, where Union Electric's Callaway I Nuclear Power Plant is now 50 percent complete?

Sincerely,
David J. Harris

The Journal is published by the students of Webster College in conjunction with the journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed (names withheld on request), and are subject to editing.

Deadline for submission of material is 4 p.m. Thursday.

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

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Photo Advisor.....John Porter

Journal editorial positions open

The Publications Board is currently accepting applications for the editor-in-chief, managing editor and business manager positions for the **Journal**.

Those individuals interested in applying for one of the positions should sent the following items for the consideration of the Publications Board: a statement of intent in seeking such a position, a profild of work and journalism experience, and a portfolio of story clips or other evidence of writing ability.

Where possible, **Journal** salaries will be paid through the college's work-study program. The editor-in-chief will receive a salary of $100 per month and the managing editor and business manager receive $50 per month. In addition, the business manager may collect a 25 percent commission on all advertisements sold.

The editorial and business manager positions open up for evaluation and for petitioning of applicants each semester. Both new-comers and present staff members are eligible.

All applications, resumes and portfolios are due no later than Dec. 5 and should be turned in to John Porter or Don Corrigan.

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

calendar

Nov. 29

"Unreal Time," an animated film festival sponsored by Webster College and the St. Louis Art Museum, will be presented in Winifred Moore Auditorium Nov. 29, and Dec. 6 and 13 at 7 and 9 p.m.

Nov. 29 – Dec. 30

An exhibit titled "Pictures From a Small Planet" will be at the gallery of the Loretto-Hilton Center from Nov. 20 to Dec. 30.

Nov. 30

"From Peanuts to the Presidency" and "What Happened to Leadership," two films for senior adults, will be shown at 1:30 p.m. Nov. 30 at the downtown campus.

Nov. 30

The film, "Last Tango in Paris," will be shown Nov. 30 and Dec. 1 in Winifred Moore Auditorium at 7 p.m., 9:30 p.m. and an additional midnight showing on Friday.

Dec. 2

Jacques Israelievitch will present a program of baroque and classical violin music Dec. 2 at 4 p.m. in the Winifred Moore Auditorium.

Dec. 3

The Webster College Jazz Combos will present a concert Dec. 3 at 7 p.m. in the Winifred Moore Auditorium.

Dec. 4

Three critics for KWMU-FM radio will speak at the literature and language department program at 3 p.m. Dec. 4 at the Brown House. Jim Evans will discuss dance; Robert Boyd, theatre; and Harry Cargas, literature.

Dec. 4

A film, "How To Say No To a Rapist," will be shown Dec. 4 at 11:30 a.m. in the Winifred Moore Auditorium and at 3 p.m. at the Eden-Webster Alumni Auditorium.

Dec. 4 – 5

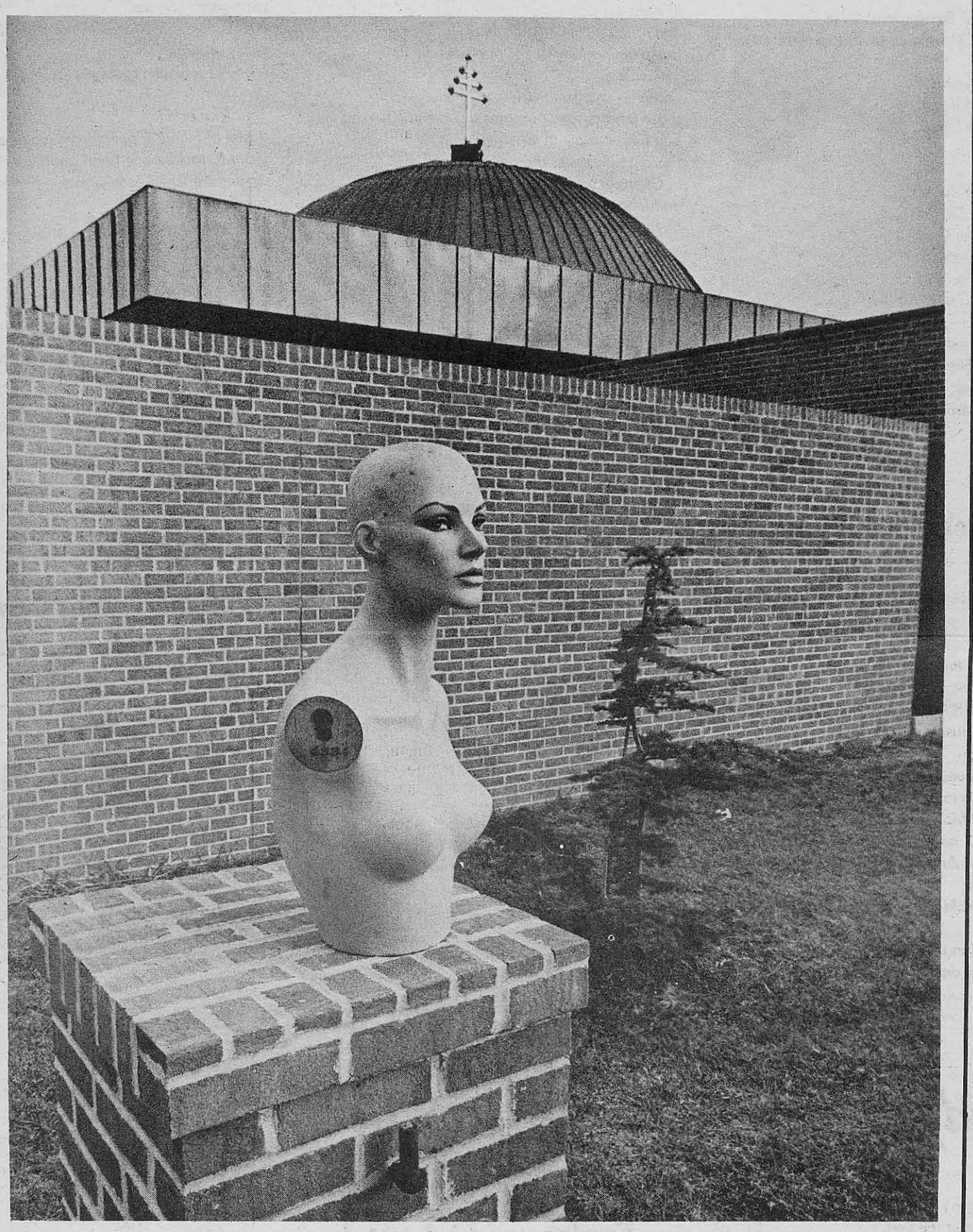
"Bringing Up Baby" and "The Philadelphia Story" will be a double feature film feature to be shown Dec. 4 and 5 in the Winifred Moore Auditorium at 7 and 9 p.m.

Dec. 5 – 16

The Conservatory of Theatre Arts' production of "Bleacher Bums" will be presented at the studio theatre of the Loretto-Hilton Center at 7:30 p.m. Dec. 5-9 and Dec. 12-16.

Collections

An Art/Literature Supplement



"Shrine Series #1" **photo by Mark Skinner**

Collections, a literary/art supplement, was designed to provide Webster College with a publication for creative expression. The Webster community was invited to submit their works for publication.

In the writing section, poetry, short stories, and essays, as well as art and photography, were selected for publication.

In **Collections**, we are honored to present the work of Phil Sultz. Sultz is an associate professor in the art department.

"For reasons no one can explain, my father was among the survivors, many of whom I grew up with in the 'New World.' The poem focuses on the atmosphere of a pogrom, like so many others, whitewashed by Soviet historians."

The other writers for the supplement include: Don Cox, a senior who says he "seeks artisthood as well as citizenhood on this planet;" Joseph John Lowry, a senior art student, who says he has been known to shout through the halls of Webster, "This is serious!" Karen McKay, a sophomore, says she "cries a lot and drives recklessly." Karen Mudd, a junior, calls herself exceptional, and says she likes to trout fish in America. When asked about her plans after college, Karen replied, "Your mother eats hair." John Sandel, 58, blond hair, blue eys, is a ski manager at Webster, and says his success at college is because of "this little chromium switch here in my head."

Memmbers of the college community are invited to respond to this supplement. Letters should be addressed to: **The Journal**, Webster College, 470 E. Lockwood, Webster Groves, Mo. 63119. Phone 968-0500, ext. 283 or 284.

In the Pale of Settlement.. 1918 Fragments from the Chronicles of the Unwanted

From 1917-21, between 180,000 and 200,000 Jews were killed in the "Pale of Settlement," Russia, according to official Soviet estimates.

events are lost in the past
as those who died
are lost in the events.
others like my father
took their indelible traces of horror
into the diaspora.
their souvenirs of organized killing.

In the Pale of Settlement: 1918
Fragments from the Chronicles of the Unwanted

"they said that he was dead
and then they killed him."
- Lec

hide the torahs from the Zylyontz.
hide the Rabbi from the Denikin.
hide the Women from the Ca'pe.
hide the grain from the Makhno.
hide the livestock from the Petlura.
hide the village from the Istino Russkii.

private armies bring devastation to the Pale.
seeds of hatred spread like fire
among bands of vigilantes,
many of whom just yesterday were ordinary
neighbors.

who will die in Kovno?
those who poison Russia will die in Kovno.
and who will die in Vitebsk?
the Rabbi and his followers will die in Vitebsk.
and who will die in Mogilev?
those who mix our blood in their matzohs will
die in Mogilev.
and who will die in Vilna?
those who cannot outrun the horses will die
in Vilna.
and who will die in Minsk?
all the Christ killers will die in Minsk.
and who will die in Kiev?
the people with the cloven hooves will die
in Kiev.
and who will die in Volhynia?
those who refuse to eat pork will die in
Volhynia.
and who will die in Kherson?
those who arouse pogroms will die in Kherson.
and who will die in Chernigov?
those who exploit the peasants will die
in Chernigov.
and who will die in Poltava?
those who go to hell will die in Poltava.

David Logzalz is hiding.
a small boy with hands and wrists of a
tinsmith,
he lives with the memory of the victims,
the long common graves,
and the expedient shrouds that sanctify and
separate.
and for a time he dreans of rescue attempts
for his dreams are the last embers in the
ashen ruins.

Denikin horses having seen enough killing
drown their bandit riders in a river crossing,
or wild boars finish them off while they sleep,
or a forest fire burns up the lot of them,
or an entire army chokes on bowls of horse
manure
they mistake for potato soup,
or the men of Cap'e quarrel over their Jewess
captives
and kill each other off,
or cannons mysteriously appear to fight off
the attackers
or the villagers hide in every conceivable place,
in stoves, in chimneys, in mattresses and are
no found
and finally the night fantasies turn to
permanent sorrow.
events come into focus in the black book
of his dreams
a boy of fourteen attempts to forget.

Sokolifka bridge,
a trail of blood dripping from wagons,
victims stacked one upon another,
digging trenches, family grief,
scenes everlasting.

the living bury the dead.
the dead bury the living.

from the sky
the cawing crows see everything,
flying it seems to the corners of the land.

advance parties on horseback
cross the shallow tributary of the Bug River.

a man with a beard is walking into the devil's
mouth.
"say cookarusa," corn, the bandits demand.
and the startled man replies
and is quickly and unceremoniously put to
the sword.
asked to say cookarusa, a Jew they know
will always say cookachuza.
those who say cookarusa will live.
those who say cookachuza will die.
bandit solutions in endless verse,
between a plague and a Jew
there is no difference.
between a dog and a Jew
you can keep a dog clean.

in the state of Kiev Gebarny
the six hundred bandits of Zylyona
enter the village of Ustingrad.
the village Rabbi, Pinchos Rabinowitz is found
and without ceremony put to death.
later the men of the temple, Telnor Cloiz,
will meet the same fate as their Rabbi.

darkness invades the land.
ordinary people, like the moths of autumn
nights,
are gone the next day.

the boy is in the Hevera Kadisha cemetary,
the Holy Order of the Living,
lying under a sheet metal lid that covers
a plot.
an ingenious hideout
but he's finally discovered by a lone bandit
no older than himself.
while the bandit draws his sword
the boy begs to be spared
with useless gestures
offering him his pocket watch and chain
when suddenly someone else
perhaps visualizing a similar fate
is attempting to flee the cemetary
refusing an order to halt
forcing the outraged bandit
to mount his horse and give chase.
the boy darts into the village
and slips into a public latrine hole
where he stands half in waste through the night.

horses and gun fire.
smoke and distant noises.
children in the grain fields,
hiding, waiting for a sign.
where will they go?
there are no distant places for them,
only nearby towns.

with bonfires raging
the bandits of Zylyona leave Ustingrad.
where is the blacksmith and his four sons
who live on the edge of the village?
they were the first to die.
where is Moishe, the Rabbi's son?
in every room of the house they say.
where are the girls who went to the
temple?
fur hats and daggers swallowed them up.
where is the peddler and his wagon?
look in the wagon, you won't find wood.
where are the old folks, where are the
young men?
the old folks are burying the young men.
where is the boy who made bathtubs and
samovars?

the following day
he finds his father in the morning mist
standing in a shorn field
his beard and face caked with dried blood
suffering a beating reserved for old men.
they wash on the river bank
as the sun rises.

papa are we cattle? the boy asks.
no we're not cattle, the father replies.
are we wild animals?
no we're not wild animals.
are we cattle papa?
no we're not cattle.
are we chickens papa?
no we're not chickens.
are we animals papa?
no we're not animals.
what are we papa, what are we?
we're Jews my son, we're Jews.

the father with open palms
as if to shield the sun from his eyes
looks up and says some words.
days are shorter.
survivors are crossing the Dntzer River.
some fall through the ice and drown.
others go on.

Phil Sultz

'cashless purchase of rape'

me pouting with a butt lit
light is neon bar dim
in ethyl envy of that first snake
nabbing some blonde by her silver chained arm
shout heat into her lips, lashes tangling
til she believes all we both know
glands command each muscle
and the jazz begins
in sassy jet, for brassy sweat
singing in thrusts, sweet cantaloupe cleaved
secreting lemony clear, thick sorrow
honey moans, sex notes, bones rooked to fade face
tryin' to horn-shine these Anglo cheeks
Danny boy to Sonny boy
to convince with pain, build the pain
burst free the pain
to name her "Our Pain" in voodoo transfer
then wishing her gone at dawn like
some vampire saint

Don Cox

(untitled)

The second summer wasn't fun.
Not at all like the utopia of the first.
The warm, soft glow was gone
And I became cloaked in frozen tears.

Conceived of our changes, deep in my womb
Grew a memory of the first summer.
Heavy with nastalgia, I broke away
And the memory died in the sun.

Flowers from a friend,
Flowers for a never-child's grave.
A child of love in Neverland
Couldn't live in the second summer.

Nor could I. . .

Betsy Revard

Butterball

There's a freaking still-life
in my hands
and your little bee-bee ass.
Now, isn't that one hell
of
a way
to start off a summer?
Mmm, you and your coffee
steaming just like an ad.
"This is real,
second wind
butterball,"
over the hill
I say.
Will you
stop watching me breathe?
"Yes,"
rolling your cigarette
ziggurat,
"but these are my ashes
and those are yours."

John Sandel

Engines of Light DeLuxe

Her trails of me is run
through the engines of light,
which spawned that ellipse
of coolest brown.

And on to the white and aloof cheek
are pressed, full in song,
mine own fleshes.
She leaps in her
streamers of rarified shine,
and with darkness comes canon
with spheres to ride.

John Sandel

Mirror

To closed eyes
and exploring hands
the illusion is gone.
You
and
I
see nothing.
I poke confident fingers
at your eyeglass wall of
ice-quiet secrets
slapped soundproof.
You can't frighten me.
Assured,
I open my eyes
and my palms have streaked
prints there
in midair,
across the awful face
in the other room.

Karen McKay

Fear of Pastry

I admit that I have an extremely developed fear of pastries. I am not directly opposed to their weak color or pudgy figures or even the way they arrogantly demand to be courted with that coffe brew. The thing that springs my vigorous hatred into light is that those damn pastries claim mornings. No question about it.

My friends arrived very late and drunk. The last time I saw them was at a large social gathering where they hardly acknowledged my presence. My relationship with them was never of a coherent nature but artificially induced by circumstance (drugs). I maintain that the reason for such an artificial rapport was not exclusively the use of drugs as a common denominator nor was it unbalanced teams but plain superficiality on their part. As conscientiously as I tried, I couldn't get one of them alone and keep him entertained for more than three bowls of hashish.

So, some time ago I tired of their game and faded away from them and their toys. I wasn't sure that they'd noticed until I got the phone call from them. They heard that I lived there and were coming to a concert in town and could they stay. They knew that my place is cheaper than anyplace. I didn't care.

So I played the hostess for them and got a lot of attention for the first half hour. I listened to then talk about themselves and even smoked a joint for them. I gave them my bed and clean towels.

The next morning they were up early and broke out the pastries. I got the inevitable headache all over my body.

"This pastry and coffee stuff makes me sick," I said.

"Can you pass me that glazed doughnut?" they said, pointing with long fingernails.

"I'm going out for some fresh walk in the air." I ran out with my coat and boots. They didn't notice as they were seducing the last jelly roll.

I praised the street fro wearing ice and snow instead of icing and sucked in the fresh, cold air.

Why can't the world be salty like me? If pastries were sent up into space, could they survive zero gravity? Is there a link between Communism and bakeries? These and more questions have puzzled me and other scholars for centuries and now, wandering the streets, they remain unresolved.

Now don't think I'm one of those crazy blanc food fanatics. I'm not. I'm Italian. I went to college and I dress respectably when I go out to eat. And I pay my own way when I'm on dates. Yes, I'm all right.

So, where does one go on Sunday morning to escape those glazed sweet rolls? Most anti-pastry establishments are closed on Sunday. I slipped into a cozy, used bookstore.

I was the only one there except for the employee with a nice ass. He was very cheery and bundled in a sweater as he sipped on a steaming cup of coffee. Almost unconsciously I asked about the pastry section.

"Where is the pastry section?" I asked.

"What?" he asked in reply.

"Where is the pastry section?" I said.

"Oh," he laughed. "The pastry section. You'll have to excuse me, I'm not quite with it this morning. It's right at the end of this isle."

"Thank you."

So I meandered to the pastry section just to see what kind of stuff I'd find. Just as I expected, I found the same old shit: **Pastries For Fun and Profit, Portrait of the Crescent Roll as a Young Pastry, Gone With the Blintz.** Those books make me think of my college days. When I think of my senior thesis on the sexual implications of pastries in today's society, I feel so silly I could shrink down to the size of a disgusting cream puff.

As I pondered before that pastry section, I gradually developed that gnawing, all-encompassing headache. Before it was too late I evacuated the premises to be numbed by the winds in the street.

I wandered residential areas so as not to be lured into any public institutions. As I paced the old streets I tried to clear my mind of everything. I watched my boots tackle the pavement.

That's when I noticed a woman pushing a baby carriage. As she approached me, I found her to be exceedingly familiar.

"Connie?" I asked.

"Yes." She pondered over my face then broke out into a friendly face. "Tracy, my god, how are you? Where are you living? What are you doing?"

"Fine," I said. "And you?"

"I'm living in that corner house over there with my husband, baby and others," she said.

"Can I see your baby?" I asked enthusiastically.

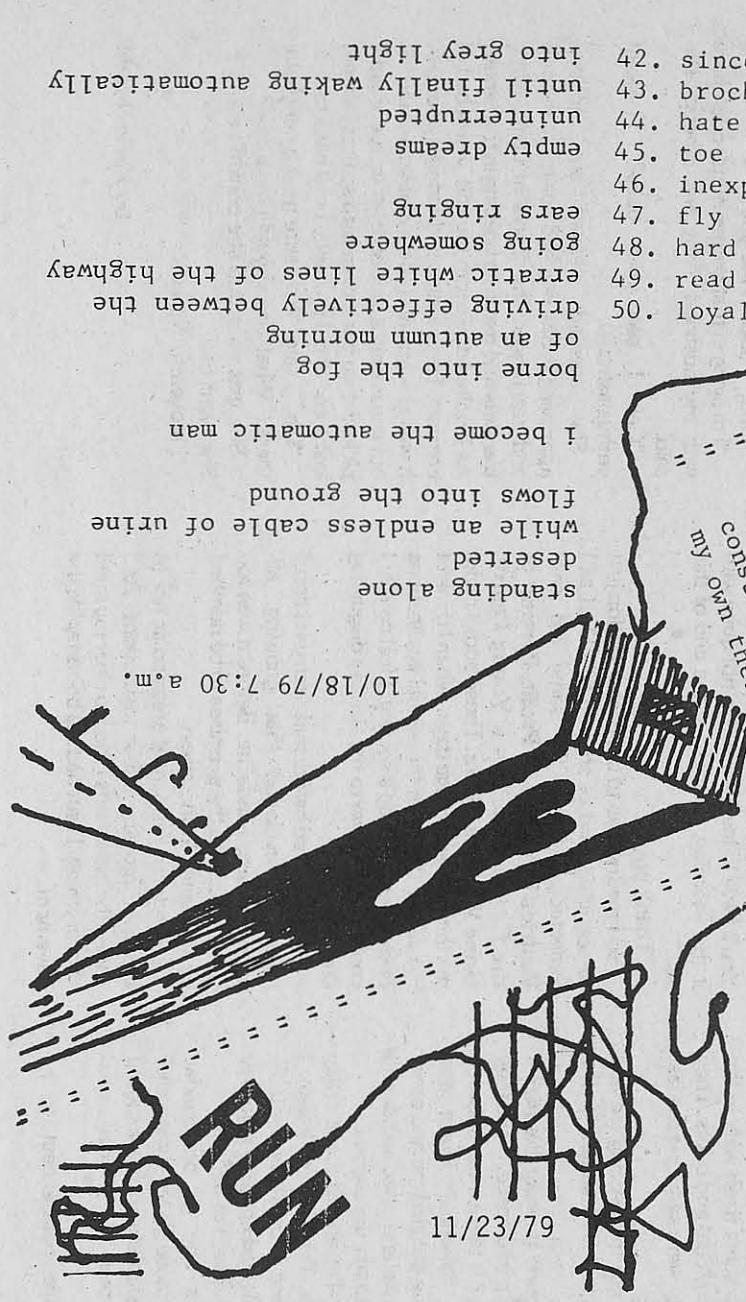
She seemed pleased and nodded approvingly. She reached down into the crib and rearranged the layers of fluffy, white blankets and made an opening in the center. As I looked down into the soft, warm bed of comfort, I saw a slice of dried-up rye bread. It was as warm and comfortable as could be, but it was only a slice of dried-up rye bread. I picked it up but it crumbled so that I almost lost some of it. I promptly put it back to bed.

"Oh," I said. "You sure have a cute baby there." What else should I have said?

She was so proud she couldn't stand it. She went on.

I moved to Newark.

by Karen Mudd



the scandal

relentless misgivings
ah yesssss those telltale signs
all is not well
all is not well

the frowns now when certain names
are mentioned
the pre-planned laughter
we all know so well
items employed daily aren't they
and nobody is the wiser

employed
forgotten
misled
aborted

pains in private
growing all the time
will we be shitting nails someday
for trees that grow outside

nametags
credit cards
cash money
human beings

there is plenty around
what is your choice

the tubeman fails
to bring his mouth
into practice

everso
though
he still appears
in the cabaret lights

being photographed
having his picture taken
being documented
having his face laughed at

the waterwoman delights
in bringing her eyes
into misconduct

everso
though
she still grows cold
in the night

being used
having her faith taken
being shunned
having her tires slashed

1. foot
2. blue
3. wet
4. loud
5. living
6. short
7. water
8. raise
9. view
10. kind
11. food
12. questions
13. hot
14. tree
15. wildly
16. ship
17. river
18. well
19. anguish
20. tennis
21. india
22. mad
23. haystack
24. trip
25. green
26. across
27. shade
28. repent
29. butter
30. poor
31. limb
32. stick
33. sorrow
34. red
35. top
36. live
37. pepper
38. old
39. made
40. think
41. capital
42. sincere
43. brochure
44. hate
45. toe
46. inexpensive
47. fly
48. hard
49. read
50. loyal

evoking terminal persistance
one
way
mind
cry
cry try to see
cry try to see
a new late sky
"
"
photograph here
"
women who walk
like their feet
hurt
"
photograph here
"
now my twin's
silent eyes
constantly watch
my own these days
"
"
"

standing alone
deserted
while an endless cable of urine
flows into the ground

i become the automatic man

borne into the fog
of an autumn morning
driving effectively between the
erratic white lines of the highway
going somewhere
ears ringing

empty dreams
uninterrupted
until finally waking automatically
into grey light

surfaces are thick these days i guess
i am hearing the sound of the floor again
while big babys cry about their misfortunes
or contemplate the backstroke

the smell is wet with incense
i see a whitened face
but she is only the canvas
i painted long ago

time grows distant as the walls thicken
the cries grow stronger from strange sources
and ballet maneuvers cannot defeat the floor
insisting on the help of my ears

what i thought was never
has always been indeed
my photographs are beginning
to finally ask back my questions

thisisthesecondins

10/26/79

the answers given:

51. pond
52. reconcile
53. fast
54. black
55. young
56. help
57. eraser
58. happy
59. fruit
60. divorce
61. none
62. friend
63. cut
64.
65. animal
66. house
67. vegetable
68. canvas
69. whole
70. young
71. bud
72. abuse
73. container
74. beast
75. close
76. car
77. milk
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92. pick
93. stack
94. at peace
95. mock
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tallment

10/28/79

whereas once i felt at home
in the land of the social butterfly
slowly metamorphosis
transforms the seer into the sought

and a million eyes
scrutinize

picking with beaks
well into daylight hours
cocktails here parties there
controlled oblivion everywhere

music plays

(continuously)

whereas once i felt alone
in the land of peace and quiet
now only do i want to return
along with someone

the million eyes
can scrutinize
another

while they dance

—Features

Student Shea questions Sargent's proposal

by Jean Oksner

The **Journal** issue of Nov. 8 presented a discussion with Peter Sargent, chairman of theatre arts, regarding his proposal for the future of Webster College. Basically, he proposed that Webster be made up of three divisions: a division of the performing arts; a division of the human and social studies; and the Webster Center.

Part two of this series gave other faculty opinions and reactions. This third part presents the point of view of a Webster student.

Kevin Shea is a sophomore, majoring in history and political science.

"I am active in student government and like to concern myself with how the school is run. I agree that Sargent made people at Webster think about the future," he said: "I like having artists and musicians on campus, but to have a completely goal-oriented program might change Webster even more than Peter Sargent wants.

"I could be biased, but political science has so much going for it. Media has great ideals — now they need the equipment to live up to the ideals. Math just got computers; it looks like they will attract more students there. If we reinforce what we have now and expand on it, there is great potential."

Shea explained why he came to Webster.

"I came for higher education at a four-year, liberal arts school. I didn't want to get lost in the crowd and I was attracted to the emphasis on individual learning opportunities and individual attention," Shea recalled.

"I remember registering here the summer prior to my first semester. I was filling out some forms and I met Neil George. Three months later, when classes began, he came up to me and said, 'Hi, aren't you Kevin Shea?' That was really nice — the human points are what sells Webster. Add to that the strong education that can be had here and students will come to that reputation. Webster won't have to recruit."

How can that reputation be spread? Shea said he feels that students should do the public relations work.

"If students currently enrolled feel that Webster College is a positive experience, they will mention it for the next 20 years. A strong alumni group will spread the word.

"Sargent's proposal might take us into the 1990s, but it isn't like a new detergent and you can't back it up with fiction. Maybe Sargent won't even be here by then and people might not want that kind of program in the future. The past few years have seen a lessened demand for teachers. Now, projections for the '80s predict a greater demand for teachers. Webster has lots of programs. Let's emphasize each one as needed," Shea said.

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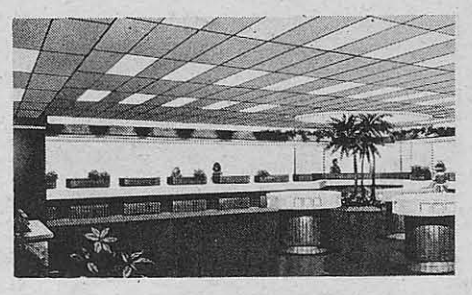

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African culture week

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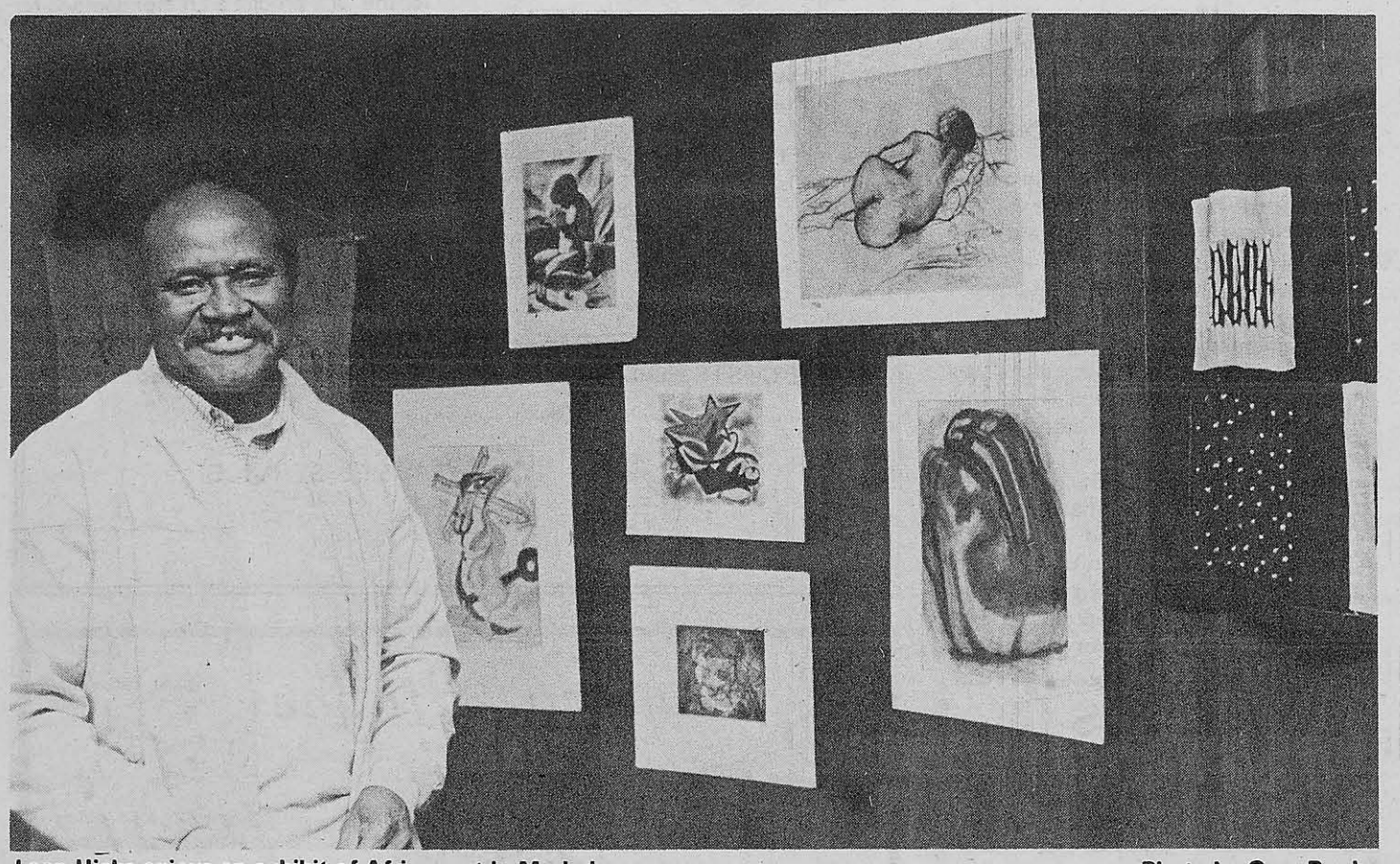


Leon Hicks enjoys an exhibit of African art in Maria Lounge. Photo by Gary Brady

culturally and economically. I felt the speech was very crucial because Africa is one of the main wealth and power resources."

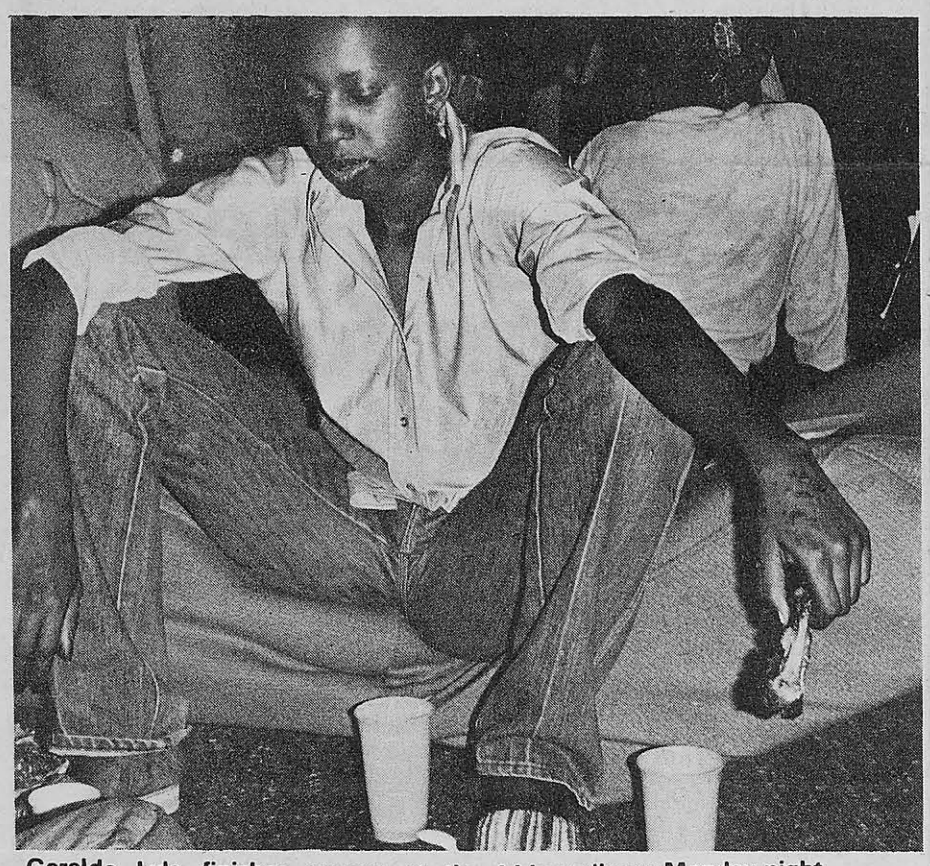
The speech was followed by a number of songs by Conrad Thomas, a music student at Webster. Thomas played songs by John Coltrane and other jazz artists along with some improvisational riffs on the saxophone.

A dinner of African and Creole food was then served. Some of the dishes prepared were Jolf Rice, which is a combination of eggs, fish, crab and vegetables. Moin Moin, a traditional food prepared from ground white beans, crab, chicken, red peppers, turkey, fish and eggs, was also served.

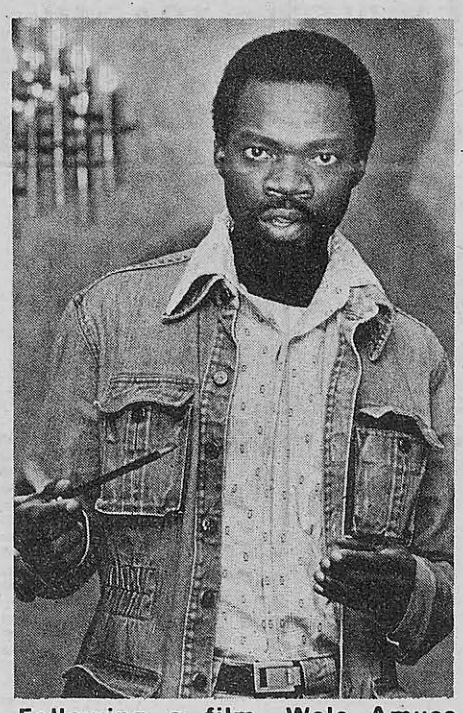
A presentation of a African marriage dance rounded out the evening. It was performed by a dance group made up of Francella Burton, Michael Williams, Ra-Chel-Ni Mar-Na, Esther Pearson and Karen Eaton.

Other African Culture Week included:
Nov. 13 — an art exhibit and jazz presentation in Maria Hall.
Nov. 14 — The film "Last Graves at Dimbazwa" with guest speaker Wa'le Amusa in Maria Lounge.
Nov. 16 — The Cossan African Dance Company with special guests Mor Thiam of Senegal and Shirley LeFlore in Maria Lounge.

Special thanks should also be given to Tina Atuwu and Agnes Babaoye who are also students from Nigeria and helped supervise the cooking of the food for the dinner and choreographed the marriage dance.



Geralda Lyle finishes supper at the African dinner Monday night. Photo by Karen Norman



Following a film, Wale Amusa discusses the present conditions in South Africa. Photo by Bob Theiss

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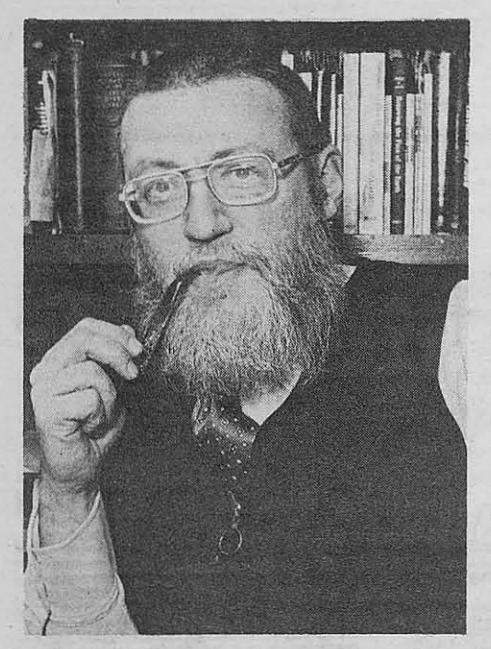

Harry Cargas

Cargas talks to President Portillo

by Jean Oksner

Harry Cargas, chairman of the literature and language department of Webster College, recently returned from a visit to Mexico City where he had a private interview with Mexico's president, Jose Lopez Portillo.

Cargas explained the circumstances that led to his invitation to Mexico City.

"Plato said that the ideal ruler would be a philosopher-king. This idea has intrigued thinkers for centuries, but most said that it was impossible. I say there have been several and I wrote about this in a September article in the **National Catholic Reporter.**

"Since I named Lopez Portillo in the article and it was just prior to his visit to the United States, I sent a copy to him. He responded by inviting me to visit him in Mexico City on Oct. 16, but we had to reschedule the appointment to Nov. 19," Cargas said.

As a gift to Lopez Portillo, Cargas brought a copy of his book **Encountering Myself: Contemporary Christian Meditations.** Why did Cargas select that particular book of the many he has published?

"I had an extra copy of that one," he laughed.

Cargas described Lopez Portillo as a "regular guy" and one that is multi-faceted — he is a lawyer, economist, musician and painter. He has an athletic appearance and likes karate and javelin throwing. The article by Cargas was the only one that looked at him as a literary figure, having published a book on political theory and two novels.

"I was able to spend about 40 minutes with President Lopez Portillo," Cargas said. "I was surprised that there was no security check. He simply met me at his office door and his handshake was hearty-firm, his welcome genuine. His office was not particularly large, certainly not awesome, and clearly the place where he worked — not messy, but

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THE JOURNAL

Vol. 9, No. 10 | Webster College, Webster Groves, Mo. | Dec. 6, 1979

Fall Semester Finals:

Dec. 17–21

ERA supports equal rights, says coordinator

by Carole Jane Penn

"We have a terrible time separating the issues of equal rights, abortion, and sexual preference," said Ann Boyce, St. Louis coordinator for ERA. "There's no connection between sexual preference and equal rights. There's no connection between abortion and equal rights. In fact, we have abortion now, and we don't have equal rights. It's just a feeling that these are tied together, and you really have to stand up strong and say that they are three separate issues."

Boyce, a Catholic, wife of 33 years, and mother of seven children, addressed members of the Webster College community on "ERA: Here and Now" on Nov. 29 at noon in the private dining room.

The lecture clarified the intent of the Equal Rights Amendment, its present and future status in Missouri, and struck down the myths that ERA opponents perpetuate.

"When the opposition tells me that women have all the rights they want and need, it really makes my blood boil," said Boyce.

She said she feels that women who resist the passage of the amendment are usually those who feel they have a good marriage, and therefore need no added security provided by such an amendment.

"What happens is that the law, which is what we're talking about in equal rights, supercedes that good marriage. And it is the law that we are talking about all the time. It is not personal relationships, it is not whether someone opens the door for you or lights your cigarette, or any of the social interactions between men and women," Boyce explained.

According to Boyce, homemakers account for 21 percent of the Gross National Product (GNP), yet they are not covered by benefits. A woman could only receive social security after 15 years of marriage, Boyce said.

Boyce said she feels that there are 800 federal laws that really put women on the bottom of the economic scale.

"It's what keeps them down, actually below or right on the poverty level," Boyce said. "Women constitute the vast majority (33 percent) of the people who live below or right on the poverty level, and with them are 5.5 million children."

Another injustice to women is the discrimination that still exists in the salary scales of men and women. Boyce cited the statistics that women college graduates receive 40 percent less than their male college graduate counterparts. And, what's more, women college graduates receive 14 percent less pay than male high school graduates, she said.

The most formidable group of people the ERA supporters need to convince are the Catholic "pro-lifers," whom Boyce described as people who usually tag abortion and sexuality to the ERA issue.

Boyce recalled the 1977 state international woman's year convention at Washington University where the anti-abortionist were bused in and represented a dominating force.

"They did not come to share; they did not go to the workshops, they were invisible until the time of the voting. We were just overrun," Boyce explained.

ERA backers learned that there was indeed a security in numbers.

Boyce said that within the last two years, ERA supporters have been working "underground" and doing "grassroots organizing" resulting in the support of the ERA by labor.

"We didn't have the clout, but the unions came in with us," Boyce said.

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Ann Boyce

Photo by Karen Norman

Doomsday workshop tallies deaths

by Michael Waldrop

In a nuclear war between the Soviet Union and the United States, the American death toll alone would be approximately 140 million, compared to our present death toll of 1 million in all past wars combined.

These figures are from a report by the Office of Technology Assessment (OTA), an advisory arm of the U.S. Congress. When one considers the unprecedented number of deaths that would result from a nuclear attack, it becomes an issue of first-rate importance to Americans and Soviets alike.

In that same report, it was estimated that the Soviets would suffer a loss of 113 milljon in such a nuclear conflict. Their present death count for all wars is around 31 million. The OTA report also reflects that the United States has twice as many stategic nuclear weapons as does the Soviet Union.

Michael Salevouris of Webster's history/political science department commented, "As long as there is tension between the United States and Soviet Union, the threat of nuclear war is present."

Salevouris teaches a four-part evening seminar for Trinity Presbyterian Church of University City on "Understanding Doomsday: Nuclear War and the Future of America."

"No one can say what, exactly, the results of nuclear war would be since we've never had one," said Salevouris. "In a limited nuclear war, North America would probably be destroyed. Those surviving would be killed by radiation or fallout."

The OTA report states that in the period following a nuclear attack, conditions could get worse before they start to get better. The nation would be far weaker economically, socially and politically than a calculation of its assets would seem to indicate. The psychological shock that a nuclear war would produce, would itself be a hindrance to improving conditions.

Salevouris indicated that civil defense planning is no real solution.

"The purpose of civil defense planning is to relocate the population. In the event of nuclear attack, there would be no safe place to go — no escape," Salevouris said.

The Salt II accord has certainly eased the tension of thinking Americans somewhat, but until the agreement is completed that tension may not be completely relieved, and perhaps not even then.

"Salt II is being criticized by conservatives who feel that it will allow the Soviets to become number one in nuclear technology," said Salevouris.

"But it is not that at all. It is an attempt to put some sort of control on expansion

Cont. on page 4

Animation festival continues

Chosen by the American Federation of Art as some of the best American animation in the last 25 years, the animated film series "Unreal Time" is currently in progress at Webster College.

The St. Louis Art Museum and the Webster College film society are co-sponsoring this series of 33 animated and special-effects films. The films are divided into three programs, all assembled by the American Federation of Art. The series is designed to give audiences a sense of the wide range of techniques employed by film artists.

The first program was shown Nov. 29. David Kinder, a Webster student and employee of the art museum, is responsible for bringing this opportunity to the college. He reported an estimate of 200 people attending the first program.

"This is the biggest advertised film we have done this year," he said. "It's going really well."

The other two programs will be shown Dec. 6 and Dec. 13. The show times are at 7 and 9 p.m. in the Winifred Moore Auditorium and are free to the public.

The second program will feature such films as "Sausage City" by Adam K.

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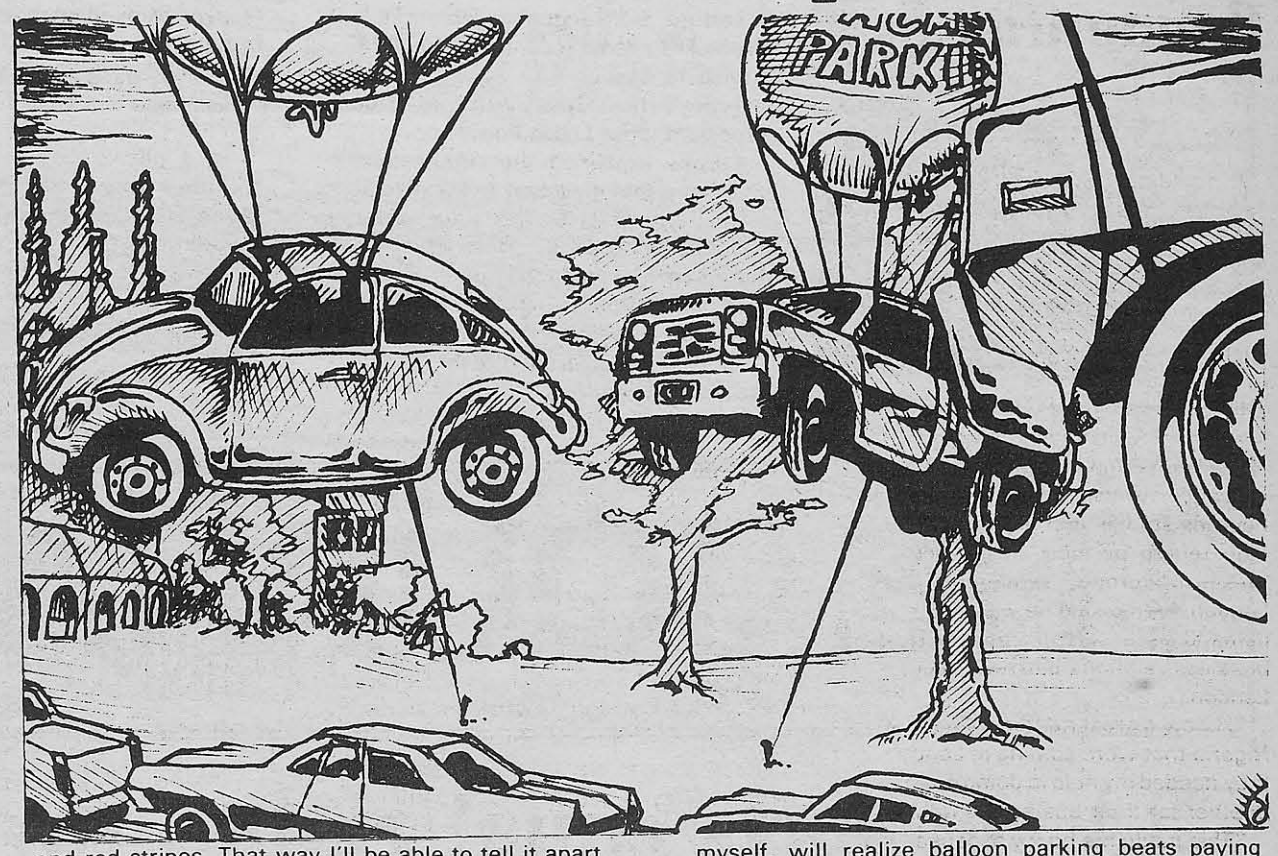
Editorials

Helium balloon solves student's problems



For Christmas, I think I'll ask Santa for one large helium balloon to attach to my car. It seems every time I come to Webster, I have a problem finding a parking space. Now, the way I have it figured, I will somehow attach the balloon to my car, so it can float above Eden Library. I just hope this doesn't affect the studies of the seminary students.

Two parking tickets ago, I used to try parking in the visitors' section in front of the Administration Building. Once I tried the parking lot in back of the Administration Building (the one for administrators), but one administrator did not appreciate finding my car in his parking space. He parked within a quarter of an inch in back of my car. Somehow, I maneuvered in reverse and forward for an hour to escape a confrontation with him.

After I received tickets for parking during the day in the dorm students' parking lot, and in Loretto-Hilton's parking lot at night, I tried the Big Bend Building parking lot. It seems somehow that night, I blocked in some unfortunate individual. He left a threatening note on my windshield. It read something like this, "You're lucky you still have your car in one piece. The next time you park in back of me, I'm going to make aluminum scrap out of your car." I haven't parked in that lot for a couple of weeks now.

For a while, I tried parking on the street. But after a Bi-State bus almost ran me over for pulling out in front from my parking space, I gave up parking out on the street.

I think I'll ask for my balloon to have purple, green and red stripes. That way I'll be able to tell it apart from the other balloons because I'm sure that balloon parking idea will catch on. Many students, like myself, will realize balloon parking beats paying $8.50 for an invisible parking space on campus.

Kathy Kilpatrick

Webster students ignore free music concerts

Frankly, we were not surprised at the lack of attendance by non-music students at the past two concerts held in the Winifred Moore Auditorium — first, the Jacques Israelievitch recital held Dec. 2, and second, the jazz combo concert Dec. 3. Both concerts were sponsored by Webster's music department.

The Jacques Israelievitch concert was mostly attended by St. Louis community members and students and faculty from the music department. Though the auditorium was packed, there was a noticeable lack of student attendence — specifically that of non-music majors. It seems a pity that when a liberal arts college goes to the trouble of offering its students free events (and events of such high caliber) such little student interest is shown.

Webster, as a liberal arts college, has a strong emphasis in the performing arts. It is of the utmost importance that a dance major, for example, experience other facets of the performing arts.

In fact, all the arts are interrelated. If, for example, a theatre student wants to excel in his chosen field, it would not hurt to have a basic understanding and appreciation of all the other branches of art, be they music, acting, sculpture, painting, photography, etc.

True, Webster students are busy at this time of the year with academic demands, portfolios, performances and crews, but there are still too many students who prop themselves up in front of the TV screen to watch ye old re-runs.

How can students understand each other when they don't attend one another's recitals, performances and exhibits? The jazz combo concert, probably the best jazz concert given here so far this year, had only a handful of interested audience members.

Attendance is not the only problem. At Webster, students in different departments are estranged from each other. This separation cultivates a lack of unity and support among fellow students. A political science student feels as much a part of a theatre student's world as a frog feels a part of a zebra's world.

Which brings us to our last point. Not only performing arts students need support, but all students need each other's support. It's our community. . . . and all of us could be a little more involved within it.

A theatre student
A music/dance student
A media arts student

Iranian crisis teaches Americans lesson

The breach of diplomatic tradition and international law in Iran is appalling. Unfortunately, the Iranian crisis is a painful and possibly volital lesson for the United States. The position our government has taken concerning the hostages is receiving international support. The Ayatullah Khomeini is taking advantage of this outrage in a manner that can only be condemned. But the United States is paying for its past mistakes. The foreign policy the United States has pursued during the past two decades is a contributing factor to the crisis in Iran today.

The Iranian students are reacting to the horrible situation their country lived with under the rule of the Shah. It is evident that the Shah ran one of the most corrupt and repressive governments the world has witnessed in recent history. In the past, the foreign policy makers have supported the Shah in every way possible under the guise of stability. Now and in the future, the United States must reject any support of repressive rulers or tyranical regimes.

Foreign policy makers in the past supported the Shah in order to insure regional stability and to maintain United States' influence in that area. That was their stated but short-sighted purpose. Today, that area is extremely unstable and American interests are at the mercy of rampaging mobs. One would think that the government would grasp the concept that a repressed society will eventually blow up creating a situation like the one presently in Iran. As in the past, United States' efforts to maintain regional stability by supporting oppressive dictators have backfired. Southeast Asia and South America are recent examples of misdirected foreign policy. At this point it is wise of President Carter to remain cool and wait for the international community to respond in a collective fashion.

In light of what has happened to the people of Iran, it is difficult to expect a rational reaction from the students. One the other hand, it is the solemn duty of the Iranian government to act in accordance with international law and tradition. The decisions made by U.S. foreign policy makers in the past certainly contribute to the climate in which such a situation could develop. However, the Ayatullah Khomeini is directly responsible and criminally negligent for throwing oil on the fire and barricading the exits.

Again, as so often in the past governments — ours and theirs — they either disregard or overlook the needs and wants of the people they represent — an action that is contrary to their asserted purpose.

Jon LeClair

Shah pictured as violent Iranian Hitler

I can't help but agree with Senator Kennedy when he says that the Shah is a violent criminal who should not be allowed to remain in the United States. How could the United States consider giving asylum to a man whom Iranians say was as bad as Hitler when it came to exterminating human lives?

The Shah is on the same level as those organized criminals who gun each other down on our streets, without regard to innocent bystanders. In Florida, these sub-humans have open warfare in parking lots over who gets to control the cocaine trade.

I, for one, do not want to be walking down the same street as the Shah when Khomeini's hitmen spray the sidewalk with bullets. Granting asylum to the Shah would only make the world crisis worse. It would do nothing by endanger ***more*** human lives — both home and abroad.

Kenneth Hoover

The Journal is published by the students of Webster College in conjunction with the journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed (names withheld on request), and are subject to editing.

Deadline for submission of material is 4 p.m. Thursday.

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

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International studies student:

Iheme travels across the world

by Gayle C. Guirl

It would not be too far from the truth to say that Webster College has brought John Iheme across three continents. Iheme, a junior whose major is international studies, is well qualified to discuss the politics of many countries such as France, Switzerland, England, Canada, and his home country, Nigeria.

Iheme left Nigeria four years ago for a sojourn in Switzerland. During this visit he decided to go to London and take the "advance levels," which is a series of rigorous studies and tests that is held in high regard by most of the schools in Western Europe. While he was in London, Iheme said he was very much in demand as a sort of "middle man" in business relations between Nigeria and London.

"I knew a great number of people from Nigeria that were coming to London, and they needed my help in doing one thing or another for their business," he said.

"This made me happy because I had to learn to rely on myself. You see, even though I knew the English language, I was in a new place and so I had to find out things by myself and establish my own connections, no matter what I wanted to do. Now I could go to London and do any kind of business transaction with no help," said Iheme.

After passing his advance levels, which Iheme found "not impossible if one worked very hard," he studied diplomatic history at Carlton University in Canada.

"It was when I was leaving Canada that I heard of the Webster College in Geneva, Switzerland," he said.

"I thought it would be interesting to study in an English-speaking school in a French country, so I returned to Switzerland.

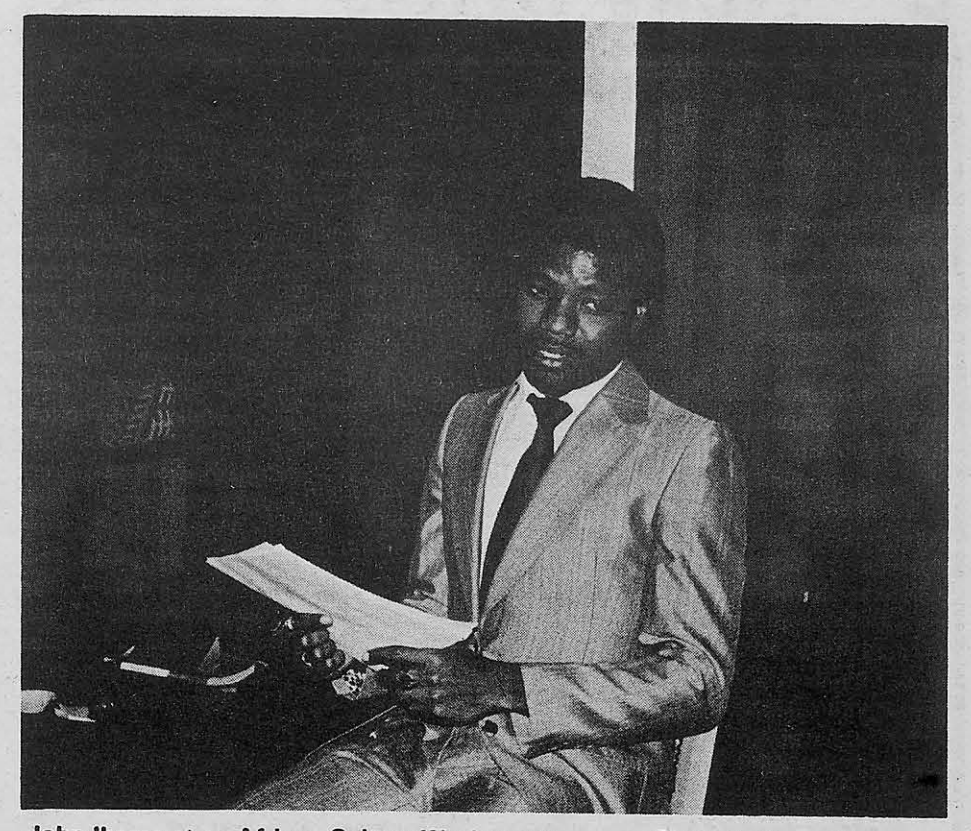
"The school was fairly new, which I liked since many things were being tried out while I was there," he continued. "Dr. John Rider, who is from St. Louis, was the director, and he made sure we had access to libraries and other facilities of every other school in Geneva. He also incorporated Webster students into the Geneva community, so academically and socially this was a very fulfilling experience. From this, my picture of Webster is that it uses every resource available to its students, and that is very helpful."

Since Geneva's Webster is not a boarding school, Iheme said that there were many distractions from academic life. Aside from participating in community activities in Geneva, Iheme also made frequent trips to Paris, where his uncle is an ambassador.

Iheme said he found life in Paris "quite pleasant" and very different from that of any other city he had visited.

"For instance, in Paris, people start assembling at about six in the evening to 'drink out' or rendezvous, as they call it," he said. "They really start living at night time, while as in London, the people all go to their homes in the evenings and streets are quiet."

Cont. on page 6



John Iheme at an African Culture Week event. Photo by Karen Norman

Amusa depicts blacks' repression in Africa

by Kevin Murphy

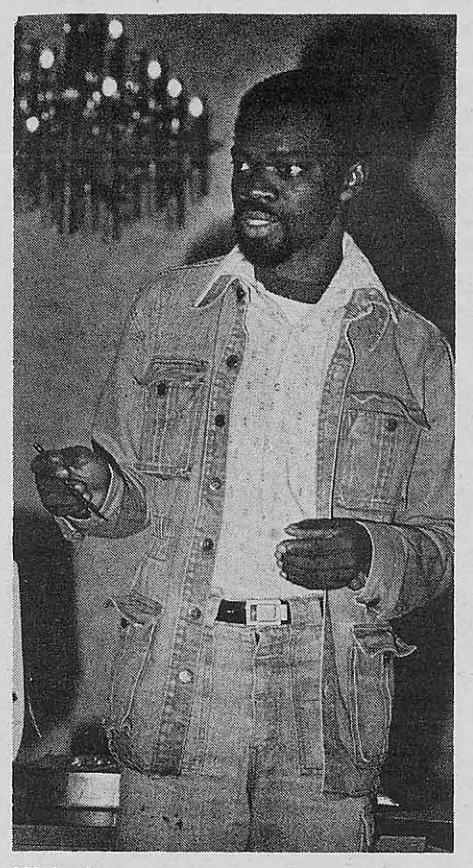
"It will help us bring into perspective what is happening to black people and poor people in St. Louis and all over the world," said Wale Amusa, prior to the showing of "Last Grave at Dimbaza."

The film, which depicts living conditions of South Africans under an apartheid system, was presented by the Black Student Association (BSA) as part of African Culture Week.

Wale Amusa, St. Louis secretary for the National Alliance Against Racism and Political Repression, was on hand in Maria Lounge to answer questions and comment on present conditions in South Africa.

"There is only one word which best describes what's going on in South Africa — genocide," said Amusa.

"Last Grave at Dimbaza" is a 1975 film which was shot illegally in South Africa and smuggled out of the country. It depicts the injustices dealt to black Africans by a minority white regime. Black African life under the apartheid system is examined and revealed in a candid and straight-forward manner. While white South Africans enjoy the highest standard of living in the world, the film showed the dismal life styles of blacks living within the same country.



Wale Amusa

Photo by Bob Theiss

The film tells of a country where 87 percent of the land is reserved for the minority whites — a country where there is one doctor for every 400 whites and one doctor for every 40,000 blacks. In South Africa, no black can hold a position higher than that of a white. Education is compulsory and free for white children. Forty-five percent of black children do not go to school. Unlike whites, they pay for their education.

"They are doing whatever is necessary to keep a dehumanizing status quo," said Amusa summarizing the film. "All these things are happening with the knowledge of human rights advocate Jimmy Carter."

During the question and answer period, Amusa took time to draw some comparisons.

"South Africa has the highest per capita black prison population in the world. . . . America is second."

Amusa criticized America for its double digit unemployment figures among black youth and the growing trend to cut health care facilities from poor areas in St. Louis and throughout the United States.

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News Briefs

'Bleacher Bums' to show Dec. 5

"Bleacher Bums," a comedy about life in the stands at Wrigley Field, will be presented by the Conservatory of Theatre Arts Dec. 5-9 and 12-16 at 7:30 p.m. in the studio theatre of the Loretto-Hilton Center.

Camerata Singers to perform Dec. 7

Webster conductor, Donald Chen, along with the Camerata Singers and Festival Orchestra, will perform Friday, Dec. 7 in Emmanuel Episcopal Church, 9 S. Bompart in Webster Groves. Admission is free.

'Unreal Times' to show Dec. 6, 13

"Unreal Time," the animated film festival sponsored by the St. Louis Art Museum and the Webster College film society, will continue with its final two segments on Dec. 6 and 13. Shows begin at 7 and 9 p.m. Admission is free.

Film society to show 'Blume in Love'

The Webster College film society will feature "Blume in Love" Dec. 7 and 8 in the Winifred Moore Auditorium. Showtimes are 7 and 9:30 p.m. both nights, with a midnight showing on Friday. Tickets are $1 for Webster students, faculty and alumni; $1.25 for students with I.D.s from other schools; and $1.75 for the general public.

Job hunting skills discussed Dec. 6

The history/political science department and center for student development will feature James D. Murphy of Management Recruiters of St. Louis, who will discuss "The Politics of Job Hunting," Thursday, Dec. 6 at noon in Maria Lounge.

Webster professor uses p

by Terri Williams

"I was doing puppetry when I was three months old," said Jacques Chicoineau, professor of foreign languages at Webster College.

"Well, I didn't really learn puppetry as a little baby, but you know when babies are little how they constantly move and wave their arms all around? In France there is a song about little babies and when they wave their arms around, it looks like they are working puppets."

As a child, Chicoineau was fascinated with the idea of puppetry. As he grew older, it became a hobby. Soon, he turned to puppetry as a teaching tool.

"In the French language, everything has a gender, either male or female. To make my students understand the different adjectives, I use male and female puppets," he explained.

"Puppets are not only for teaching purposes or to entertain small children," Chicoineau added. "Adults enjoy puppets just as well. In fact, there is an organization called 'Puppeteers of America' in which puppeteers from all over the United States belong."

Chicoineau has his own style of making his puppets. He never reads any puppeteering books because he wants his style to be original.

His puppets are made up of woods, styrofoam, felt and various fabrics. He carves the heads and gives each one their own personality. Sometimes he even sets up a production line.

"My little niece from Virginia saw one of my clown puppets one time. She asked me to make her one which I did," said Chicoineau. "When her friends back home saw her clown, they wanted one also. I ended up making five clown puppets!"

Chicoineau is also very precise in making his puppets: "In one of my plays, 'Bluebeard,' there are two sisters. To make sure that they looked like sisters, I set two pieces of wood next to each other and carved them at the same time going back and forth between the two."

He also likes enthusiasm. "One of my students brought in a picture of St. Nicholas one time. The colors of St. Nicholas are scarlet and purple so I made St. Nicholas according to that."

Chicoineau now makes all his puppets' costumes himself. "My wife used to make my costumes for me," he said. "But one year she got a Singer sewing machine as a gift. There were classes to learn how to use the machine; I went with her to these classes and I learned how to sew."

Chicoineau has no help with his puppetry. He presents the show all by himself, though his wife does help him with the recording of the show and the special effect sounds.

"There is one play in which a lady had to fall in a bucket of water and drown. The way that my wife and I created the sound was that my wife yelled and screamed into a pan so that it echoed and I blew through the spout end of a coffe pot full of water to produce the bubbling noises," Chicoineau explained.

"I also had to use a special bucket, so I cut out one side of the bucket which made moving the puppet easier. After the show, a little boy, about seven years old, came up and looked into the bucket then looked at me with big eyes and said, 'There's no more water!'."

Where does Chicoineau get the ideas for his different plays and different characters?

"The plays I take are from different fairy tales and stories. Many of my characters are popular characters: The Devil (I have many different devils), St. Nicholas, Bluebeard, Frere Jacques, to name a few."

The idea for Frere Jacques came about in an interesting way.

"I was driving down the street one day when a jazzed up version of 'Frere

Doomsday, cont. from page 1

of nuclear weapons, and to make the world a safer place to live."

In May of 1979, the U.S. State Department issued a publication entitled, "Salt II: The Reasons Why." It issued several statements about a world without Salt II, suggesting that there could be a dangerous and wasteful new surge in strategic arms race. We would have to keep pace, at a cost of tens of billions of additional dollars and with the added risk that accompanies an intense military buildup — more weapons on both sides — but no additional security for either.

The report added that our knowledge of the risks we face and thus our ability to plan for them would sharply diminish. the state department predicts there would be a global perception that America had chosen confrontation rather than cooperation and peace.

The success of the Salt II accord may have been damaged recently by the loss of two important CIA listening posts in Iran, close to the U.S.S.R. border. From these sites, U.S. computer and other electronic devices in tandem with spy satellites had been able to monitor most Soviet missle test firings and learn important information about Soviet weapons. This is precisely the kind of information that will be essential for determining whether Moscow abides by a crucial Salt II restriction.

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COMING FOR CHRISTMAS

uppets as teaching tool

The art of puppetry has been important to Jacques Chicoineau for most of his life.

Jacques' came on. I drove to a phone booth and called WRTH-59 and said, 'You are playing "Frere Jacques" on your station right now. Could you please tell me whose version it is?' and they told me it was Pete Fountain. So it was his version I use in the play."

Chicoineau works his puppets different ways. They are all basically hand puppets. Some of the puppets' actions are created by the pulling of fishing line (which is almost invisible on stage) which is connected to various parts of their bodies. Many times his puppets create the illusion that they are alive.

"One time after a show I gave for some Catholic sisters, one of the sisters came up to me and asked me how I managed to make one of my puppets smile. I told her that it did not really smile but she was sure that it had," he said.

"In the play about Frere Jacques," Chicoineau continued, "I make Jacques breathe while he is asleep on stage. There is a hose connected to a balloon underneath his robes. I am concealed behind the stage and fill the balloon and let air out of it to make him seem to breathe."

Chicoineau records the plays he does in French on one side and in English on the other. He plays either side according to his audience's age.

"But you know, the plays that I do are very simple to understand in any language," he said. "Little children can understand the plays in French as well as English.

"One time I was out in my garage practicing 'Bluebeard' and some of the little neighborhood children heard me and came peeking in the windows. After I finished, I asked them to tell me what had been going on in the play. They told me exactly what happened even though I had done the whole thing in French."

Chicoineau's stage is about eight feet by 12 feet. There are curtains hung on all sides of it. The actual stage part is a little bit below shoulder level where the puppets can be presented comfortably.

Usually before a show, Chicoineau gives his audience a lecture about either the art of puppetry or the history of puppetry. The detail he gives depends on his audience. Sometimes he will explain the show in English then present it in French or just present the English version.

Chicoineau performs at various grades schools, high schools and colleges around the United States. He only charges enough to cover the cost of the materials and time he spends on each show.

Jacques Chicoineau said after he retires from teaching, he will continue on in puppetry on a professional level, travelling with his show.

But Chicoineau isn't into the art of puppetry for profit, he's in it because he loves it.

News Briefs

Media show to be presented Dec. 6

George Fischer will present a media show in Winifred Moore Auditorium on Thursday, Dec. 6 from 5:30-6:30 p.m. The show will include four films — "Tour," "Animation II," "Your Mind On Vacation," and "Endendora Confrontation." There will be three slide shows in addition to the films. Admission is free and everyone is invited to attend. There will be a reception after the show.

Repertory to present 'A Christmas Carol'

The Loretto-Hilton Repertory Theatre's production of "A Christmas Carol" is currently being performed on the Mainstage of the theatre. The play will run through Dec. 29. For ticket information, call the box office, 968-4925.

Hellman's play presented Dec. 9–11

"Another Part of the Forest," by Lillian Hellman, is the upcoming workshop production scheduled by the Conservatory of Theatre Arts for Dec. 9-11. The production will take place at 7:30 p.m. all nights in the ground floor auditorium of the administration building. Admission is free.

Exhibit to be displayed until Jan. 1

"Pictures from a Small Planet," a UNA/UNICEF exhibition, is currently on display in the gallery of the Loretto-Hilton Center. The display will be open to the public free of charge from 9 a.m. to 6 p.m. weekdays and 1-5 p.m. on weekends, and during theatre performance through Jan. 1.

Gray Panthers to present conference

The Gray Panthers of St. Louis will present an all-day conference entitled, "Healing the Health System: The Panther Prescription," Friday, Dec. 7 in the Winifred Moore Auditorium. Maggie Kuhn, founder of the Gray Panthers will give a keynote address at 1 p.m. Fees for the conference are $5 for the general public and $2 for senior citizens and students. For more information, contact Sr. Gabriel Mary Hoare, ext. 454.

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Iheme, cont. from page 3

Returning to the subject of school in Geneva, Iheme noted that because Geneva is the world center of diplomacy, Webster College there is basically a school for international studies, even to the point that all students are required to take some courses in politics and foreign nations.

"That was quite an advantage for all of us because anything we needed to know about other countries was represented right there in Geneva," he said.

"Besides, I felt as if I was back home because I could easily find out what was going on in Nigeria, and that gave me encouragement.

"I made a lot of friends that encouraged me, too. Many of my friends were older, more established people. I found I could share more of my experiences with them, especially in the areas of business and politics.

"They wanted me to study international studies so I could help my country, which has a government now. They accepted me, and that made me raise my aspirations. I have not lost sight of my tasks at all, concerning my country, though that would be quite possible considering my travels and experiences," he added.

Iheme said he also values the exposure he had to the many different cultures of the world while in Geneva, since many of his younger friends were also foreign students, coming from as far away as South America and Japan.

Three months ago, Iheme did what he says most Europeans dream of — he came to the United States.

"That is something that is held in very high esteem over there — America, I mean. Usually, if someone can afford to come to the United States, they get very excited. I thought why not go to Webster College in the United States, too, and so I will graduate from here next year," Iheme said.

Iheme said he is happy with the Webster Groves campus, but he would like to see a fairly regular discussion group meeting on campus. He expressed an interest in initiating such a group, but admitted that he was not sure exactly how to go about choosing a subject for discussion.

"I am interested in knowing why things are the way they are, so I know it would be some aspect of a contemporary controversy, preferably something regional. . . . I would need time to think of something concrete for discussion," he decided.

One subject Iheme did find concrete enough for discussion was that of his home, Nigeria. He explained that Nigeria and all of Africa is rapidly changing politically, economically, and socially, and that the future of the continent is dependent on the people who are being educated right now.

"The schools in Nigeria are fairly commendable, but it is a matter of choice. They are commendable in the ways they explore many disciplines, with emphasis on languages. English is the main language, and is taught in all the schools, but I was also able to learn French and Latin, which you can see helped me later on," said Iheme.

"Right now there is so much going on in Africa that many students are trying to go to outside schools. You see, there are many in Nigeria who worship money because it will bring us this education. If someone goes back to Nigeria with his doctorate and he doesn't do anything with it in two years, then his doctorate has no meaning. But I think that once we are predominantly educated, our values will change.

"Then, when there is less corruption in government and more education, Africa will be able to exert more pressure."

At this point, Iheme discussed the importance of the family and how it plays its part in the changes in Africa.

"In Nigeria, we have this concept of 'ezhi,' which is the family and ancestors. It means that when you become a grown person and you want to show yourself, you build a house in the town by your family and then you get to know them well, even distant members.

"Members of a family can sponsor someone to go abroad and study because his ezhi will help him and make sure he is financially well off. If I'm in need of something, I don't feel restricted from asking any member of my family for it because I can expect it, with the understanding that I will eventually show my gratitude by doing the same for their children.

"If my family perceives me as ready to do this, and I don't, then it becomes part of my story that I did not help out. Then I am forgotten as soon as I'm dead, which is very dishonorable.

"I think at times the world passes judgment on a person after death just by the stories that are told about him or her. You don't need to be 100 percent good to go to heaven; you could even get in on a 50 percent pass," he joked.

"I have learned that we must always be conscientious," Iheme added.

With such a full past, it is hard to imagine what a person like John Iheme will do with his future, but Iheme has had no trouble in deciding what directions he will take.

"I want to go to graduate school and

Cont. on page 8

Animation, cont. from page 1

Beckett, who worked on the animation effects for "Star Wars;" "Accident" by Jules Engel, which is a mysterious animated charcoal drawing; and and "Meditation" by Jordan Belson.

In program three, "L'Age Door," by George Griffin, encounters a man and a constantly mutating door that uses the flip book and animation stand to create the illusion of movement. With a combination of cell and clay-figure animation, Suzan Pitt tells a story of a woman magician — a faceless, zen-like empty mirror — she entitled "Asparagus." Each program features 10 to 12 different films.

Academy award winning filmmaker, Frank Mouris, will show and discuss some of his work such as "Frank Film" and "Coney" which are in the series. He will speak Dec. 11 at 7:30 p.m. in the Winifred Moore Auditorium.

Camille J. Cook, the director of the film center at the School of the Art Institute of Chicago, introduced the program's brochure. He said, "The earliest works often playfully experiment with form and technique, later interests turned to expressing moods or states of consciousness. . . . recently a taboo has lifted and sex has come to the cartoon scene in both gentle and brutal forms." For this reason, the third program is not recommended for children.

ERA, cont. from page 1

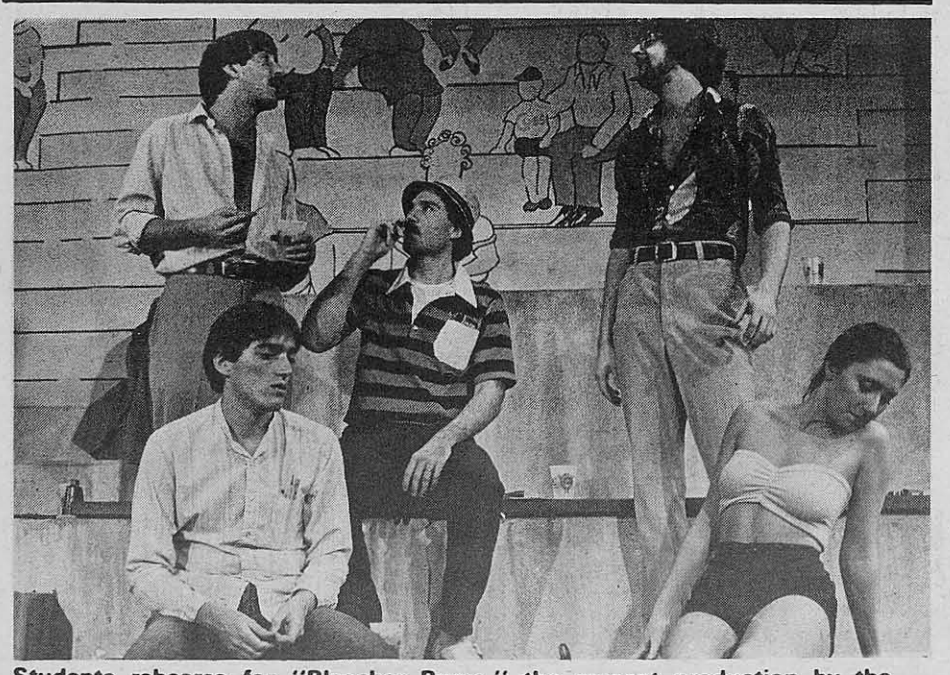
According to Boyce, unions like the United Auto Workers (UAW) have put pressure on legislators who vote labor 100 percent to say "yes" to the amendment.

"Because labor has ERA as one of its five priorities, if you don't vote ERA, you're automatically down to 80 percent labor vote, and they don't like to be there. So labor assures me that those two people (first district representative Murphy and third district representative Scott) will go and I think they will," Boyce explained.

Aside from union support, Boyce said polls across the state indicate that 58 percent of the population favors the amendment.

Boyce also said the passage of the amendment looks good in a number of states. (Three states are needed for the amendment to be included in the constitution.)

"I think Jane Byrne will be able to put out for us. It is so close they have phone banks going in every district in Illinois. Their legislative sessions start after ours, so we expect them to go too. . . . we have a lot of activity going in Virginia. We have a lot of activity going in both the Carolinas. I tell you, it's going to go. It's going to go this year," Boyce said.



Students rehearse for "Bleacher Bums," the present production by the Conservatory of Theatre Arts which is currently running in the studio theatre of Loretto-Hilton. Photo by Tom Gross

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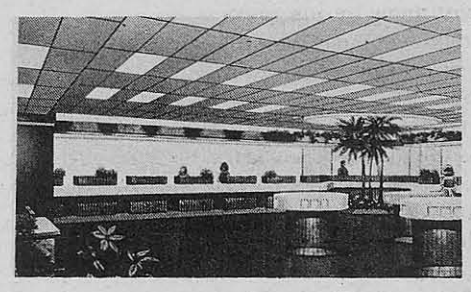

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'The Living End' shows humor in afterlife

by Jon LeClair

It has been said that comedy is harder to read and understand than tragedy because it appeals to the intellect rather than to the emotions. This could be aptly applied to Stanley Elkin's **The Living End.**

Elkin creates a comic version of the afterlife that is a challenging story of contrasts. The story is set in heaven, hell, and Minneapolis-St. Paul. The novel is written in the form of a triptych, three panels that are hinged together and unfold to become a humorous vision of heaven and hell.

Elkin invents characters such as Ellerbee, a generous liquor store owner who is shot in a robbery and sent to hell for being open on the Sabbath and sprinkling his language with a few expletives.

There is Jay Ladlehaus, the unpretentious accomplice in the crime, who is sent to hell and then back to the grave because of a mix-up on the part of God, whose only comment on the error is His under-the-breath "Oops" when He realizes His mistake.

There is Quiz, the cantankerous caretaker, who is so unnerved by the dead that he fakes a preposterous assault on their final resting ground in retaliation for their presence.

Elkin draws an irreverent picture of the Holy Family with Mary still puzzled about her famous pregnancy and God arriving in hell for a question and answer period "in a carefully tailored summer suit like a pediatrition in a small town. . . ." God responds to the questions with quick one-liners along the lines of "Omniscience gives me eyestrain."

Some of Elkin's richest moments are his detailed descriptions of heaven and hell. "Heaven is everything they say it is," said Ellerbee. Elkin's heaven is a theme park with the heavenly choir singing, "Oh dem golden slippers" and the scent of ambrosia floating in the air. There is manna, golden streets, and God the Father with Christ sitting on his right side. "To Ellerbee, it looked like a picture taken at a summit conference."

Elkin's description of hell could become the modern deterrent to sin — "Hell was the ultimate inner city." He draws a revolting picture of the life of the damned. "Nerves like a hideous body hair grew long enough to trip over and lay raw and exposed like live wires or shoelaces that came undone."

The challenge in Elkin's story lies in his sophisticated writing style. At times, one can become lost in the dialogue and thoughts of the characters. It is necessary to follow the text carefully in order to grasp its meaning because attributes are not always assigned to the speakers. It is an endeavor worth pursuing. **The Living End** reads particularly well out loud, a tribute to Elkin's writing style.

The complexity of the story stems from the characters' response to death and life in view of their current position. Ellerbee having been a generous man and having made a sincere effort to lead a good life wonders why he was sent to hell. Jay Ladlehaus, the unassuming accomplice whose life is controlled more by those around him than on his own part, ponders the fact that the same thing happens to him even in the afterlife. God tries to explain why everything is the way it is when the nature of his power seems to be beyond even himself. The other characters provoke almost as much contemplative consideration.

Elkin's humor goes beyond just one-liners; it is carried over the entire development of the characters so that the whole is funnier than the parts. God's one-liners when He visits hell are delivered with the timing of a stand-up comic. But His character as drawn over the entire story is far more complex and humorous. The story is complex because the reader is not handed the answers to eternal questions that men have pondered for many years, but rather it is as if Elkin expects the reader to return to the book and think some more. This is not unsatisfying because Elkin provides a good vehicle with which to operate from.

It is a short novel (148 pages), tight and well constructed. Elkin's grasp of the language is remarkable. He can turn a phrase and create a metaphor with such skill that it approaches the lyrical. It explores one man's conception of the afterlife with verve and tenacity. It is a thinking man's comedy and can be reread without being repetitous. It is a challenging story and a story drawn in contrasts like its title it is **The Living End.**

Cargas, cont. from page 1

used."

Cargas described the interview as "informal and extremely candid. We didn't talk about the Shah, oil problems, Carter or anything political. We talked about philosophical ideas. Lopez Portillo spoke in Spanish and we used an interpreter.

"I asked him why he wrote. He answered that it is a means that he uses to communicate, communication being something he is compelled to do. Later, in response to another query, he said that he has put aside writing for now because being head of state has displaced everything else for the time being. He said, 'The political imperative of the present fills all of my aspirations.' "

Their discussion covered the ideas expressed in Lopez Portillo's books, religion, and favorite authors. Cargas is now preparing an article about the visit.

Cargas pointed out that Lopez Portillo works untiringly for the Mexican people and is highly popular with them. Before serving as president, he was the minister of finance.

"He was recognized throughout the world as the man who saved the Mexican economy," Cargas said. "Yet, when he ended his term as minister of finance, he asked forgiveness of the people for not doing enough."

The Mexican constitution allows for only one six-year term of office. In 1982, Lopez Portillo will have to step down. Cargas asked what he planned to do then.

"In 1982, I have planned that I am going to grow a beard," Lopez Portillo replied. "I am going to paint and I am going to write."

"At that time," Cargas observed, "Lopez Portillo will be 62 years old. There could be plenty of time for him to devote to the arts. Meanwhile, he has many significant problems to deal with: overpopulation, unemployment, poverty and oil."

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back page

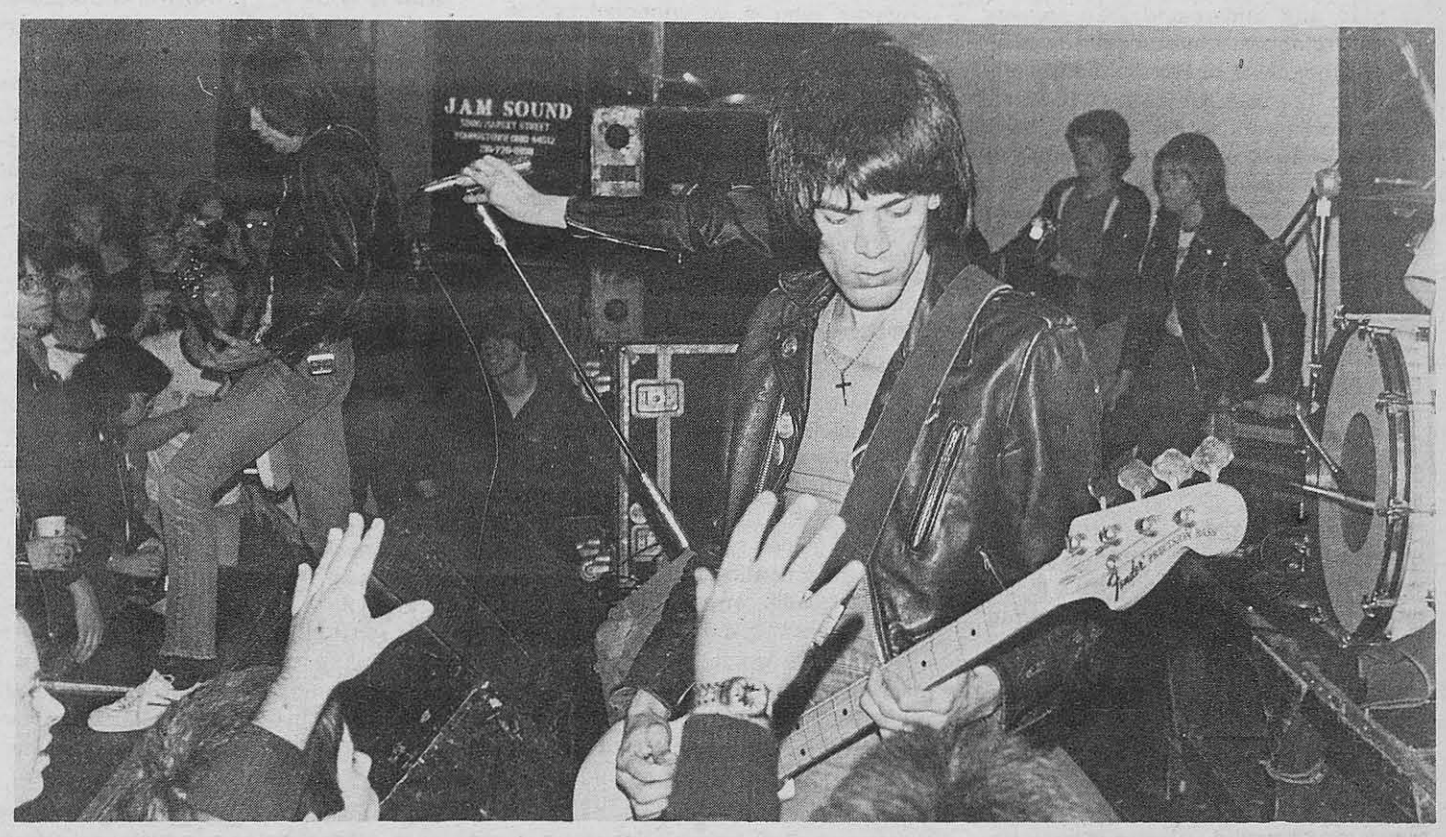
Punk is alive at Mississippi Nights

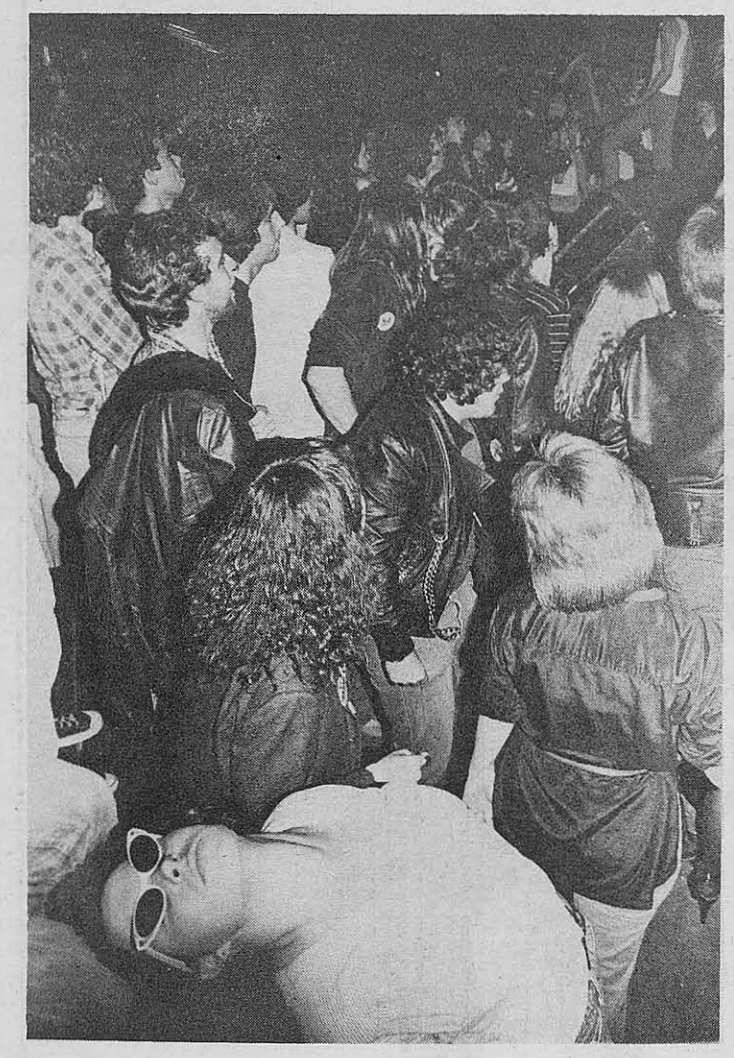
On Monday, Nov. 26, The Ramones, a New York originating, leather-clad foursome, gave St. Louis and Mississippi Nights a heaping dosage of their high-energy music. The Ramones are one of the remaining original punk bands who somehow manage a successful career after the downfall of the punk era in 1977.

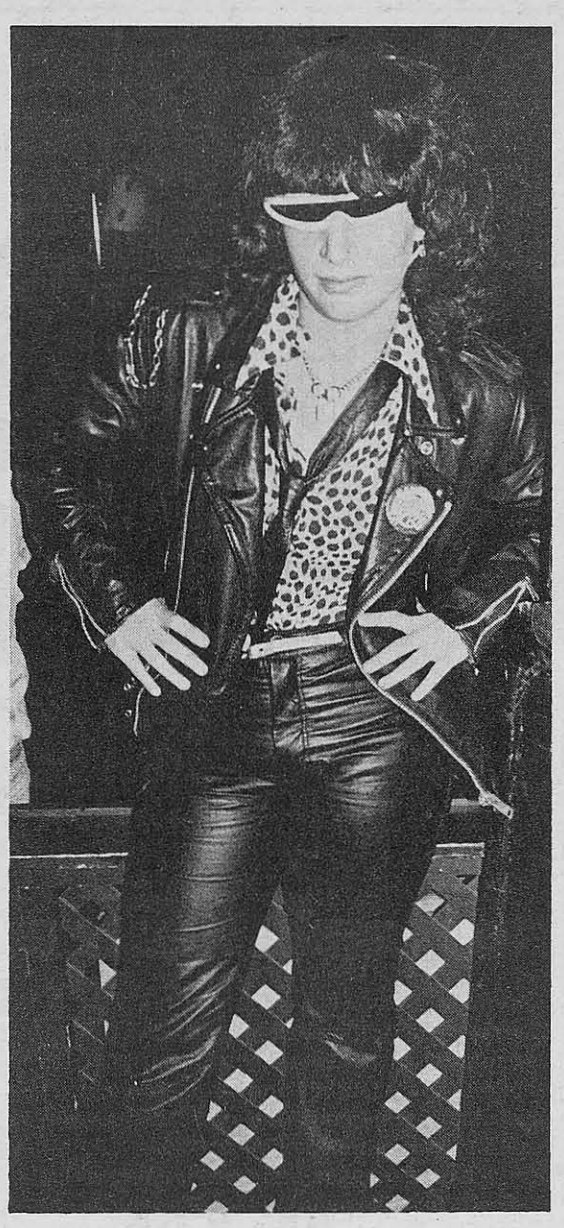
The set began around 10:45 with the volume set at or about 10 mega-death decibals, which the Ramones are quite famous for. Some of the tunes that were provided were "Gimme Shock Treatment," "Suzie is a Headbanger," "Needles and Pins," "Surfin' Bird," "Let's Dance," and "Rock and Roll High School" from their latest film debut.

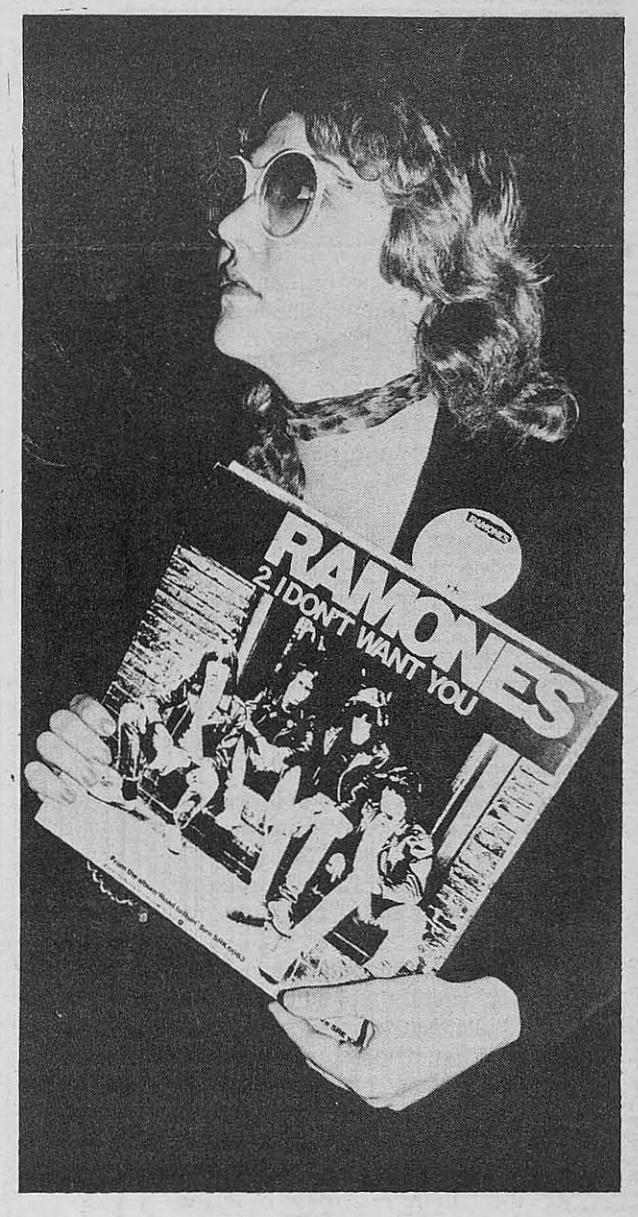
The energy level of the Ramones' show is quite a phenomenon in itself. Their primal rock songs are played loud and fast with hardly a break between each number.

Mississippi Nights, St. Louis's prime night life spot, should be commended on the variety of music they bring to the concert goers of St. Louis.









photos and story by Mark Skinner

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Iheme, cont. from page 6

study law or journalism. When I get my graduate degree, if I still have the capacity for student life, I'll continue on in my studies. I'd then like to go back to Nigeria and work for my government for a while or work for the United States in Geneva. I think I would be easily accepted into either position because of my past experiences."

Learning has been the greater part of Iheme's life, but according to him there is one lesson that should be the foundation of all others. In the words of John Iheme, "If you want to make it, you must establish valuable connections, or go to certain levels, in business, academics, and personal life."

UNICEF/ICRC receives funds for Cambodians

by Greg Mancuso

Washington University students set up collection boxes, skipped dinner, and donated the dinner money to a good cause. A Parkway school district choir director promised to donate all proceeds from the choir's future performances. And the actors and technicians of the Loretto-Hilton Repertory Theatre unanimously agreed to donate the entire proceeds, as well as salaries, from a special performance of "A Christmas Carol" to the same cause.

The cause is the UNICEF/ICRC Cambodian Relief Fund to provide food, medicine and supplies to an estimated 2.5 million Cambodians, 650,000 of whom are children.

The members of Actors' Equity Association at the Loretto-Hilton received complete support from their associate theatrical unions as well as approval from the National Theatre Authority in New York. The performance, given Dec. 2, raised $3,547, which is the largest single donation from the St. Louis area to the relief fund.

In addition, proceeds from the Jan. 27 and 28 showings of the film "Hearts and Minds," sponsored by the Webster College Film Society and the Social Action Collective, will go the Cambodian Relief Fund.

The Cambodian Relief Fund is being coordinated by the United Nations Children's Fund, UNICEF, and the International Committee of the Red Cross (ICRC) in order to raise $250 million to alleviate malnutrition and disease in Cambodia. Current reports indicate that 80 to 90 percent of the Cambodian children are severly malnourished and that there are epidemics of malaria, dysentery, intestinal parasites and respiratory diseases. Only 50 Cambodian doctors remain to care for some four million people, and hospitals are in desperate need of equipment and drugs.

As of Nov. 26, more than 10,000 tons of food, medicine and other relief materials have been supplied. And, of the $250 million needed, $19 million has been raised. The relief effort requires a total of $45 million through December, which has been designated by UNICEF as Cambodian Relief Month.

To ensure that relief assistance reaches the people, UNICEF and ICRC are providing air, sea and river transport, as well as fuel and land transportation vehicles such as trucks, motorbikes, bicycles, fork-lift trucks, and cranes for the unloading of supplies.

But international relief workers in Cambodia report that Vietnam, which

Cont. on page 6

THE JOURNAL

Vol. 9, No. 11 | Webster College, Webster Groves, Mo. | Dec. 13, 1979

Winter Holidays Begin Dec. 22!!!!!!!!!!!!

Healey gives advice to liberal arts graduates

by Carol Shaw

Okay, it's been some time since you've picked up a copy of the **Occupational Outlook Handbook.** Their grim forecast for the liberal arts graduate may have pushed you to a point of wanting to evade the issue of planning what to do with your life after Webster.

However, according to John Healey, director of student development, evading the issue will only make the job-searching process more difficult and could limit your chances of finding the job which is right for you.

"Oftentimes, students — particularly in the case of the liberal arts majors, come up to graduation with all the academic credentials but aren't sure what they want to do, or what the value of their liberal arts education is in terms of the market place," Healey said.

According to Healey, in some respects, how you approach the job-searching process determines the kind of job you'll end up with.

"It's vitally important that you know what you want to do before going through the process of applying for a job.

"Applying with an attitude of 'I'll take anything' makes a person appear nebulous and usually results in the person's being rejected from the job or in the person's being placed in a job that is wrong for him," Healey said.

The long and short of it is that there is a work force of misemployed people who, in some cases, are achieving far below their maximum potential.

According to Jeanne Greenburg, executive vice president of Personality Dynamics Inc. and author of **Personality Dynamics: A Creative Approach to Your Career Choices**, statistics indicate that four out of five employees, or 80 percent of the work force, are misemployed.

Greenburg said she thinks that job satisfaction and a person's personality are closely related.

"All human beings have key strengths and weaknesses. The essence of job matching is to find a job that plays to your strengths and does not require abilities in which you are weak. Only when you and your job are appropriately matched can you truly tap your best potential and avoid frustration," Greenburg said.

Discovering your strengths and weaknesses is, according to Healey, one of the preliminaries to the job searching process. Many career counselors, including Healey, are departing from traditional methods in favor of a more holistic approach to helping students and/or people in the midst of career changes seek out jobs which are molded to their personalities, as opposed to the traditional way of waiting for a job to choose them.

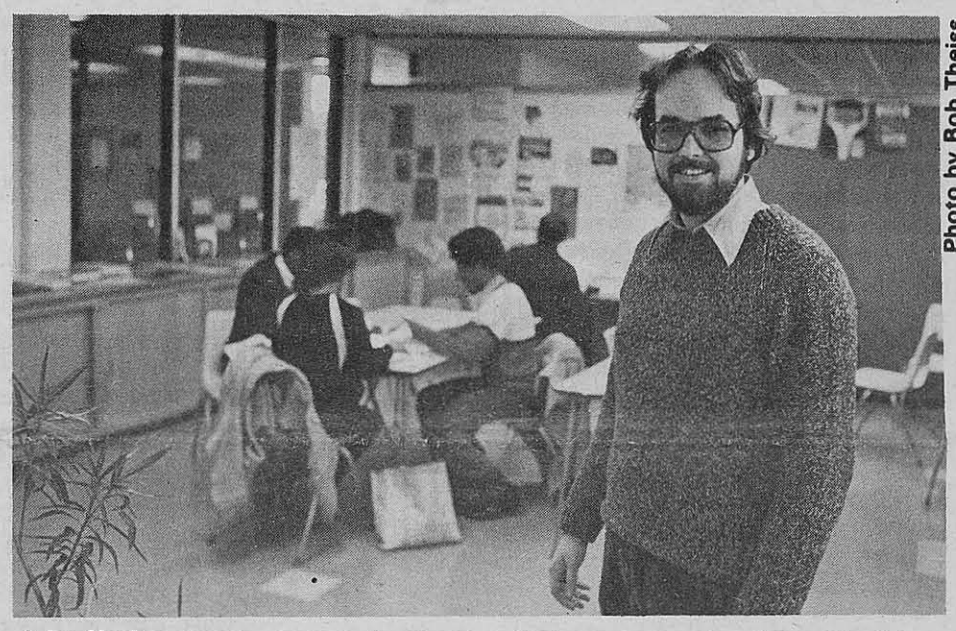

Photo by Bob Theiss

John Healey assists students in planning their careers and entering the job market.

For some, the question of what you want from life can be especially trying if happiness is equated with a good education, a good job, a good marriage, a family, a pleasant home, travel, money or success.

In his book, **If You Don't Know Where You're Going You'll Probably End Up Somewhere Else,** David Campbell said

Cont. on page 8

Religion and politics intermix in troubled Iran

Photo by Bob Theiss

Ann White

by Jon Leclair

"There is no god but Allah and Mohammed is his prophet." This chant is heard with increasing frequency on news broadcasts throughout America these days as we head on a collision course with the world of Islam in Iran.

Sister Ann White discussed "The Religion Behind the Politics" in a lecture given Dec. 5. It was co-sponsored by the religion and history/political science departments and dealt with the religious background behind the crisis in Iran.

"The Shi'ite community places their reliance on one man; tremendous importance is placed on the holyman," Sr. Ann explained. "All truths and all interpretation of law is through this holyman."

Sr. Ann described the development of the religion of Islam and explained the crucial break between the Shi'ite and Sunni sects.

"They split over the concept that only a direct descendent of Mohammed should succeed as the leader," she explained. "At this point, the Shi'ite and Sunni have developed sererate and very different ideologies concerning government.

"The Sunnis have a consensus tradition. The group decides on interpretation and laws. The Shi'ites believe that the Koran is to be interpreted as an allegory so that someone must tell the community what the Koran means and what law is to be followed," she continued.

Iran is 94 percent Shi'ite in contrast to Saudi Arabia which is 99 percent Sunni. Historically, religion is intertwined with the state, which is evident in the different stances Egypt has taken concerning the Iran situation.

The Shi'ite tradition is connected with defeat. They have been the minority in the Moslem world and have almost always been dominated by some other figure or group. This accounts for their feelings of oppression and bitterness.

"I see the Ayatullah Khomeini in line with the Shi'ite tradition," Sr. Ann said.

"Today, all this seething anger beneath the surface has come into play, and the majority of Iranians hold a ideology of martyrdom."

Unlike the dominant branch of the Sunni, the Shi'ites are given to using the tenets of Islam for political objectives. In Iran, the ayatullahs and mullahs have a long tradition of using the faith as a weapon against their adversaries.

"I don't think Khomeini is against western technology but rather against western values," Sr. Ann said. "We should try to understand their precepts and religion in order to understand their actions.

"I am hoping that Khomeini sees the U.N. resolution as a way out, and it would also give us a way out," she added.

Editorials

On campus

Media department needs repair funds

There has been much concern with students involved in the media studies program over what direction the program is headed. Many students express a vital need for expansion within the program. There is a feeling among media majors that more classes need to be added to the curriculum. By the time a student reaches senior standing, there are a limited amount of classes made available to him.

Another important area of concern is the lack of equipment needed to serve the students. Often, projects are delayed through no fault of the student because there wasn't enough equipment to go around. Some students say they feel their chances for learning are greatly reduced because they can't get the hands-on experience they need. Along the same line of concern exists the problem of damaged equipment. Projects are expected to be quality material, but the equipment being used in some areas cannot produce the type of effect needed to have that quality. So students have to settle for something less than what they might be capable of producing.

Adequate working space is also a main concern of many. This becomes an even greater problem as the semester ends and everyone's projects are due at once; students find themselves all cramped together. There isn't enough room for people to be comfortable and someone always ends up not being able to complete his project. That can result in an incomplete or a no credit, which is very discouraging.

There is also a problem of equipment that has been reserved not being available for students when they need it. This presents yet another delay in the project being completed on time.

Tom Oates, director of the media studies program, explained, "I am aware of many of the problems that exist, and we are trying to direct attention to these areas." He said that most of the problems center around working with a limited budget. The media budget plays an important role in determining the growth of the program. "This is still a young program, but it has continued to grow every year since its existence," he said.

The program can only grow as fast as the enrollment grows, though. Oates said that even with its problems, Webster College has one of the best media studies programs in the St. Louis area.

Another question being raised by students is whether the school will expand the program to accommodate a radio or television station. Oates said he doesn't think that will be explored because the cost of such a development would be too great for a school of this size to handle. "We will continue to upgrade the existing areas of concentration which include photography, 16 mm film, video recording, and the sound studio," Oates said.

A new budget is presently being prepared to provide additional funding in the area of staff, better equipment, broader working facilities, and more classes.

Edward Parson

Student dislikes Christmas commercials

I don't know who invented Christmas commercials, but if I ever find him, I'll shoot him. Christmas commercials start on Thanksgiving. Before Americans have a chance to taste their turkey and dressing, they are watching tacky Woolworth commercials telling why their cheap, fuzzy houseshoes are the best present to put under the Christmas tree.

And speaking of tacky, I think Christmas commercials are the worst yet to be invented. The commercials insinuate that you will be the best dad, mom, brother, sister, friend, or lover if you spend you savings account for an expensive Christmas present. They begin by saying, "Treat her right for Christmas," or "Give hime the best this year," or "Show him you love him by giving him this."

What they are essentually saying is that money can buy a good Christmas present and, of course, the love of the gift recipient. And when I hear these warped messages mixed with soundtracks of joyous Christmas carols, well . . .

Personally, I think that the Christmas merchandise advertised by these tacky commercials should be boycotted. What would be wrong with giving someone a loaf of specially baked bread, a handmade item, or just a kiss and a "I love you"? Well, it's possible that they might think you're cheap. People have been taught to expect expensive gifts at Christmas. But, if you think about it, it would be insane (not to mention very expensive) to try to give every friend a gift. The only way I could give gifts to all the people I want to is to take out another student loan, and I don't think Jerry Davis would let me do that even if I tried.

Commercialized Christmas? Surely we can think of some alternatives.

Kathy Kilpatrick

The Journal is published by the students of Webster College in conjunction with the journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed (names withheld on request), and are subject to editing.

Deadline for submission of material is 4 p.m. Thursday.

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

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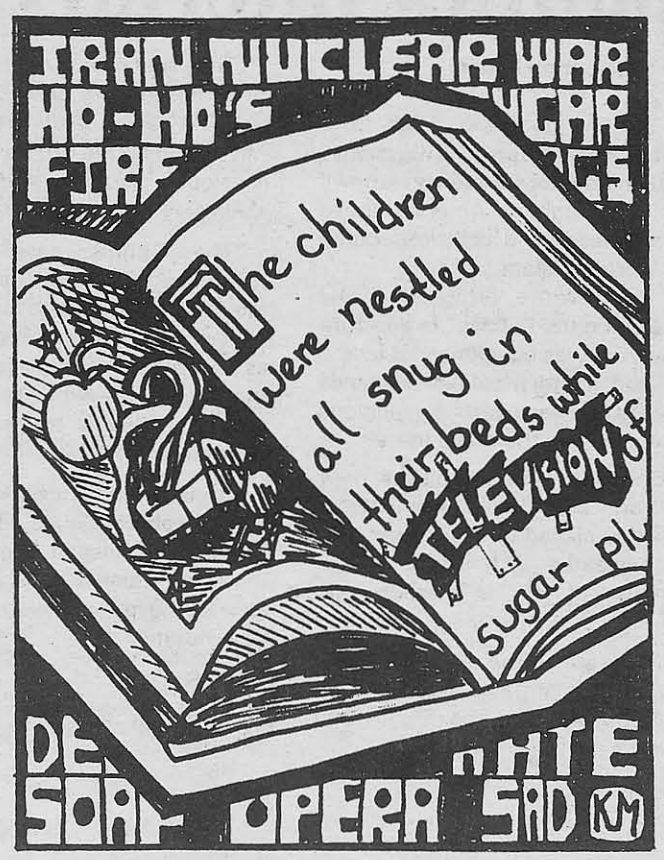


calendar

Dec. 13—16

"Bleacher Bums," a comedy about life in the stands at Wrigley Field, will be presented by the Conservatory of Theatre Arts Dec. 13 through 16 at 7:30 p.m. in the studio theatre of the Loretto-Hilton Center.

Dec. 13—29

The Loretto-Hilton Repertory Theatre's production of "A Christmas Carol" is currently being performed on the Mainstage of the theatre. The play will run through Dec. 29. For ticket information, call the box office, 968-4925.

Dec. 13

A ceramics sale will be held in room 101 of the Plymouth Building Dec. 13 from 10 a.m. to 4 p.m.

Dec. 13

The animated film festival, "Unreal Time," will conclude with the showing Dec. 13 at 7 and 9 p.m. in the Winifred Moore Auditorium. Admission is free.

Dec. 13—Jan. 1

"Pictures from a Small Planet," a UNA/UNICEF exhibition, is currently on display in the gallery of the Loretto-Hilton Center. The display will be open to the public free of charge from 9 a.m. to 6 p.m. weekdays and 1-5 p.m. on weekends, and during theatre performances through Jan. 1.

Dec. 14—15

The film society will present "Miracle on 34th Street" and "The Nutcracker Ballet" in the Winifred Moore Auditorium Dec. 14 and 15. Showtimes are 7 and 9:30 p.m. both nights, with a midnight showing on Friday. Tickets are $1 for Webster students, faculty and alumni; $1.25 for students with I.D.s from other schools; and $1.75 for the general public.

notes

Awards

The Adult Education Council of Greater St. Louis is giving awards for adults in education, during their next council meeting.

Nominations are welcome and must be submitted no later than Feb. 4, 1980. Call 367-8806.

Student center

The Center for Student Development (CSD), located in room 217 of the Plymouth Building, is now providing night hours. The CSD is now open 6-8 p.m., Monday through Thursday each week for tutoring and study skills assistance.

The extension of the CSD hours is an attempt to meet the needs many Webster College students may have because of approaching final exams.

For more information concerning the CSD's service offerings, call ext. 475.

Scholarships

Two partial scholarships to Guadaloupe and Italy are bein offered by the St. Louis Council of the Experiment in International Living for the summer of 1980.

For more information, call 727-1199.

Cable TV technology makes living easier

by Jean Oksner

A housewife sits in front of her living room television set and watches a variety of clothing on the screen presented by a local store. She selects a garment and pushes a card with size and color choice into the receiver beside the set. Her order is automatically charged to her bank account and soon delivered to her home. Grocery shopping is done in the same manner.

A fire breaks out in a home as the family sleeps. Smoke sensors detect the fire and, through the television cable, the fire department is notified immediately.

These happenings are not science fiction. This technology and much more exists today in the cable TV industry and may be in our homes in future years.

William E. Clancy, vice-president for corporate development, Continental Cablevision, spoke recently to a mass communications class at Webster College. Clancy's company is now active in the St. Louis County area competing for the cable television franchises in each community.

Clancy emphasized the great entertainment and educational variety available today via cable TV.

"Madison Square Garden offers over 150 sporting events per year. Home Box Office offers 15 new movies each month, commercial-free. There is religious programming, as well as community government, and perhaps the Metropolitan Opera."

The cable carries 35 channels at present and is in addition to regular network programming.

"After we get the franchise from a community, we contact the utilities for space on their poles to carry the cable," Clancy explained. "After we put up the cable, we build a tower with electronic equipment to receive the signals from satellites and other broadcast equipment. Each home subscribing to cable TV is hooked up to the system. At present, the monthly rate is $6.95 for the basic variety of channels. We also offer two movie package options — six to eight new movies each month for $3.95 or the Home Box Office package of 15 new movies per month for an additional $6.95."

Clancy said that the FCC allows two additional independent channels to be picked up off of the satellite from other parts of the country. Therefore, the St. Louis area can receive interesting programming from other cities offering something unique.

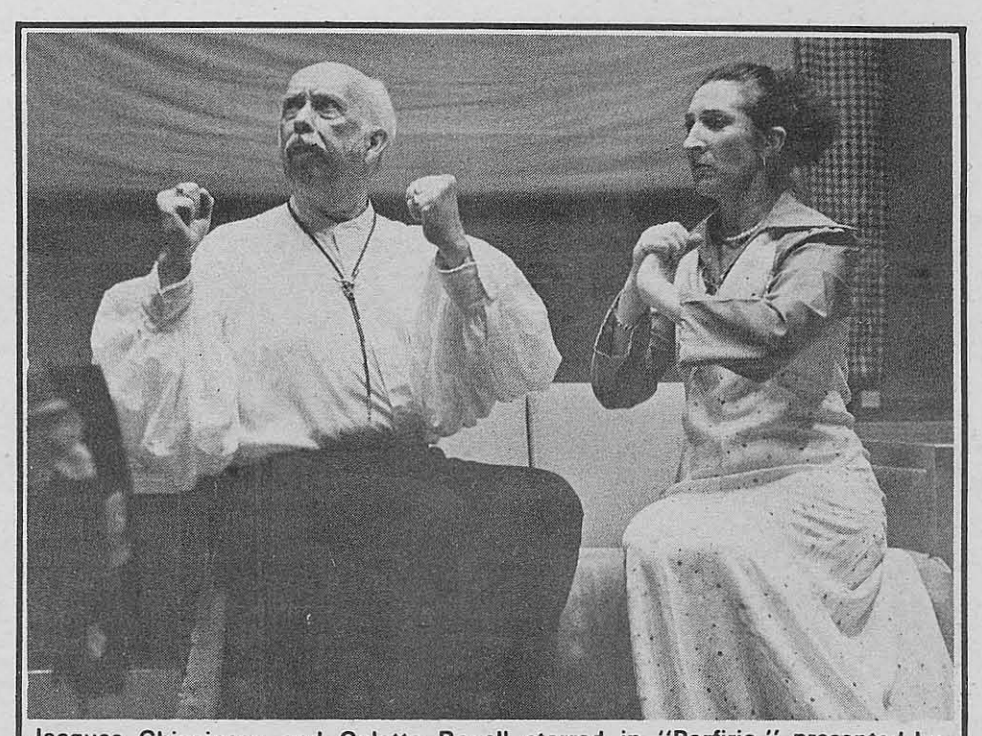
"The ball game continues to expand technologically," he said. "Equipment is being offered soon that will expand the 35 channels on the cable to 50 channels."

Unique ways to use the cable have gone into operation in other sections of the country.

"Six communities south of Dayton, Ohio, have formed a group franchise and a second cable, an institutional loop," Clancy explained. "The city manager can meet with other city managers through their closed circuit cable television. Police can see the mug shots of people wanted throughout the area. In Richmond, Va., health clinics staffed by nurses can put a sick child on camera to be viewed by a doctor at another location.

"And the laboratories are full of ideas," he continued. "Home security can be monitored, a computer can turn on and off the heat and light switches for better energy control. During a snow storm, teachers can teach from the TV studio. The housewife can do her daily shopping and someday a hard-copy newspaper will come into your living room. Time-Life has purchased the second largest cable in the country and can foresee the day when no delivery people will be needed for newspapers. It will be instantaneous via the cable.

"This is a young industry," Clancy said. "There are many opportunities for young people to enter the field. The technology is growing rapidly. I wake up each morning waiting to see what is going to happen today."



Jacques Chicoineau and Colette Royall starred in "Porfirio," presented by the French theatre group l'"Aterier (The Workshop) of St. Louis U, Dec. 8.

'Invention of adolescence' causes problems

by Michael Waldrop

The dreadful problems of adolescence might be attributed to the 20th century "invention of adolescence."

This was one of the points expressed in a Thursday evening presentation by Bob Corbett, entitled "The Invention of Adolescence." In observing the 16th century artists' portraits of children, there is evidence that children's roles were closely related to that of adults. Historians indicate that children were not classified differently but were thrust into their parents' way of life at a very early age.

"The concept of adolescence does not appear until the 17th century," said Corbett, a philosophy instructor at Webster College. "In the 20th century, we see the concept blossom."

Corbett pointed out that we assume children have always been a group.

"We should be aware that it is our moral decision to place children in a category," he said.

This issue also raises a question. Do we treat children or adolescents the way we do because they are children or adolescents or are they children or adolescents because of the way we treat them?

This idea indicates that children's rebellious attitudes are a result of the classification in which they are placed.

"We shield our children from things like illness and death — the realities of life," Corbett said. "In the earlier centuries, families were much closer. When someone was dying, all the members of the family gathered around the death bed."

In a film called "Invention of the Adolescent," observers cite the attitudes of adolescents today as a result of our age classification system.

The film observes children in 17th century portraits mingled among the adults and depicted as having the same importance as the older ones around them. In latter centuries, as children were placed into specific categories, the relationship to parents and other adults has obviously diminished.

The authors of the film cite this idea as the possible cause of adolescent rebellion to authority.

This seldom-thought-of issue remains open for serious thought and questioning. Can the problems of our youth today be a result of our retarding process of child rearing instead of a more natural process? Was the old way the natural way?

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Christmas ..... to ..... Christmas

As Christmas comes close again, it is a reminder that the end of another year is upon us. Christmas 1970 also reminds us of another milestone — the end of a decade. Everyone asks where the time has gone and how it could pass so quickly. Here is a look back at the past year at Webster College and some of the events The Journal has reported on. Also included are some seasonal pictures taken by the photojournalism class.

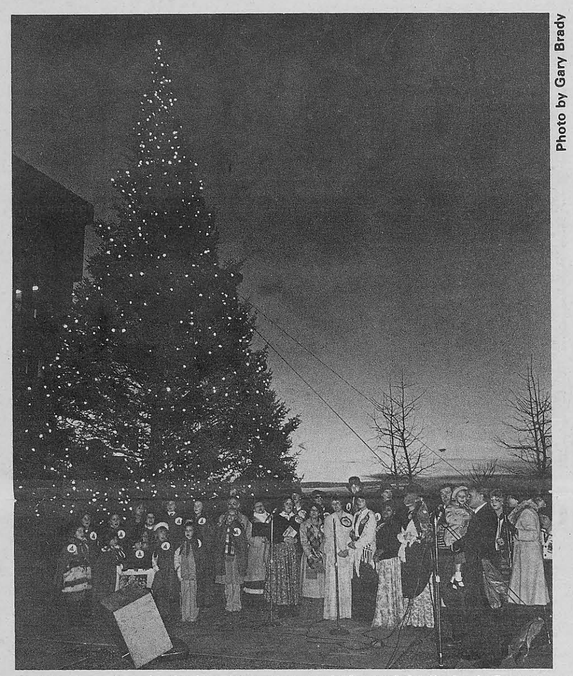


Photo by Gary Brady

Christmas carolers sing in the season at sunset in front of the St. Louis County Christmas tree in Clayton.

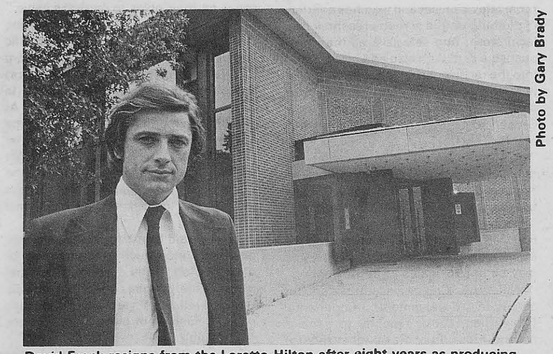


Photo by Gary Brady

David Frank resigns from the Loretto-Hilton after eight years as producing director of the reperatory theatre.

Photo by Ken Hoover

The new jazz program at Webster finished a full year of concerts and recitals.

Photo by Gary Brady

Santa Claus seems to be in every store simultaneously for the children to share their Christmas lists with.

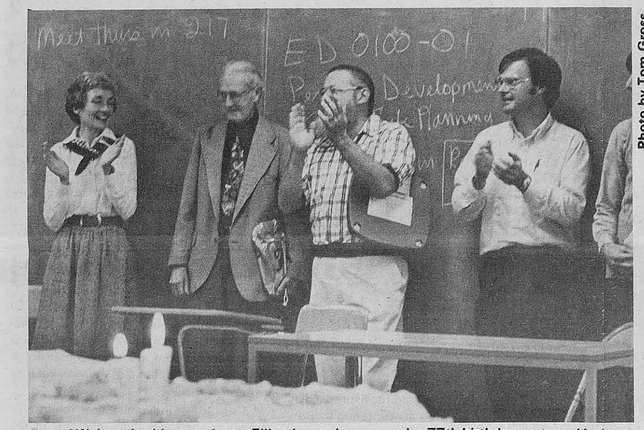


Photo by Tom Gross

One of Webster's oldest students, Elliot Jones, has a surprise 77th birthday party and is due to receive his B.A. in literature in December.

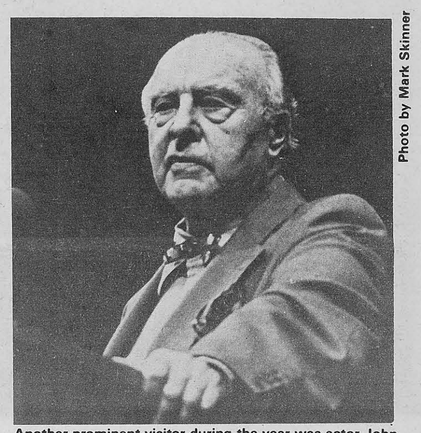


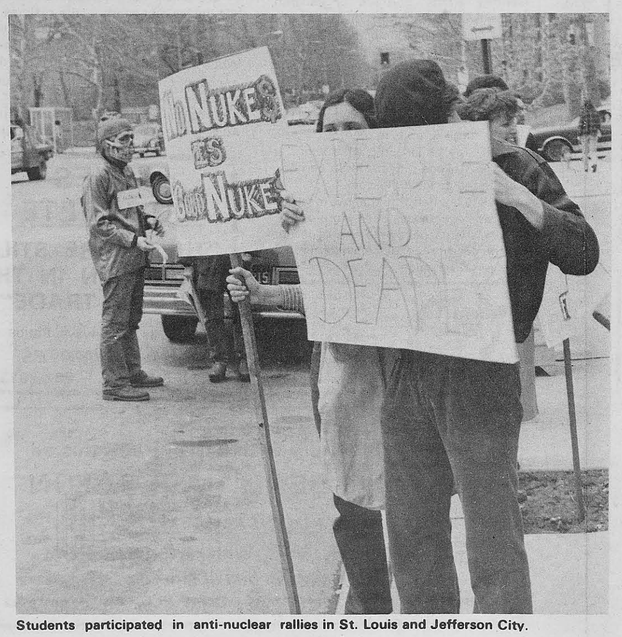
Photo by Mark Skinner

Another prominent visitor during the year was actor John Houseman, who spoke as part of alumni weekend.

After much debate, the College School program was dropped as part of the Webster College community and now operates independently.

Photo by Ed Parson

Sir Jacques Chicoineau was bestowed the honor of knighthood in the National Order of Merit by the Counsul of France.



Students participated in anti-nuclear rallies in St. Louis and Jefferson City.

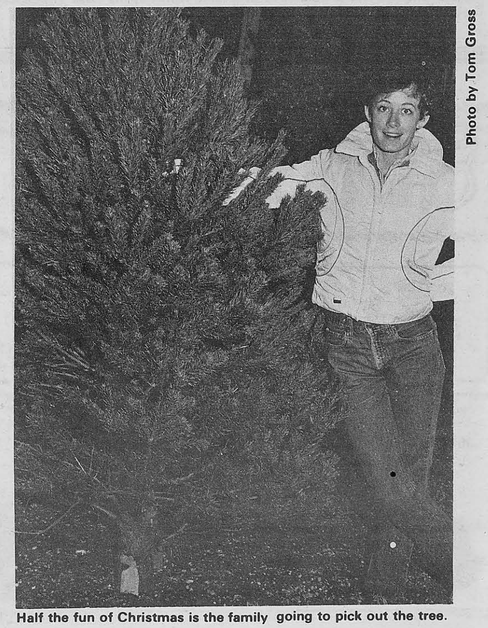


Photo by Tom Gross

Half the fun of Christmas is the family going to pick out the tree.

Quiz of the decade

1. Name the British test-tube baby.
2. Name the two pandas China gave to the United States.
3. Name the three horses that won racing's triple crown and the year they won.
4. Name the cat that starred in TV cat food commercials.
5. What was the name of the hotel and the city associated with the first outbreak of Legionnaire's disease?
6. Bobby Riggs challenged what two champion female tennis players in the 70s and who won the matches?
7. What was the name of the "Son of Sam" killer?
8. Name Romania's gymnast who gathered perfect scores at the '76 Olympic games.
9. What was the biggest box office hit at the movies?
10. Who was known as the "queen of disco?"
11. What was the location of the mass suicide of hundreds of Americans and the name of their leader?
12. The first tour of America by a Chinese leader was taken by whom?
13. What accident changed the course of the country's energy program?
14. What was one of the items to drop in price thanks to advancing technology with the silicon chip?
15. This decade of getting back to basics is often referred to as the _____ Decade.
16. Who was the first man to be executed under the death penalty since 1967?
17. Howard Jarvis led Californians in a vote for this bill.
18. Name the cartel that holds the United States over the oil barrel.
19. What magazine folded and made a comeback in the decade?
20. Name two reporters who were catapulted into fame because of their investigative reporting.

Answers on page 6

'How to Say No to a Rapist...'

Storaska shows rape film; gives women advice

by Carole Jane Penn

Most people take rape very seriously. But Frederic Storaska makes a living by treating the subject of rape with humor and levity, which he defends as a way to "take the fear out of rape."

Storaska, college lecturer and author, starred in the film "How to Say No to a Rapist. . . and Survive," presented in the Winifred Moore Auditorium on Dec. 4. Following the film, representatives from the Webster Groves Police Department conducted a question-and-answer discussion.

The film dealt with the dos and don'ts when in a situation with a rapist. Storaska came down especially hard on the use of weapons — whether they are sharp objects or tear gas containers.

"I don't advocate the use of weapons," said Storaska.

He said that he sees weapons as having no "validity," meaning that weapons are not always readily available for use. In most cases, he said the weapon is in the purse of the victim or knocked to the ground.

Storaska, a black belt in karate, also sees the martial arts as being invalid. He said that people are "not willing to make the sacrifice" to take time out of their busy lives to learn the techniques.

As for other means of defense like screaming and struggling, he said that most rapists just get angrier, and the woman not only becomes a victim of rape but also a victim of homicide.

However, the only two violent techniques he does advocate are poking the rapist in the eyes and squeezing one of the testicles of the rapist to cause shock. The only reason Storaska advocates these acts is because "they are guaranteed to work all the time."

He said that a woman's imagination is her best weapon for taking command of the situation and trying to foil the rapist, as well as saving her life.

Storaska gave the example of a young woman who prevented her rape by sticking a finger down her throat and vomitting all over the man.

Storaska said a woman should call the police and/or the fire department if anyone tries breaking into the house when she is alone.

He claimed that there have been 275 cases of rape prevented using his method, but he added that this doesn't mean that the method is 100 percent preventative. According to Storaska, the main thing that's important is to stay alive.

UNICEF, cont. from page 1

has occupied Cambodia since an invasion that began last Christmas, is deliberately obstructing relief efforts. Some observers say that the Vietnamese are using hunger as a weapon to hasten the subjugation of the Cambodian people.

Maureen Zegel, a Webster College graduate who is currently director of the St. Louis chapter of UNICEF at 7359 Forsyth Blvd., said, "The Cambodian people are purposely being starved to death because of their affiliation with the former Vietnamese regime. The horror of the whole thing is that those people being starved have nothing to do with politics. And all those children. . .

"But that's a fault of mankind for hundreds of years," she said.

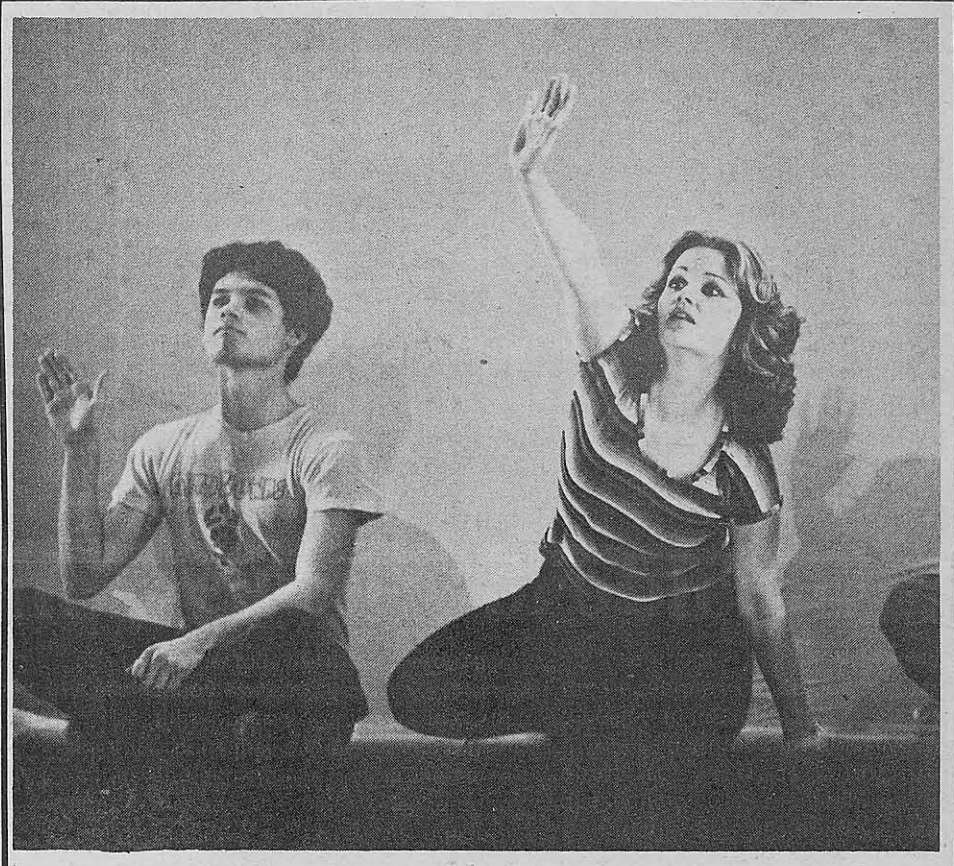
Referring to the tremendous response from the St. Louis area to the Cambodian situation, Zegel said, "People seem surprised that somebody would care, probably because of all the talk about the 'me-generation.' But people do care; they never stopped caring. How could you not care when you see pictures of these children in Cambodia?"

Nationally, President Carter has pledged U.S. Government support, including $50 to $65 million for the UNICEF/ICRC relief operation and has urged the American public to contribute generously.

Zegel said that donations may be sent to the St. Louis brand of UNICEF, or they may be sent directly to UNICEF Cambodian Relief, 331 E. 38th St., New York, N.Y. 10016.

The money being pledged will include an allotment for rice and seeds for next year.

"One American meal could probably keep a Cambodian alive for one week," added Zegel.



Georgia Stevens' Wednesday improvisation dance class will present an original improvisational concert Thursday, Dec. 13, at 2:30 p.m. in the Plymouth gym. The performance will be a series of structured works by the class. The concert is free to the public. Photo by Bob Theiss

Quiz answers, see page 5

1. Louise Brown
2. Pandas Ling-Ling and Hsing-Hsing
3. Secretariat, 1973; Seattle Slew, 1977; Affirmed, 1978.
4. Morris the Cat
5. The Bellvue Stratford in Philadelphia
6. Rigss defeated Margaret Court 6-2, 6-1; and lost to Billie Jean King, 6-4, 6-3, 6-3.
7. David Berkowitz.
8. Nadia Comaneci
9. "Star Wars" with 400 million attending.
10. Donna Summer
11. Jonestown, Guyana; Jim Jones.
12. China's Vice-Primier Deng Xiaoping.
13. Three Mile Island, Penn.
14. Pocket calculators
15. Me
16. Garry Gilmore
17. Proposition 13
18. Organization of petrolium-exporting countries.
19. Life
20. Carl Bernstein and Bob Woodward of the Washington Post for their efforts on the Watergate cover-up.

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Webster proposes program in nursing

by Kitty Glenn-Mock

Just when it seems Webster College has thought of all the alternative education possibilities, up pops a new idea.

The latest surprise is a proposed program which will offer a bachelor of science degree in nursing. Mary Fugate, of the Webster Center, has been involved in setting up this program since May 1979.

"Many of the programs that we have implemented for adult learners, especially, have started with a request from the groups involved. That is the way this thing started. The hospital administrator at St. Luke's in Kansas City approached Bill Duggan and said, "Isn't there something Webster can do for our undergraduate nurses?

"Right now, the BSN program that we are working on is a model program, it will be in Kansas City in conjunction with St. Luke's, a large hospital there. Specifically, in conjuction with their school of nursing," Fugate said.

"We — Chuck Madden and I — have been working with the hospital administrator who is directly responsible for the educational function of the hospital and head of the nursing school at St. Luke's, in formulating these preliminary plans. . . ."

Fugate said this is quite an unusual arrangement.

"What is really unique about it is that this is a cooperative arrangement between an institution which has been involved in educating nurses for many years and a college which has been involved in providing education for working professionals. This will be a coming together of these two different kinds of institutions in a new and cooperative way," Fugate said.

Fugate went on to explain some of the program's details regarding types of courses involved and number of credit hours required for completion.

"The nurses will be coming into the program with 90 to 92 credits. Remaining for completion will be 38 to 40 credit hours. They, like all other students, will have to complete 128 hours to graduate. The 38 to 40 hours to be completed in the cooperative Webster-St. Luke's program would include additional courses in community or public health, physical assessment and other optional classes in nursing.

"In addition to these, courses in management, psychology, counseling, education and other area will help complement the core of nursing education. What we aim to produce in this program is the professional nurse in the broadest sense of the word — a nurse who is capable of managing, a nurse who is capable of communicating well and, of course, a nurse who is highly competent in areas specific to nursing," Fugate added.

Fugate said this will be a high quality program and careful steps are being taken to be certain it will receive proper accreditation in the nursing field.

"I think you could say that both St. Luke's and Webster are committed to following through with this planning. One example of that commitment was our trip to Seattle Nov. 14, 1979. The hospital administrator and the director of nursing education at St. Luke's and I attended a national league for nursing conference (NLN) on baccalaureate and higher degree programs for nurses.

"At that meeting, we also worked in a private session with a consultant from the national league whom we have hired to advise us in developing the program. The reason for hiring her to be in on advising us from the planning stages onward, is that in nursing circles NLN accreditation is the premier stamp of approval. So what we are hoping is that by involving the consultant early and by doing careful and thorough planning, we will end up with an accreditable program," she said.

Fugate said the earliest the new curriculum could start is summer of 1980, and that would be very optimistic.

"We still have considerable planning work to do," she added.

Jacques Israelievitch and Gail Delente performed a program of baroque and classical music for the violin and hammerflugel on Dec. 2 that was enjoyed by a full house. Photo by Bob Boston

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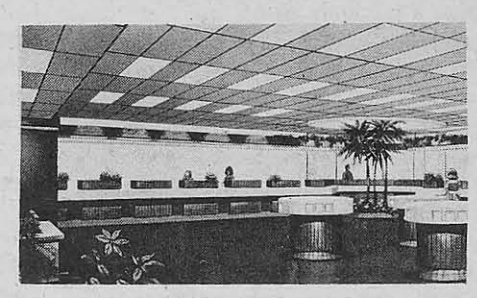

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Play's costume design: A production in itself

by Terri Williams

There is much more than just stitching material together involved when it comes to costuming a show. This is especially true for "A Christmas Carol," which is currently running at the Loretto-Hilton Repertory Theatre.

The costume department of a theatre is an integral part of any show because it is there that an actor's character is created.

Costumes for a show start with a designer. The costume designer for "A Christmas Carol" was John Sullivan. He began work on the project last summer after a series of meetings with the directors of sets, lights and music. Everyone involved had to come to a decision as to how the show was to be presented. Sullivan chose to design his costumes after the style of Arthur Rackman — soft, dark colors. Sullivan designed every costume in the entire show, including how he wanted the makeup done and what type of wigs the actors had to wear.

Judy Disbrow, of Theatrical Hairgoods, created the wigs and showed the actors how to do their makeup.

In mid-October, the actual making of the costumes got underway. Robyn Gebhart and Celeste Livingston were the costume cutters, and Debbie Levin and Lydon Blaylock were the stitchers. Kay Threlkeld was in charge of the whole operation.

"It was a madhouse!" said Robyn Gebhart. "We had a lot of volunteers and we also had to hire a couple of extra hands to get the show finished in time.

"John Sullivan sent us renderings of his designs around the beginning of October, and we started to make what we could," Gebhart added. "John provided all of the fabric that he wanted his costumes made of. Alison Todd, his assistant, helped him by getting supplies and things like that."

Many of the costumes needed to look very old and poor for the production. A craftsman, to get that effect, "painted down" those costumes. He used a wire brush and latex paints to do it. A few of the costumes needed special effects as well: Marley's ghost, and the ghosts of Christmas past, present and future.

"These were the most complicated costumes to make," Gephart said. "For instance, the Ghost of Christmas Present lights up. To make him be able to do that, we sewed a row of leather pouches on the inside of his costume for his battery pack. His lights are concealed under his icicles, which are made from bathtub caulking shaped by being pushed out of a twisted metal pipe.

"The Ghost of Christmas Past has a headpiece that lights up. It was made from rolls of cardboard tubing, plastic leaves and wire. The switch is concealed under her wig.

"I made the base for the Ghost of Christmas Future, as well as that of Present, but craftsmen had to do the special effects the lights, icicles, and the creepy-looking stuff that is on the outside of Future's costume," Gebhart continued. "Marley had to have the look of a transparent ghost, so we made his costume out of nylon horsehair, then painted it down."

The costume department worked on the costumes, adding things and making changes, right up until opening night. After a show opens, the costumes have to be maintained as is, though. The costume run crew — Robyn Gebhart, Debbie Quick, Pam Reichmuth, Tina Heitman, and Terri Williams — do the washing and repairing of the costumes after every show. Jeff Struckman maintains the wigs.

The costumes have to be kept intact because "A Christmas Carol" is scheduled to run at the American Theatre for the next five years.

"That's why we couldn't pull any of the costumes from stock," Gephart said. "We had to make everything brand new and it has got to hold up for the next five years or so," Gebhart said.

Even though the show will have different actors playing the roles, the costumes were made flexible enough that they can be taken in or let out.

The costumes in "A Christmas Carol" are truly a work of art, thanks to all those involved.

The Ghost of Christmas Present wears one of the more elaborate costumes in the repertory's current production, "A Christmas Carol."

Advice to graduates, cont. from page 1

the problem with thinking that happiness lies in achieving these goals is that "these goals are fixed and unchanging, while life is just the opposite — ever changing."

Campbell also said that perhaps our "distorted" view of happiness is a result of the media's convincing us that life is a series of "somewheres" having places, that once we reach, we will be happy.

Other traditional modes of dealing with the job-searching process put the person who is looking for a job in a position of playing a numbers game.

According to Richard N. Bolles, author of **What Color is Your Parachute?**, the only thing the present job system does exceedingly well is continuously lower a person's self-esteem.

Bolles said that within the job system, the numbers game operates on a theory of probabilities.

"For the job-hunter to get a job he or she really likes, he or she needs to have two or three job offers to choose from, from different employers. To be guaranteed this many offers, you need at least six interviews.

"Getting the six interviews has additional hassles because the ideas behind the numbers game is that the job hunter must mount an extensive direct mail campaign, sending out 'x' amount of resumes," Bolles said.

However, according to Bolles, surveys indicate that for every 100 resumes sent out, the maximum number of invitations to interview is only four.

"For some, the numbers game works, but for liberal arts majors, minorities, or people with limited job experience, it doesn't usually work simply because if you're sending out that many resumes it's virtually impossible to be targeting your skills to a specific market," John Healey said.

"Your resume is usually too generalized and you therefore appear to the employer as not being goal directed," Healey continued. "Whereas if you know specifically what you want, you are on more of an equal basis with the employer."

According to those career counseling experts who take the holistic approach, discovering what you want can be a long and hard process. For some, it takes three to nine months of self-exploration, or a "fine tuning" of yourself and being able to honestly evaluate your strengths and weaknesses and likes and dislikes.

"It's basically identifying the core of your life," Healey said.

One of the ways that Healey tries to help students pinpoint their skills is by having them recall highpoints of their life. For instance, a single event in a person's life is dissected for its value in terms of what were enjoyable aspects of the event.

Once a student is able to identify what is important to him, then he works at prioritizing, and in the process, create a composite of himself.

"In most cases, there are very definite patterns which were set in childhood and continued as they grew," Healey said.

Besides helping students discover their potential, Healey advises students on constructive ways towards making their liberal arts education more marketable.

For example, Healey said that some of the skills attained are communication skills, which include writing reports, listening and speaking effectively; thinking, which enables a person to define a problem and develop alternative courses of action; also to develop new ideas related to old circumstances; human relations, which enables a person to effectively interact with peers, superiors and subordinates; and investigative and research skills, which enable a person to acquire information from people.

And so it would seem, your time at Webster doesn't have to be in vain. It's a matter of effectively planning your future. As Healey optimistically put it, "In almost any case, there isn't a job that can't exist — it's a matter of tracking down the one which is right for you."

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From Olde English to New Mathe

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Doth follow Decembyr with its goode cheare,
Whan New Years partyes are forgottyn
And resolutions lookyn rottyn,
And those whose tans now fade and peelyn,
(Which gives pale friends a joyous feelyn!)
Than Webstyr Collyge starts anew
A seconde semestyr to pursue.
Goode teachyrs of curriculi
Distrybute their new syllabi.
And now the tyme of books to startyn
The fertyle studynt brains to smartyn,
So that papyrs fulle with quotyn
(Done doubyl-spacyd with neat foote-notyn)
Will start the pilgrymage to knowlydge
In this goode place called Webstyr Collyge.

— Jean Oksner

Danforth keeps hunger issue alive

by Ed Branch

"Americans feed the world's hungry while the Soviets let them starve to death," said Sen. John Danforth, during his speech and slide presentation in Winifred Moore Auditorium Dec. 18.

Danforth recently returned from a fact-finding visit to Cambodia where he got a first-hand look at the refugee situation. He contends that Russia could persuade the Vietnamese government to allow food to the starving refugees and also noted that Russia is more interested in expanding their influence in Southeast Asia than in saving lives.

The Russians backed the Vietnamese when they took over Cambodia and ousted the Pol Pot regime. The Pol Pot government had been in power since 1975 and was a radical offshoot of the Chinese Communist form of government. And it seems apparent the Soviet Union is determined to break the strangle-hold of Chinese Communist influence in Southeast Asia.

But, as in all wars, the real losers are the people. It is approximated that nearly a thousand people in Cambodia and Thailand die of malnutrition or disease every day.

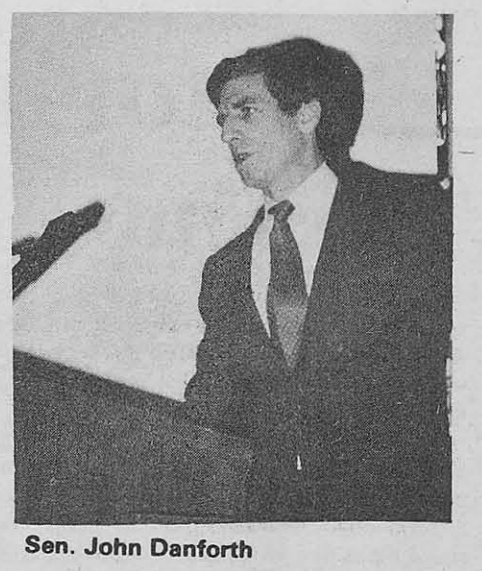
"The problem is not availibility of food in Phnom Penh, the problem is distribution throughout the country."

Danforth said that two times while he was there, the Cambodians asked the Vietnamese government to allow food into the country via the overland truck route using highways 5 and 6. Both times they were not allowed entry.

One of the reasons the Vietnamese won't allow food into Cambodia is that many of the refugees that would receive the food are members or ex-members of the Pol Pot regime. Most of Pol Pot's followers have stopped fighting, but there are some who have not.

The Vietnamese are afraid that those who still are fighting will receive food and continue to fight. International relief organizations are worried that if they give the food to the Vietnamese for distribution, most of it will end up feeding their soldiers or will be sent back to Vietnam to relieve their own food shortage.

Cont. on page 5



Sen. John Danforth

Photo by Kim Margold

THE JOURNAL

Vol. 9, No. 12 Webster College, Webster Groves, Mo. Jan. 24, 1980

Jan. 25: Last day for graduate schedule changes

Al Wiman

photo by Beverly Anderson

Al Wiman broadcasts enthusiasm

by Stephani Boyd

Perhaps he would look more at home in the company of Julius Hunter and Steve Schiff, but Al Wiman of the KMOX news team has found a home away from home, of sorts, in a Webster College classroom. Oh, sure, he's been there before, but this time he's sitting at the teacher's desk, not the student's.

Wiman, who is teaching a course in broadcast journalism on Wednesday nights from 7 to 10 p.m., graduated with a media studies degree from Webster in 1976.

"With the help of the good people here, I finished my degree through the Contract Center," Wiman said.

It was his feeling about the "good people at Webster" that led him to accept a teaching post here this semester.

"I have a great affinity for Webster College," Wiman said. "I believe in what it is and what Leigh Gerdine is trying to do here."

Wiman also said he wants to teach because "TV is an important medium."

"I'm not seeking to produce replacements for Walter Cronkite, but I would like to help students define their interest in TV news, or at the very least, to make them more discerning viewers," he said.

Before coming to Webster and to St. Louis to report for KMOX, Wiman was the news director for WCTV in Tallahassee, Fla. for a year. And before that, he "worked in Los Angeles longer than I want to remember," he said.

His stint there included three years at KNXT and KABC, both television stations. It was during this period that Wiman and a fellow reporter found the bloodied clothes discarded by Charles Manson and his "family" near the Tate-Polanski house soon after Sharon Tate was murdered. Wiman is mentioned in the book **Helter Skelter** for this.

Wiman also worked in radio in Los Angeles — at KLAC for three years and at KWFB for four years.

Why did he come to KMOX?

"Because KMOX-TV was the first TV station in the world to be all ENG. That

Cont. on page 5

Sensitivity and strength: Men discuss sex roles

by Greg Mancuso

How does a man react to a sexually aggressive woman? When is it okay for a man to hug another man? And just what does it mean to be a male in this time of changing sex roles?

Welcome to "The Game of Life." Until now, being a man often meant repressing feelings, developing extra ulcers and gaining many opportunities to die young. That, however, is changing.

John Reisenleiter and the men's rap group at Webster College are discussing modern definitions of what it is to be a man.

Reisenleiter, an instructor for the psychology department at Webster, began the rap group last semester as part of his role of counselor and coordinator of mental health resources for the college.

The men in the rap group are finding the male role to be a drastically changing one, now that women are taking on more equal roles.

Defining inherent male and female psychological differences is unclear, according to recent studies. There are, of course, basic biological differences in terms of sexual anatomy, and in terms of men being physically larger and stronger by nature. But at this point in our cultural development, does that mean anything?

"Very few of us are dependent on physical strength for survival," responds Reisenleiter.

"Years ago, women didn't have formulas to take the place of breast feeding, and there were few alternatives to the mothering role. Men went hunting, and physical activities like that are not compatible with the rigors of child-rearing.

"It could be that we are still separating and compartmentalizing these roles when it is no longer necessary," he said.

As part of their role, men have traditionally been taught to be strong, be aggressive, take control, solve problems, be stable, and not to cry. But is this inherent?

"I think that at the basic level, men and women have similar emotional experiences, similar feelings, and similar

needs," Reisenleiter explained. "But we have learned to respond differently.

"For example, the male stereotype is most likely to be expressive of anger. That is consistent with social expectations. But when you scratch below the surface,

Cont. on page 6

Webster and Bethesda Announce joint L.P.N. Program for Fall 1980

Webster College and Bethesda General Hospital have teamed up to launch the Bethesda-Webster Program in Practical Nursing, scheduled to begin in the fall of 1980.

Sue Meiner, a registered nurse with a bachelor of science degree in nursing, has been named nursing education coordinator of the 12-month curriculum intended to train men and women to qualify for the Missouri State Board of Nursing's licensure examination.

Two features of the program will be unique in the St. Louis area: students who successfully complete the program will have earned 32 hours of college credit which may be used in pursuing a degree program at Webster; and the program, designed to train its students in all aspects of practical nursing, will additionally place major emphasis on care of the elderly in response to the need shown by a growing geriatric population.

The program will consist of 16 weeks of classroom work on the Webster campus followed by clinical training in four major St. Louis health care facilities: Bethesda General Hospital (medical and surgical nursing), Bethesda Dilworth Memorial Home (geriatrics), Cardinal Glennon Memorial Hospital for Children (pediatrics), and St. Joseph Hospital, Kirkwood (obstetrics).

Please contact the Webster College admissions office for more information on the program.

Editorials

The future of U.S. food policy

The debate over Carter's embargo of Soviet grain sales raises important questions about the future of American foreign policy. The concept of grain as a weapon carries far-reaching implications politically and economically.

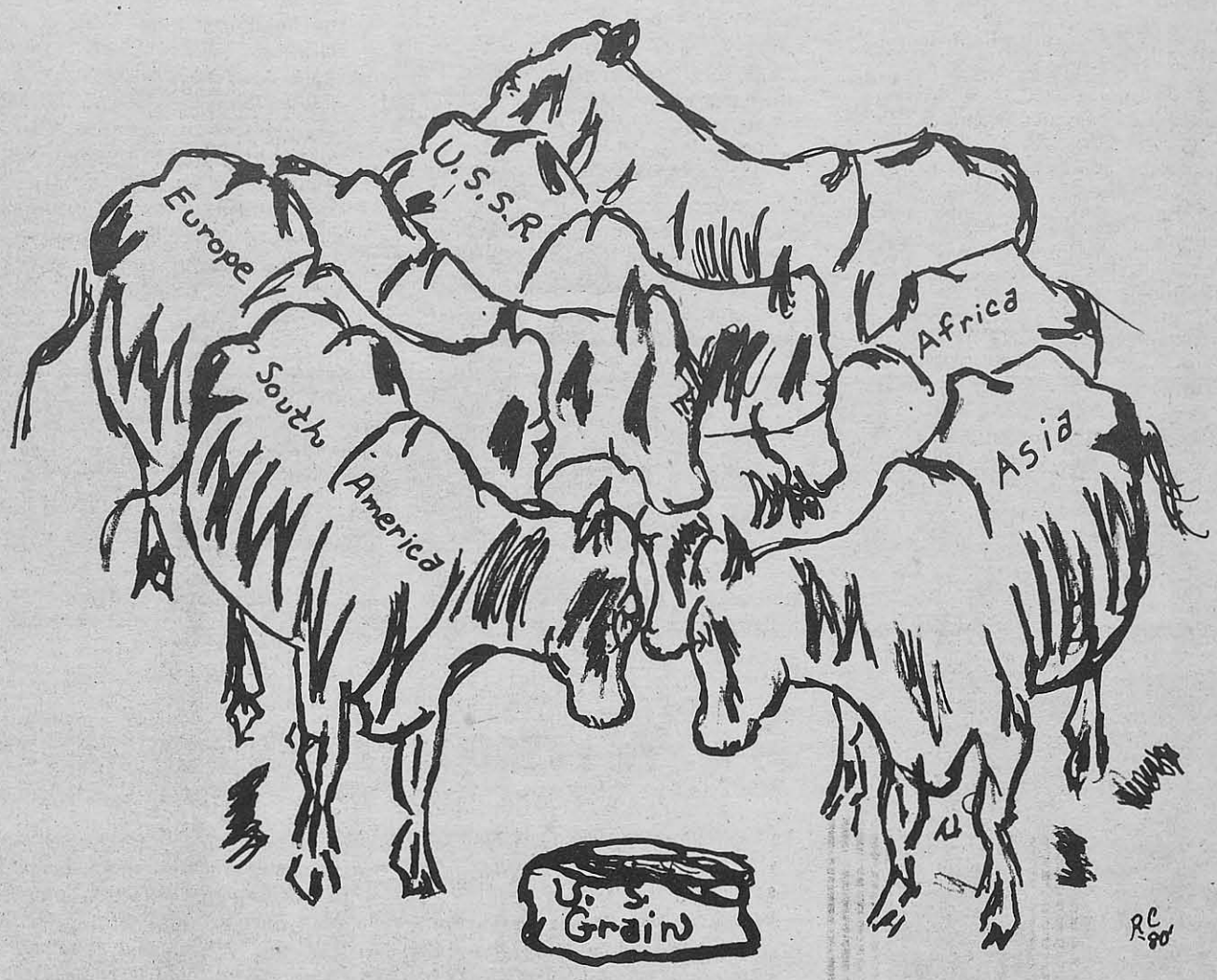
The United States now exports more wheat, corn, and other course grains than all the rest of the world combined. The abundant American harvest is a mark of productivity and resources that could be used to make a positive impression on the world. America's foreign policy could be heard around the world as a statement of success: We are productive, prosperous, and our system works.

It is universally known that in order to influence people one must attend to their basic needs, and food is certainly an essential element of life. The Soviet's failure year after year to satisfy their country's demands must surely leave a negative impression in regards to the adequacy of their system. The communist take-over of Vietnam, Laos, and Cambodia has left in its path millions of starving homeless people.

Last week, Sen. John Danforth pointed out the distinction that should be drawn between the Soviet and American policies. America has the capacity to provide; the Soviets make it a policy to deprive. It is a contrast of values and goals.

Danforth suggested that America heighten the distinction between our food policy and the Soviet's food policy. If American foreign policy maintained a positive position on food, we would certainly make more friends than enemies.

Commodities play a vast role in the economy of America and the world. This is evident when the world jumps everytime OPEC twitches. Last year the United States exported $32 billion in food which helped considerably in holding down the $70 billion deficit caused by oil imports. Foreign demand is expected to keep on growing in the future. The United States needs to maintain that kind of economic security.



Food is a very symbolic commodity. If in fact we are entering another cold war, a benevolent food policy would result in a great deal of affirmative world reaction for American foreign policy. Food production is an integral part of the United State's economy. It could become a rallying point for other nations to look to. It could in the most basic way help carry out the demands and responsibilities of world leadership.

Jon LeClair

Letters : Webster Graduate Comments on Sargent's Proposal

I have read with interest your articles centering around Peter Sargent's proposal. Being a graduate of Webster College, having been enrolled for a brief year, in the theatre department, and having been at varying times a member of the history department, philosophy department, and English department, and a writer for the paper (then called the **Webster Web** and subsequently, the **Broadside**); the ideas contained in Peter's interview and in the analysis of Neil and Art bring back many memories. You have on your hands a rare piece of journalism, and you should not waste it, but appreciate it for what it is. A paper, any paper, needs an editorial stance on the future. You now have that rare opportunity, and might I add, responsibility. Because the future of Webster College is important to me; I burden you with a few thoughts.

What Peter is proposing is a strong anti-education proposal. I am sure he knows that, and is aware of the positive and negative "benefits" contained in such a proposal. There is absolutely nothing wrong with making Webster College such a professionally based institution. But then there is very little right with it. Education has headed in the direction of over-professionalizing, but under-educating the masses. Webster is no exception. Everything has become goal oriented — and the goal is not learning, but what financial status one will maintain when one graduates. While no one can be faulted for wanting to earn a living; I was told as a student at Webster College that this was not the primary purpose of education. I'm afraid, I have taken that bit of propaganda to heart. The primary purpose of education is with knowledge and ideas. It is up to the student to develop, and put those ideas to use. Webster was always involved in this unique kind of growth. Peter's proposal seeks to stabilize, and perhaps, sterilize that growth.

As an undergraduate student I was able, and compelled, to experience what Webster had to offer accademically. And it was a broad, intensely enriching experience. I cannot forget the Intro. to Philosophy classes with Tom Bikson and Bob Corbett (all 100 and 200 level courses), reading **Ullyses** aloud with Harry Cargas, and the almost mystical understanding of history bestowed on me by Alice and Sr. Mary. These were rare moments where a gift was given to me in the form of knowledge, that added to my understanding of self and the world around me. I remember Jim Scott telling me in acting class that the more an actor knows, the more he can relate to — the more knowledge and experience he or she has, the more awesome the dynamic he can create on stage. It is true, Peter. When I was in theatre, too many students were unaware of what they were acting. They were only taught how.

Art is correct when he states that "colleges are places for people who don't know what they want to do." It is that self-discovery that makes college, and learning viable. Once again, I was taught several law classes by a man named Michael Ward. He taught me more than the law, but what is important is that he gave up a Faulkner scholarship in writing to become a lawyer, and to teach. Webster should be able to attract those kinds of teachers, and, more importantly, teach in that same direction. I also agree with Neil's analysis of liberal arts programs. They are not dead. They cannot be. The world expands. We need the enlarged vision that only a solid liberal arts program can give students. If anything, Webster should expand their liberal arts program, and urge students to experience more aspects of the program — experience the multplicity of a program that can offer English, math, history, science, philosophy, and a variety of other choices.

Peter's proposal looks to the future, and he should be commended, as always, for that. He has always tested the limits and demands of his own department, though, I must say, not always in the best interest of the students. Webster, as a community, should take time to examine the proposal and the responses of Neil and Art. There will be more faculty responses to come, I am sure. The future of the college lies in mixed hands. It is up to the students, as a group, to see that their best interest lies in the continued diversity of education that Webster can and should offer. The potency of Webster lies in the commitment of the students to create an intense learning situation — to force, if necessary, that situation to take place.

We will once again live in exciting times, whether we choose to or not. The age of the disco is rapidly leaving us behind, and we need to approach the future with a sense of understanding and responsibility. We must, all of us, begin to look with sensitive and compassionate minds at the world. As we find ourselves mired in the Mid-East, as we propagate the defenseless position of the starving, as our own economic situation dries up around us; we must begin to realize change.

We must strive for intelligent decision making. This cannot come from restricted environments. Education must be a whole. Heidegger must acknowledge Hemingway. As Alice once told a class I was in (the hazard of paraphrasing), there is much to be said for enlightenment. Education should strive to be enlightened, not bound in the darkness of non-recognition. Webster College has a viable future, and that future lies in, dare I say it, a very classical education, where learning is valued above all else. With this in mind, we can lay the seventies to rest, and approach the eighties with determination to change, and the understanding to do so.

Thank you,
Richard Vejvoda, Director
Satellite School

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Students learn from experience in STREAM

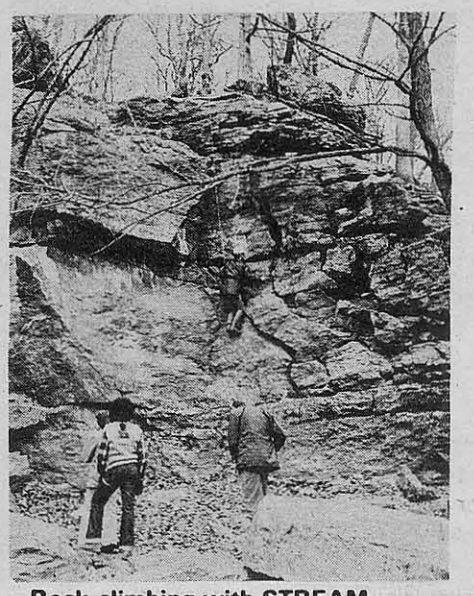
by Ruth Canterbury
and Kathy Laughlin

Across the Loretto-Hilton parking lot, beyond the tennis courts and in front of the **Journal** office is a small white building that houses Project STREAM.

Project STREAM is the St. Louis Regional Experimental Adventure Movement. This group developed a program that takes students out of their normal environment and puts them in an outdoor environment that they may never have experienced.

The program started at Webster College five years ago through a Danforth Grant.

Project STREAM is a branch of the Minnesota Outward Bound School and functions as an adjacent area of Webster College.



Rock-climbing with STREAM.

Classes are taught through STREAM in the area of adventure education on the graduate and undergraduate levels.

The idea behind these classes is to teach education majors and teachers the skills needed to start programs of their own.

Hank Schafermeyer, the program's director, said he feels that this is the program's most significant aspect.

Schafermeyer said that "STREAM's philosophy is a school adventure experience in the outdoors can do much to enhance a student's self concept, build better social interaction and we emphasize a greater environmental awareness."

Project STREAM is working with the St. Louis University's Magnet Schools Enrichment Program which takes freshmen and sophomore students on five-day outdoor field experiences as part of a secondary science program.

This science program gives the inner city students the opportunity to study the natural environment and also learn about human relations.

The field experience is no "vacation" for the students who choose to go on the trip. They are expected to work long days, and often into the evening, and to relate to and work with the other members of the group.

For some of the students, the trip is a culture shock. There are no radios, televisions, bathrooms, McDonalds, or beds on the trip like the students are accustomed to.

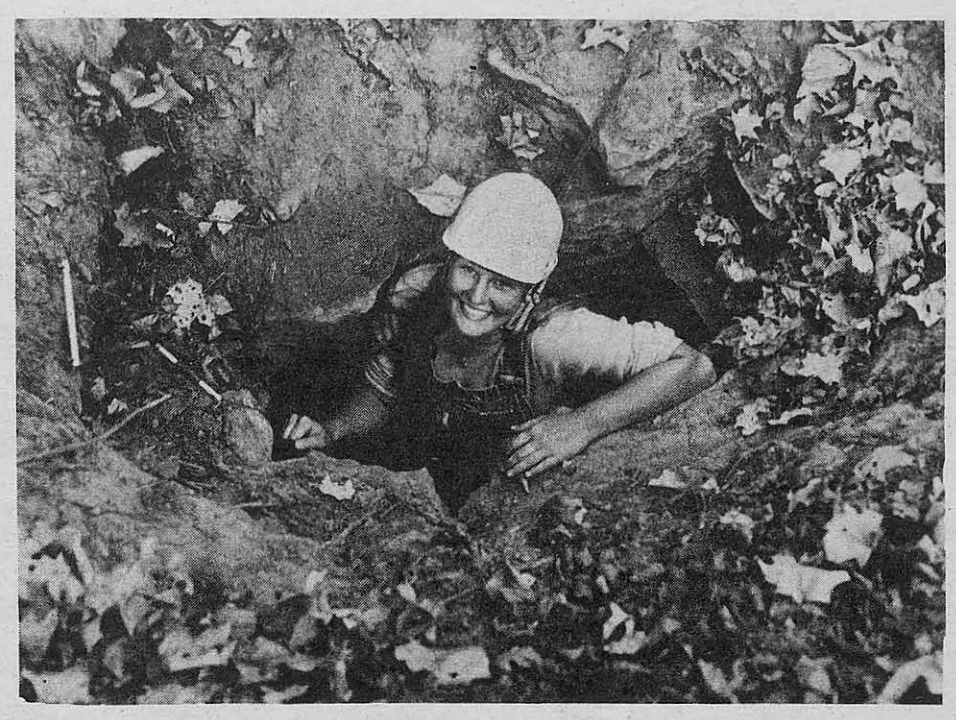
On the field experiences, the students carry their own backpacks, cook their own food, and learn that by working together they can accomplish what they set out to do.

Kathy Voigt, head instuctor for the secondary science program, said the program "teaches the kids the science of responsibility."

"Hopefully the program reduces the racial tension between the students and teaches them to accept a challenge," she added.

Voigt has accompanied the students on the first two trips. She spent the entire week of the first field experience to southern Missouri with the students from the Visual and Performing Arts Magnet School. She was only at the second field experience with students from the Academy of Math and Science to Carbondale, Ill. for a few days, but that was long enough for her to try canoeing, rappelling and rock climbing

She said that while she was on the trip, most of the students were involved with the program.



STREAM members get into spelunking.

"It's a survival course for the city kids," Voigt said. "It's a reflective time for the kids and they find out about themselves."

Upon their re-entry into "civilization," some of the students from the Academy of Math and Science expressed their opinions of the trip.

"I'm so dirty," said one youth. "I learned a lot and had fun, but I'm so dirty all I want is a bath. But, it was ALLLLLright!"

"We learned about the different trees and Indians — where they lived and how they caught their food," said a girl named Nicole of her trip.

"My hair stopped crawling three days ago," said Kip Canterbury, another member of the exhausted crew returning from the trip.

"We had fun every day, but we had to work hard for our fun," Canterbury said, explaining that his own personal favorite learning experience was rappelling down a 90-foot cliff. He said he was surprised that only three members of the group "chickened out" on this event.

He said that besides rappelling, there was plenty of hiking, canoeing in the rain, and the last night of the trip the kids had a survival night when they were not allowed to ask a counselor for any help unless they were in real trouble.

Each of the students was required to keep a journal of their day-by-day experiences. There was also a "personal solo" for each of them in which they were isolated in different locations in the woods and told to sit and reflect upon the experiences they had while on the trip.

The trip did not go without complaints, however, such as "Why can't we go to McDonalds," and "How come we can't stay at a motel for the night." But according to Canterbury, the complaining didn't last long.

"I learned a lot about nature and people," he said. "We all learned to help and trust people and that we can get along together."

Backpacking cultivates friendship between STREAM members.

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Webster Student rocks and rolls about new wave

by Steven Thomas

Innovators of new ideas have often been criticized for "rocking the boat" or "making waves." When the Jan. 7 issue of the **St. Louis Post-Dispatch** carried an article entitled "Making New Wave," however, it did more than "rock the boat," according to Bob Chekoudjian, a Webster student and a member of the Retros.

"I thought it was pretty terrible. I didn't like it at all. I don't even know what the pictures of the bands were for. It was like, 'Here's what new wave looks like.' It was embarrassing."

The story panned a few St. Louis bands, including Cool Jerk, and constantly used that phrase, "new wave," to describe them. It also devoted space to some people who picketed KSHE-FM radio for not being as progressive as they claim. Bob Chekoudjian was one of the people who helped picket the station.

"I'm a little peeved at Dave Thomas (lead singer and rhythm guitarist for Cool Jerk) for saying what he said in that article," he said. "He said there's no point in taking on KSHE. When the whole point of taking on KSHE was getting an article like that, we really didn't care whether we changed the station or not

"It's not like I'm really radically against them (KSHE) or anything. It's just that I wanted to raise a fuss and get something said about what is going on," Chekoudjian continued. "Everybody keeps saying 'Ah, there's nothing like that going on.' Then they see an article like that and can't deny it anymore."

But the Retros are not new wave, according to Chekoudjian. "When I was being interviewed, I stressed the point, we're not new wave. But she (Elaine Viets of the **Post-Dispatch** staff) kept asking the question, 'What is new wave?' How do you define new wave? Why don't you define jazz for me and I'll tell you what new wave is."

"New wave is a very non-descriptive term that bands sometimes get generalized into. Rock 'n' roll is a more descriptive term. So how do you define the Retros' music? Well, it's fast and loud, but it's not heavy metal. They aren't the Ramones, even though they did open for them recently in St. Louis.

But if there's anything that Chekoudjian doesn't like about music, it's stars with big star attitudes.

"The only big band that I admire now, from the old bands, is the Who. I think they're the only ones who still write songs that are pretty contemporary," he said.

Bob Chekoudjian (left) and the Retros.

Photo by Mark Skinner

This is where Chekoudjian does fit in with the so-called "new wave movement," though he doesn't like being called that. Part of the movement was based on an anti-star rebellion, brought to light by the infamous punk rock philosopher named John Lydon and known as Johnny Rotten. But Chekoudjian's opinions go one step further and blow up in the faces of some British bands.

"We're down on Britain a whole lot," he said, "especially since the Clash were on "20/20" (a television show) and said something to the effect that 'America forgot how to rock 'n' roll so we came back to remind them.' To hell with them! They think they're something neat. Then they come over here and start charging $10,000, trying to rip us off so they can go back to England and be their own punks. I say, stay there and don't bother us.

"I do like British bands, you know. The Buzzcocks and the Boyz are some of my favorite bands, along with 999," he continued. "But something like the Clash. . . The thing I can't understand is that so many people respect them here in America, then they're constantly knocking us for being dummies or something, when we're the ones who invented it with Chuck Berry.

And that tradition goes on with the Retros and other St. Louis bands who have adopted the back-to-basics approach to rock 'n' roll since 1977. For the Retros, "new wave" started in December of 1978 with the formation of the group.

Chekoudjian met guitarist Don Green and vocalist Chuck DeClue through a mutual friend of the now-defunct Cameros band. Chekoudjian was auditioning for the Cameros, but was literally stolen by Green and DeClue. Stephen Fairchild played drums, but was recently kicked out for missing practices and lack of enthusiasm. At first, Chekoudjian played rhythm guitar.

"I was a guitarist first, but we couldn't find a bass player," he said. "But I like it, it's fun. You don't have to pay as much attention to it or concentrate on it as much as the guitar, so you can mess around more.

"I probably move around more than anybody else in the band, or I used to when we'd do parties," Chekoudjian continued. "The band would be playing here and I'd be runnin' out in the audience somewhere. But I don't do that as much now. It's not been as intense an atmosphere.

"It kind of disappoints me because you can't really get off as much as you'd like to because at the parties, the people are mashed up in your face and you've got nowhere to go so you just run into the crowd and you're part of the crowd and that's great," he said.

"But when you're playing at the VFW hall or at No Name (a local disco), here's the stage, the band and the audience, and that's like a line in between. It's not really as much fun."

Chekoudjian said he does like parties, and people. Should he ever become really popular in the music world, he said he'll stay the same.

"I wouldn't let it affect me to the point where I alienated people. I'd try to be myself as much as possible. I don't see myself or the Retros becoming as popular as someone like the Bay City Rollers. That would be a neat thing to have happen to you for a week or two, but I don't think it would be a lifestyle I'd like to lead."

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Kramer vs. Kramer a film of special effects

by kevin renick

reel life

In these days when special effects films stand the best chance of raking in the top dollars, it is truly rewarding when a movie simply about people and their problems scores big. However, the new Robert Benton-directed feature "Kramer vs. Kramer" is anything but simple husband and wife fighting for custody of their child is a plot familiar to regular soap opera watchers, but this basic premise is transformed into a splendid, rewarding motion picture thanks to the knockout performances of a cast headed by Dustin Hoffman.

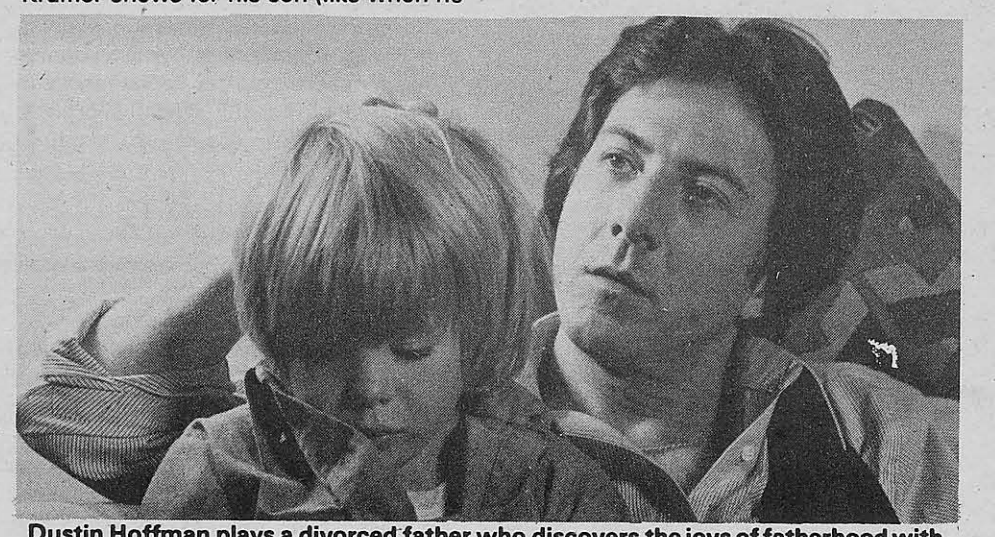
Hoffman's portrayal of Ted Kramer, an ambitious Manhattan advertising executive, is a rich, multi-leveled display of acting ability. The audience is witness to a stunning range of emotions as Hoffman's character alternates between aggressive determination, genuine vulnerability, and warm compassion and concern for his young son, Billy.

These qualities are clearly visible in Hoffman himself; they are not just the requirements for his character. The indisputable conviction he reveals in practically every frame of this film makes Hoffman's performance one of the real standouts in a somewhat erratic career.

The story gets under way when Ted Kramer's wife announces she is leaving him, just as he is on the verge of a substantial promotion at his firm. Initially, Kramer can only feel outraged and hurt at her bad timing. Later, however, it is made clear just how insecure and stifled Joanna (his wife, beautifully played by Meryl Streep) had progressively been feeling. She simply had to get away from her husband and son to concentrate on gaining her own identity. With Mom gone, Dad faces a real challenge; he must take care of little Billy despite the now enormous demands of his job.

Billy is portrayed by Justin Henry, in one of the most engaging and wonderful debuts by a child actor in recent years. Henry and Hoffman make a really special combination; they create some priceless moments together in this film.

Billy watches with interest as his father disasterously tries to cook french toast for breakfast (a truly comical scene). Later, the youngster refuses to eat a certain salsbury steak dinner and is told he will not get any ice cream until he does. In open defiance of Dad's wishes, Billy leaves his chair, removes the ice cream carton from the freezer, and slowly raises a spoonful to his mouth while staring intently at his father. A big shouting match erupts when the warnings are disregarded and Billy puts the spoon in his mouth. However, it's all part of father and son adjusting to being without Mommy. Through long talks every night and the constant caring Kramer shows for his son (like when he literally runs to the hospital with him after the youngster gashes his face at the playground, and lovingly holds him as stitches are being put in), the two eventually have a close, working relationship.



Dustin Hoffman plays a divorced father who discovers the joys of fatherhood with son Justin Henry in "Kramer vs. Kramer."

The real problems soon begin. Kramer inevitably loses his job due to the attention spent elsewhere. Then Joanna suddenly shows up with a new job and a new outlook. (Not to mention a new request — she wants her son back.) Kramer is prepared to do battle, but his attorney tells him he has no chance of gaining custody without a job. What follows is a series of memorable scenes as Kramer determinedly sells himself to a prospective employer despite inopportune timing (He interrupts a Christmas party for the interview.), and having to face a substantial pay cut. Hoffman excels himself throughout the rest of the film.

The court scenes are dramatic and intense. What impresses most, though, is the fact that husband and wife never really get vicious. Both viewpoints are presented with equal conviction and clarity. Streep injects a borderline neurosis into her character at times, but it is a measure of her talent that she draws a great deal of sympathy from viewers despite her earlier desertion. She, too, loves her son. Only when it is brought out that Ted once mentioned to Joanna that he felt responsible for his son's playground accident (a lawyer ploy, most probably) does Joanna come off as somewhat of a villainess. The hurt on her husband's face is unmistakeable.

The "special effects" of "Kramer vs. Kramer" are the expressions on Billy's face throughout the film, the continually fine script, and the definitive performances of Dustin Hoffman and Meryl Streep. It's a wonderfully intelligent film, transforming a story that takes place all the time into a kind of movie that only comes along once in a great while.

Speaking of special effects, they don't always make for exciting films, as two other recent entries prove. "The Black Hole," a Walt Disney production, is a real disappointment after the high expectations raised by advance publicity. The recent scientific theories stating that black holes (believed to be collapsed stars whose gravity fields are so intense that "nothing, not even light can escape them") may be doorways to other universes and times could have been fodder for a really exciting movie. But the overwhelming sense of familiarity (banal, wooden dialogue and cute robots entirely too much like those in "Star Wars") brings this one down. Oh, the effects aren't bad (the spaceship "Cygnus" is pretty impressive, a scene of fiery meteors heading for the black hole is quite powerful, and the last few minutes are almost as colorful as scenes from "2001" and "Star Wars"). But is "almost" worth $4? Probably not.

Steven Spielberg's "1941" is even more sad. Sad because he is one of the most talented and creative Hollywood film directors. (He directed "Jaws" and "Close Encounters of the Third Kind," two of the most exciting and successful films of the late 70s.)

There are two big reasons why "1941" fails, as the director himself attested to in a recent **Rolling Stone** interview. One, the premise that Los Angeles was paranoid after the Japanese bombed Pearl Harbor, and Californians feared a similar attack on the glitter city, does not really lend itself to the big budget film treatment. Some Californians may have acted goofy, but certainly not as bizarre as the residents of "1941." Secondly, the film is a chaotic succession of sight gags that turn it into the celluloid equivalent of a great, loud burp at the dinner table. Slightly amusing, but not very discreet.

Despite a fine cast (John Belushi, Dan Ackroyd, and Tim Matheson as hopeful laugh-getters; Ned Beatty, Treat Williams, Toshiro Mifune, and Robert Stack in more "serious roles"), this movie gives nothing to the audience to hold onto. It simply drags everyone through a raucous, zany pile-up of images which are intermittently funny, but eventually leave a pounding headache rather than an amused satisfaction.

Screenwriters Robert Zemeckis and Bob Gale wrote a small joke. Hollywood wonder boy Steven Spielberg spends $40 million on the joke to try his hand at comedy films. Hollywood watches "1941" bomb in royal style, and everyone learns a lesson — excess is not always "access-ible!"

Wiman from P. I

stands for Electronic News Gathering, which means videotape — no film," Wiman said. "People all over the world were interested in the innovation, and I came here from a CBS station in Los Angeles because it was new and exciting."

When asked for advice to students interested in television careers, Wiman said, "English, history, and political science are important. Liberal arts are just as important as journalism courses.

"I've never had a journalism course," he added. He qualified that quickly by saying, "I'm not saying that journalism isn't important, but it doesn't do any good to be a writer if you don't know what's going on."

Will Wiman teach at Webster again after this semester?

"It depends on the response to the course," he replied. "I enjoy the academic environment and I enjoyed my experience at Webster College. And you find a lot of fresh ideas at a college.

"This is another opportunity, another challenge," Wiman said.

Danforth from P.I

Danforth said he is planning legislation to rid the world of hunger in the 80s. He also said the plan would be adapted to meet the particular agricultural needs and conditions of any country that requests assistance.

In closing his speech, Danforth said the Cambodian situation "is an opportunity and obligation for us to restate what our view is of the worth of human beings and the relationship between people in whatever system they must deal with."

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U.N. recomens better health care for children

by Greg Mancuso

St. Louis is the "most distressed large city in America," according to a recent study by the Brookings Institution. One factor in this assessment is lead poisoning of children. St. Louis ranks number one in this category.

This disturbing fact was brought out in the Dec. 7 "Children of the 80s Forum," sponsored by the St. Louis United Nations Association and local health organizations.

A study prepared by Dr. Anita Pepper, department of community medicine, St. Louis University, points out that one-half of the 20 million poor children in the United States have no health care because Medicaid covers only 47 percent of these children. When poor children do receive health care, it is of the lesser quality offered by public clinics or institutional out-patient departments.

In addition, the report mentions poor children as being born with more health problems than other children. Fifty percent of all poor children suffer iron deficiency anemia, and three-quarters of all retarded children are born into urban slums and other impoverished areas.

Health care for the poor in St. Louis seems to reflect this national picture. All but one of the St. Louis municipal health facilities are located in areas designated by the city's own development plan to be in need of complete rehabilitation. Consequently, between 1960 and 1978, the city lost 29 percent of its physicians while the county increased their staff of physicians by 27 percent.

Dr. Pepper's study indicates the $25,000 ceiling on salaries for city employees makes it difficult to hire health personnel here.

And St. Louis ranks 10th in the United States for infant mortality rates, according to a 1978 report.

To improve the stressful situation in the city, Leon Eisenberg, M.D., professor of psychiatry and chairman of the executive committee of the department of psychiatry at Harvard Medical School, made four suggestions in his keynote speech at the forum on children:

First, better day-care centers and nursery schools can be provided by allowing junior and senior high school students to participate in caring for young children, says Dr. Eisenberg. He says this will provide a social mechanism for parenting experience which children used to get automatically in the past when families were larger. In addition, instruction and discussion can be provided in classrooms.

Second, Dr. Eisenberg recommends opposition to federal legislation, such as the Hyde Amendment, which denies funds for abortions. This denial results in unwanted births and illegal abortions, which in turn result in medical complications and sometimes death, according to Eisenberg. He also points to an increased behavioral disorder and school failure in children "born to mothers whose request for abortion was denied."

Third, Dr. Eisenberg supports increased subsidization to foster parents. He states, "Parents are entitled to adequate financial reimbursement for their social contribution. Professionals don't hesitate to accept fees for what they do, and if it's good enough for psychiatrists, I think it's good enough for foster parents."

Finally, Dr. Eisenberg recommends increased basic and applied research into child development, to learn "how they grow, why they derail and what works in which children to restore their health." He adds, "We have major research into space exploration. . . . and national defense, why not child development?"

Sexuality from P. 1

you find other feelings involved — hurt, loneliness, sadness, fear and a sense of vulnerability.

Reisenleiter explained that men have learned to cover these feelings because society labelled them "weak" or "feminine."

Conversely, women have learned it's alright to be sad, tearful or depressed, but less okay to be assertive, angry or aggressive.

Reisenleiter is very supportive of the women's movement for equality and points out that men have been and continue to be benefitted, also.

"Clearly, men have been in a priveleged position of social power, but not without a price," said Reisenleiter.

What is that price?

"Many men don't know how to express feelings," explained Reisenleiter. "Many have difficulty in acknowledging and even recognizing their feelings."

Many of his male clients, he added, can only express their anger through physical or verbal aggression, because they don't know how to talk about their anger.

Studies show that as a consequence, men have more ulcers, a greater vulnerability to illness, are more likely to ignore early warning signs of illness, resist staying in bed when sick, and have shorter life-spans and less in terms of the richness and fullness of life that emotional health brings.

Herb Goldberg, author of **The Hazards of Being Male**, writes that men are more emotionally vulnerable than women. Referring to the myth of male independence, he writes, "The male resists closeness and dependency on the female because once the unconscious defense is penetrated by a woman he becomes profoundly attached to the point of deep and almost total dependency."

Why?

Goldberg points out, as children, females are dependent on their mothers for nurturing, but have no similar dependency on the male parent. Similarly, a boy learns to depend on the female parent, but learns no emotional independence through his father. Consequently, a man has learned to depend on a woman to vicariously live out his feelings and is more likely to "fall apart" and feel lost and alienated when a relationship ends. Statistics also show men remarrying more quickly, and dying sooner after their spouse dies.

Studies also show, sex for many men, instead of being an active sharing of emotional intimacy, becomes a source of anxiety and a test of adequacy, worth and value, as men are expected to perform on cue.

If that isn't enough, statistics also show males are more susceptable to cancer, as a result of a "macho" heavy meat-eating diet, Goldberg notes.

And, of course, men have even been denied rights to their bodies, Reisenleiter points out, in terms of being drafted and fighting and dying in wars.

But in the future, Reisenleiter sees a psychology of "androgyny," which he defines as "a sort of merging of the best features of both sexes." He added that "the fundamental issue is freer choice among a wider range of alternatives."

Reisenleiter encourages the abandonment of antagonism between men and women and suggests instead an active working together. He recommends both sexes "share their mutual expectations in a relationship: What would I like and what wouldn't I like.

He adds that families can help by understanding their children's need for emotional closeness with their father, as well as their mother.

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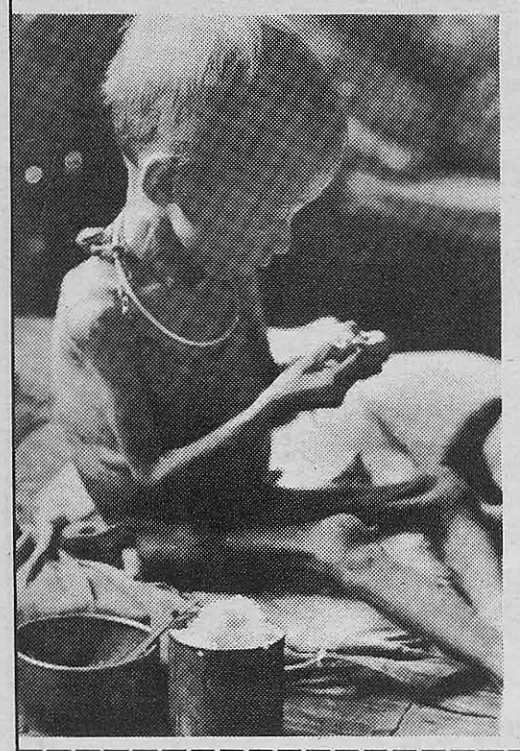

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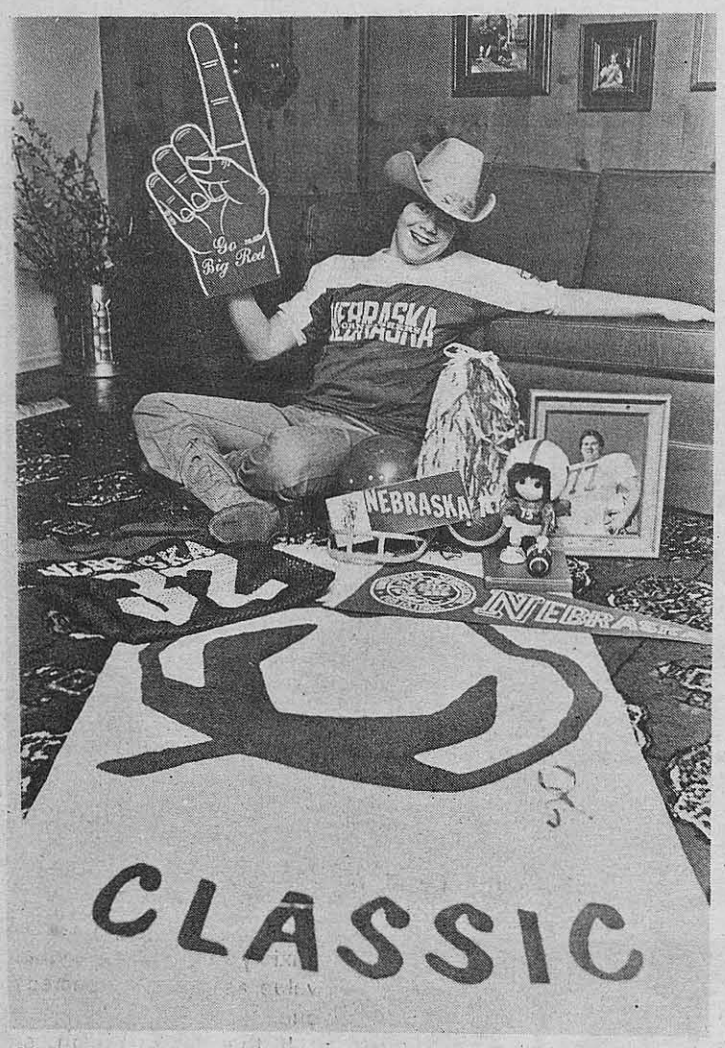
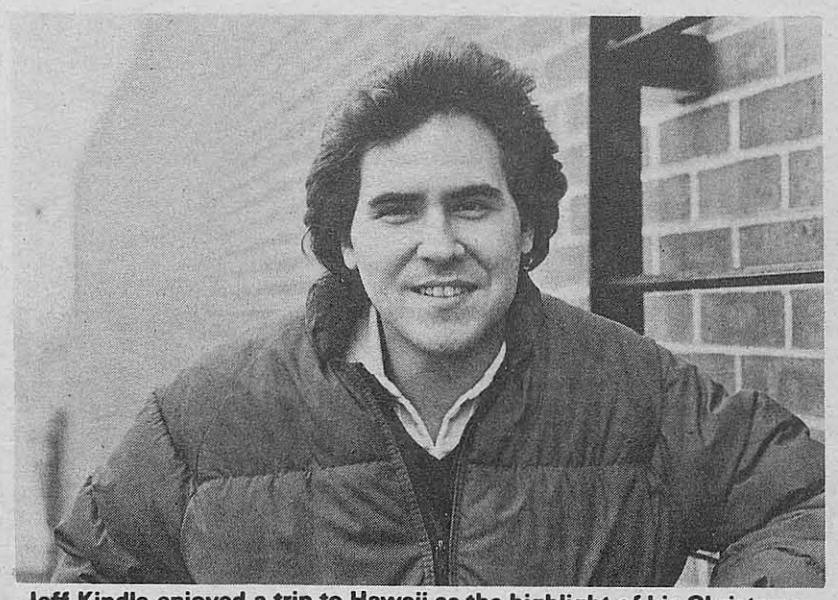
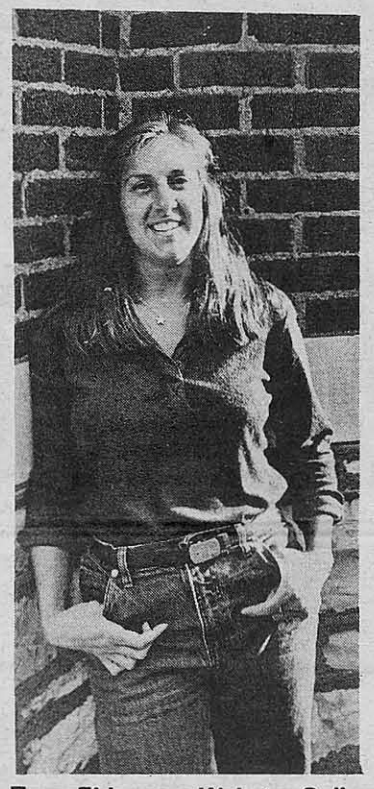


After the Christmas festivities, 14-year-old Tom Theiss was able to accompany his older brother Randy, who is on a football scholarship to the University of Nebraska, to Dallas for the Cotton Bowl game. Photo by Bob Theiss

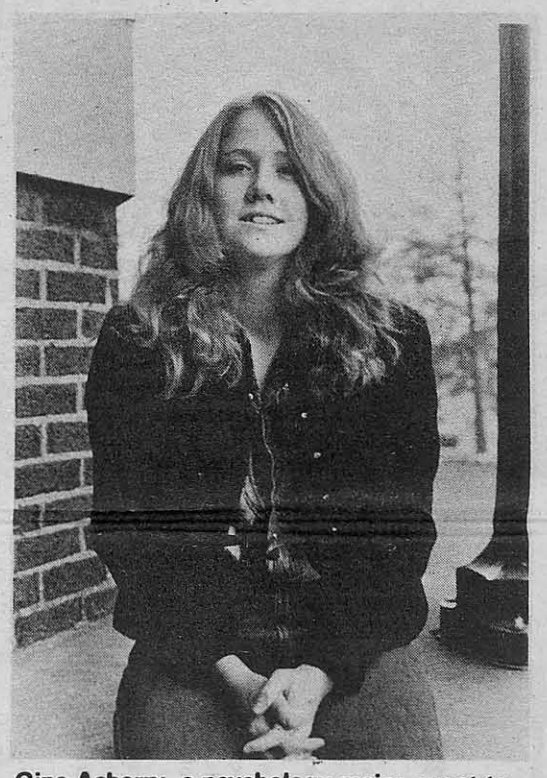


Jeff Kindle enjoyed a trip to Hawaii as the highlight of his Christmas vacation. During his visit, however, the islands were hit by stormy weather.
Photo by Tom Gross



Terry Ebinger, a Webster College media major, spent two weeks of her break along the coast of Mexico. She said it was a real experience living without television, radio and phones as Mexicans are forced to do.

Photo by Karen Norman



Gina Asberry, a psychology major, went to Santa Cruz, California to visit her relatives, John and Susie Scoppettone, for the Christmas holiday. "The most interesting thing for me was seeing the ocean for the first time," she said.
photo by Laura Euans

Ruth Ann Kostman found herself on the "gorgeous" island of Caymen in the Caribbean during her Christmas vacation. During her visit, she got her first taste of scuba diving.
Photo by Bob Boston

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news briefs

Rep. production through Feb. 2

"Put Them All Together," the current repertory theatre production will run through Feb. 2. For ticket information for this production, contact the box office, 968-4925.

'Agatha' to be shown Jan. 24

"Agatha" will be shown Jan. 24 at 7 and 9:30 p.m. in the Winifred Moore Auditorium. The charge is $1 for Webster students, faculty, staff and SMs; $1.25 for other students with valid IDs; $1.50 for senior citizens; and $1.75 for general admission.

Master class in German Lieder

A master class in German Lieder for singers and pianists will be presented by Nancy Revzen on Tuesday, Jan. 29 from 2 to 3:30 p.m. in the recital hall at the music building on the college campus. Admission is free to the public.

No lie - 'Pinocchio' on the way

For your kids and those of us who are kids at heart, "Pinocchio" will be showing on Jan. 26 and 27 in the Winifred Moore Auditorium. Show times are noon, 2 and 4 p.m. The charge for admission is $1 for children and $1.50 for others.

Double bill at Wini—Moore

"The Heart Is a Lonely Hunter" and "To Kill a Mockingbird" will be shown Jan. 25 and 26 in the Winifred Moore Auditorium. Show times are 7 and 9:30 p.m., with an additional midnight showing on Friday. The fee for admission is $1 for Webster College students, faculty, staff, and SMs; $1.25 for other students with valid IDs; $1.50 for senior citizens; and $1.75 for the general public.

'Sizwe Bansi' in Studio Theatre

"Sizwe Bansi Is Dead," under the direction of guest artist Jim O'Connor, will be performed in the Loretto-Hilton Studio Theatre now through Feb. 8. Written by South African playwright Athol Fugard, "Sizwe Bansi" makes a strong social statement concerning the political repression of blacks in South Africa and tells us a great deal about the human spirit. Underneath the cry for human dignity is a rich sense of humor — satirical in its observation, yet genuinely honest.

Due to the size of the Studio Theatre, reservations are suggested. To make reservations, call the Lorreto-Hilton Repertory box office, 968-4925.

Oriental art to be exhibited

A special exhibition and sale of original Oriental art will be presented Friday, Jan. 25 from 11 a.m. to 8 p.m. in the Concourse Gallery. The exhibit includes a collection of works from Japan, China, India, Tibet, Nepal and Thailand. A representative will be present to answer questions about the works, artists and various graphic techniques employed. Browsers as well as buyers are invited to view the collection.

Student for position in France

Webster's foreign language department soon will start the process of selecting a graduating senior who will be Webster's representative in France for the scholastic year 1980-'81.

The Webster graduate will be an assistant in the English department of a French educational institution. The requirements for such a selection are: a fairly good knowledge of the French language, the ability to teach English and to lead conversation in English, and enough poise and sense of humor to be a good ambassador of American youth abroad.

Anyone interested in such a position, should write a formal letter of candidacy and send it to either Jacques Chicoineau or Peggy Gaskill. The letter should be addressed no later than Jan. 31.

Faculty art show on display

A Webster College faculty art show is currently on display in the gallery of the Loretto-Hilton Center, 9 a.m. to 6 p.m. weekdays, 1-5 p.m. on weekends and during evening theatre performances. The show will continue through Feb. 3. Admission is free.

Opera Theatre holds auditions

Auditions for paid membership in the chorus for the 1980 season of Opera Theatre of St. Louis will be held at Webster on Jan. 26 and 27 in the music annex building. Those auditioning should prepare two operatic arias, one in English. An accompanist will be provided. To schedule an audition time, phone the Opera Theatre office at 961-0171.

Jewish Art Festival in St. Louis

The first Jewish Arts Festival in the St. Louis area will take place Jan. 25 through Feb. 3 at the B'nai Brith Hillel Foundation, 6300 Forsyth. Events will include Art Expo '80, an art exhibit with crafts, workshops and musical performances, which will take place Sunday, Jan. 27 from 12:30-5 p.m. Other activities will include a music jam, films, speakers, and visits by Darleen and Steve Reuben, and poet Danny Siegel. The Reubens will present a multi-media show about their trip to the Soviet Union.

For more information about events, call Hillel House. 726-

Future Claptons take note

A new program of guitar for children — 6- to 9-year-olds — formulated from Suzuki methods, is projected at CASA University City School for the Arts, 560 Trinity at Delmar, starting the week of Feb. 6. Weekly lessons will be 30 minutes long, with a limited enrollment planned. Because parent involvement is necessary in the Suzuki-type program, a special registration and parent orientation will be held at CASA University City on Saturday, Jan. 26 at 1 p.m. Both parents and children should attend.

Financial aid is available for those who qualify, based on a sliding scale of family income. Guitars may be purchased through the school and are not included in the 17-week semester fee of $130.

For information on the new children's guitar program, call CASA, 863-3033.

Afghanistan: How could we help but know?

by Jean Oksner

Helen Powers, of Webster's literature and language department, has lived and traveled in some of the hot spots of the world that are making headline news today. In August 1979, Powers and family returned from two years in Afghanistan and Egypt and previously lived for a year in Iran.

Powers, who has received her doctorate in Renaissance literature, is now teaching Shakespeare, developmental composition and satire in her classes at Webster. Previously, she taught report writing for Webster's management program, in addition to some English classes at Washington University. Her husband, Richard, is on the law faculty at St. Louis University and it was because of his Fulbright Fellowship grants that the family lived abroad.

Helen Powers

"We went to Iran in 1970-71," Powers said. "We lived just three blocks from the embassy, and I used to take the children there to do our grocery shopping in the commissary and have lunch.

"I taught some Shakespeare classes to Iranian students in English-language classes. My husband was at Tehran University, teaching criminal procedure to the old regime. Supposedly, the head of Savak was in his class, but we never knew," she said. "One felt there was a great deal of repression. Things seemed to be advancing marvelously in the city, but you had the feeling it was all just one block deep and behind the beautiful facade, everything was terrible.

"We were there for the international party that celebrated the Shah and 2,000 years of Iranian dynasty. We knew that for the event, the government had built walls in front of whole villages, so that visiting dignitaries wouldn't see the slums on the way from the airport. Of course, we weren't aware of the torturing that was supposedly going on," she said.

"When we left Iran," Powers continued, "people were whispering about the Shah, but were certainly never foresaw what was going to happen. In 1974, while spending a sabbatical summer in India, we went back to visit in Iran and things were still very calm."

Cont. on page 4

THE JOURNAL

a webster college student publication

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Shortage of nurses initiates new LPN program

by Steven Thomas

There will be a new program for licensed practical nurses (LPN) beginning next September at Webster College that differs from any other nursing program in the state, according to Sue Meiner, nursing education coordinator.

The difference is that this program will emphasize the caring for elderly patients during an eight-week learning period at Bethesda-Dilworth Memorial Home that is to be part of this one-year course.

The new program, called the Bethesda-Webster Program in Practical Nursing, offers 32 hours of college credit that may be applied to a degree at this school.

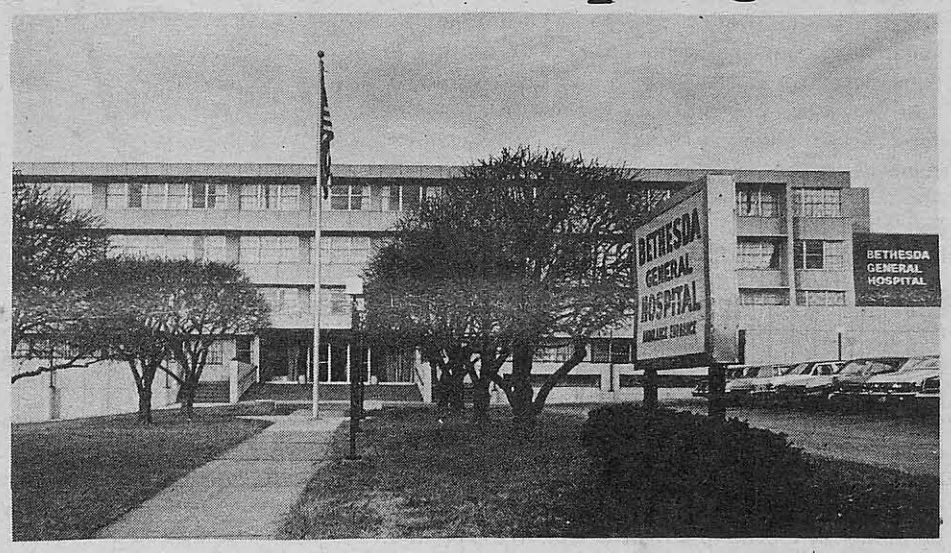
The program was initiated because of a serious "shortage of nurses everywhere," according to Meiner. And when John Norwood, Bethesda Hospital administrator, told Webster College President Leigh Gerdine of the idea, Meiner was hired to institute a proposal to the Missouri State Board of Nursing. Thus, a new program is born.

"We got permission to go ahead with our organization," Meiner said. "They gave us permission for 18 students for the first class. We asked for 24 in January, and they're supposed to let us know. But we have future plans for expanding it tremendously."

According to Meiner, the number of elderly people in Missouri is expanding, making it more difficult to care for them all. Meiner stressed that working with these people can be a rewarding experience.

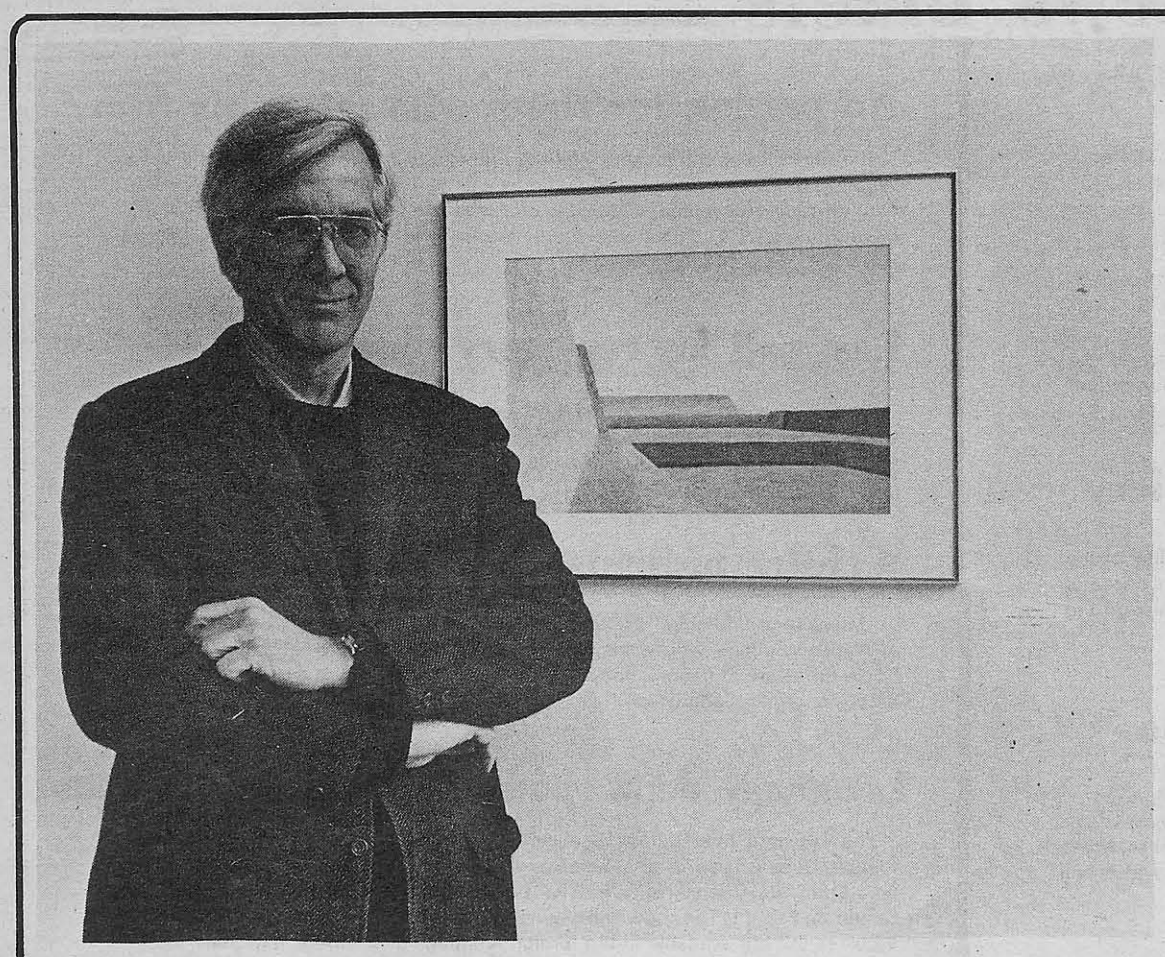
"The LPN or the RN (registered nurse) who starts caring for the elderly seems to look at the patient as being in their declining years. They think that they're going to die anyway and it's normal for them to be depressed because, look at their physical condition, it's very deteriorated," Meiner said.

"I would like to develop in our students what I consider the correct way of looking at these individuals — that they have a remaining life span, not declining years," she continued. "And during this remaining life span, it can be as meaningful as that individual is capable of living.



Bethesda General Hospital is co-sponsoring the Bethesda-Webster nursing program, which is scheduled to begin in the fall. photo by Pam MacLeod

"I want our students to feel that they can find a challenge in caring for the geriatric patient. I want them to go in there and it will become meaningful to them to stimulate the most response from that individual, to recognize that depression is not normal," Meiner said.



Faculty art show

Jack Canepa displays one of his contributions to the faculty art show. *See page 3 for story.*

photo by Laura Euans

Black journalists to speak at W.C.

The media studies center, in conjunction with the Minority Resource Office (MRO), will hold a seminar on the black journalism scene in the St. Louis area on Thursday morning, Feb. 7.

Conferences will begin at 9 a.m. and continue until noon. Conference locations will be announced.

Speakers for the seminar on the black journalism scene will include George Curry, a reporter for the **St. Louis Post-Dispatch**; Benny Rogers, of the **St. Louis American**; Betty Lee, of **Proud** magazine; Chris Moore, of public television station, channel nine, KETC-TV; several other journalists in the field of broadcasting have been invited.

February is black history month and the conference will take special note of black achievements in journalism in the context of the American experience. Conference participants will also take a look at present opportunities in journalism for black graduates in communications and also consider approaches to improving black participation in the field of mass media.

The conference is free and open to the public.

Editorials

Thrill of victory vs. agony of politics

Around the world there is growing debate among dipolomats, Olympic officials, champion athletes, politicians and sports fans over the Carter administration's proposal that the Olympic Games be moved to another country, postponed or boycotted to protest the Soviet invasion of Afghanistan. The U.S. Olympic panel has endorsed Carter's stand on the Moscow games. And Carter has said he supports a boycott if the Soviets are not out of Afghanistan by Feb. 20.

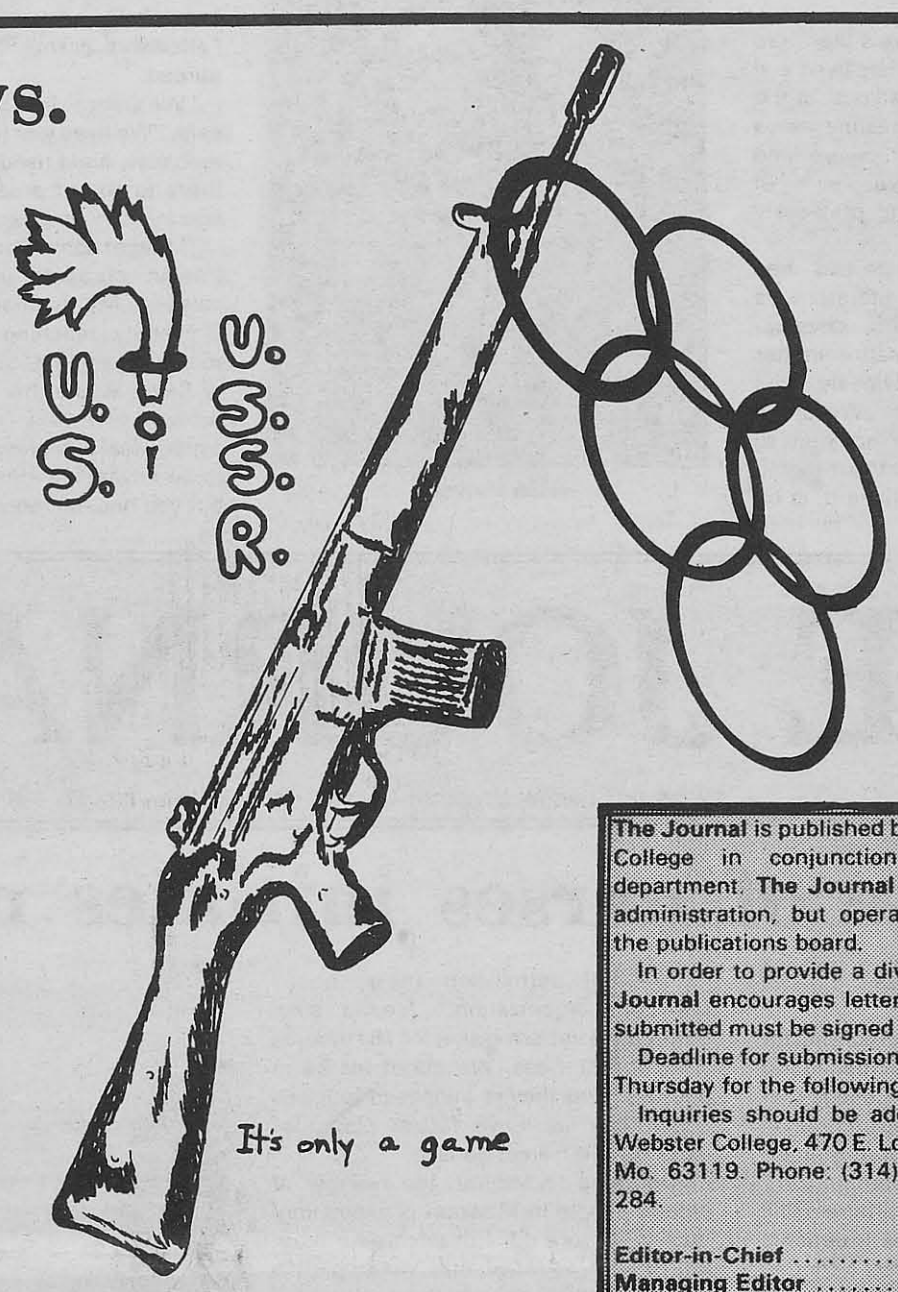
It is generally held that the Olympic games are a sporting event and not a political affair. That is the way it should be. But Carter is not the first leader to politicize the games. The games became intergrated with political ends when Nazi Germany used them to display its pagentry and further their political aims. The Soviet Union has always put in the maximum effort to make a good showing in hope of proving the superiority of their political system.

There is a diversity of opinion among American athletes about the proposed boycott. Some are indignant over the idea after spending years in preparation. Others have reluctantly said they would abide by whatever the president decides to do. International Olympic president Lord Kilanin in adamantly against any change. It is a tragedy that the question even arises.

An American boycott of the games would mean millions of dollars in losses for U.S. companies involved in promoting and televising the events. About 11,000 Americans are in jeopardy of forfeiting deposits they have payed in order to attend the games in Moscow.

All in all it seems that the Olympic games are at a turning point in its long history. The concept of the Olympic games might be damaged beyond repair. If that should happen, it would shatter the dreams of many who strive to participate in the games and sadden those who follow the events of wholesome competition with fervor and support.

Since it is inevitable that politics will play a disruptive role in the games, they should be permanently moved to a neutral site. In the spirit of ancient Greece, a city-state could be created to hold and conduct the games in the proper fashion.



Switzerland seems an obvious choice for the winter events because of their ideal climate and undisputed neutral stance. It would also seem fitting to hold the summer games in Greece where the first Olympic torch was lighted in 776 B.C.

Jon LeClair

The Journal is published by the students of Webster College in conjunction with the journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed and are subject to editing.

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

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

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news briefs

Hoffert to speak on taxing subject Feb. 7

The history-political science department will sponsor a talk by Dennis K. Hoffert, chairman of the state tax commission, at noon, Thursday, Feb. 7. Hoffert, a 1973 graduate of Webster College, will speak in Maria Lounge on "Reassessment: Toward the 1980s." Admission is free.

'Sizwe Bansi' to continue 'til Feb. 3

"Sizwe Bansi Is Dead," the current production of the Studio Theatre of the Loretto-Hilton, will continue its performances until Feb. 3. For ticket information, call the box office at 968-4925.

Faculty's art on display at L-H gallery

The Webster College Faculty Art Show will be on display in the gallery of the Loretto-Hilton Center until Feb. 3. The exhibit will be open to the public free of charge from 9 a.m. to 6 p.m. on weekdays, 1 to 5 p.m. on weekends and also during evening theatre performances.

'Greece' (without Travolta) comes to W.C.

"Greece: '79," a collection of paintings by Kurt Meinecke, will be on display at the gallery of the Loretto-Hilton Center from Feb. 5-24. A reception for Meinecke will be held from 4 to 6 p.m. Tuesday, Feb. 5 at the gallery. Admission is free. Gallery hours are from 9 a.m. to 6 p.m. on weekdays, from 1 to 5 p.m. on weekends, and during evening theatre performances.

No pardon for those who miss this film

The film society will present "All the President's Men" on Feb. 1 and 2 in the Winifred Moore Auditorium. Show times will be 7 and 9:30 p.m. on both nights, with an additional midnight showing on Friday. Admission is $1 for WC students, faculty, and staff; $1.25 for other students with valid I.D.s; $1.50 for senior citizens; and $1.75 for general admission.

Last call for repertory play Feb. 2

"Put Them All Together," the current production by the Loretto-Hilton Repertory Theatre, will be presented for the final time Feb. 2. For ticket information about shows for that date or any remaining dates before that time, contact the theatre box office at 968-4925.

Webster presents film for mousketeers

"Milestones of Mickey," another in the series of children's films being presented at Webster College, will be shown Feb. 2 and 3 in the Winifred Moore Auditorium. Show times are at noon, 2 and 4 p.m. The admission price is $1 for children, and $1.50 for general admission.

Language dept. sponsors French production

The Company Inter-Europe Spectacles will present a Eugene Ionesco double-feature, "Les Chaise" and "Exercises de Conversation et de Diction Francaises pour Etudiants Americans," which will be performed in French in the Loretto-Hilton Center on Feb. 11. The show will begin at 8 p.m. Tickets, which range in price from $2.50 to $6, are available in the foreign language department, ext. 308.

Webster art faculty display diverse talent

by Kathy Laughlin

The Webster College Faculty Art Show is currently being exhibited in the Loretto-Hilton Gallery. The show will run through Feb. 3

The works on display were submitted by the art department for the annual event. Faculty members presented the work to the coordinator Wiz Jones, who made the diverse pieces into a single entity.

Sr. Gabriel Mary Hoare said that this task was not as difficult as it may sound. "We haven't had any new faculty in a few years. Everyone knows what the other instructors are doing and what works well together."

The theory behind the show is multi-faceted. It gives students a chance to understand the interests of their instructors as well as a chance to view their teachers as artists in their own right.

"All artists need to exhibit their work, and the show gives us a little extra incentive to work on our own things," Sr. Gabriel said.

Nine faculty members have taken part in the show, and each has shown his own perceptions in his favorite mediums.

Susan Hacker is showing some of her photographs taken while on sabbatical last spring in Israel. Jan Sultz is displaying stoneware. Phil Sultz's "Packs, Bundles, and Amulets" is displayed with some of the stoneware. The two work very well together. Phil Sultz is showing a large abstract oil as well.

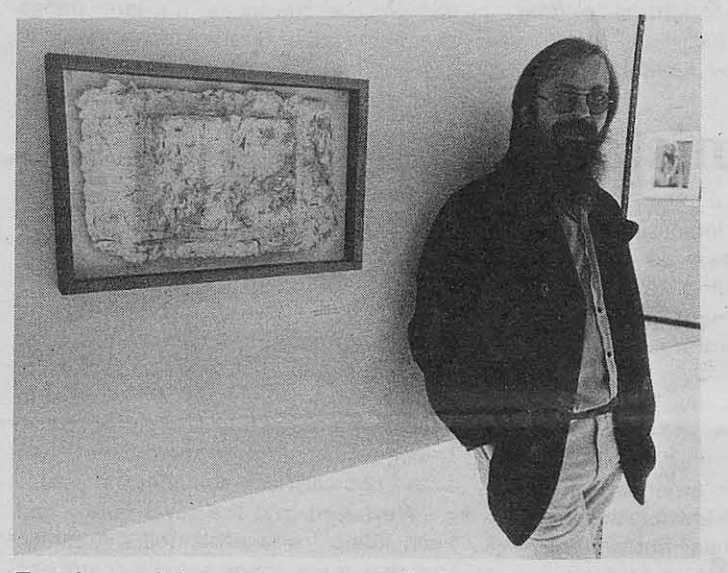
Leon Hicks is presenting three drawings of a single subject and seven etchings. Jack Canepa also presents studies of a single idea in water color, as well as four abstracts in oil pastels.

Tom Lang is showing five works in cast paper, and Paul Hrusovsky is showing two abstract oils. Sr. Gabriel Mary Hoare's medium is silksceen, which is the form her three exhibited pieces take. And Michael Beresford is showing one large sculpture as his contribution.

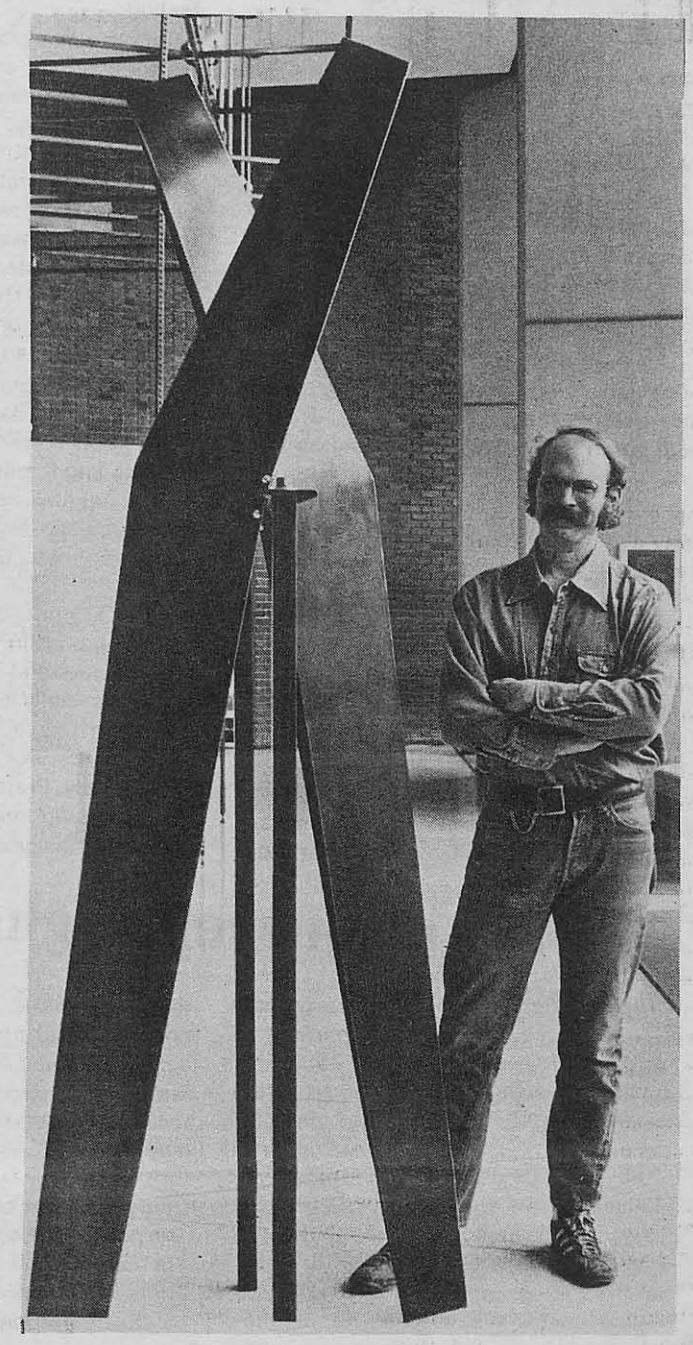
While the show presents works of many artists, and the mediums and subjects are diverse, the show works well as a whole. Wiz Jones and the art faculty have made sure that each piece compliments the others, and none overpowers the next.

All works on display are for sale; the exhibition is free and open to the public.

Susan Hacker, a faculty member of the media department, poses with her photos from Israel.
photo by Tom Gross



Tom Lang of the art department displays one of his works in cast paper.
photo by Tom Gross



Art department faculty member Michael Beresford exhibits his sculpture.
photo by Laura Euans

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'Sizwe Bansi' dead but not forgotten easily

by Stephani Boyd

The set is simple, and only two actors perform, but "Sizwe Bansi is Dead" is a riveting experience anyway.

The play, written by South Africans Athol Fugard, John Kani, and Winston Ntosha is on stage at the Loretto-Hilton Studio Theatre. It is about the oppression of blacks in South Africa, but the universality of its theme touches even a young, white middle-class American girl like me.

"Sizwe Bansi" begins with John Cothran Jr.'s character, a photographer named Styles, reading the **Post-Dispatch** and wryly commenting on the day's news. Soon afterward, Cothran launches into a funny monologue of the day that Henry Ford II visited the South African car plant where Styles used to work.

Cothran gives a passionate performance as a proud self-made man, and his cockroach-killing rendition is a highlight of the evening. He possesses the ability to move an audience to both ends of the emotional spectrum — tears and laughter. He even does a short song and dance that proves to be an impressive moment because of the quality of his voice and vibrance of his feeling.

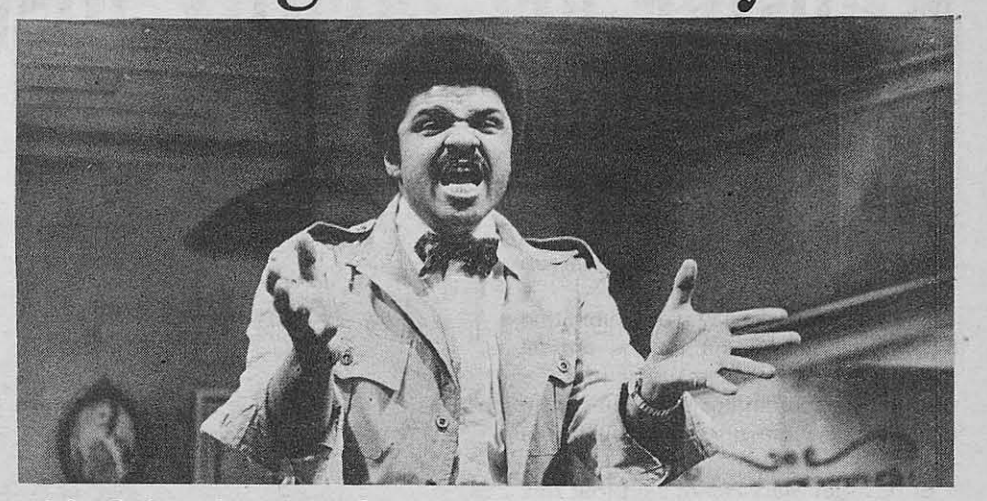
Cothran also plays the helpful, though brusque Buntu, and deserves credit for portraying two very different characters in the same play.

Stephen McKinley Henderson also plays two characters, in a sense. He is one man, but two identities. Yet the identities of Sizwe Bansi and the man he becomes are intertwined. This, to me is the great part of the play — all of us know what it is to be one person to ourselves and another to survive.

Beautifully played by Henderson, Sizwe Bansi is bashful and lovable, yet fierce in his convictions. He deeply loves his wife and family, but he loves his own dignity equally, as well he should since South African laws reducing blacks to little more than I.D.-carrying numbers do not.

Jim O'Connor's skillful direction is apparent, both in the fine performances of the actors and in the continuity of the play. I especially liked the way the switch in emphasis to Henderson's performance was done — abruptly and dramatically. Praises to lighting designer Jeff Muskovin here, too.

The set, designed by Judie Juracek, is appropriate in its simplicity. Styles' photography studio contains little more than a table and chairs, a stand on wheels, a camera and tripod, and Styles' beloved "photography of dreams" on the wall. The largest object is a blow-up of a South African "reference book" such as those blacks must carry always, literally to the death. The prominence of the card hanging over the set as "the card" hangs over the lives of South African blacks is apropos.



John Cothran Jr. portrays Styles in "Sizwe Bansi Is Dead," which is now showing at the Studio Theatre.

Black and white graphics donning the stairs to the theatre are attractive and mood-setting as well.

"Sizwe Bansi is Dead" is a good play with an especially moving ending — one that might surprise you considering the play's title.

Performances are at 8:30 p.m. Tuesday through Saturday and 2:30 and 8 p.m. on Sunday. The play will continue through Feb. 3.

Powers discusses Afghanistan cont. from page 1

The Fulbright Fellowships are grants administered by the state department. They are non-political, academic positions and they were created after World War II to promote faculty exchanges and student exchanges. Under this program, Richard Powers received a grant to be foreign advisor to the ministy of justice in Afghanistan.

"We were in Afghanistan until after the first coup in April 1978," Helen Powers said. "We lived in Kabul, the capital. We were very pleasantly surprised at the housing. The house itself looked like California — stucco and stone. It was in its own compound. We had a large yard and there were separate servants' quarters in another building. This was all surrounded by a wall. In many ways it was very comfortable, but also very primitive.

"There is 80 to 90 percent illiteracy in Afghanistan and the newspaper is a government organ that very few read. The Voice of America broadcasts are pretty efficiently blocked, but the BBC comes through well. Most Afghans have radios and that is how they get their news. The radio carries obituaries and traffic tickets, but not much news from the outside world," Powers explained.

"Unlike Iran and its oil, Afghanistan has no resources. They have minerals, but the mechanization required to get them out makes it impossible and too costly. Afghanistan is primarily agricultural and herding. The sheep and cattle were herded right past our door because we were on the path from the mountains."

"I taught at the American Cultural Center, an arm of the state department. The people can come there to learn about our culture and see American movies. There is a library — the whole thing could be called a propaganda center.

"Our children went to an English-speaking international school. At one time they went on a school bus with armed guards with walkie-talkies from the embassy. It was scary, but there was no choice."

Powers told about the Russian-sponsored communist coup of April 1978.

"After that event, we saw Russians coming into Afghanistan and taking over apartment buildings and renting all the empty houses. Everybody knew what was happening. My husband wrote an article saying that the Russians would probably be marching in. Now everyone asks him, 'How did you know?' Our response is, 'How could you help but know?'

"The day of that coup we had been to a little league game at the American Embassy. We left to go to a friend's house and we turned our car into a line of tanks. Our daughter, Carla, said, 'Oh, it must be a coup!' and I said 'Don't be ridiculous — it's a parade.' Then I noticed that all the guns were pointed, so we hurried to the friend's home. We heard rockets and machine gun fire, but no one knew what was happening. Dick was across the city and he drove through all of this to get to us, by we couldn't get back home and had to spend the night. In the morning, we found two cartridge shells in the yard.

"We heard that the royal family had been killed," she explained. "Actually, that was three coups ago. Each one has brought a more leftist regime than the one before."

In June of 1978, the Powers realized there would be no more work with the Ministry of Justice in Afghanistan. They asked to be transfered, but the state deparment didn't move them out until October, this time to Egypt.

"It was just before the peace treaty with Israel and Sadat had made his trip to Jerusalem," Powers said. "The American government was pouring a great deal of money into Egypt, as it is now, to keep it pro-Western. We lived in Cairo and my husband taught at the university at Alexandria, an easy commute.

Tension did not escape the Powers family while in Egypt. "There is always the feeling that Libya could blow up at any time," she said. "And while we were there, we heard of some trouble with the Islamic brotherhoods in the touristic region of Egypt. Sometimes we would find armed guards around the school and wonder why. I think people are aware that since much of the Islamic world is in so much turmoil, it could affect Egypt.

Is life too routine for the Powers family back in the United States?

"We love to come back and see people and enjoy libraries and PBS and movies of our choice," Powers said. "I don't think I could ever live abroad all my life. . . . I would have to come home. But I also don't think that I could ever accept the idea of never travelling outside the United States again. Our children are aware of how great an experience it was and they are ready for the next trip."

"It is becoming harder and harder for academics to get abroad. Grants are fewer. Foreign powers are worried and suspicious of Westerners. After the coup, the Afghans wanted U.S. money very much, but not our advisors."

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THE JOURNAL

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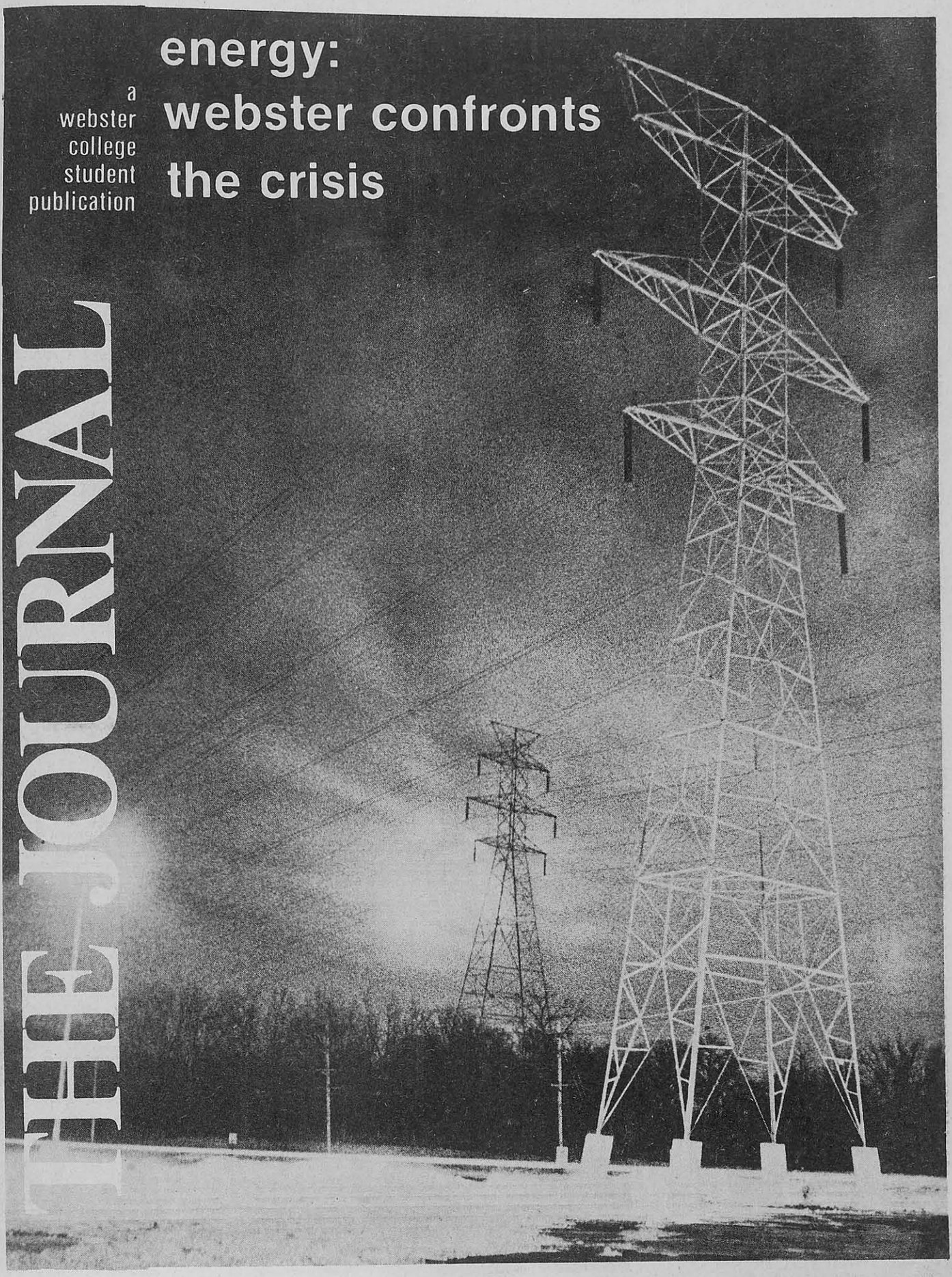
energy: webster confronts the crisis



CSA struggles under blanket of student apathy

by Ruth Canterbury

CSA: it's yours, mine, and ours. But what is it?

The CSA is the Council on Student Affairs, our student government, but most students at Webster College know little or nothing about what CSA is or what CSA does.

C. Philip Clark, president of the CSA, said, "The CSA is the voice of the students — it's a medium between the students and administration."

Melanie Braman, comptroller for the CSA, described the organization as a "committee of students that represents the school as a whole."

One job of the CSA is to allocate money to all student organizations worthy of funding. CSA helps fund art and media exhibitions, guest speakers, and special

student projects. CSA also provides money for Webster students to see conservatory plays.

"The CSA is here for the students, and I feel that students should take advantage of the opportunities we offer," said Braman. "Anyone can bring a proclamation to CSA for funding of a project or projects that, in one way or another, benefit themselves as well as the rest of the campus as a whole."

CSA recently solved a serious problem for two Webster students. The students were required by the school to have an exhibit as part of their degree requirement, but the school couldn't or wouldn't provide them with the exhibition space. The students presented their problem to the CSA and CSA gave the students the funds necessary to rent space in the Sutton-Loop Art Gallery.

"I'm glad CSA gave the money to the students," said Braman. "But I don't like the fact that since it was a degree requirement, the school wouldn't assist in providing exhibition space."

Both Clark and Braman said they feel the CSA is moving forward, but Braman said the organization is in a real rut at the present because they need to fill some empty seats on the CSA.

"The empty seats are slowing down our progress for the semester," she said.

Both Braman and Clark also said the CSA needs to become more visible to students who are unfamiliar with it.

"What we need is students coming to the CSA with ideas or suggestions," Clark said. "CSA meetings are open meetings and we invite students to stop by and see what's going on."

"Essentially everyone is on the CSA," Braman explained. "It's just a matter of who can vote."

THE JOURNAL

a webster college student publication

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Webster plagued by erratic heat

by Michael Waldrop

Some like it hot; some like it cold, and at Webster College the problem of energy waste is getting old.

A study done by the Energy Reduction Group (ERG) revealed that in October and November of 1979 temperatures varied in campus buildings from 60 degrees in the music building to 88 degrees on the ground floor of the administration building.

In May 1979 the ERG, including Sister Barbara Ann Barbato, Jack Canepa, Gary Chamberlain, Sally Fitts, Bill Fuchs and Bill McConnell, issued a memorandum to President Leigh Gerdine and Vice President Joe Kelly to report on the 1978-79 academic year and future plans for energy reduction. In the report, plans for the 1979-80 school year were mentioned. They included recruiting student members for ERG and hanging "lights off — conserve energy" posters above light switches in most classrooms. The idea of an energy day or week and a contest for best energy-saving idea were also among the suggestions.

In that same memorandum, the ERG made recommendations to the administration. They suggested that efforts be continued to install radiator valves in those rooms which are too hot, removal of catch valves on the doors to the Loretto-Hilton (which are frequently left open during the summer), and a small budget for the ERG to cover contest prizes for best ideas to reduce energy. Bill Fuchs, member of the ERG said some radiator valves had been installed but the other ideas listed on the memorandum have not been pursued.

"We're too used to high temperatures," Fuchs said. "The problem is that some spots are cold. The solution is to find the cold places and figure a way to relieve the problem."

Fuchs said we can turn down the heat and still be comfortable by doing simple things like wearing sweaters.

"The federally mandated limit is 65 degrees and it's not being observed here," he added.

Fuchs met with Virgil Morris, head of maintenance and learned how the heat is set.

"The heat is not thermostated," said Fuchs. "The setting consists of 96 switches. Each switch represents 15 minutes of a 24-hour day. Any switch can be flipped and the heat will go on for the 15-minute period designated."

According to Fuchs, another problem is the enormous amount of heat that escapes from the steam pipes that run from the power plant to the administration building because the pipes are not insulated.

"A solution would be to dig up the pipes and replace them with a tunnel for insulated pipes," said Fuchs.

He added that it is these types of capital

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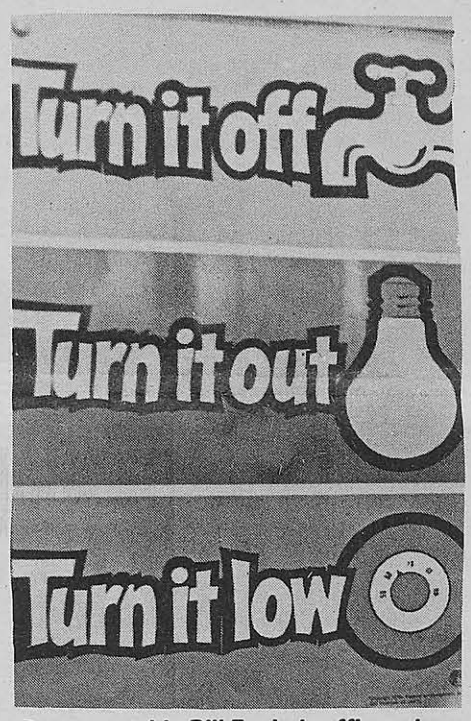


Poster outside Bill Fuchs's office raises energy conservation awareness for passers-by.

Webster in hot water. . .

Steam plant radiates problems

by Ed Branch

"It's a guessing situation," said Virgil Morris in regard to the heat distribution in the administration building and Loretto Hall. "We know through experience. We watch the weather bureau's predictions and over a period of time you can work pretty well with that."

Both structures Morris mentioned are the oldest on campus and are heated by the steam plant located behind the administration building. There are a number of problems with this, however.

First, much of the heat is lost before it reaches either building. There was no tunnel dug around the underground pipes to keep the insulation from rotting away. Consequently, a great amount of heat is lost into the ground, Morris said.

Another problem is that there are no thermostatic controls for either the administration building or Loretto Hall. Therefore, in order to heat one part of the building, you must heat all of it. Morris said that both buildings are regulated by a time clock system which lets steam into different parts of the building at 15-minute intervals.

Yet another problem is that Webster does not have an energy plan or guidelines to use in trying to conserve energy. The college is at the present time collecting information for inclusion in a program passed by Congress in 1978. The program allows funds to be given by the state of Missouri to buildings and institutions to make them energy efficient. Matching funds also must be provided by the college.

The plan also calls for Webster to have an energy audit by a chosen energy group or specialist. "Whether this program will amount to anything I don't know. So far

Cont. on page 4

Webster College increases tuition for 1980

Philip Wentzel, dean of students, and Jerry Davis, director of admissions and financial aid, have announced that beginning with the 1980 summer session, tuition will increase from $95 to $102 per credit hour. Tuition and health fee for full time students, those enrolled for 12 to 16 hours per semester, will increase from $1,525 to $1,675 per semester This adds up to a $300 increase in tuition for the academic year.

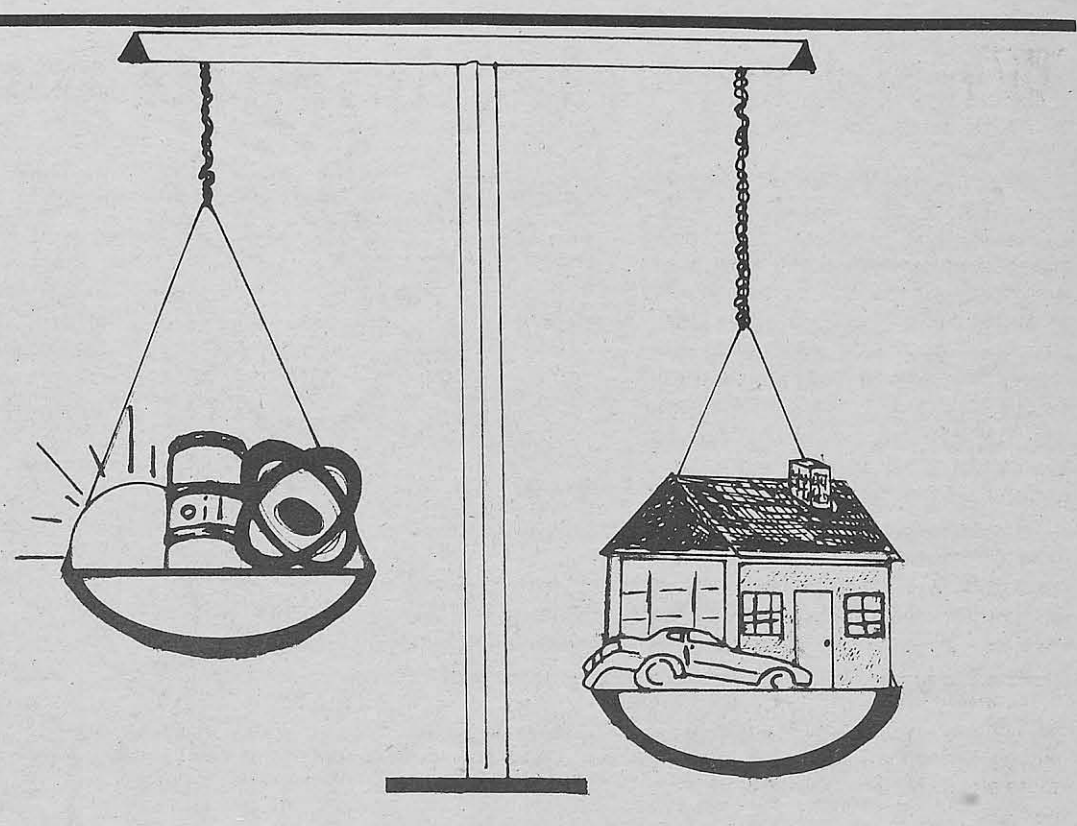
Students carrying more than 16 units of credit will be assessed an additional charge of $102 per unit in excess of this number. And graduate tuition rates will be upped to $102 per credit unit, as well.

The board of directors for Webster College have okayed this tuition increase in order to "maintain the quality of academic and non-academic services" to the students. During the past year the cost of providing these services has increased by more than 12 percent, and the board found it necessary to call for the increase in order to maintain and enhance their ability to serve students.

According to a memorandum issued by Wentzel and Davis to the students, additional financial aid resources will be available to help defray the cost increase. The Missouri Grant Program's maximum award may increase from $900 to $1,500 next year. Out-of-state students will have access to larger Supplemental Education Grant (SEOG) awards. And while the maximum Basic Educational Opportunity Grant (BEOG) award will remain at $1,800, more students should be eligible for a BEOG grant. The memorandum also stated that more work-study awards and NDSL loan assistance will be available. Finally, for students who do not qualify for needs-based aid, Missouri Guaranteed Loans and other federally insured loans in the maximum amount of $2,500 per year will be available.

Editorials

On the energy front



The Carter administration is talking tough on foreign policy, but they are retreating on the energy front. It hardly seems the time to neglect the situation that is at the root of our problems. Carter and Congress seem to have lost their sense of urgency concerning the energy crisis because of the crisises in Iran and Afghanistan. It is a very short-sighted position to take.

There is fear on the part of the Carter administration that bold moves could cost Carter votes in the primaries and the election. Carter's improved standing in the polls has made him even more unwilling to take risky steps. In the past, Carter said we should consider the oil crisis the equivalent to a moral state of war. Today the president seems to prefer a war in the Persian Gulf.

Recent moves by the adminstration and congress seem to take a firm stance but really are avoiding the basic issue — America is dependent on foreign oil. We should be trying to decrease that dependence instead of seemingly trying to protect it.

The agreement with Chrysler should have had a stipulation that would have forced the car manufacturer to develop efficient vehicles for the near future. Now that Chrysler is somewhat back on their feet, they probably will continue to produce costly and inefficient cars.

Carter put into effect a grain embargo against the Russians to protest the invasion of Afghanistan. However, it will not affect the Russians as much as it will the American farmers. What has Carter or congress done with or to the oil industry to curb our dependence on foreign oil, though? In effect they will have done nothing. Carter is calling for a boycott of the Olympics. This is a tragedy for those athletes who have trained years for the opportunity to participate. Again, oil dependence is part of the reason why those athletes won't be able to participate in the games.

In order to show the world that we are serious about protecting our oil interest in the Persian Gulf, Carter has proposed registration for the draft. The administration is willing to place that kind of burden on the American youth, but what has he asked of the large corporations that could make a real difference in decreasing our dependence on foreign oil? Unfortunately, he has asked little or nothing of those who control the industry.

If a draft, an Olympic boycott, and help to faultering American industries is needed, then we must act on those issues. But if all these measures are being taken so that large international corporations can maintain their profit margins, then Mr. Carter better remember that presidents come and go, but the energy crisis will not fade away.

Jon LeClair

Letters: Webster fails to support alternatives

I'll be leaving Webster College soon; I'm graduating in May. And in four years, I've seen some changes. I'd like to share some observations and feelings before I go.

Why do students choose to go to Webster? Our catalog advertises a wide range of choices and options for students and explains the policy of no general degree requirements. Webster is applauded as a good liberal arts college with a wide variety of offerings. It really used to be this way. And Webster drew unique students — people who were different from the general population, people who were excited about education and concerned about the world around them. That is changing, if it has not already changed.

Some changes that have occurred are already forgotten. I hate to beat a dead horse, but what about the demise of the innovative mod program? And what of the loss of the College School? That's Webster College — a school which proposes to offer alternatives, refusing to support alternative education.

Last year there was discussion about doing away with cross-listing of courses, another option being lost. And now, incoming students are being screened for academic ability. This is not a bad idea but rather a good one because it offers help to students who may need it, but for some it will make basic courses requirements for admission.

And what of the increasing movement of departments to more required classes? This limits the number of courses which can be taken as electives. What of the joining of several smaller departments into one? Is this designed to offer more options or less?

Perhaps my concept of liberal education is incorrect, but it seems to me that diversity and alternatives are the key to a liberal education. And these are slowly, surely and subtly being done away with.

What will happen to Webster College? Many possibilities are discussed. Perhaps Peter Sargent's proposal will become reality. Or it may become two schools — one technical and one fine arts. But will it lose its former unique blending of ideas and discipline?

I talk with my teachers; several are good friends and a few are mentors — responsible in unique ways for what I am becoming. Several are planning to leave Webster in the near future. These, some of the most learned and best teachers, are expressing dismay at the changes in attitude of this school. What can it mean when a teacher tells me he is afr
innovative classes?

Is the administration causing all this change? It's easy to place blame there. It always has been because they are responsible for many unpopular decisions and policy changes. But students are also part of the change. Webster is drawing a different kind of student now. Is it that Webster is changing its attractions or a different type of people are attending all colleges?

No doubt about it, time causes change. My time here has caused changes in my life. And time will cause changes in any institution. I don't write to express bitter feelings, at the very least they are bitter-sweet. I have learned and changed and grown here and have great affection and appreciation for what Webster College has been for me. At the same time, though, I am concerned about Webster and about the directions in which it will grow. Everyone who is a part of this college needs to take a hard look at what Webster is and what you want it to become. It is only by knowing about and thinking about changes that one can direct them. I ask that everyone — students, faculty and administration — look hard and directly at the possibilities for change. Think about it and talk about it, and direct Webster College to what it can be.

Sincerely,
Julie Stevens

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Managing Editor ..... Nancy Roenfeldt
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The power of names

Names are tough in our department. It's Reta Madsen (not Rita). Our secretary spells her first name rather unusually also: Margret Brown. So we're not shocked that even one of your ace reporters misspelled the last name of our new departmental colleague, Dr. Helen Power. There is no final s on her name and, since in a way your article introduced her to the Webster community, we'd like to let everyone identify her in the manner to which she is (usually) accustomed. Thank you.

Peace in deed,
Harry (not Harold) Cargas

Correction

The **Journal** staff regrets its mistake in incorrectly identifying Susan Hacker as a member of the media department faculty in our last issue. She is a member of the art department faculty.

We deeply regret our error !

World traveler imports business experience

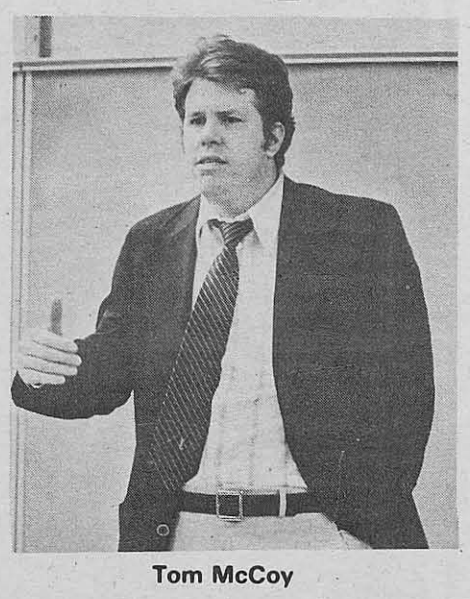
by Kitty Glenn-Mock

During these days of international turmoil, it is essential for countries to maintain foreign relations. These kinds of relations play a big role in international business. And Tom McCoy, who is presently teaching a management course in international business, finds that he is able to draw from current events as well as his own experiences to enrich that course.

"I intend to draw on my personal experiences. In this particular course I am primarily interested in providing a working introduction to the many, many aspects of international business and trade," he said.

According to McCoy, one of the things he admired most about some of his college professors was "an ability to relate and tie in their instruction with real life."

"It is my responsibility, I think as a teacher, to not only encourage, but to inspire a student. You have to relate to their interests as much as possible. It wasn't long ago that I was sitting in the same spot," added the 34-year-old teacher.



Tom McCoy

And speaking on current events has helped keep the students' interest as well.

"Our first class we discussed gold. . . . and I noticed that I had everyone's attention. This week we are going to discuss trade and trade barriers," he explained.

With his strong background in international banking and international trade, McCoy has all the tools necessary to accomplish his objectives. He has travelled extensively throughout the world, particularly the Far East.

"I was involved in a trade mission to Japan in 1973. Our primary interest was to develop potential investors from abroad who wanted to invest in this area," McCoy said.

He said he feels a basic understanding of the international situation is essential for management.

"Besides the more obvious reasons we are taking the time to discuss things internationally, we are also bridging the gap of misunderstanding among nations, among peoples. As our interests in things develop internationally, so will our interests in things other than those in our immediate environment."

"I have always felt that Americans (and I think this is universally accepted) are extremely generous people. The extraordinary thing about that is our generosity exceeds domestic concerns, and as we learn more of international culture, our generosity is going to expand in those areas of the world where living is really a desperate struggle," McCoy said.

His interest in foreign affairs began while he was in the service in 1967. He later returned to attend college on the G.I. Bill and eventually received a master's degree in international management. McCoy has studied in Japan, as well, and speaks fluent Japanese.

Webster students can bet on fun and games

Picture this: free money, placing bets on your favorite horses, and having such a good seat that you don't even need binoculars.

And you don't even need to rob a bank and drive to Cahokia Downs Race Track to enjoy the thrill of a good horse race or two.

Jan Landzettel of the residence staff is planning a "night at the races" that will take place at Webster College in the not-too-distant future.

Landzettel explained that anyone who comes to the "race" will be given an allotment of play money with which to place bets and a dope sheet on the horses. The prospective gambler will then pick his "sure winner" and place his bet. However, instead of having to ward off the elements at the outdoor track, spectators will be able to watch the races from their armchairs. You see, the race is being run on film.

However, heavy losers need not worry because their losses will not have any monetary consequence. And the best bettor of the evening can cash in his or her winnings for a prize.

Although Landzettel has not set the dates as of yet for this event, she has made arrangements for those of you who are ready to gamble on your health. An ice-skating party has been scheduled for Feb. 16 and a roller-skating party is in the works for later in the semester.

These are just some of the goodies Landzettel and her staff have in store for students — both residents and non-residents.

And for those of you into a slightly different form of exercise, the basketball intramurals have begun and are being played between teams from the history/political science, math/science, literature/language, philosophy, and media departments. Their games are played every Tuesday and Thursday at noon.

As you no doubt recall, neither the softball or the volleyball intramurals were played last semester.

"We had scheduled volleyball for Tuesday evenings and that just turned out to be a bummer night," Landzettel explained.

She also said that a combination of lack of interest and lack of suitable weather conditions added to her frustrations in getting the softball season underway. But she added that after basketball intramurals are completed, she intends to schedule volleyball intramurals followed by softball.

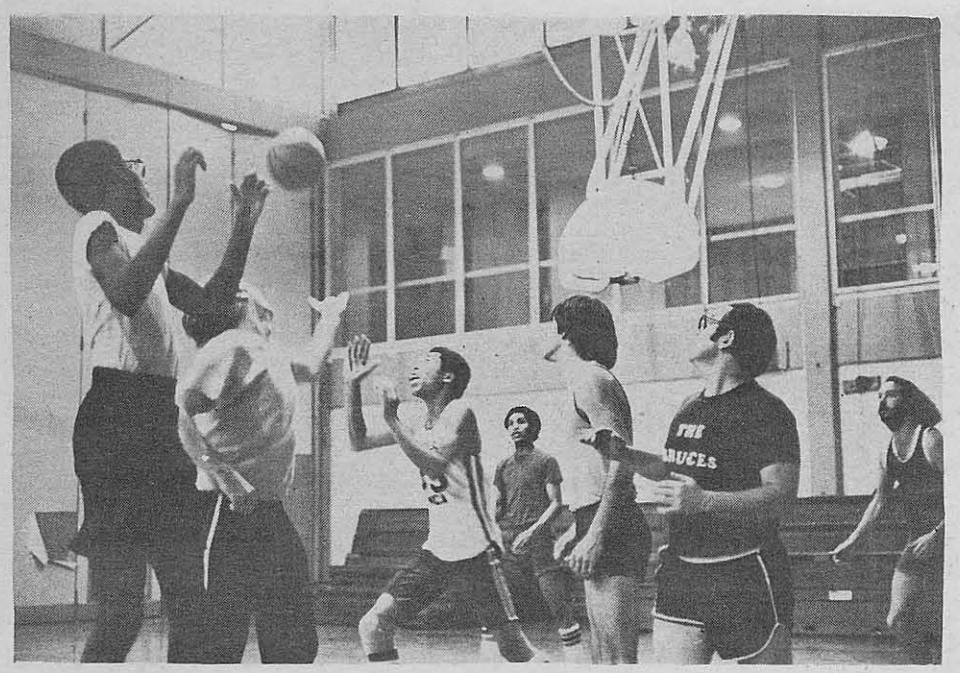
Landzettel also said that she had had requests for several other forms of entertainment for the students.

"Quite a number of people were wondering about a spades or hearts tournament," she said. "And I'm thinking about buying some of those pocket calculator type games as well as some 3M bookshelf games and starting a kind of game library where students can come and check them out with IDs."

Landzettel also said she's planning to again hold tennis, pool, and ping-pong tournaments.

"But if any student has an idea in their head, we'll try it," she said.

Notices on times, locations and sign-ups for the various activities will be posted on the recreation board outside Landzettel's office.



Basketball enthusiasts get involved in intramural games in Plymouth gym.

photo by Max Maxeiner

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Webster celebrates Black history month

by Robin White

The Black Students Association (BSA) of Webster College will mark the annual Black History Month during February. In observance, a moment of black awareness will be presented every day from noon until 12:15 p.m. in Maria Lounge.

"This annual event started several years ago," said Black History Month Senior Chairperson Booker Terry. "It started as an awareness event to make students recognize their black heritage and black culture in general. We celebrate Black History Month as our own month, as a month dedicated to the black students at this school."

Last semester the BSA had African Culture Week. Terry said it is often mistaken for Black History Month. He said both events are significant because black history and African culture are rarely shown to black people.

"We are African in our heritage — whether we believe or whether we acknowledge the fact that we actually are — because we have African ancestors," he said. "It is definitely an awareness trip."

The BSA's objective for Webster students is to aid them in becoming involved with activities other than course work, such as events that relate to their culture.

Terry is also very pleased with the black students of Webster this year. One of the things he commends the students on is the unity they share each time there is an event. He said he feels BSA is going to be one of the strongest groups on campus this semester.

Terry levels one major criticism at Webster in the lack of black history classes on campus. Last semester several black students had to propose their own classes in order to learn more about their ancestors.

"Last semester I drew up my own class as part of a reading course because there weren't any for me to get into as far as being related to black men and women," said Terry. He also noted that there were black studies during 1978-79, and advises any black student who would like to find out more about their heritage to propose their own course at this time.

If there is a way for Terry to get a class for the second eight weeks, he will push for it. Classes often are devised for the enrichment of the students, often they are beneficial. Life is but a historical event and knowledge allows us to blossom.

Black Americans are often taught to understand white concepts and live the American dream. What the BSA is trying to do is to get white people to understand black concepts and live the all-American dream.

Black History Month Calendar

Thursday, Feb. 7

Play: Life of Dr. Martin Luther King Jr. by Keith Mason, Michael Wood, and Ellis Rice. 8 p.m. in the Old Auditorium.

Saturday, Feb. 9

Movie: "Richard Pryor Live in Concert" at 7 and 9:30 p.m. in Winifred Moore Auditorium.

Sunday, Feb. 10

Coffee House, Author Brown, 7 p.m. in the Red Carpet

Feb. 11, 13 & 15

Art exhibit (watch for notices on time and place)

Friday, Feb. 15

Jazz concert, 7 p.m. in Maria Lounge. Soul Food Dinner 9 p.m.

Sunday, Feb. 17

Children's dance troupe, 6 p.m. (watch for notice on location)

Thursday, Feb. 21

Gospel night, 7 p.m. in the Winifred Moore Auditorium

Monday, Feb. 25

Open House rap session (time and place to be announced)

Friday, Feb. 29

Fashion show, 8 p.m. in the Plymouth building cafeteria; party, 10 p.m. in the cafeteria

Sr. Ann White

Ann White takes position in Geneva

Sr. Ann White, chairperson of the religion department at Webster College, has been appointed to the position of programs director at Webster College in Geneva, Switzerland for the academic year 1980-81. Sr. Ann will assumer her duties in Geneva in late July of this year.

Sr. Ann has chaired the religion department since 1965; she has been the faculty coordinator for curriculum since 1974; and she is the chairperson of the graduate coordinating council.

Earlier in her academic year, Sr. Ann taught French. She has taught both graduate and undergraduate level courses in her discipline. And she has worked with adult students who were involved in the reassessment of prior learning. All of these experiences will no doubt aid her in her new administrative position.

steam from page 1

the government has not spent a dime," Morris said.

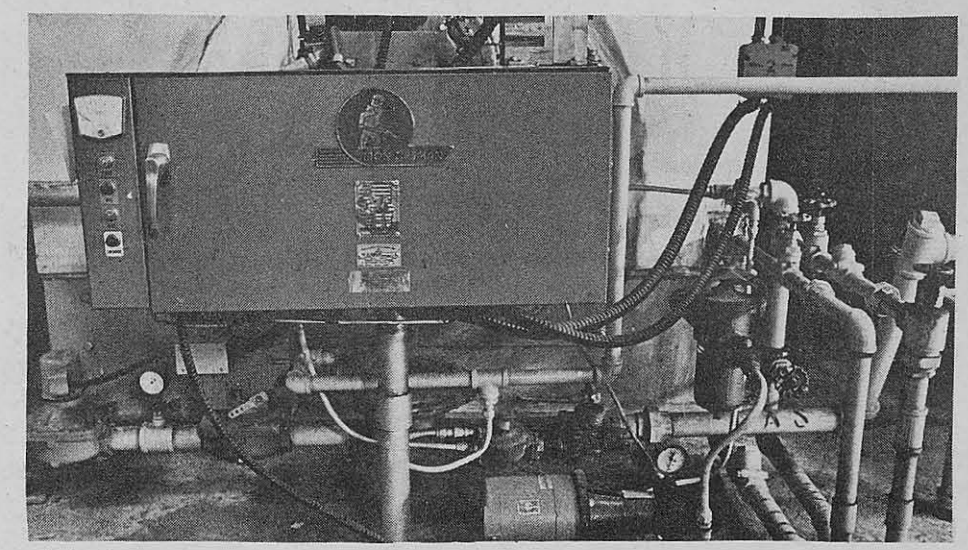
"Webster should definately be set up under some type of zone control system. The cost of conversion in order to control heat loss is almost astronomical, but this is what we will have to start facing."

Morris said that estimates for converting from the present system to a zone control system is somewhere in the range of $250,000 to $400,000 depending on what type of system the college would choose.

Morris said while Webster awaits word from the government, there are a number of things that can be done by students and faculty to save energy.

"We have been asking people to turn off lights and are trying to get the cleaning crews out of the buildings as early as possible so that security can check the building and turn the lights off.

"I have no idea how long it will be before we hear from the government about the energy reduction plan," Morris said. "We're still supplying them with information. We hope to get things rolling on the first try."



The boiler room at Webster College is just one component of its antiquated heating system.

photo by Pam McLeod

heat from page 1

$97,074. They reported that members of the group had been around late at night and found lights "blazing" in empty classrooms.

"Our feeling was that actual savings from lights are hard to realize," said Fuchs. "Lights can still be found on with no one using them."

improvements that could actually make the difference but would cost the school money.

In another report by the ERG, faculty and staff members were urged to help in eliminating the waste of electricity, stating that the total expenditure for electricity in calendar year 1978 was

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Police captivate audience with arresting talent

by Kevin Renick

British rock trio, the Police, played to a packed house Jan. 24 at Stages, a large rock club/bar just across the river near Granite City. It was a terrific, energetic concert which found performers and audience members equally enthusiastic.

The Police have a crisp, refreshing brand of modern rock music, and though they are called a "new wave" act, they have a sound all their own. Their mixture of jazz and reggae style rhythms, manic but controlled power chording, and soaring, atmospheric guitar riffs is a very satisfying blend, indeed.

It is amazing that a group simply consisting of one guitarist, a bass player and a drummer can put out such a dense, mesmeric sound. They do it by being exceptional musicians (Andy Summers, guitar; Sting, bass and vocals; and Stewart Copeland, drums), intelligent arrangers, and clever lyricists. Most of their songs deal with the universal themes of love and loneliness, but they are elevated into uniqueness by the perceptive treatments the Police give them. For example, "Message in a Bottle," their current hit takes a tight-fisted chord progression, a vulnerable sounding vocal, and a simple, but effective set of lyrics to create a gem of rock and roll craftmanship. The chorus sticks in the mind: "I'll send an SOS to the world/. . . I hope that someone gets my/Message in a bottle. . . ."

Opening with an aggressive, buckshot rocker from their first album called "Next to You," the Police proceeded to play the bulk of their two excellent A & M albums. An extended version of their hit "Roxanne" found the crowd chanting that name along with the group. Also terrific was "Walking on the Moon" from the current LP "Regatta de Blanc." This song seems to compare the weightless feeling of hopping around on the lunar surface to a carefree ecstacy of being in love, and it works brilliantly. The effect that Andy Summers achieves by thrashing a single dense guitar chord at regular intervals, and allowing the sound to linger in the air for a few seconds each time definitely gives one the dreamy feeling of being off the ground. Great stuff. Other rousing numbers included "Peanuts" and the encore of "Born in the '50s" (both from their first LP), and "It's Alright for You," "Deathwish," and "No Time This Time" — all crackling rockers from the second album.

The visual focus of the Police is clearly bassist/vocalist Sting. He was the only member to engage in dialogue with the audience, and his reedy but sincere vocalizing kept audience eyes fixed on him much of the time. However, all three Police men are handsome blonds and creative musicians; they succeed in being a trio that strikes a perfect in-concert balance between the musical and the visual. And Stages was the perfect place for them to display their talents.

The Police concert was the first major one of the '80s, and it was a fresh, exciting and satisfying one. If you missed 'em this time, consider yourself warned. The Police will be back, and you better pay attention. Ignorance of the law may carry severe penalties.

The three members of the British rock group, The Police. Left to right are Andy Summers, Stewart Copeland and Sting.

photo by Mark Skinner

Sting on bass

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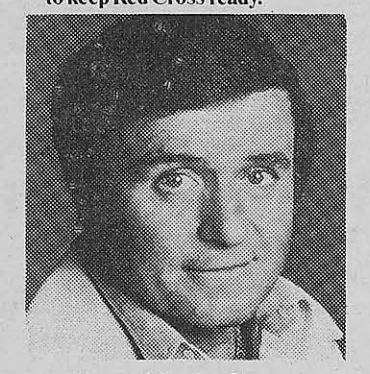

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Exploiting tragedy

Jonestown massacre dies on film

by kevin renick

reel life

The type of films that flourish after the big Christmas openings (and the summer blockbusters) tend to be low-budget affairs. These range from rather cheap exploitation flicks about gruesome characters or events, to pathetic pseudo-documentaries about topics like Noah's ark and life after death, to relatively harmless and lightweight youth movies. There are apparently a large number of substantial films being readied for release before Easter, but in the meantime, things like "Guyana: Cult of the Damned" are coming out.

"Guyana" is hardly worth a detailed review, but I would like to say a few things about it. Basically, it combines some of the characteristics of the aforementioned categories: the subject is a gruesome event (the mass suicide of 900 followers of a crazed religious leader in Jonestown, Guyana in 1978). The feel of the movie is definitely a documentary one throughout much of it. And thirdly, it is relatively harmless.

Some people get irate when tragedies like the Jonestown massacre are exploited by the media, but listen folks... exploitation is the American way. I wasn't at all surprised when production began on a Jonestown movie. Events of this type are always followed by books, movies, and sick jokes. (You can still hear some drinks referred to as "Jonestown Kool-aid" if you're at the right party.) So let's not worry about the question of exploitation right now.

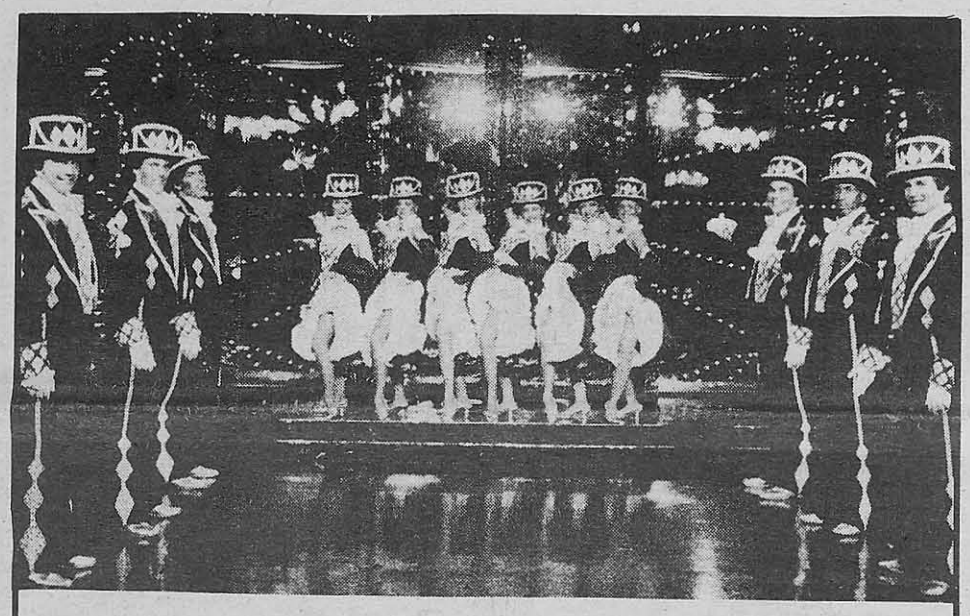
"Guyana" will be of interest primarily to those unfamiliar with the events leading up to the mass suicide, wondering what it must have been like in such a weird community from day to day. The movie does a fair enough job portraying this, I guess. A grim-voiced narrator (representing one of the lucky people who escaped the nightmare) tells of the "passion and magnetism" of this unconventional preacher in San Francisco, and his promise of beginning a Utopian community for his followers, away from the "evil and corruption" of the world.

Having been so lured, these poor souls from many different race and age groups were soon to find that life in Jonestown wasn't exactly their cup of strychnine, er, I mean tea (sorry, I couldn't resist). Work becomes excessively strenuous, the meals get progressively worse (with only Rev. Jones getting to eat meat), sex is outlawed (again, except for Jones), and those guilty of disobediance or trying to escape are routinely beaten or humiliated. Eventually, the U.S. government begins an investigation of complaints that had leaked from the South American village. Congressman Leo Ryan confronts an increasingly paranoid Jones, and I think we all know what happens from there.

Since the movie was shot on location, the settings are quite realistic. The images that were so convincingly nightmarish when presented by newspapers and television back in 1978 are pretty well captured here. If anything, several elements were softened. It's as if the filmmakers were wary of the exploitation charges and wanted to depict the events in a sincere, sympathetic fashion. That might be hard to believe, but there is never any exaggerated scenes of violence or suffering. Such scenes (except, perhaps, for the final mass suicide) are dispensed with after the point has been made. The narration might seem a bit melodramatic at times, but only because it is in the context of the big cinema screen. The narrator sounds a lot more restrained than would a real witness to the hellish events.

My principle criticism is simply that "Guyana" doesn't hold up for two hours in a theater. A lot of it is actually dull, and there is nothing that sets the film apart from the events it portrays. I'm willing to believe those events were researched and depicted accurately, but except for viewers' curiousity about them such details do not make for much entertainment. In all fairness, Stuart Whitman is pretty competent as the gruff-voiced fanatic Jim Jones. But everyone else we see (except maybe for Gene Barry as Congressman Ryan) is just a face in the tragedy.

I should mention that names were slightly changed, presumably to avoid lawsuits. Thus, we get Jim Johnson (and "Johnsontown"), and Lee O'Brien instead of Leo Ryan. But that's of little consequence if you're interested in seeing this realistic look at the unforgettable Jonestown tragedy.



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Winifred Moore rated grade A

In the February issue of **St. Louis** magazine, Mark Lasswell reviewed 12 local movie locations and graded them, not for movies alone, but also for their niceties — comfortable seats, reasonable candy prices, a front row that's not too close to the screen, good sound equipment, carpeting (so your feet won't stick to the cola-covered floors) and others. And to no surprise for those of you who've fallen asleep in comfort at a recent film in the Winifred Moore Auditorium, it rated an "A-" — the highest mark given out by Lasswell.

About the Winifred Moore Auditorium he wrote, "The best place other than a bona fide theatre to see a movie in St. Louis. No popcorn, but a great environment in this former chapel. Plush blue carpeting and rocking, nearly-Shady-Oak-soft seats. No curtain, but cheap prices and good programs. A cinema shrine."

Send food and medicine to hungry and sick

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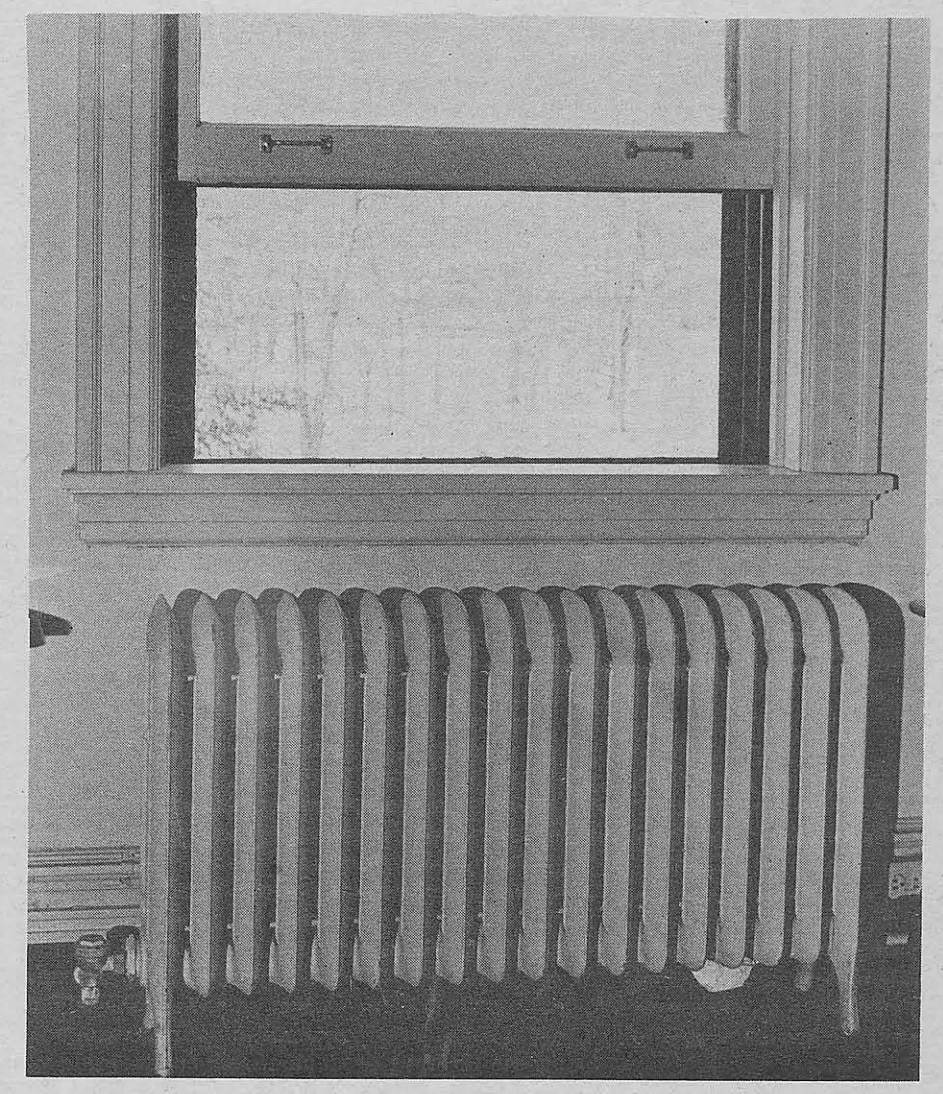
Energy — use and abuse

photo by Karen Norman



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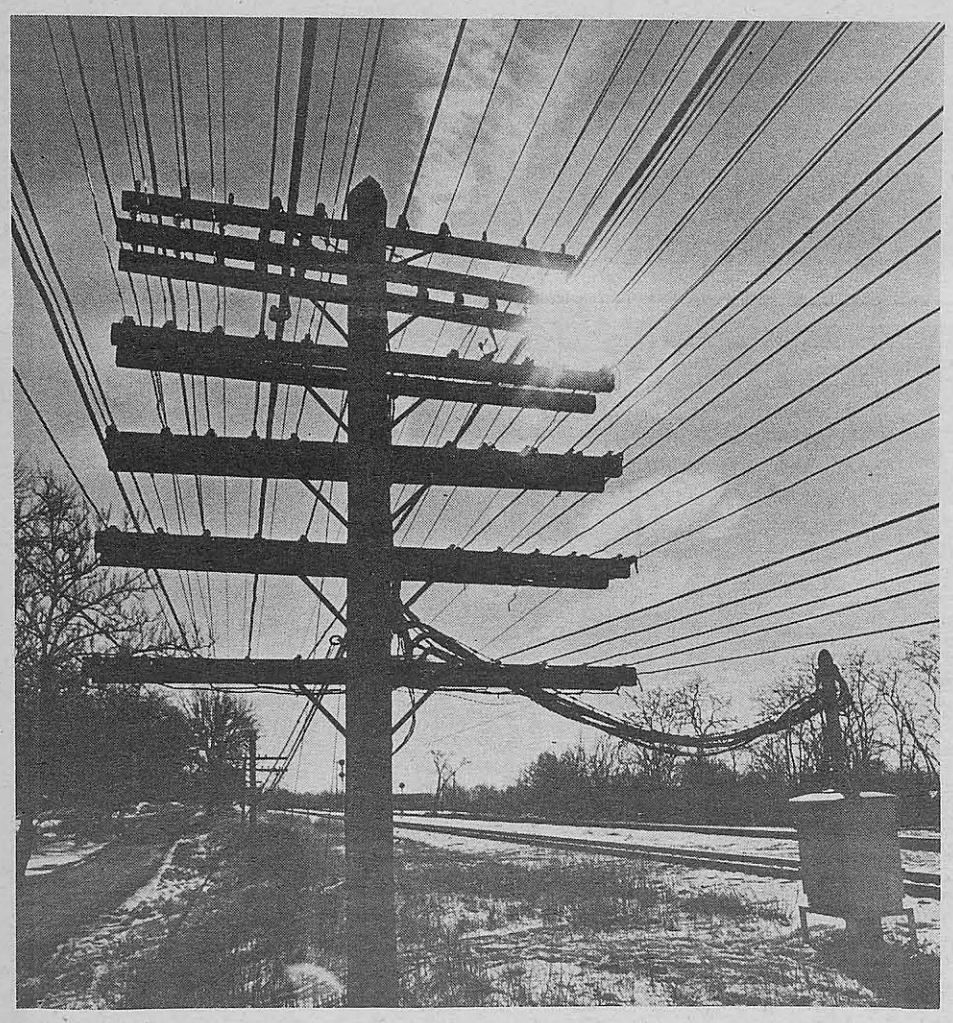

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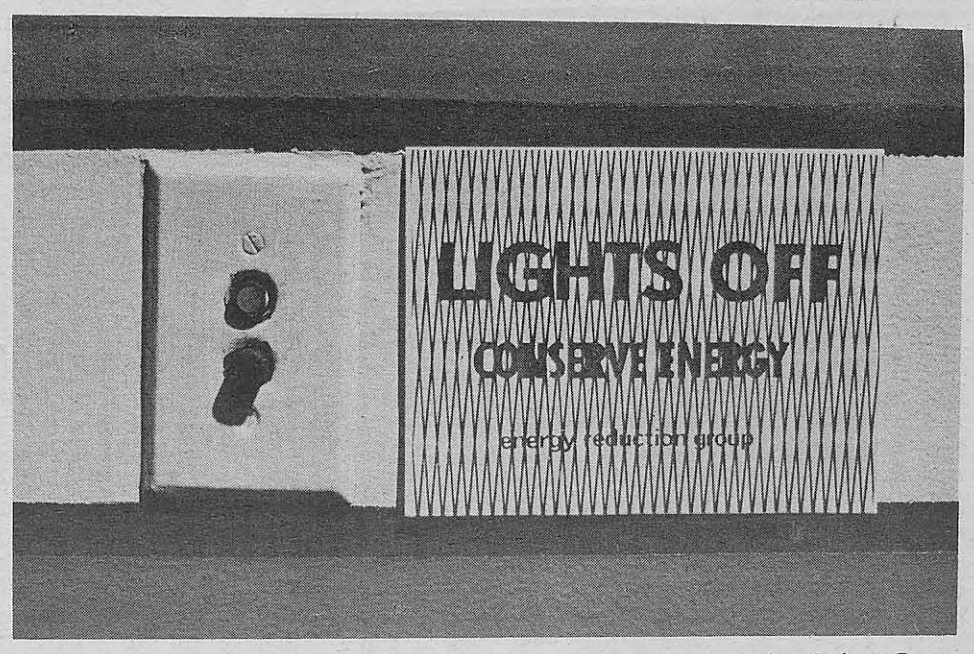


photo by Laura Euans

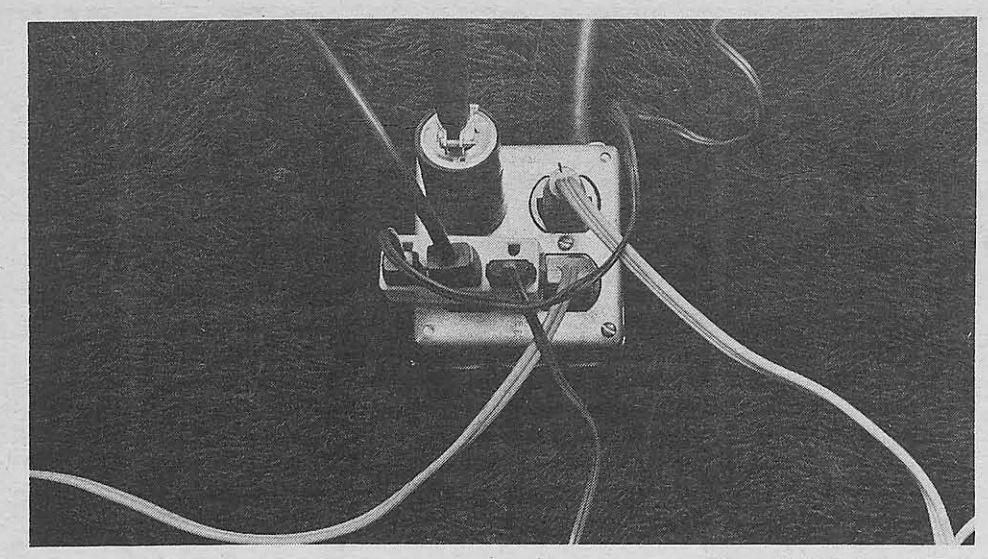


photo by Laura Euans

As energy-conscious Americans we are experiencing the pocketbook pinch at the gasoline pumps and when our monthly electricity and heating bills come. But as members of the Webster College community, students, faculty, and staff must do their parts as well to cut down on energy consumption on campus. Irregular heat control in rooms has caused many a student to open the windows to escape the heat in many sauna-like classrooms. And overburdened electrical outlets and "lights off" posters are reminders that we, too, can do our part by cutting down.

news briefs

Voice your opinion inCSA

The CSA will be holding elections on Feb. 18 and 19 from 11:30 a.m. to 1 p.m. in the cafeteria to fill the vacant spots in the organization. Anyone interested in running for one of the positions should leave their application in box 330. For more information, call the CSA office, ext. 294.

"Betty Tells Her Story"

The Women's Resource Center is sponsoring the film "Betty Tells Her Story" to be shown Feb. 13 at noon in room 222 in the administration building. The film is free and everyone is welcome to attend.

The bright lights are on you

Picture yourself in the spotlight. Talented hopefuls will have a chance to do just that at the upcoming audition at Webster College on Feb. 11. Auditions will begin at 2 p.m. in the Winifred Moore Auditorium; registrations begin at 1:30 p.m.

Six Flags, Inc. Show Productions is looking for talented performers to appear in 1980 shows at Six Flags parks around the country. Positions are available for singers, dancers, and all types of variety acts at the various locations, including St. Louis.

Audition for dance scholarship

The Conservatory of Theatre Arts will hold auditions for scholarships in dance on March 21 at 7 p.m. in the ballet studio of the Loretto-Hilton Center. To receive more information, contact Gary Hubler, head of the dance program, at ext. 310.

The auditions are open to anyone 16 years of age or older. A record player, cassette player, and piano accompanist will be provided for the auditions, and singers are asked to bring music in their key. Auditions should be limited to three minutes.

Pryor, Bruce films Feb. 8, 9

The college film society will present "Richard Pryor: Live in Concert" and "The Lenny Bruce Performance Film" on Feb. 8 and 9. Show times are 7 and 9:30 on both nights, with an additional midnight showing on Friday. The cost for admission is $1 for Webster College students, faculty, staff and SMs; $1.25 for other students with valid IDs; $1.50 for senior citizens; and $1.75 for general admission.

See your advisor feb. 11–14

Feb. 11 through 14 has been designated as undergraduate advising days. All undergraduates should plan to make an appointment to check with their advisors on one of these days.

Come to the 'Birthday Party'

The Conservatory of Theatre Arts will present a workshop production of Harold Pinter's "Birthday Party" on Feb. 10 through 12 in the ground floor auditorium. Curtain time is 7:30 p.m. nightly, and admission is free to the public.

AMAN Ensemble at American

The Dance Concert Society will present the AMAN Folk ensamble on Friday, Feb. 8 at 8:30 p.m. and Saturday, Feb. 9 at 2 and 8:30 p.m. at the American Theatre. The Saturday matinee, "Dances for a Saturday Afternoon," is especially well suited for children.

Tickets, which are $3 to $10 for the evening performances and $2 to $6 for the matinee, are available at the Dance Concert Society box office, Monday through Friday, 10:30 a.m. to 5 p.m. For more information, call 968-3770.

Repertory hosts alumni night

All Webster alumni are invited to attend "A View from the Bridge" at Alumni Night at the Rep on Friday, Feb. 15. A discussion, to be led by Barbara Fraser of the '48 class, will follow the play. The discussion is free and a cash bar will be available.

Tickets to the play may be purchased at the repertory box office or by calling 968-4925. Sustaining members receive a 10 percent discount off the box office price by showing their 1979 membership card. The play will run through March 8.

Israelievitch presents recital

Jacques Israelievitch, Saint Louis Symphony Concert master and artist-in-residence at Webster College, will present a recital with Webster music faculty member Gail Delente on Feb. 17 at 4 p.m. Admission is free.

Handicap awareness day

A Handicap Awareness Day will be sponsored by the Social Action Collective and the health services department on Wednesday, Feb. 13. The program will seek to acquaint participants, by simulated experiences, with the concerns and environment of those that are blind, deaf, or paralyzed. A panal discussion will follow. The program is scheduled from 2 to 4 p.m. in Maria Lounge.

Richard Demarco lectures

Richard Demarco, director of the Demarco Gallery of Edinburgh, Scotland and coordinator of the Edinburgh Arts Festival, will give a slide lecture at Webster College on Feb. 11 at 11 a.m. in the Winifred Moore Auditorium. The lecture is being sponsored by the school's art department and is free and open to the public.

THE JOURNAL

a webster college student publication

security is.....
knowing

who to call for
Help!!

Is Webster 'secure?'

Love is another word for Valentine's Day

The third graders
made valentines
during class
to take home
with their iced cookies
most moms wouldn't
let them eat.

The cards
were red paper —
it faded on their white shirts —
with paper doilies —
Dad said they weren't from Ireland
all held together
with white paste.
(Does it really take
twelve years to digest?)

Mom put them between
some pages in a book
when she thought
no one was looking.

Their daddies
went to Sachs
that day.
They flirted
with counter girls.
The valentine was a
heart-shaped diamond
with an emerald cupid's bow —
it snagged mommy's stockings —
In a gold setting —
to signify eternity.
When they thought

everyone was asleep
they talked of insurance
and lawyers
and a safety deposit box —
for the ring.

When third graders
become third year students —
they bypass Sears
on the way to the florist
order 12 red roses —
$64 in Denver —
consider six,
They return with
ten white carnations
and a card —
the corny one,

or the sexy one,
or the funny one.
There were five cards
to choose from —
cost $1.25
The red ink fades —
when the Lambrusco
spilled
and fell apart —
drying over the vent
They glue it back together
with white paste,
lick their fingers
and press it
in a book of Love Poems.

— Kathy Laughlin

THE JOURNAL

Vol. 9, No. 14 | Webster College, Webster Groves, Mo. | Feb. 14, 1980

Cover photo by Jean Oksner

Emergency policy listed in critical condition

by Jean Oksner

In case of medical emergency, how safe are you on the Webster College campus?

If you should fall down a flight of steps or have an injury that results in bleeding, the observers would probably call the school switchboard to summon an ambulance. But if a student contacts the switchboard requesting help, an ambulance might be summoned. . . but probably not. It might be better to bypass the school and call directly to the Webster Groves Police.

"We try to have the school nurse assess the situation first," said Corinne Martin at the switchboard. "There is always the chance that some student could be making a 'funny' call. But if we are told of real trouble, we call the paramedics immediately."

The minutes lost at this point, while the nurse is called and "assessing" the situation, could be the crucial ones in a true medical emergency.

During the school day, the switchboard can usually locate Malinda Alexander, registered nurse and director of the Webster College health service. In addition, Sharon Hessler, secretary in the health service office, fills in when Alexander is out.

"I have been trained in CPR (cardio-pulmonary resuscitation)," Hessler said. "But I haven't been able to take the first aid class that is offered because I must cover the office."

Yet Hessler is sent out on emergency calls.

Last semester a student walked through a heavy pane of glass in the Big Bend Building. An ambulance was requested of the switchboard and they were told of bleeding. The extent of injury was unknown to the observers on the scene.

Alexander was not available, but no paramedics or police were called. Instead, Hessler and Janet Landzettel of the residence office came to the scene. Observers reported that they did not have a complete first aid kit with them, nor scissors to cut the bandages they carried.

Cont. on page 4

First aid kits are a must for a college campus. A number of kits are needed at stategic points on the campus to provide for emergencies. photo by Jean Oksner

Security guards offer 'common sense' as aid

by Steven Thomas

Just how safe is Webster College? Security guards at the college have no first aid training to apply in the case of an emergency. There is no first aid kit at the various security stations posted around campus. In fact, three security people who work the dormitories were unable to tell students where the nearest hospital is located.

Kim Lewis, a resident of the Loretto Hall dorms, needed this sort of information Jan. 27 after coming down with a case of pneumonia. She found it necessary to seek out a passer-by to find the location of the nearest hospital.

In cases of emergency, the security guards have a folder with emergency phone numbers. They have been instructed to call for an ambulance if one is needed. But for on-the-scene care, security guards are not expected to be able to treat students.

Sergeant Thomas Tony, head of Webster's security force, explains the job as being "more of a watchman's position."

"You have to use common sense," he said. "But as far as first aid goes, there's no training."

Medicine: Big business with clout

by Jean Cummings

Health care in America is good business, according to Rick Kunnes of the New American Movement.

Kunnes, chairman of NAM Health commission and author of "Your Money or Your Life" talked to Webster students and faculty on Friday about the similarity between the military industrial complex and the "medical industrial complex."

"Both promise services. One promises the service of health; the other promises the service of peace. In fact, they both provide just the opposite. They both profit by the opposite," said Kunnes.

The medical industrial complex profits from illness and the military industrial complex profits from war," he added.

Citing the current expenditures in this country for health care as more than $200 billion a year, or $4 thousand per family per year, Kunnes said the United States has the highest expenditure per capita for health care anywhere in the world.

"Still, the United States is ranked 18th in infant mortality and 22nd in life expectancy," said Kunnes.

In spite of the increasing expenditure on health care, Kunnes said we are "witnessing a relative decline in this country in the quality of health care."

"I, and certainly others, contend that this money goes to what we would call a medical industrial complex, made up of governmental agencies, hospitals, research foundations, physician's associations, medical centers, and research and development corporations," said Kunnes.

"This is, in fact, a very prominent, powerful, corporately dominated coalition that has tremendous political and ultimately medical effects on the quality of health care services," he added.

Cont. on page 7

Committee meets to review administrators

The Committee to Review Administrators is conducting its regular triennial reviews of Joseph Kelly, vice-president of the college; Karen Luebbert, librarian; Bart O'Connor, director of business and finance; and Sister Lucy Ruth Rawe, registrar and director of institutional research.

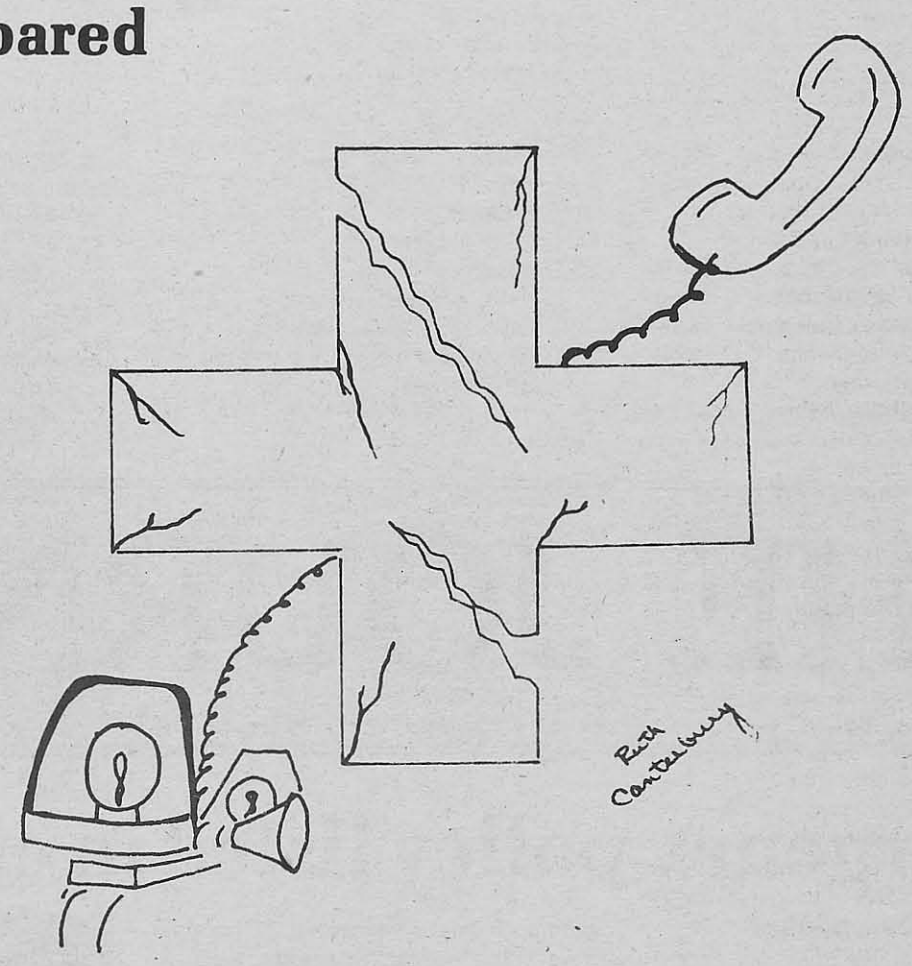
The committee solicits comments on their administrative performances from members of the college community.

Administrators, faculty, students and staff are encouraged to send letters to Peter Sargent, chairperson of the committee. Personal appearances with the committee, in lieu of letters, may be arranged by calling Margret Brown, ext. 460.

The committee pledges confidentiality.

Editorials

Security means being prepared - but is Webster secure?



There is an often-quoted but seldom followed axiom that could be the key to averting a major tragedy: **Be prepared.**

Accidents happen; they cannot be predicted nor can they always be avoided. Preparing for the unpredictable may seem to be a futile task. But that simply is not so in the case of medical emergencies.

Generally, it is not the individual who encounters an emergency situation who fails to respond correctly. Rather it is the policy and procedure that is set forth or, as the case may be, not set forth that is responsible for the manner in which an emergency is handled. The safety and security of students and employees of Webster College should be an important item in this institution's list of priorities.

There should be a universal policy concerning medical emergencies established now that could be understood by everybody. If a universal policy was implemented, a tradedy in the greatest sense could be averted and, in minor mishaps, discomforts could be minimized.

Medical emergencies are not unmanagable. On the contrary, most emergencies can be dealt with swiftly and effectively. But first they must be recognized and then acted upon in a manner that insures the greatest expediency.

Procedure and policy need to be reviewed and updated annually. Changing demographics of a shifting student population and institutional expansion dictate this consideration. In the past at Webster, emergency procedures have been broken down because either the proper equipment was not available or because a dated policy did not cover the situation.

In order to provide an adequate program particular element should be considered. Specifically:

There is no reason why there isn't an adequate first aid kit available in every area of the campus.

A universal policy for medical emergencies that is proven effective should be put into effect through an awareness program that reaches faculty, staff and students.

There should be coordination between security, city fire department, city police and health services.

A safety committee should be established that includes administrators and professionals to review, implement, and coordinate a total program.

We are fortunate to have competent professionals in our school and community who can help prevent the loss of life and limb and to insure ourselves agains such a disaster. Remember the next emergency could involve you. **Is Webster prepared?**

Jon LeClair

Webster's lack of response creates problems for community

Often in the past on this page there has been considerable comment and criticism of the parking situation at Webster. Here it is again: The parking situation at Webster is terrible. Everyone complains about it, but the comments seem to fall on deaf ears. Even a negative response would be encouraging.

The lack of response from anybody is at the core of many problems faced by the college in general.

As a Webster College publication, **The Journal** should function as a sounding board for the community. Yet there is little response from the community on the parking issue or on much of the content of the **Journal**. Does anybody care out there?

Surely there are issues or comments that individuals or groups would like to voice. The **Journal** is the publication in which this could be done effectively. Do you like the **Journal**? Do you think it is trivial or ineffective? Voice you response or suggestion in a letter to the paper. The **Journal** is a tool that can be used by the entire community.

Jon LeClair

The Journal is published by the students of Webster College in conjunction with the journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed and are subject to editing.

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

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

Editor-in-Chief ..... Jon LeClair
Managing Editor ..... Nancy Roenfeldt
Photo Editor ..... Gary Brady
Ad Sales ..... Michelle Palmer
Business Manager ..... Steve Webb
Production Staff ..... Gary Brady, Ed Branch, Stephani Boyd, Ruth Canterbury, Jean Cummings, Kitty Glenn-Mock, Kathy Laughlin, Jean Oksner, Ed Stehlin, Steven Thomas, Michael Waldrop
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Letters:

Carter can earn salary resolving the Draft

It seems like only yesteryear when young people gathered to protest the government's military involvement overseas. It seems that only a few issues ago **LIFE** magazine let America turn through the endless pages of faces in a section entitled "One Week's Dead in Vietnam."

Aside from the fact that the Democrats have faithfully provided wars at times of depressed economics, (war is good business), President Carter must also meet a popular ERA issue head on. All this comes during an election year.

Most Americans will probably support the armed service registration as a measure of defense, but an actual draft is something that nobody, including Carter, thinks the U.S. public is ready for yet. Already, anti-registration protests are springing up across the nation. Stanford University male and female students burned a giant draft card at a rally. The west coast is virtually flooded with anti-war movements.

The "women in action" issue is a perfect ploy to bring the Equal Rights Amendment clearly out in the open. But, it may soon take a back seat to the overall issue of the current Asian conflicts. Since women never had to deal with the possibility of selective service induction, the female response is largely negative or neutral. It is a subject that they have never encountered and cannot personally relate to. Some positive response comes from hardcore ERA members and women who think "the service would be a great way to meet guys."

Will King, an army recruiter at a downtown St. Louis office, said, "As far as women are concerned, there'll be no put-downs, but there'll be no privileges either."

The issue of "war women" should be left to the libbers, lobbyists and politicians. The crucial issue of Asian conflict should be the focal point of American concerns. Should ***anybody*** have to go to war? If not, then what to do with a government like the USSR? Decisions. Now, Mr. Carter can truly earn his pay.

Ed Stehlin

Student transforms toy dolls into Killer Babies

by Steven Thomas

The lights fade and blackness fills the screen. Suddenly, the title is splashed before the audience in living color — "The Attack of the Killer Babies!"

"Killer Babies" is the brainstorm of John Sandel, a Webster College freshman who has an independent study this semester to make what will be a film satire of B-grade science fiction/horror flicks. But why "Killer Babies"? Because Sandel likes kids' stuff.

"Have you ever been out to Venture and looked at the toy department?" Sandel asked. "I love toy departments. I've never outgrown them. Even the tacky stuff — the Star Wars rip-off stuff — I just love it. If I had the money, I'd still buy Hotwheels."

And it was a toy, in fact, that inspired Sandel to write the 35-page screen play for "Killer Babies" during the Christmas holidays.

"This guy that lives next door to me, Peter Ryebread, had this little toy baby, made in Japan," explained Sandel. "It's a little thing about two inches long and it's got a wind-up knob in its belly. It's the cutest little thing you've ever seen — little smirky grin on its face, bright little eyes, and a blue diaper. And the butt and legs are adjacent to the body and there's this wind-up mechanism. So, when you wind it up and set it down, the thing becomes unbalanced and it crawls because the hips wiggle.

"I was in his room about three months ago, and I just looked at this thing and started messin' around and thought, "We could make a movie about this thing — dress up the face a little bit and put mean eyebrows on him, little paper fangs and stuff. Then we'd go out and get a whole load of 'em, like about 40 of 'em. We'd write a film about the attack of the killer babies and just have these silly little wind-up toys and make a silly little film, no longer than 10 minutes.

"The more I thought about it, the more I liked the idea," he continued. "And then I decided, well, why not just make it a legitimate film," said Sandel.

So Sandel went to see John Porter of the media department early this semester when he decided to make a fairly long movie. He had it in mind to shoot a shorter 16-millimeter flick. However, he was told that there is no money at this school for making films. Porter suggested an independent study for credit if Sandel could produce the film himself.

John Sandel

Sandel managed to get his parents to give him financial support, giving him a total budget of $850. But for a project as lengthy as "Killer Babies" was to be, shooting in 16 millimeter was out of the question.

"The big drawback to this film is that we're going to be shooting it in eight millimeter. That's my big trauma this semester. Sixteen millimeter is too expensive; I can't afford it. Production costs of a 16-millimeter film are five times more than an eight-millimeter film. And that's just production; that doesn't include opticals or any lab work that's done," Sandel said. "If you make an eight-millimeter film for $5, theoretically, a 16-millimeter film would cost $25.

"And that's coupled with the fact that there's no sound equipment at this school (for movies). I would have to rent everything," Sandel explained. "Now, providing that I shoot the film properly, I'm intending to blow it up to 16 millimeter so it can be shown. Otherwise, I might as well take it home with me and show it to Mom and Dad. They're going to see it anyway. I mean, God knows they're gonna see it. But I gotta blow it up because I can't make a film like this just to make it. I gotta show it."

But don't rush out to buy your tickets, folks. Production is slow. "Killer Babies isn't expected to be ready for its first engagement until early next school year.

A touch of hope

Ancient treatment restores health

by Kitty Glenn-Mock

Attention all sufferers of arthritis, headaches, muscle spasms: help is in sight.

The therapeutic touch study group, sponsored by Dr. Alexander Calandra of the science department, held its first meeting on Jan. 26. The group discussed the type of ailments therapeutic touch has been known to relieve.

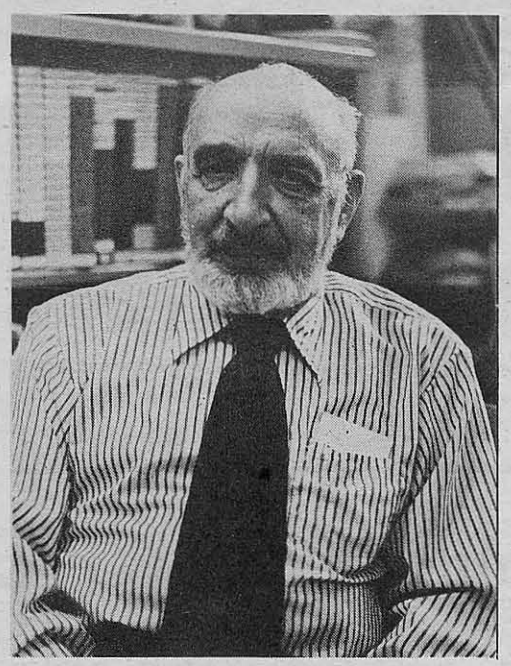
"As a result of the enthusiasm of those in attendance at the holistic health conference given in December, a therapeutic touch study group has been formed," Calandra said.

Therapeutic touch, the modern form of "laying on of hands," is an ancient example of man's ability to help man. There is written history of it that goes back 5,000 years, and evidence of its use is demonstrated in the ancient traditions which continue to be handed down from teacher to pupil in India, Tibet and China.

"The purpose of this group is to give interested parties an opportunity to develop their skills in the field of therapeutic touch. Meetings of the group are open only to individuals who attended the December conference," Calandra added.

The first meeting involved an idea exchange of various techniques used by individuals. The attendees had used the "touch" to relieve crying babies, headaches and general aches and pains. One gentleman greatly improved his mother-in-law's arthritic condition with his special technique.

Apparently, therapeutic touch is not limited to human beings. A woman reported that she had used her abilities to calm a snake and also to assist in training horses.


Dr. Alexander Calandra

"A number of projects are being set up, the first one is on the use of therapeutic touch for victims of arthritis. If readers know of anyone whose hands are seriously afflicted with arthritis, they are invited to contact the science department," Calandra said.

It should be noted that therapeutic touch is not a miracle cure, and sometimes it is not even a cure — but most times, it does help, and that can be invaluable.

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'Call us...no matter what kind of accident'

Paramedics on call for crisis at Webster

by Kathy Laughlin

"We're all Webster College has," said Dan Furrer, a fireman with the Webster Groves Fire Department.

Furrer said he's aware of the procedure Webster College has followed in getting emergency medical help. He said it isn't necessary to go through all of the red tape involved in the present switchboard-to-nurse-to paramedic system.

"Call us. Use an outside line," he said.

Wally Dawson, senior fireman/paramedic for Webster, explained the lines of communication.

"Suppose something happens at the college. Someone calls and says there's an emergency. The police dispatcher takes the call. She immediately sends a police car. . . . no matter what kind of accident.

"She calls us; we send the 504 (life support vehicle or LSV) or the fire truck if there's a fire. Usually the police get there first because they have a head start. That's all there is to it," he said.

The LSV is equipped to handle all life-threatening situations, but they handle all degrees of emergencies.

Dawson explained, "Not too long ago we had a fire call. They said a car was on fire. Well, that doesn't sound so bad, but we got there and the car was in a garage attached to a house.

"What's an emergency?" he asked. "Only a trained professional can tell. We treat a cut-finger call like an emergency until we find out otherwise.

"It doesn't matter if President Gerdine, or a student or a nurse calls. It just doesn't make a bit of difference."

In any case, when help comes, it comes prepared for anything from that cut finger to a heart attack.

When the call goes through to the fire department for medical help, the LSV rolls. It's complete with everything from aspirin to morphine, OB kit to poison kit, as well as oxygen and other necessities of medical crisises.

Senior Fireman/Paramedic Bob Roberts explained that they have a wide range of equipment, the most sophisticated piece being that used for heart problems.

The system is equipped with a mobile electrocardiograph machine taken into the home; it is viewed on a tape on the mobile unit in the van. The strip is also sent to the hospitals for doctors' inspection. The doctors advise the paramedics about medication and treatment.

Webster Groves paramedic Don Brunk displays some of the equipment used in treating medical emergencies.

photo by Bob Theiss

"We have telementry with St. Joseph's, St. John's, Deaconess, County Hospital and St. Mary's. We rarely use County. Mostly, we use Deaconess and St. Joe's. St. Joe's set up our program," Roberts explained.

"We use whoever's best for the victim — whoever's closest," he said.

For the most part, though, the LSV is a treatment vehicle, not a transport vehicle. If the emergency requires further hospital treatment, an ambulance is summoned for transport. This keeps the LSV open for other emergency calls.

Most important are the men who use this equipment, however. All the firemen are emergency medical technicians (EMTs) who can use the less sophisticated fire truck emergency kits if the LSV is unavailable.

These EMTs have completed 80 hours of class and clinic work. They have passed a state license exam and a hospital exam.

The paramedics, on the other hand, must eventually take 600 hours of training and pass their state board exams.

"Every three years we have to retake the boards — even doctors and nurses don't do that," Dan Furrer said. He is presently studying to be a paramedic with the department's Emergency Life Support Program.

"Webster Groves can be very proud of us; out of the 12 who've started the MEMT (mobile emergency medical technician) program, 12 have passed the boards," Wally Dawson said.

The national average is 50 percent failures. Until recently only the MEMT was required of paramedics. The field is constantly upgrading itself — upgrading itself for the inevitable emergencies.

An older local woman — who the firemen refer to as a "regular" — wandered into the firehouse and asked if someone could take her blood pressure.

Furrer responded, "Could you have a seat over here?"

"Dawson reitterated, "After all, what constitutes an emergency?"

Emergency policy in critical condition page 1

Fortunately, the student's injuries were not severe and no harm was done because of the delay.

"Since that incident, we try to keep things out that can be picked up quickly because Sharon (Hessler) felt that there had been a problem in not having the right equipment to bring," Alexander explained. "But I reassured her later that as long as there was no arterial bleeding, she could wait and there was no severe time problem."

Indeed, it is a fortunate victim whose injuries can wait. Yet, as of this date, the health service still has no first aid kit and if any are around campus, the locations are unknown to health service personnel.

"I have been advocating for five years that every single building and department on this campus should purchase their own first aid kit," Alexander said. "But what they do is call our office and say that we need to supply them with this, this and this. Well, we don't need to supply them — they have a budget too. Our office has a small kit, but no big deal. A complete kit runs anywhere from $150 to $200. We have bandages and dressings here, you just have to grab them when you go. And it depends on the nature of the problem. If someone has had a heart attack, well, all I need to bring is me."

If someone is bleeding, should time be taken to assemble the right items?

"It takes all of a minute to grab things if you know what you are grabbing for," Alexander explained. "And we now have a kit with five yards of gauze and some tape and things ready to go."

Alexander said that you must know what is available in the community before summoning outside emergency people. Private ambulances may be the right choice, even though they are expensive.

"The Webster Groves paramedics come, but they don't want to be called for a trivial burn. Even though it may not be very trivial to you if you have a third-degree burn all over your body, they would feel that the 10 minutes it takes for a private ambulance to arrive would not change the situation," Alexander said. "The paramedics must remain free for the life and death situations. If you call the paramedics too many times in an unnecessary situation, you are going to have a problem with them. But I am the first one to advocate that if you are in doubt, especially in the home, don't mess around. . . . call them."

The Webster Groves Police Department explained that when an emergency call is received, they immediately dispatch a police car and an LSV (life support vehicle) that has two paramedics and a radio in touch with the hospital.

Contrary to Alexander, they assured us that they are not hesitant to respond to any emergency, even if it proves to be non life-threatening. In fact, they encourage the community to call for their help in what may be a crisis.

"We would rather run 15 unnecessary calls than take the chance of finding one dead man," said Dispatcher Tegeler of the police department.

Alexander explained the resources available on the Webster campus.

"I am on call 24 hours a day, seven days a week. . . even at home," she said. "The college has physicians on contract and I can call them any time as necessary. We have staff and faculty in each building trained in CPR and the paramedics are not more than four minutes away — four to six minutes is a life-saving time limit.

"One of the problems here is a matter of semantics," Alexander continued. "How do we define an emergency? The way that most lay people define an emergency is not necessarily a real medical emergency to me. That doesn't mean that something doesn't need to be done quickly, but it may not be a life or death situation that precedes everything else.

"It is important that everyone should learn some basics about making a keen assessment — that the person is breathing, that their heart is beating, that there is no arterial bleeding (spurting blood), or that they have not taken a poison. These are true emergencies because then the time is limited in which I can save their life. If someone stops breathing, I've got four to six minutes. Statistics show that if they start breathing again within two minutes, their long-term survival chances are better. It is a little bit scary, because by the time I ***run*** from this building to the theatre or the Big Bend Building, I have used two to four minutes. But I can run quicker than I can start my car and drive there.

"That is why I have started the program of having CPR-trained people in each campus building," Alexander said. "We have someone in the theatre and in the music building. Someone with a clear head should telephone for help without a 10-minute dissertation. Give the location, what happened, and what

Decadence and glamour epitomized by slick flick

by kevin renick

reel life

Richard Gere and Lauren Hutton star in Paramount Picture's "American Gigolo."

"American Gigolo" is a sleek, visually handsome film about a sleek, very handsome young California swinger named Julian Kay (played by Richard Gere). Actually, Julian is a swinger by profession, not out of any desire to personally live it up. He makes his living escorting and giving various forms of pleasure to wealthy (and usually bored) Los Angeles women. This career runs the gamut from chauffeur to diverse and exciting companion (Julian knows five or six different languages fluently, and is well versed in the arts.) to sexual partner par excellence. Yes, Julian can give it all to the ladies who can afford him, but he can find no pleasure of his own; this is the premise of "American Gigolo."

While zipping around in his black Mercedes from posh Beverly Hills hotels to elegant, ritzy restaurants to gorgeous Hollywood mansions, Julian meets Michelle Stratton (Lauren Hutton). She is the beautiful but lonely wife of a state senator.

Though she would never think of endangering her husband's career, Michelle cannot resist her attraction to Julian. Their relationship is somewhat rocky at first; Julian refuses her attention when he learns who she is. But she traces him to his apartment and offers to pay for his "services" so he can't spurn her.

Julian soon realizes that Michelle really wants and needs him, and gradually he slips out of his profession to allow himself to care for her. There are a couple of pretty sensuous love scenes between them, but what matters is that Michelle is able to poke through Julian's slick exterior and get to the troubled man within.

At one point, he wants to make love to her, but she refuses saying, "Look, Julian. . . I love it when you touch me and when you kiss me; you're gentle and warm then. But when we make love, you go to work." Michelle realizes that Julian's career as an artful professional lover has rendered him incapable of receiving pleasure from the act himself. The sharing of their individual frustrations keeps the couple together.

Julian's involvement with a number of sleazy, back-stabbing types is bound to get him in trouble, and it does. As a favor to a friend (a so-called friend, that is), he "services" a woman whose husband has not made love to her for years, literally. The woman turns up dead the next day, and Julian is a prime suspect.

It is clear he is being framed when evidence like missing jewels from the woman turn up in his possession (in his case, they were planted in his car). Julian frantically goes to the apartment of a "friend" he thinks may be in on the framing, and offers him unlimited (and even kinky) services to lay off. The reply "It doesn't matter what you're willing to pay me, Julian. There's always someone willing to pay more.") truly indicates the scummy underside of a lifestyle in which excessive wealth and all forms of bizarre sensual gratification are the norm. This is the world that Julian is trapped in that he must now find a way out of. Perhaps with Michelle's help, he can.

There are two different atmospheres present in "American Gigolo." One is a look of fashion and glamour as epitomized by the Beverly Hills area locales, and the flawless physical features and wardrobes of Richard Gere and Lauren Hutton. Gere looks like the all-American male model, with his perfectly sculptured face and physique. He can look boyish and vulnerable, as well as intelligent and sophisticated. Certainly he was a better choice for the role of Julian than John Travolta, who was originally slated. Lauren Hutton has been a model longer than she has an actress, appearing innumerable times on the covers of leading fashion magazines.

The other atmosphere is one of real decadence; there are pimps and prostitutes, underground sex clubs, corruption and deceit among the filthy (in the literal sense of the word) rich, and a constant mood that all is not well — that below the surface of this class of people, there is constant loneliness and insecurity.

Director Paul Schrader has dealt with such things before, having written the brooding story, "Taxi Driver," and directing "Blue Collar" and the semi-pornographic film "Hardcore." Schrader's world is a gritty, tension-filled place where cold reality constantly threatens the psychological balance of its inhabitants. For the characters in "American Gigolo," there is lots of flash, lots of material possessions, and a lot of temporal gratification, but very little lasting happiness or love.

Without being very deep, the acting performances of this film are good in the context of the story. Richard Gere clearly has the look and demeanor that are required, but his performance is hardly a complex or moving one. He never really stirs your emotions in a substantial way (some women may choose to disagree!), though you do come to realize he's a lonely, vulnerable human being like us all.

Perhaps Julian is too vulnerable; otherwise, he might not get used and abused as he does.

Lauren Hutton is charming and sensual as always, but her acting never really varies much from role to role, scene to scene. There is excellent support work from Bill Duke as a sly, slow-talking, wealthy black pimp; Hector Elizondo as the round-faced, cigar-smoking detective investigating Julian's case; and Nina van Pallandt as the sometimes, gruff, sometimes sweet woman who arranges many of Julian's appointments.

"American Gigolo" is an effective and realistic look at a lifestyle you hear a lot about, as well as a certain profession that you ***don't*** hear much about. It's a fashion show, a hip "pop" movie, and one angle of showing the pitfalls of a life with false values. But the film's excitement comes in only fleeting moments; its appeal is mostly surface, like the motivations of its characters. Still, it's a decent flick, and perhaps word-of-mouth is the best thing to go by when deciding whether it might be for you or not.

Emergency policy from page 4

effects are readily seen. If somebody falls down the steps, for instance, the biggest thing is not to touch them. Someone should stay with them and everyone else should disperse because there is nothing worse than a crowd hanging around, using up the oxygen and making the patient feel self-conscious."

Alexander said that she has been fortunate to catch some of the big things that have required her attention on the Webster campus.

"We have had two cardiac arrests and I have been there for both. Another time a student came in to talk to me and fell over and started convulsing. One time we got a call from the Plymouth Building that someone had stopped breathing. It took me two or three minutes to get there and I thought by that time that I wouldn't be breathing myself. By the time I got there I found ! had inaccurate information. If I had been someone unwilling to take a chance that the information was incorrect, then I should have called the paramedics first. Obviously, I was taking a chance with someone's life, but sometimes we don't get enough information to validate that emergency call."

"The school is spreading out — we have Plymouth, Big Bend, theatre, the library. We need more people in more places that know more things. That is why I teach CPR and a first aid course every spring," Alexander continued.

"The problem is that people tend to think that they don't need that training until they have had one episode that made them say, 'If I only knew!' Then they wish in retrospect that they had taken the time for instruction."

How safe are you on the Webster campus? It is not possible to cover every eventuality, but perhaps all of us would feel more secure if each department could squeeze a first aid kit into their budget.

A random check of a local drug store found a first aid kit containing sterile pads, bandages, tape, antiseptic, ammonia inhalents, scissors, and first aid instruction book. It sells for $15.30. Most department budgets should be able to manage that amount from their "emergency fund."

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How do I love thee. . . .

Valentine's Day is a day for candy, flowers and poetry. Candy is too messy; flowers are too expensive, but here are a few poems to uphold the romantic tradition.

Uneasy Rider

Falling in love with a mustache
is like saying
you can fall in love with
the way a man polishes his shoes
which,
of course,
is one of the things that turns on
my tuned-up engine

those trim buckled boots
(I feel like an advertisement
for men's fashions
when I think of your ankles)

Yeats was hung up with a girl's beautiful face

and I find myself

a bad moralist,

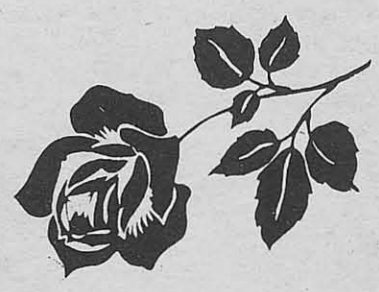
a failing aesthetician,

a sad poet,

wanting to touch your arms and feel the muscles
that make a man's body have so much substance,
that makes a woman
lean and yearn in that direction
that makes her melt/ she is a rainy day
in your presence
the pool of wax under a burning candle
the foam from a waterfall

You are more beautiful than any Harley-Davidson
She is the rain,
waits in it for you,
finds blood spotting her legs
from the long ride.

— Diane Wakoski



A Red, Red Rose

O My Luve's like a red, red rose,
That's newly sprung in June;
O My Luve's like the melodie
That's sweetly played in tune.

As fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun:
O I will love the thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only luve,
And fare thee weel awhile!
And I will come again, my luve,
Though it were ten thousand mile.

— Robert Burns

Western Wind

Western wind, when wilt thou blow,
The small rain down can rain?
Christ, if my love were in my arms
And I in my bed again!

— Anonymous

Two Loves I Have

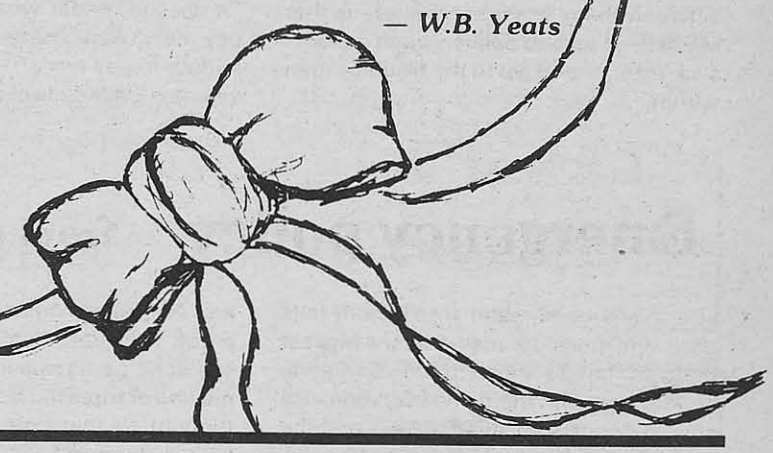
Two loves I have of comfort and despair,
Which like two spirits do suggest me still:
The better angelis a man right fair,
The worser spirit a woman, color'd ill.
To win me soon to hell, my female evil
Tempteth my better angel from my side,
And would corrupt my saint to be a devil,
Wooing his purity with her foul pride.
And whether that my angel be turn'd fiend
Suspect I may, but not directly tell
But being both from me, both to each friend,
I guess one angel in another's hell:
Yet this shall I ne'er know, but live in doubt,
Till my bad angel fire my good one out.

— William Shakespeare

Politics

How can I, that girl standing there,
My attention fix
On Roman or on Russian
Or on Spanish politics?
Yet here's a traveled man that knows
What he talks about,
And there's a politician
That has read and thought,
And maybe what they say is true
Of war and war's alarms,
But O that I were young again
And held her in my arms!

— W.B. Yeats



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Medicine as big business from page 1

Kunnes said the primary source of profits is not in the delivery of service, but actually in the manufacturing and distribution of capital — heavy equipment that goes into hospitals.

"With all this federal money coming into the health care system, we are seeing the majority of the major corporations increasingly diversifying into health care," said Kunnes.

"It is important to note that this influx of federal money is not financing new and comprehensive public health care. Rather, in effect, it is financing glamourous and often useless health equipment, as well as salaries of corporate executives and public relations experts. All of this has nothing to do with the quality of health care, except to have a deleterious effect on it," said Kunnes.

Citing examples of this effect, Kunnes said the "so-called research advances" in the drug industry "would be more akin to fashion than function. They often resemble the automobile industry where we see stylistic changes. Substanitively, there is no change and ultimately there is a danger in the product."

The health equipment industry, according to Kunnes, is also spending less money on necessary equipment and increasingly moving into related industries by "manufacturing sun lamps, shampoos, and so on."

"This, of course is not only a waste of raw material but it also wastes the technical knowledge of people involved in healing," said Kunnes.

Kunnes said a "major trend" in hospitals and medical centers toward purchasing equipment for "prestigious reasons" or to "attract good doctors," encourages the overuse and inappropriate use of that equipment.

During the physician's strike in Los Angeles in 1976, Kunnes said that "numerous studies" showed the death rate in that city went down. "The prime cause, it was felt, was due to the drop in unnecessary surgical procedures," he added.

Due to the fiscal crisis facing public and non-profit hospitals today, Kunnes said they are increasingly turning toward hospital management corporations to solve their problems.

Hospital management corporations are contracted by boards of directors of hospitals to "run the hospitals."

"Hospital management corporations are a burgeoning, blossoming business. They constitute a real and present danger and at the same time are publicly unknown," said Kunnes.

The popularity of the corporations is based upon their alleged superiority and efficiency.

"It is the same kind of efficiency that I think ultimately places the issue of profit before people," said Kunnes.

Quoting E.F. Hutton, stock and security analyst, Kunnes cited recommendations of investment in hospital management corporations as "attractive, speculative purchases for capital gain."

Among the reasons given for the forecast were: (1) increased coverage in hospitalization insurance; (2) the population is getting older; (3) expected additions to the number of hospital beds in community hospitals, "regardless of their necessity;" (4) advances in technology, resulting in greater hospital utilization, "regardless of necessity;" and (5) hospitals have proven the political ability to be granted increases, "regardless of necessity."

Kunnes said a number of studies done in New York City indicated that 90 percent of hospital management corporation profits are realized from their "solely owned subsidiaries," such as laundry and drug companies, nursing schools and hospital construction companies.

State distribution of public money without any accountibility leads to private appropriation of that money, according to Kunnes.

"What we see is competition for profits. This has caused, on the one hand a fiscal crisis of the state, and on the other a physical crisis to the vast majority of people in this country," he said.

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news briefs

Creative Dynamics for kids

The Conservatory of Theatre Arts will offer a creative dynamics workshop for young people on Saturdays beginning Feb. 16 and ending April 19. The class taught by Heather Spicuzza will be from 10 a.m. until noon for children age eight through 11 and from 1 to 3 p.m. for children between the ages of 12 and 15. Classes will be held on the Webster College campus.

The cost of the 10-week session is $30. To register or obtain information, call extension 319.

'Greece'(without Travolta)

"Greece: '79," a collection of paintings by Kurt Meinecke, will be on display at the gallery of the Loretto-Hilton Center through Feb. 24. The gallery is open from 9 a.m. to 6 p.m. on weekdays, from 1 to 5 p.m. on weekends, and during evening theatre performances.

Bawdy 'Country Wife'

"The Country Wife," William Wycherley's bawdy Restoration comedy, will open at the Conservatory of Theatre Arts at Webster College on Wednesday, Feb. 20, 7:30 p.m. in the studio theatre of the Loretto-Hilton Center.

The play will run Feb. 20 to 24 and March 1 and 2. For ticket information, call the Conservatory box office, 968-2235.

Israelievitch presents recital

Jacques Israelievitch will perform in a recital Feb. 17 in the Winifred Moore Auditorium. The performance will begin at 4 p.m. Admission is free.

Saddle up for Mel Brooks

"Blazing Saddles" will be shown Feb. 20 and 21 in the Winifred Moore Auditorium. Shows will begin at 7 and 9 p.m. The price for admission is $1 for Webster students, faculty and staff; $1.25 for other students with valid IDs; $1.50 for senior citizens; and $1.75 for general admission.

Last call for honors awards

The deadline for nominations for academic and departmental honors is Feb. 29. Nominations are to be submitted in writing to Sister Lucy Ruth Rawe and may be made by department/program faculty or by the students themselves. In case of the latter, the student's name will be forwarded to the department/program for its evaluation.

To be eligible for consideration, the student must have completed his/her degree in July '79, December '79 or be scheduled to complete it in May '80. A student will not be considered who has incompletes in courses prior to spring '80 which are required for graduation or who has more than four grades lower than "B" in the last three semester of study. (This excludes spring '80.

Students receiving college academic or departmental honors are to be recognized at the spring honors breakfast.

Japan comes to Webster

Webster College and the Japan American Society of St. Louis are co-sponsoring a series of short courses this spring as a part of Festival Japan 1980.

The series includes: Japanese History, Art and Culture, March 14, 15, 21, 22, 28 and 29; the Art of Japanese Gardening, April 7, 14, 21 and 28, Missouri Botanical Garden; Japanese Food and Cooking, May 3, 10, 17, 24 and 31; and Japanese Language for Travelers and Would-be Travelers, May 6, 13, 20, 27 and June 3.

For more information or a brochure on the courses, contact Karen Freeman, community education, ext. 434.

'Oh God' blesses Webster

"Oh, God!," starring George Burns, will be shown Feb. 14 at 7 and 9 p.m. in the Winifred Moore Auditorium. The admission price is $1 for Webster College students, faculty, and staff; $1.25 for other students with valid IDs; $1.50 for senior adults; and $1.75 for the general public.

Double bill at Wini–Moore

The film society will present "Love and Death" and "Sleeper" in the Winifred Moore Auditorium Feb. 15 and 16. Show times are 7 and 9:30 p.m., with an additional midnight show on Friday. Admission is $1 for Webster students, faculty and staff; $1.25 for other students with valid IDs; $1.50 for senior citizens; and $1.75 for general admission.

Foot stompin music Feb. 23

The Missouri Area Bluegrass Committee will present a mid-winter bluegrass show at the J.C. Penney Auditorium at the University of Missouri, St. Louis. The show will begin at 7:45 p.m. Feb. 23. Tickets are $4, $3, and $2. The doors will open at 6:15 p.m.

For more information, call 664-8006, 441-2043 or 892-4439.

Abdicate before it's to late

Feb. 15 is the last day to withdraw from first term spring eight week undergraduate classes.

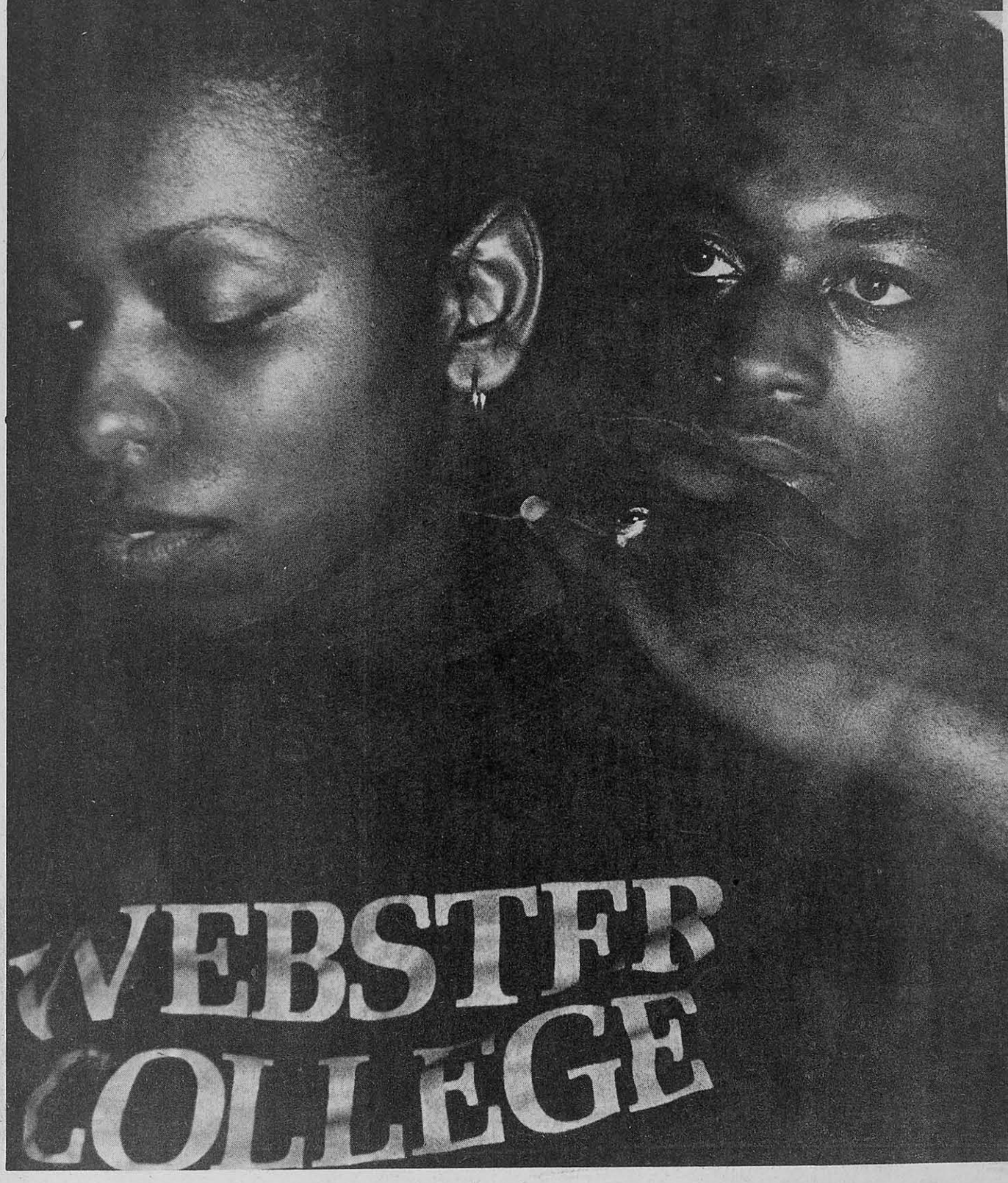
'A musical offering' Feb. 23

The Saint Louis Symphony woodwind quintet and members of the Saint Louis Symphony will present "A Musical Offering" of chamber music Feb. 25 at 8 p.m. at the Ethical Society, 9001 Clayton Road.

Tickets for this performance, priced at $5.50 (or $3 for students 30 minutes before performance) are currently available at the Powell Symphony Hall box office. A 25 percent discount is available for groups of 20 or more. For more information, call 534-1700. For group sales, call 533-2500.

THE JOURNAL

a webster college student publication



Webster 'handicapped' for awareness day

by Jean Cummings

A group of students and faculty learned first hand some of the difficulties a handicapped person has getting around the Webster campus.

Last Wednesday's handicap awareness day began by "handicapping" the participants. With five wheelchairs, 12 sets of ear plugs and an unlimited number of blindfolds, those involved were not given much choice for their handicaps.

"Nobody ever asked for my preference," said Ginny Harrison of the science department. Harrison, a "handicap," gets around regularly in a wheelchair or on crutches.

The participants were then asked to make a circuit from Maria Lounge, through the pool room, out the door and into the administration building. They were to return by going out the back door

Kevin Murphy, assisted by Sue Christe.

of the administration building, through the cafeteria doors and back to Maria Lounge. And regardless of how thirsty their efforts made them, everyone was asked to get at least one drink of water.

The first big challenge came in the pool room where the group of new handicaps were admonished for interrupting a ping pong tournament.

Feeling a little self-conscious, but determined, they continued the journey. Those confined to wheelchairs discovered the ramped doors, making the trip different but not impossible.

The people who were blindfolded and those in wheelchairs were accompanied by a "deaf" person in case assistance was needed.

The return to Maria Lounge brought a gust of questions and complaints:

"How do you open doors in a wheelchair?"

"What do you do when you're stuck in an icy drain in a wheelchair?"

"How do you find the drinking fountain when you're blind?"

"What do you do when the elevator isn't working?"

"What do you do when the elevator is working?"

With the proper atmosphere set in the program, the group led by Bill Fuchs and sponsored by the Social Action Collective moved into a panel discussion.

Panel participants were Malinda Alexander, Webster College nurse; Phil Wentzel, dean of students; Ray Pierson, a psychology student who is blind; and Ginny Harrison. Donna Campbell of the psychology department also contributed by quoting statistics and common problems faced by the handicapped.

The panel focused primarily on the law, how accessible, and how accommodating Webster College is to the handicapped person.

Dean Wentzel pointed out that in 1973, Congress passed a rehabilitation act. Section 504 of that act deals with the

Cont. on page 6

THE JOURNAL

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Cover photo by Mark Skinner

Smoking ban in the air at Webster

by Jean Cummings

The Webster College faculty voted last week, by a 36 to 10 vote in favor of the proposal, to prohibit smoking in all classrooms and meeting rooms at the college.

Before presenting his motion, Bill Fuchs passed out an article on "Air Quality Indoors" which he said the faculty members read.

The article, which Fuchs explained represents his own attitude toward smoking in public buildings, lists tobacco smoke as the "most pervasive form of air pollution indoors." The issue is the plight of non-smokers being involuntarily subjected to "sidestream smoke" — that which drifts off the tip of the cigarette.

"Over the years I have had problems trying to figure how to manage the smoking problem — whether to allow or prohibit smoking in my classroom," said Fuchs.

He said other faculty members expressed similar problems. They did not like the idea of "handing down the law" and sought a more "democratic" solution: a school policy.

Someone brought up the idea of consulting the students about the problem, according to Fuchs.

"It was thought that since the CSA is not functioning at this time it would be difficult to take it to the students," he added.

"My rationale is that the right to smoke should be superseded by the right not to be subjected to smoke in an involuntary situation. In a class or a meeting you can't just walk out. In the cafeteria or lounge you have more control where you sit or whether you stay," Fuchs said.

Bob Corbett, chairman of faculty, said he has sent the no-smoking policy recommendations to the administration asking three things: (1) that they accept it, (2) that they use the **Journal** and a general mailing informing the students that they have accepted it, and (3) that they purchase the necessary signs to enforce it.

Technically, according to Corbett, the policy will go into effect as soon as the administration announces they have accepted it. However, since the faculty is reluctant to act as "police" he said he

thinks the signs will be the enforcing agents.

Corbett also explained that although the faculty has only "recommending" power in policy making, generally their recommendations are accepted.

"I got the impression, verbally, that our recommendation would be accepted by the administration," he said.

Six Flags scans area seeking talent

by Kitty Glenn-Mock

So you think you're a future Steisand or Manilow just waiting to be discovered — well, your big chance was last Monday.

On Feb. 11, Six Flags Show Productions, Inc. held auditions in Webster's Winifred Moore Auditorium for their 1980 spring and summer season. There was a large turnout of Webster talent, as well as other hopefuls from the surrounding area.

Songs like "Somewhere Over the Rainbow," "I'm Just a Girl Who Can't Say No," "She Touched Me," and many others echoed throughout the auditorium. There were also several dancing acts, a comedy routine and even a magician.

According to Rick Benoit, show production supervisor for Six Flags Over Mid-America, the auditions were only for the Palace Theatre and Miss Kitty's Saloon.

Greg Parmely, Suzi Ries, and Tina Heitman await their turn to try out.

photo by Al Bilger

"This audition is only for the St. Louis area. We are primarily auditioning for Six Flags Over Mid-America casts. If we do see somebody that we like and feel we could use in another park, we may ask if they could relocate," Benoit said.

"Our auditions for this park began Saturday, at the Holiday Inn in Eureka. Altogether, we will audition approximately 350 people and out of those we will choose maybe 32 performers," he added.

The auditions were each approximately three minutes, during which time the four judges had many aspects of the performance to consider.

"You have to judge talent, personality, looks and attitude. I look primarily at attitude, because when you are dealing with somebody who is doing 36 shows a week of the same thing and an entire summer of that, it takes a special kind of person. You have to judge all this in three minutes, and it is not always easy," Benoit said.

Cont. on page 7

Faculty promotions and leaves announced

Charles F. Madden has announced the names of those faculty members awarded promotions and leaves effective in 1980-81.

Don Corrigan was given a promotion to assistant professor; Donald Chen, Gavin Cameron-Webb, Dr. Kathleen Regier and Dr. Ann Berlak were promoted to associate professors.

Dr. Earl Henry and Jack Canepa were granted faculty development leaves for the fall of 1980. Sarah Barker and Tom Lang were granted faculty development leaves for the spring semester in 1981. Jacques Chicoineau will be on sabbatical leave during the fall semester, 1980 and Dr. Kendal Stallings will be on sabbatical during the 1980-81 academic year. Dr. Doris Beuttenmuller is still awaiting for word on her request for sabbatical leave.

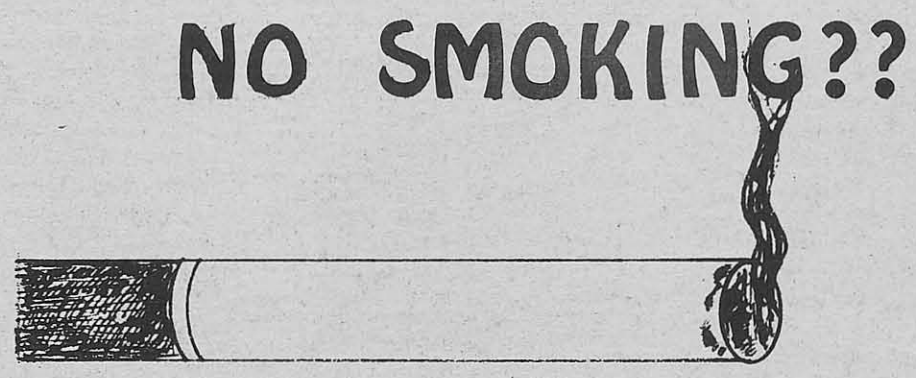
Editorials

Webster's priorities go up in smoke and ash

The response to the proposed smoking ban is not surprising. But the reaction to the deficiences of the emergency procedure policy is disappointing.

Webster's priorities are clearly evident. You can raise the tuition and decrease the hours, propose a dramatic change in the make-up of the school, and neglect emergency care, "but don't take away my smoking."

Since the ban has been proposed, it certainly should be discussed in an open forum. But in light of the response generated by the other issues, the reaction from Webster will probably be "Let me light up and leave me alone."



Letters: Decision process crucial for Webster

As concerns the recent recommendation by the faculty to prohibit smoking in classrooms, I felt an urge to express my own views on this matter.

As a smoker myself, I try to be considerate of non-smokers and smokers alike. For example, I ask before lighting up in people's homes and small, enclosed areas. I do not smoke in cars or while other people, either smokers or non-smokers, are eating close by. In other words, I feel that common courtesy is the name of the game, and I expect the same courtesy of others.

In my three and a half years here at Webster, the smoking issue has usually been resolved by democratic discussion. If certain people expressed their disdain of others' smoke, I and others have politely obliged their request and refrained from lighting up. When no one seems to object, I have always sat by an open window and discreetly made sure my smoke exited out the window. I notice other smokers taking the same approach.

Since Webster's appeal for me has always been the open way students, faculty and administration communicate and accommodate one another, it is dismaying to me that this issue threatens to become a dictate rather than a democratic process. It seems that everyone is taking extremist positions toward what could be flexible compromises. This only creates more bureaucracy.

Furthermore, as I am somewhat of an environmental buff myself (recycling, conserving, etc.) I understand fully the issue of clean air and the offensiveness of my smoke to other individuals. I try to respect this by being considerate in their presence. But I am offended when ***they*** try to shove ***their*** intense distaste for smoke and smokers down my proverbial throat ***because*** by the same token, while I try to encourage others to recycle their cans, bottles and newspapers, I do not hold it against ***them*** when ***they*** continue to litter and clutter ***my*** world with their plastic or reusable products. I can merely suggest. After that, I must respect their individual opinions, as they should respect mine. Another example could be alcohol. While I do not indulge in this type of beverage I don't try to prevent or dissuade others from pursuing their personal tastes. While every year thousands of highway deaths occur at the hands of drunk drivers, I see this as no reason to keep responsible drinkers from indulging in this form of enjoyment and relaxation.

In other words, Webster's appeal rests in the democratic decision-making process. I would hate to see it threatened by an issue that has usually resolved itself in the past, by a small group of people who take pride in being able to work things out collectively.

Thank you for listening.

Sincerely,
Toni Cecile Wallace

Furay seeks hidden motives in smoking ban

As will probably be reported elsewhere in this journal, the faculty assembly recently decreed that henceforth smoking will be banned in all Webster College classrooms and meeting rooms. And therein, my friends, lies a tale.

The smoking issue was the final item on the assembly's agenda for the day, and perhaps the tedium of discussing and legislating had wearied the members to the point of agreeing to just about anything. Or, more likely, the smokers just had to get outside for a few relaxing puffs, giving the non-smokers the upper legislative hand (a clever ploy, that, of putting the smoking issue last). Whichever the case, after smoking and smokers were flayed by the floor leader of the non-smokers and numerous "Amens" expressed by others, the vote was 35 against smoking, 10 for.

It is not surprising to this non-smoker (reformed, temporarily anyway) that Webster's faculty has announced itself as opposed to smoking. But it is ***very*** surprising that a gathering of college professors, ordinarily so devoted to what they perceive to be the interests of the "common man" and to the requirements of democracy, have in this case made of themselves a self-appointed elite, deciding on what is good for him, and this without any vestige of democratic participation by those upon whom the legislation rests. Lamentable, you might say, but perhaps not so surprising after all. Smokers and non-smokers have always been slightly suspicious of each other, and smokers lost this round. Too bad about that, smokers, but light one up and console yourself that it is not ***you*** who have been so unwise as to violate the meditation of British statesman David Lloyd George: "No quarrel ought ever to be converted into a policy."

Er. . . better step outside while you light up, bub.

Conal Furay
History/Political Science Department

The Journal is published by the students of Webster College in conjunction with the journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

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

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Canepa sheds light on BFA issue

In the Feb. 7 **Journal**, Ruth Canterbury, in her article on the CSA, states "the school couldn't or wouldn't provide" a group of graduating art students with exhibition space. Further on in the article she quotes Melanie Braman, Comptroller of CSA, expressing the opinion that she did not "like the fact that since it was a degree requirement, the school wouldn't assist in providing exhibition space."

The object of concern here bears some clarification to put their remarks into relevent context. The degree requirements referred to relate to that for completion of the art department BFA degree. Reference to the college catalogue will provide specific wording. Students interested in obtaining a BFA degree understand they are expected to create, promote and install an exhibition of their work. Students freely choose to enter this program with this proviso. There is an alternative to this in the BA program, which does not carry this requirement.

All graduating art seniors are provided an opportunity to show thier works in the annual senior show held in the Gallery of the Loretto-Hilton Center. This show is directly under the aegis of the art department. The expenses for this show are born by the college. Students who have earned a BFA degree have to organize their own shows apart from this one, either individually or collectively. The art department considers this obligation as an important aspect of the student's development of an enterprising spirit. The enterprise shown by the group of students in "touching" the CSA for funding of their show is commendable.

Where the number of students graduating with a BFA degree warrants a time slot for a show in the Loretto-Hilton, it is normally provided in April. In the particular case involved here the students were December graduates. They and other December BFA graduates were formally invited to participate in the Spring BFA show with the May graduates.

Sincerely,
Jack Canepa
Art Department

Black journalists speak to the issues at seminar

Moore encourages black journalists

by Ed Branch

"All we did was talk. If the talk does some good and stimulates more people to action and to get involved then the conference has done its job," said Chris Moore, producer/journalist for KETC—TV, Channel 9. "The important thing is to get the feelings of the community out in the open — to make people want to get more involved."

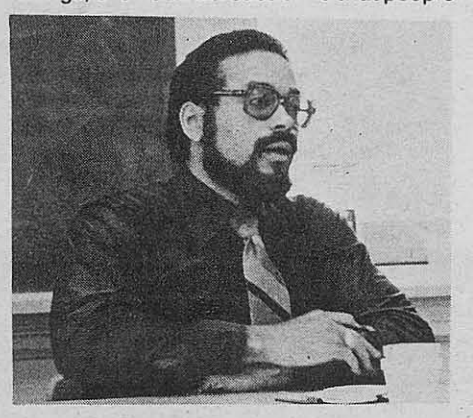
Moore was a member of a panel discussion on black media in St. Louis which was held at Webster College.

The panel included a number of influential opinion makers in the black community: Bennie Rodgers of the **St. Louis American**; Betty Lee of **Proud Magazine**; Steve Korris of the **St. Louis Argus**; George Curry of the **St. Louis Post-Dispatch**; Jocelyn King of KATZ; Ty Wansley from KMJM-FM; and, of course, Moore.

"Whoever selected the group selected an excellent panel. The group has a long history of community contacts, awareness and involvement," Moore said.

Moore is producer and host of "Postscript," a public affairs program that features black journalists analyzing the major news stories of the day and relating their meaning and significance to the black community.

Moore said he speaks at a number of conferences and accepts them as part of his responsibility to the community. "If you become well known in the community for exposing issues through your job and become an advocate of an issue and make people think about things, the natural reaction is that people will ask you to speak. You have to expect that people are going to call you — one follows the other. You have no reason to turn people down unless your schedule doesn't permit it. It comes with the territory."



Chris Moore

Many of the questions posed at the conference concerned the role or the place of black journalists in the media. One member of the audience asked, "Is there a place for blacks in public television?"

"There had better be," said Moore. "It's up to blacks who are already in public television to make sure there will be room within the system. Positions in any broadcasting system are hard to come by. We have to try to work our way into management positions to make sure affirmative action programs are kept up."

(Left to right) George Curry, Betty Lee, Bennie Rodgers, Steve Korris.
photo by Jean Oksner

George Curry criticizes media

by Kathy Laughlin

George Curry, a reporter for the **St. Louis Post-Dispatch**, is pessimistic about journalism opportunities for blacks in the white-dominated press. But Curry is fighting back.

At the recent panel discussion of blacks in journalism held at Webster, Curry's position was ambiguous at first. This in spite of the facts he cited.

"Two percent of the newspaper's (**Post's**) employees are black. Two-thirds of the nation's papers employ no blacks. Ninety-nine percent of the editors in this country are white.

"These figures show the situation clearly. There is no reason to believe that the industry will change its hiring practices. I tell my students that," Curry said.

The students Curry speaks of are involved in the St. Louis Minority Workshop. This is where the ambiguity begins.

"I am pessimistic; I see no changes in the future, but that doesn't mean I'm going to give up. The workshop is my way of fighting the system — my way of telling the world that they're not going to get me down," Curry explained.

The workshops, founded by the Greater Association of Black Journalists four years ago, recruit black high school students for the seven-week program. The class meets on Saturdays from 9 a.m. to 3:30 p.m.

Participants spend half of the day in lecture, the second half writing related assignments.

"They put out an eight-page paper called the **Black Scribe**. We have also started a simulated radio broadcast. These kids are really prepared when they leave," Curry said.

Students are prepared not only to write and broadcast, but also prepared for the "real world," according to Curry.

"They're tough on black kids out there. So are we," he added.

The all-black staff works on a voluntary basis. Tuition fees are recycled back into the program and scholarships. The association awards $18,000 in scholarships per year to journalism students.

"All of this shows how ridiculous it is when the media says it can't find qualified blacks. We send 60 of them through the workshops every session," Curry insisted.

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Rodgers 'godfather' to journalists

by Robin White

Bennie Rodgers, editor of the **St. Louis American**, told aspiring black journalists at Webster College Feb. 7 not to give up their career ambitions.

Rodgers said mastery of basic writing skills is vitally important in every aspect of media. "You can't get around it," he said.

According to Rodgers, the **St. Louis American** was established in order to assist the black community by presenting a side to city problems that's not given in establishment media.

Rodgers said black journalists who are working for white establishments find it difficult to adequately cover the problems of the black communities. But Rodgers told black journalists to keep striving.

"Black reporters often find it difficult because white editors disagree with them in news interpretation," said Rodgers. "George Curry of the **Post-Dispatch** wrote a story on me and I could tell that his editor had censored it."

Rodgers said that too often black leaders in St. Louis are selected by the white establishment media and not by black people.

"The establishment, federal government, state and city have a list of 12 black people in St. Louis, and every time there's an appointment to be made, they go through those same 12," he said. "This has been going on for 40 years. Some of those people are half dead now, but they're still putting them on these committees and this is way we're having problems in the police department and the board of education.

"They put preachers on committees who haven't even learned the first page of the Bible yet!" said Rodgers. "They can be in St. Louis two years and they'll put

Cont. on page 6

Lee publishes 'Proud' imparts Black pride

by Jean Oksner

Betty Lee, editor of **Proud Magazine**, is a dynamic spokeswoman for the St. Louis black community. A former school teacher, she now is a public relations counselor, communications leader and frequent public speaker on black issues.

Lee spoke recently at Webster College as part of a seminar of St. Louis black journalists.

"**Proud** is a St. Louis magazine," Lee said. "But we feel our thrust should be to all urban areas because even though we speak specifically about St. Louis people, most urban people have the same kind of problems. We have subscribers in just about every state in the union.

"We learned the hard way how to put together a magazine," Lee explained. "None of us had any training in the field. I had been teaching at Kirkwood High School. Beverly Bishop, who is now our art director, had taught with me when she came out of college. She left teaching before I did and when she read that I had resigned, she called me up and said, 'Let's do a magazine.'

Betty Lee

"She had never had an art course and she didn't know anything about laying out a magazine. Our first issue, in 1970, showed it. So she went to New York for a graphic arts conference taught by some top professionals and in three days she learned an awful lot about graphic arts. Subsequently, we have won several national awards on layout and design."

Proud Magazine is published quarterly and each issue has a theme. Recent topics have been black leadership and women.

"There is a great concern about the job we have to do and what is happening to the young people and whether this is reflective of only black kids or young kids all over," she said.

Lee works hard to prepare young people for the climate of the job market.

"The sad thing about the affirmative action programs is that employers don't want to hire the people who are going to make any real moves," Lee explained. "As I see it, they hire a black person that gives all the answers that they want to hear. How much of a change agent can that person be? And if it is a fairly good job, how can I ask that person to do things that will threaten his job? Eventually, they get frustrated and leave.

Cont. on page 6

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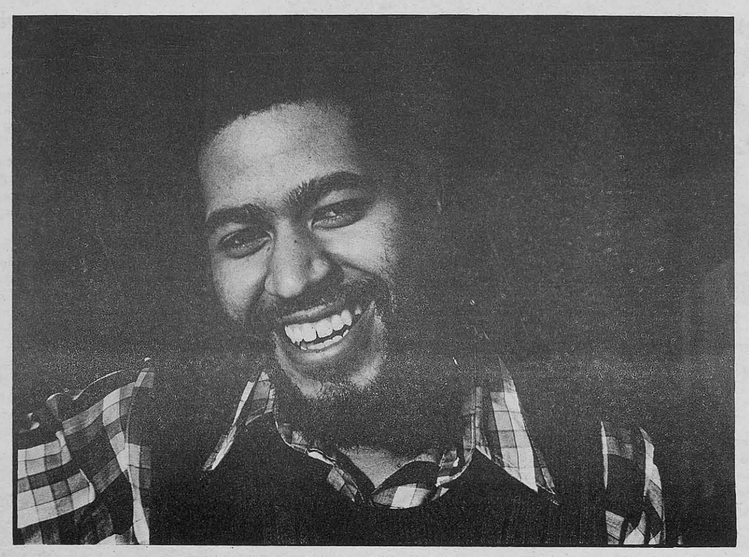
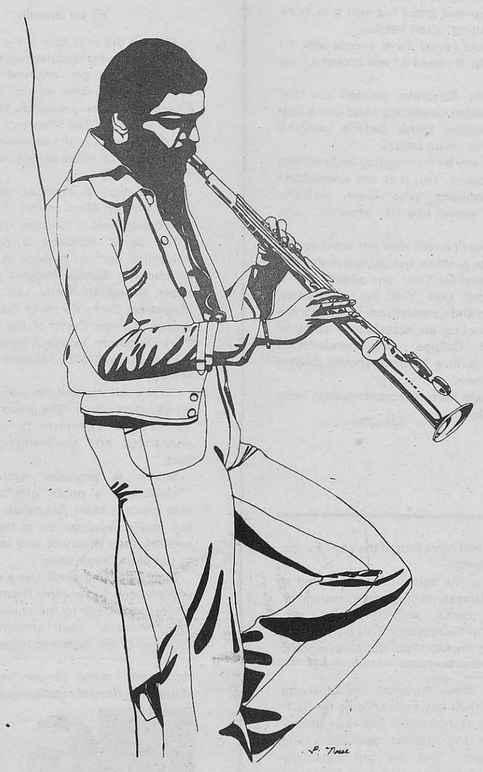
Scenes of Black Awareness



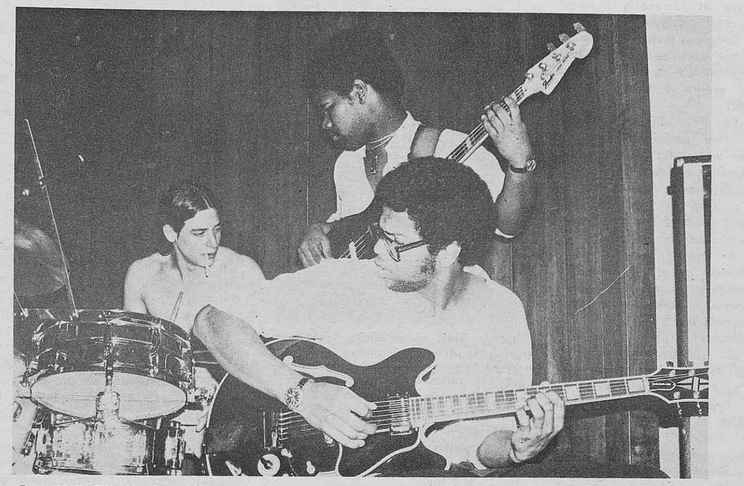
ANDRE JOHNSON: "Basically Black History Month is very relevent for black awareness. An education should provide students with an awareness of black history. However, classes should provide an updated emphasis of today's black movement."

photo by Tom Gross



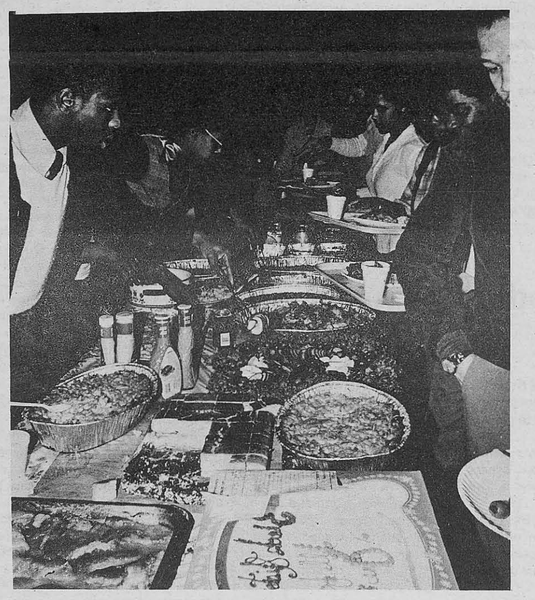
The "Jazz Musician" by Barry Noise hung in the black art show.

photo by Max Maxeiner



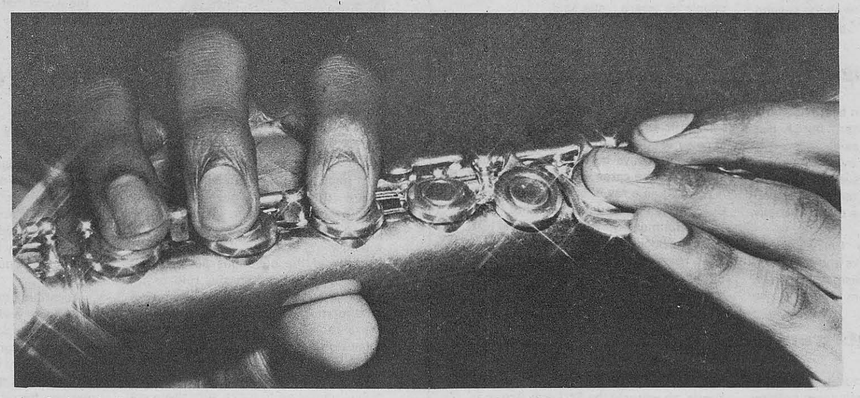
Paul Dieli, Billy Lawiton, Werner Harrison (standing) perform at the jazz concert.

photo by Mark Skinner



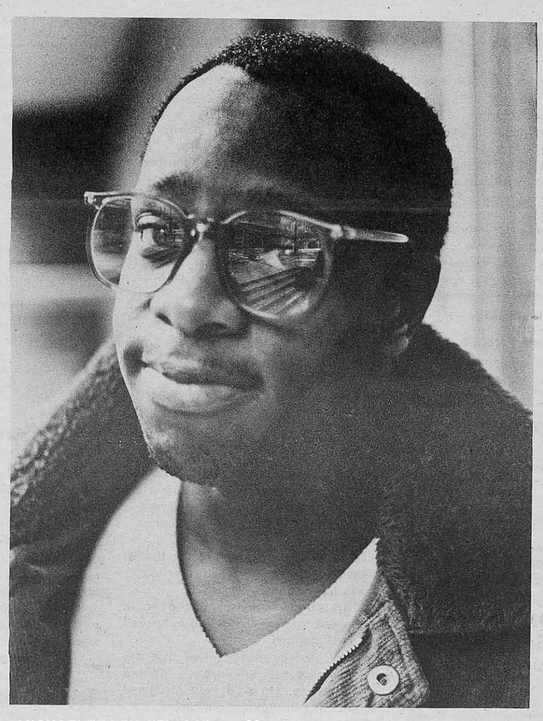
A soul food dinner sponsored by the BSA was part of the month's activities.

photo by Karen Norman



A close look at the jazz concert.

photo by Mark Skinner



MICHAEL BRACY: "Black History Month is a necessity for blacks. It should be all 12 months. Blacks should be recognized as a part of American history."

photo by Tom Gross

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Handicap awareness day cont. from page 1

accessibility of federally funded institutions to handicapped persons.

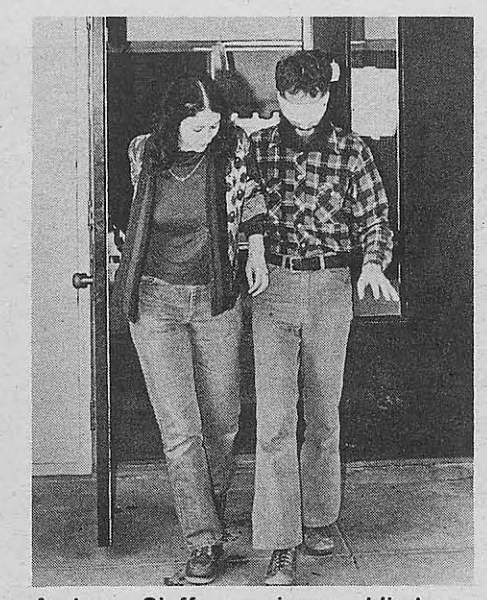
In 1977, Congress passed legislation on how the law was to be enforced. They published guidelines on making these institutions' programs accessible by June 1, 1980.

"Technically, all of our programs are accessible. Any further renovations would mean we would have to meet further requirements," said Wentzel.

Wentzel explained that there is handicap parking in back of the administration building. The ramp at the back entrance and the elevator gives access to the floors above. Accommodations could be made for students wishing to be involved in programs normally conducted in other areas of the campus.

While compliance officers said the elevator is "horrendous" and a "nightmare" for anyone in a wheelchair, they never said it was not in compliance with the law. Wentzel said the administration is well aware of the problems.

"When this institution has $400,000 they don't know what else to do with they will put in a new elevator," said Wentzel. He also suggested that the problems might be solved by private donations.



Andrew Sieff experiences blindness during Handicap Awareness Day.

Ginny Harrison has learned to deal with the elevator when it stops a few inches above the floor.

"I've gotten fairly good at popping wheelies (raising the front end of the chair)," she said.

Harrison said Webster, unlike many colleges, is accessible to the handicapped.

"You just have to know how to do it," she added.

Ray Pierson said he would like to have a braille layout of the school in the registrar's office. This would benefit new blind students in learning their way

Pierson said he has appreciated the faculty and staff who have been very helpful to him.

"One thing I think is perhaps more dangerous for sighted people, is putting papers on the banisters," said Pierson.

When stacks of papers and bulletins are left on the banister, Pierson said he sometimes brushes against them and they fall down the stairs.

"I'm really afraid somebody will be hurt by that," he said.

Harrison and Pierson agreed that anyone wishing to "help" them or other handicapped persons should ask first.

"We appreciate your asking, but sometimes we prefer to do things ourselves," said Harrison.

She told of one time when she was walking up stairs on crutches when a "sweet little man" came along and grabbed her arm to "help."

"The crutch fell down the stairs and there I was, connected to this little guy who weighed less than I," she said.

Pierson agreed that when a person comes up and grabs his arm it is more "disorienting" than helpful.

"I would rather have people ask if I need help. If I need it I will accept it," he said.

Malinda Alexander pointed out that many hidden handicaps exist and asked that people think before making judgments about others.

"You may be into jogging and running up the stairs. You may not understand why someone who looks perfectly healthy would use the elevator," she said.

"A heart patient may not want to talk about the problem but using the elevator is essential for him," she added.

Wentzel said that he, Alexander, Harrison and Campbell are in the process of conducting an accessibility study of Webster College. Any handicapped student with a problem should contact one of them.

"We are here to accommodate," said Alexander.

'Proud' and pride cont. from page 3

"Black students today are surprised that they have such tremendous gaps in their informational pool in terms of what they know about black history and culture and many other things. They get scared. I went to a rap session at Vashon High School where recent graduates, now in college, came back to speak. A young man from M.I.T. said, 'I found out one thing you should remember — white kids are as dumb and scared as we are. The only thing is we are outnumbered so we can't share the information the way they do. But I didn't feel that I was any less prepared than they were, so don't be scared.' "

Lee added that many adults feel insecure, too.

"We had a young man, an engineer at one of the motor companies, who prided himself on the fact that he was respected by white people. Then something came up and he found out that he wasn't. I thought he was going to have a nervous breakdown. I think he was able to work through a lot of his problems here, but he also saw it as a legal problem. We kept saying to him, 'What made you think it was going to be any different?' We have to get the kids prepared for that. Some people think that is preaching hatred. I think it is preaching survival.

"I did a teacher's workshop where a seventh grade white teacher told me, 'The black kids come in here with a chip on their shoulders and I resent it.' I told her, 'They are 12 years old. I praise the parents who sent them to school prepared for you! You have done your job if, when April comes, they don't have that chip on their shoulders and have learned to trust you.' "

In addition to the magazine, the offices on Dr. Martin Luther King Drive are also used for their public relations business.

"That is how we survive," Lee laughed. "We couldn't make it off of the magazine alone. And we run a whole community youth project for the Jeff-Vander-Lou Neighborhood Association on the second floor. The association gives us the building and hires part of the staff for the youth project."

A trip to the second floor revealed a couple of dozen young people involved in various media projects under the direction of trained staff. This project was funded by the Mott Foundation as a grant to the neighborhood association.

All of these students are receiving credit at their city high schools for half-day study at the project. Lee is justifiably proud of the student dedication and enthusiasm. "But we are especially pleased when they opt to go on from here for more education. We want the kids who leave here to feel secure and we want the adults to help the younger people be aware," she said.

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George Curry cont. from page 3

"It is so hypocritical for the **Post** and the **Globe** to do liberal editorials on affirmative action. They don't follow the standards they set for other industries," he continued.

Curry said he is disappointed in the St. Louis papers' reactions to the journalism workshops.

"This is their chance to train the people they need, and see to it that they're well trained," he said.

Curry said he doesn't feel that the media wants black employees — trained or otherwise. He said he's struggled against this throughout his career.

"I feel like a fly in a bowl of buttermilk," he insisted.

Now, Curry said he feels he's in the position of a respected journalist. He can write a story and know that the editor won't shred it to pieces.

This has been accomplished in eight years at the **Post** and two years at **Sports Illustrated** in New York.

"It's funny. I guess I'm best known as an investigative reporter, but I like feature writing," Curry said.

"I keep my hand in everything. You can't let people get too used to seeing you do just one thing, but features let you really get to know what a person's really about," he explained.

Long-term plans for Curry include writing a number of books and continued support of the journalism workshops.

"I want the journalism program to be my legacy. I want to see the workshops self-sufficient. There will be a trust fund to cover expenses and scholarships. The class will always be there for the kids, even it no one cares about them."

But just as a ray of optimism appears, Curry finds it is clouded by reality.

"Sometimes I think I'll get out and just write my books. I'm a history major and I love research, but then I just keep fighting. I just won't let them get me down."

Rodgers cont. from page 3

him on the board of education and call them black leaders. They know nothing about the problems on Cass Avenue or Thomas Street."

Rodgers is often admired and cherished by his followers in the journalism world. Panelists at the Webster conference called him "the godfather of St. Louis black journalism." He also has inspired white journalists that he has come in contact with. Steve Korris, an editor at the **St. Louis Argus**, is one white journalist who said he learned much from the "Godfather."

"I would definately take a white journalist under my wing," said Rodgers, "simply because there are too many times when whites are ignorant of the real problems of the black community. They can learn."

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'The Birthday Party' not a festive occasion

by Stephani Boyd

I don't like Harold Pinter.

His plays seem to be attempts to be profound for profundity's sake. They are supposed to be taken at face value, but I never find much meaning in them without looking beyond for it, and then I don't find much more.

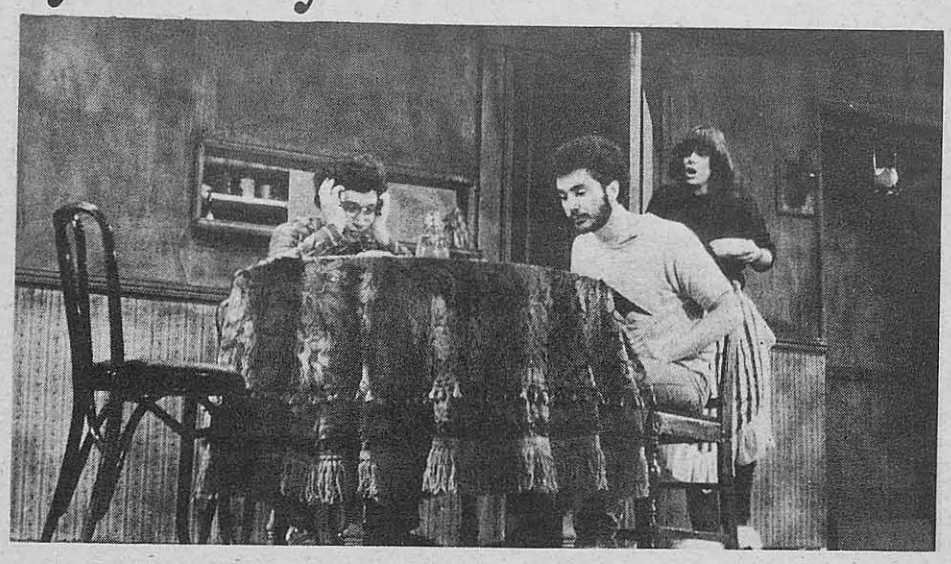
I like "The Homecoming" better than "The Birthday Party," and I don't like "The Homecoming" that well.

Bad feelings about Pinter aside, the conservatory's performance of "The Birthday Party" was good.

The first good point was the set, well designed by Steven Rosen for the old auditorium. It was an effective space and a believable facsimile of a boarding house parlor, dining room and kitchen.

The play began with the auditorium darkened and some eerie sound effects. I'm not sure what the sounds were meant to convey considering the blandness of the first scene, but they did convey a spooky feeling.

Carey Lawless as the aging Meg was nauseating, and I mean that as a compliment. A character as sappy as Meg with her trivial questions, self-delusions and shuffling about should induce nausea.



A scene from Harold Pinter's "Birthday Party." photo by Mark Skinner

Ben Rudolph as Meg's husband Petey was excellent, a doddery old codger who is a little slow, but in some ways quicker than Meg.

Meg and Petey own the "boarding house" which houses only one boarder — Stanley, a one-time (literally) concert pianist who spends all his days and nights in the house, and some of those days fooling around with Meg, a fact Petey is either apathetic or oblivious to.

Isaac Nahon was fine as Stanley — neurotic and sniveling.

It is a usual day in the house until two new boarders show up. Goldberg, played by Neal Jones, suggests a party for Stanley, to be held the same evening since Meg insists it is Stanley's birthday. Jones was very good and appropriately pompous, but his ridiculously baggy suit made it hard to take him seriously. Zachary Memos as Goldberg's companion, McCann, was good and menacing, and can sing, too.

The birthday party ensues, and it is hard to say whether it is a success. Lulu, played well by Pamela Moore (and beautifully costumed by Phillip Creech), ends up sorry for seducing Goldberg. Meg makes a fool of herself falling all over McCann, but pitifully, believes herself the "belle of the ball." Finally, Stanley is attacked by Goldberg and McCann, poor Petey to miss the festivities.

The next day, Goldberg and McCann leave with a silent Stanley. Meg and Petey are status quo, except that they have gone from one boarder to three boarders to none in the course of a day.

Oh, the meaninglessness of it all, the British playwright seems to say.

"The Birthday Party" is a long play with three acts and two intermissions, so I found myself bored at times despite the good acting. Maybe some of that is an American difficulty in understanding a British-written play just as many Americans find it hard to understand the British sense of humor.

I don't like Harold Pinter. But I think director Noel Taylor and the conservatory deserve credit for a palatable performance of a difficult play.

Demarco sparks varied reaction at Webster

by Kathy Laughlin

Richard Demarco spoke Feb. 10 for the third time on the Webster campus. The successful gallery owner travels around the world lecturing, philosophizing, and visiting ancient art sites. His effects on the audience at Webster were diverse and powerful.

"Most people might think of the Mona Lisa when they consider important works of art. Demarco might think of Stonehenge first. Demarco does for the evolution of art what Darwin did for the evolution of man. He comes off like an evangelical minister, a Billy Graham. A lot of people are so closed minded that they can't get past his speaking manner," one art student said.

But this particular student said she has no trouble getting past Demarco's manner. In fact, this is the third time she's seen him speak.

"I was moved profoundly. He's just so full of the energy that it overflows," she said. "I was moved to go home and write an eight-page letter to Demarco explaining what he had done for me."

"Demarco, himself, is living art," said Jim Evans of the philosophy department. "His style, the slides, his voice — all of it works together.

"It's unfair to separate the lecture from the performance," Evans said. "He comes out looking hesitant and conservative. He stumbles, reads from some text, and little by little he gets more excited.

"It all seems believable, but I've seen him three times. Each time is the same. Some of the text is the same; some of the slides are the same; but the presentation is ***always*** the same. It is always so smooth. It makes me wonder whether the man's for real or not. I really don't know," he said.

Even though Demarco's speech was otherwise inspiring according to observers, most agreed that at least one large part of his purpose was to entice people to join his expedition — a sea trip which encompasses a number of the primitive art spots he spoke of.

"The transition he makes from a philisophical lecture to a plea for funds is so smooth that I left the room smiling and laughing to myself," Evans said.

But nevertheless, the trip did look tempting to quite a few.

"Who wouldn't enjoy the thought of taking an ocean voyage in a wooden boat. It's an incredibly romantic thought. But I think the intensity might be too much for me. They don't go to cities — if they do it's only to visit a holy place. All of those people on a boat besides Demarco with his strong personality. . . it just seems too intense," Evans said.

The real effect of Demarco's lecture is intangible, of course, but it did provoke thoughtfulness, smiles, and new creativity. This is apparent in all reactions. But as for recruiting participants in the program Demarco failed. The offer he made was attractive but out of reach for many of the people in attendance.

Six Flags cont. from page 1

"It is important to know that these shows are written in advance — we know the shows that we will be putting on — it is just a matter of casting. We will look for a certain look. We make a major point of saying this before these auditions. It is not necessarily that a person does not talent, but we just didn't have an opening for their particular talent."

According to Benoit, the first series of auditions are called "generals," and from these performers are chosen a group to compete in the call-back auditions to be held in two weeks.

"If we see somebody we like, we will issue them call-back music — music specifically for the role we are interested in having them try out for. They will come back, along with any of last year's cast members who are interested in auditions on Feb. 24. We will see them a lot longer on call-backs and can judge a lot more then. It's more grueling," he added.

Some Webster students explained why they auditioned:

Suzie Ries, a first-year conservatory student, would rather perform at Six Flags instead of summer stock. "I just would rather be in something that is busy since I am a first-year student here and first-year students are not allowed to act. I don't want to act until I have the work training. I feel this would be a good training experience. I am real excited, but I don't get real nervous. I get nervous right before I start singing and when I start it goes away," she said.

Paula Newsome, a conservatory student from Chicago, said she felt like the audition alone would be a valuable experience. "Something like this gives the students a chance to get the experience of auditioning, which is really important. I believe the impression that you give them is the most important thing, along with the fact that you have talent," she added.

One theatre student, Greg Parmley, said he just wanted to show off his singing ability. "I am going to sing a song from 'The Wiz' — 'So You Wanted to See the Wizard,' he said prior to his performance. "I have had jazz dancing before in high school, but I am not dancing here. This is my first year at Webster and I love it. I like the atmosphere — everybody in the theatre department is very friendly and they help you and want to see you make it — they want to see you grow."

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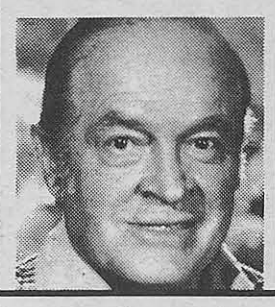

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news briefs

And the bluegrass goes on

The Missouri Area Bluegrass Committee will present a mid-winter bluegrass show at the J.C. Penney Auditorium at the University of Missouri, St. Louis. The show will begin at 7:45 p.m. Feb. 23. Tickets are $4, $3, and $2. The doors will open at 6:15 p.m.

For more information, call 664-8006, 441-2043 or 892-4439.

Japan comes to Webster

Webster College and the Japan American Society of St. Louis are co-sponsoring a series of short courses this spring as a part of Festival Japan 1980.

The series includes: Japanese History, Art and Culture, March 14, 15, 21, 22, 28 and 29; the Art of Japanese Gardening, April 7, 14, 21 and 28, Missouri Botanical Garden; Japanese Food and Cooking, May 3, 10, 17, 24 and 31; and Japanese Language for Travelers and Would-be Travelers, May 6, 13, 20, 27 and June 3.

For more information or a brochure on the courses, contact Karen Freeman, community education, ext. 434.

Symphony hosts Entremont

In his first appearance with the Saint Louis Symphony in more than 10 years, Monsanto guest artist Philippe Entremont joins associate conductor Gerhardt Zimmermann at 8:30 p.m. on Feb. 29 and March 1 and at 3 p.m. on March 2 in Powell Symphony Hall, Grand at Delmar.

Tickets for these performances, priced from $3.50 to $14, are available at the Powell Symphony Hall box office and at all symphony ticket outlets. Discounts of 25 percent off the regular ticket price are available for groups of 20 or more. For more information, please call 534-1700. For information about group sales, call Joan Fann at 533-2500.

Play to run through March 2

"The Country Wife," William Wycherley's bawdy Restoration comedy, opened at the Conservatory of Theatre Arts at Webster College on Wednesday, Feb. 20, 7:30 p.m. in the studio theatre of the Loretto-Hilton Center.

The play will run Feb. 20 to 24 and March 1 and 2. For ticket information, call the Conservatory box office, 968-2235.

Ma Bell's book is back

As Steve Martin would say, "The new phone book's here; the new phone book's here!" Yes that's right, the new St. Louis, February 1980 telephone directories have arrived at Webster College and can be picked up in room 28 of the administration building.

Symphony concert is free

The Webster Symphony Orchestra will present the third concert of its 1979-80 season on Tuesday, Feb. 26 at 8 p.m. in the Loretto-Hilton Center for the performing arts. Admission is free to the general public.

Showtime is 'Straight Time'

The Webster College film society will be presenting "Straight Time" on Feb. 22 and 23 in the Winifred Moore Auditorium. Show times are 7 and 9:30 p.m. on both nights, with an additional midnight showing at midnight. Admission is $1 for Webster College students, faculty and staff; $1.25 for students from other schools with valid IDs; $1.50 for senior citizens; and $1.75 for general admission.

Last call for honors awards

The deadline for nominations for academic and departmental honors is Feb. 29. Nominations are to be submitted in writing to Sister Lucy Ruth Rawe and may be made by department/program faculty or by the students themselves. In case of the latter, the student's name will be forwarded to the department/program for its evaluation.

To be eligible for consideration, the student must have completed his/her degree in July '79, December '79 or be scheduled to complete it in May '80. A student will not be considered who has incompletes in courses prior to spring '80 which are required for graduation or who has more than four grades lower than "B" in the last three semester of study. (This excludes spring '80.

Students receiving college academic or departmental honors are to be recognized at the spring honors breakfast.

Weekend seminar offered

The office of community education at Webster College is offering a series of weekend seminars in "Basic Aerohemodynamics," a study of the physiological changes that take place at altitudes, when people are exposed to oxygen deprivation, barometric pressure and cold stress.

The two-day program is primarily designed to help nurses and airline flight crews.

The seminars will meet on Friday evenings from 7 to 10 p.m. and on Saturday, from 8 a.m. to 5 p.m. on March 14-15, April 18-19 or May 9-10. The cost for the seminar is $100 with one-hour graduate credit or $70 without credit. Each seminar will meet in the Big Bend Building on the Webster College campus. For pre-registration or for more information, call the Webster College office of community education, ext. 435.

THE JOURNAL

a webster college student publication

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Administration accepts new no smoking policy

by Steven Thomas

In case you haven't heard by now, the proposed smoking policy forbidding smoking in classrooms has been accepted by the administration. . . . but not for the reason which the faculty originally agreed on.

Dr. Joseph Kelly, vice president of the college, explained why the proposal is now a Webster policy, and what problems may result.

"I excluded health (as the determining reason for a smoking policy). Bill Fuchs' argument on health, I don't believe," said Kelly.

Instead, Kelly advocates the proposal for reasons of safety and general comfort, recognizing the fact that some people "will feel put upon or otherwise badly dealt with in a non-democratic way."

"It's theoretically possible for someone to say, 'Well, I'll quit school. I won't be a party to a place that will set rules without a student vote.' Well, somebody might do that. Some did in the '60s, you see," said Kelly.

"And my answer, if someone would say that, is when you find an institution of higher education that does that, then that's where you should go. Ten years ago," said Kelly. "A lot of kids said that, but they never did (leave) because they wanted to change this place; they liked it but expected more."

Webster's Dean of Students, Philip Wentzel, is a smoker. But before he knew that Kelly advocated the new policy, or why he advocated it, Wentzel was asked for his opinion, as a smoker, on such a policy. His thoughts paralleled Kelly's.

"It doesn't surprise me (that the faculty proposed the policy). I've been in colleges on the east coast 10 years ago, and there was always a prohibition against smoking in the classrooms," he said. "I attended New York University up until five years ago, and there was always a prohibition against smoking in the classrooms. I am currently attending St. Louis University, and there's a prohibition against it there.

"It's a very widespread kind of policy and it has nothing to do with the clean air kinds of things or the non-smokers' rights not to inhale smoke, although I try to be aware of that because of all the publicity over the last couple of years," continued Wentzel.

The official smoking policy is now on the books.

photo by Tom Gross

It might be interesting to note at this point that some states prohibit smoking in public places such as restaurants and airports. Rhode Island, for example, has such a law.

But what do the students of Webster think? Since the CSA is presently inactive, the **Journal** polled approximately 10 percent of the full-time day students to get their opinions.

One hundred students were asked to respond to the new policy. The poll indicated that 58 students favored the smoking prohibition, while 42 opposed it.

One student, a smoker, suggested that the policy might help discipline some students not to smoke in inappropriate places. Some others disagreed, some violently.

"I have some three-hour classes," said one dissatisfied student. "So, it's not just a matter of not smoking for 50 minutes."

Everyone consulted seems to have an opinion about it, and only one student refused to respond to the poll, preferring to wait until the policy has been put into effect. "It does raise some questions," he said.

For example, who will "police" students? What will happen to teachers who do not enforce the rule, as some have indicated? And as Dr. Kelly said, "How do we govern our lives in a non-government institution — in an institution that is, in a sense, voluntary?"

Kelly will address these and other questions in part two of this report on smoking at Webster, in the upcoming issue of the **Journal**.

Chappell joins L-H team

Theatre names director

by Jean Cummings

Wallace Chappell has been named new artistic director of the Loretto-Hilton Repertory Theatre.

Replacing David Frank, producing director since 1972, Chappell received a one-year contract and will come to St. Louis in April.

Frank will leave at the end of the 1979-80 season. He has accepted a post as artistic director of the Studio Arena Theatre in Buffalo, N.Y.

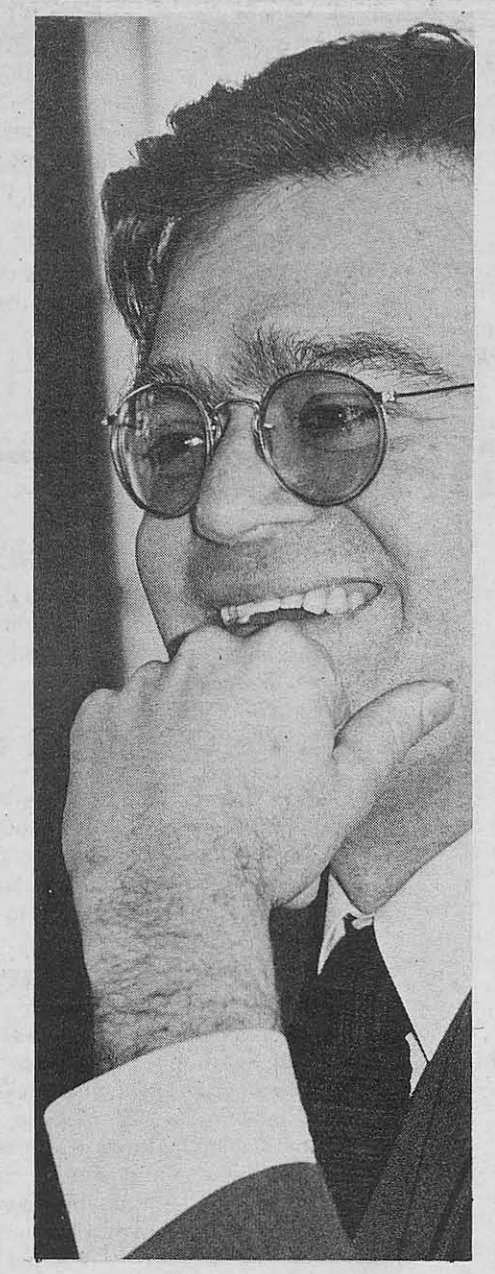
For the past two years, Chappell has served as associate artistic director of Alliance Theatre in Atlanta. At Alliance he directed Paul Winfield, Richard Dreyfuss and Kristen Linklater in "Othello." The performance and process was videotaped for national distribution.

As a director, Chappell considers himself a traditionalist. He has served as artistic director of the Honolulu Theatre for Youth, as guest director for the Hawaii Theatre Festival and staff director of the Mark Taper Forum in Los Angeles where he directed a series of new plays.

Chappell's directing experience also includes work with the Eugene O'Neill Theatre Project, the Long Wharf Theatre and East-West Players. He wrote and directed "The Doors of Mystery," which appeared for two seasons on PBS and won the "Best Children's Program of the Year" award.

Chappell has taught acting, directing and theatre history at the Alliance Theatre Conservatory, University of California-Los Angeles, and the University of Minnesota. He is also experienced in directing new plays, including "Dwarfman" by Michael Weller and "Threads" by Jonathan Bolt.

After seeing our recent production, "A View from the Bridge," Chappell said he thinks the Loretto-Hilton Theatre can offer something to everyone in the community.



Wallace Chappell, new artistic director at the Loretto-Hilton Theatre.

photo by Gary Brady

Webster recruits at open house

by Michael Vitale

A wide variety of programs and ways to obtain financial aid were presented to prospective students, their parents and friends attending an open house held by Webster College on Feb. 19.

A total of 158 guests toured the college and a buffet dinner was provided for them, followed by a discussion between guests and faculty and staff members.

Speaking to the assembly, Charles Madden, dean of the undergraduate college, explained, "This campus is only one part of the college. Students enrolled at the college are studying in programs all over, even as far away as Geneva, Switzerland."

He explained that approximately 1,000 undergraduates are attending school on campus, with a total of about 4,000 enrolled full- and part-time students.

Presentations were made on the various programs available on campus, including the new practical nursing program scheduled to begin in the fall.

And if the programs available don't satisfy prospective students' needs, the possibility of students designing their own programs was mentioned, and will be considered if enough interest is developed.

Jerry Davis, director of admissions and financial aid, explained the three basic grants, two types of loans, and scholarships available to aid students in financing such a program.

On the tour of the campus, three main areas were covered: the media center,

Cont. on page 3

Faculty committees seek new members

Four major faculty committees are beginning the process of electing new members, according to Bob Corbett, chairman of faculty.

Forms for self-nomination will be mailed to faculty members this week. They must be returned in time for elections to be held early in March. The Faculty Constituency Assembly (FCA) — all full-time faculty and those part-time faculty who have petitioned for membership and received it — will be voting.

Corbett said two members will be elected to each of the following committees: two-year position to the curriculum committee and salary-fringe benefit committee; and three-year positions to the tenure, rank and sabbatical committee and the committee to review salaries.

OPINIONS

Clarey applauds smoke ban

I applaud the recent decision of the Faculty Constituency Assembly, and your acceptance of their proposal. As a non-smoker, I have long suffered the few inconsiderate smokers who felt it was their right to smoke even in the most crowded and contained of spaces. It is a shame that these few reflect badly on the majority of smokers who are, as a group, more considerate than we often acknowledge.

Perhaps you are aware that in the theatre department, we have long had a policy of not smoking in our classrooms and theatres. It is not always respected, but that is to be expected. In the main, however, it is. And it is, because the instructors enforce it.

This brings up a point. Signs alone will not do the job. Nobody in his right mind would think that they would. The faculty must enforce the policy. And from experience, I can tell you that it only takes a few mentions at the top of the semester, and then it can be forgotten.

For students (or faculty) who think this is an unfair imposition on their basic rights, may I suggest that anyone who cannot do without a smoke for 50 to 80 minutes ought seriously to consider the degree to which they have become dependent upon tobacco, and the possible wisdom of cutting back, or (shudder) quitting!

I have no doubt that the majority of our smokers will find this no imposition, and I hope that the majority will respect our rights to relatively clean air.

Sincerely,
Alan Clarey
Theatre Arts

The Journal is published by the students of Webster College in conjunction with the journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed and are subject to editing.

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

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

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Student inked over drippy Journal cover

Your recent edition of the **Journal** was pretty messy. Imagine a person eagerly snatching up the new issue of the college newspaper only to realize that one's hands are covered with ink. How would you like to eat your hamburger with ink-stained hands just because you want to read a fascinating article?

Admittedly, the cover photo was very nice, but does it have to drip with ink? (. . . unless of course this is a new thing — scratch and smudge photos.)

This wasn't the only edition that oozed ink, though. A previous one did too, especially the power line photograph.

The only solution — tweezers.

With true concern,

P.S. To save money, why not use the oozy photos as carbon paper. . . . it works! Try it.

WRC notes distinction between faculty - students

A new perspective on an old issue has been reaching the news in the past few years. The issue is sexual relationships between faculty members and students. In the past this has been viewed mainly as a topic for gossips and a fact of life for some individuals. The feminist movement has brought the issue to people's minds through a discussion of the general issue of power relationships in colleges, offices, factories, and almost any place people are found.

One positive feature of Webster's size is the opportunity for students and faculty to interact informally, but the distinction between "student" and "teacher" is always present. The teacher is viewed as an authority in the academic arena. Altering the relationship between student and teacher by adding a sexual dimension can cause a situation in which there is subtle or apparent — conscious or unconscious — persuasion by the person in the position of power and influence. The results can be and have been future avoidance of the teacher, the department, and the college.

The results need not be so drastic. For any student who is looking for a safe way out of the position described above or who has been in that position and would like to prevent the situation from presenting itself to another student, there are alternative ways of dealing with it. You are welcome to come to the Women's Resource Center to air some frustrations and/or be informed of the available steps for alleviating the problem. These steps have been taken in the past with positive responses from the administration and the involved faculty, without disclosing the identity of the involved students or faculty.

The WRC is located in room 15 (off the pool room). Questions or comments can also be left in the WRC basket in the mailroom.

Women of the WRC

news briefs

Hellinger postpones slides, bake sale

"Aftermath of the Nicaraguan Revolution," a slide show presentation, has been postponed until Thursday, March 6 at noon in the Maria Lounge. In addition to the slides, Dan Hellinger of the political science/history department will speak. There will also be a bake sale at that time and the proceeds will go for medical aid to the Nicaraguan people. Hope you can make it.

Conscientious objector forms available

The Women's Resource Center is offering forms on which to register as a conscientious objector in cooperation with the Central Conscientious Objecter Center, where these forms will be kept on file for future reference.

For more information, contact the WRC, 968-0500, ext. 374.

Cute little Dickens comes to Webster

The film society will present "Oliver" Feb. 29 and March 1 in the Winifred Moore Auditorium. Shows will begin at 7 and 9:30 p.m. on both nights, with an additional midnight showing on Friday. The cost for admission is $1 for Webster College students, faculty and staff; $1.25 for other students with valid IDs; $1.50 for senior citizens; and $1.75 for general admission.

Eye creative images in media center

"Creative Eye Images," a photo exhibition by Kathy Kilpatrick and Mark Skinner will open March 2 with a reception at 3 p.m. The photos will be displayed until March 22 in the Media Center.

Alumnus maps out career path

Bill Eldred, a Webster alumnus who presently works for City Equity Corporation, will speak in Maria Lounge Tuesday, March 4 at noon. Eldred will talk about his career path in community and urban development. This presentation is sponsored by center for student development and is free and open to the public.

Seminar set for star-struck students

The Conservatory of Theatre Arts at Webster College will offer a six-week theatre institute for high school students from June 16 through July 25. The program will include classes on the history of acting, voice harmony, movement and makeup; classroom presentations and practical production methods in all areas of technical theatre, including costume, set, sound and lighting design; and public performance opportunities geared to student growth.

Individual student growth will be emphasized, and residency on the Webster College campus is required. For information on enrollment fees and procedures, contact the theatre arts department at Webster College, 968-0500, ext. 317.

Choral group raise Webster spirits at gospel nite

by Robin White

Most likely, the walls of the Winifred Moore Auditorium have not been filled with the spirit of the Lord like they were Feb. 19, when the Black Students Association (BSA) held its Gospel concert there, since church services were held there.

The concert, which was part of the Black History Month celebration, featured the Christ Pilgrim Rest Young Adults and Choral Group and Gospel singer Zella Price.

The program began with a selection, "To God be the Glory," from Webster student Darlene Thomas, who was accompanied by Perry Moore, also a Webster student.

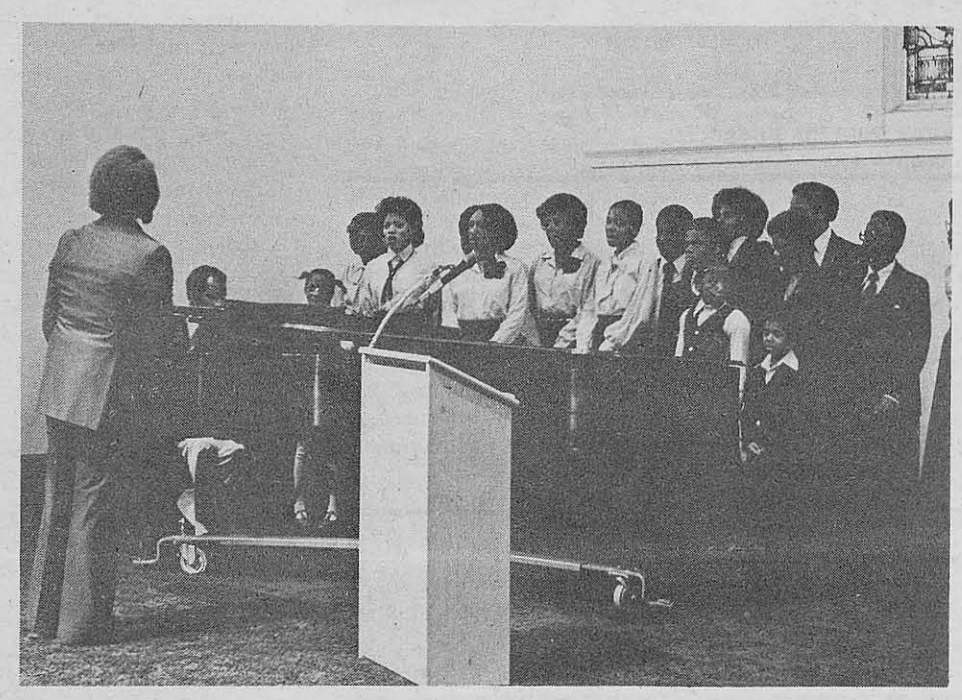
"I think that everybody is different and different and so are religions. But regardless of the denomination or church, there is only one Jesus Christ," said Thomas. "And the Lord is coming back for a church without spot or wrinkle or any such thing — holy and without blemish.

"Students try many things then find frustration," she continued. "But when you find out about Jesus, you find inner peace. The world cannot give, but Jesus can."

Following Thomas's selection, came numerous spiritually stimulating numbers from both the choir and from Zella Price.

"In eighth grade you are moving on and your mother's proud of you," Price said later. "In 12th grade, you graduate and your mother's proud of you. If you're receiving a degree, all the neighbors are going to know about it. But, get your diploma in the Lord, and you've got all the education."

Gospel singer Zella Price generates spiritual enthusiasm.



The Christ Pilgrim Rest Young Adult Choral Group.

Booker Terry, chairman of BSA, MCed the Gospel Night event.

Photos by Robin White

Recruiting from page 1

the music hall, and the Loretto-Hilton Theatre.

In their tours of the media center, groups made stops in the dark room and sound room. When asked if the performance of the equipment was of high standard, one student quipped, "Yes, when it's working."

In the music hall, groups were able to get a look at the recital room. And in the Loretto-Hilton they were able to examine the dance studio and the main stage. They were able to observe preparations being made for an upcoming production at the theatre, as well.

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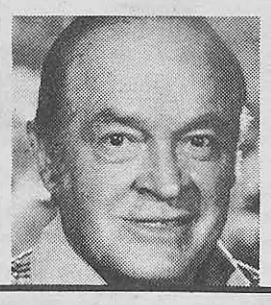
Bob Hope says, "Help keep Red Cross ready."



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'A View from the Bridge'

Story delves into murky psychological depths

by Stephani Boyd

Eddie Carbone is in love with his niece — an over-simplification, but nevertheless is the central crisis in Arthur Miller's "A View from the Bridge" at the Loretto-Hilton Repertory Theatre.

Imagine the problem. To be in love with one's niece is incestuous at best, unspeakable at worst.

The Loretto-Hilton production conveys the undercurrents of the problems well. Longshoreman Eddie Carbone cannot admit his feelings to himself, much less to his wife or his peers. But Eddie, his wife Beatrice, and the niece Catherine live peacefully together until Catherine, 18, decides she wants a job.

It is not the first time Catherine has tried to gain some independence, and each time, Eddie has stopped her. Beatrice begins to wonder if Eddie might not have something more than Catherine's welfare in mind in wanting to keep her at home all the time.

The plot thickens when two of Beatrice's relatives immigrate from Italy to New York to find work. The two, Marco and Rodolpho, stay at the Carbones' apartment even though Eddie is somewhat unhappy about it.

Eddie becomes even less happy when the younger one, Rodolpho, a blond charmer with many talents, falls in love with Catherine and she with him. The rest of the play deals with the conflicts among all, particularly between Eddie and Rodolpho, until finally, Eddie pushes things too far.

Robert Darnel plays Eddie Carbone well. Eddie is a wooden man because he is obsessed with feelings that can have no expression, at least no acceptable one. Still, we can see Eddie's pain and know that he truly loves and suffers and thus it is hard to think of him as just another middle-aged pervert lusting after a girl young enough to be and, in fact, his niece. Darnell gives us more than a stereotype — a feeling human being.

Darnell and Hartnett in "A View from the Bridge."

Beatrice Carbone, played by Mickey Hartnett, has more patience with Eddie than he deserves. Hartnett gives a good performance as a sincere and loving woman who somehow retains her dignity through it all.

Kathleen Tolan is appealing as Catherine, with a husky New York accent and a rising consciousness about what is happening to her.

A real showstopper is Robert Schenkkan as Rodolpho, Catherine's suitor. Rodolpho provides about the only comic relief in a depressing story. Schenkkan drew many laughs with his pose of naivete and his gesticulating Italian enthusiasm, as well as with his other talents.

Eric Brooks' smaller part as Marco takes an inevitable back seat to Schenkkan's but is good as well.

Joneal Joplin's character, Alfieri the lawyer, is the only one to whom Eddie even halfway admits his problem. Joplin seems a little stiff a few times, but his first and last monologues are excellent. The last, especially, leaves the perfect feeling to go home with at the end of this play.

Other parts, played by Alan Clarey, Scott Hanson, John Starmer, Peter C. Rybolt, Haskell Schwartzberg, and Johanna Ball are small but effectively done.

Tim Jozwick's set is stark with an emphasis on black, and grating in the floor that makes a hollow sound when walked on or struck as Joplin does with a cane. The whole design has a slightly seedy aura to it and is effective.

Costumes by Catherine Reich are well representative of a working-class environment.

Finally, I liked the sound effects between scenes very much. They are similar to the sounds that submarines make in movies and add to the suspense and a feeling of impending doom.

"A View from the Bridge" can be seen through March 8.

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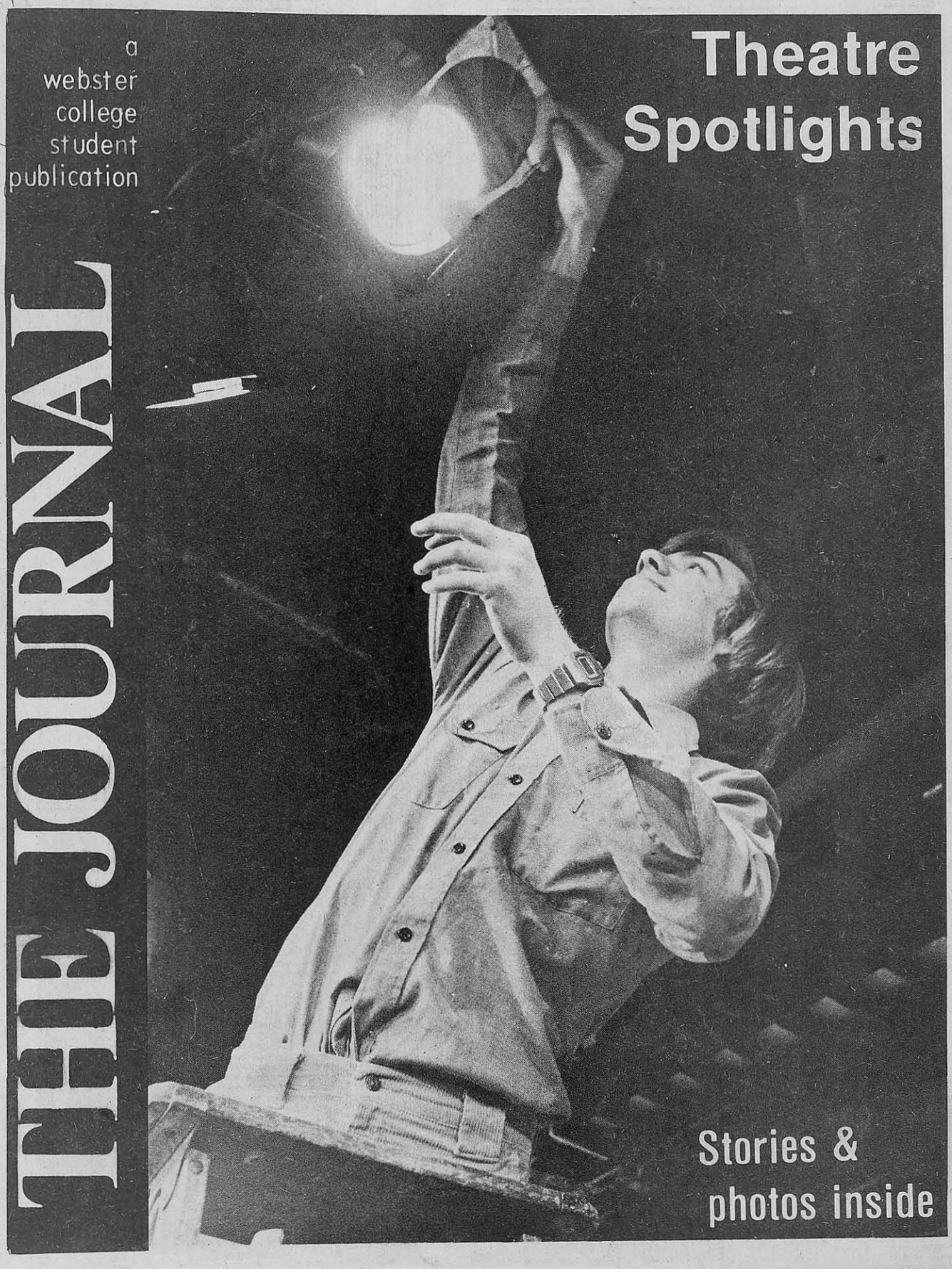
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THE JOURNAL
Theatre
Spotlights
Stories &
photos inside

Book art transcends standard binding limits

by Kathy Laughlin

The **American Heritage Dictionary** defines the word "book" as "a volume made up of pages fastened along one side and encased between protective covers." This general definition leaves a great deal of room for creative interpretation by artists involved in book art.

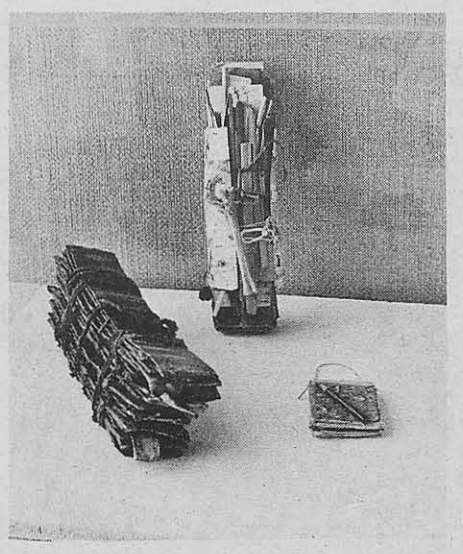
"Books don't have to have words, but they can. They don't have to be made of paper. Book art is anything a papermaker, or binder, or a publisher, or a writer wants it to be," said Tom Lang of the art department.

Lang and Phil Sultz proposed the current exhibition of book art and the workshop, which will begin March 7, to the Missouri Council of Arts. They received the grant and prepared the show and lecture series.

Lang first became involved with book art through papermaking, and the exhibition is the extension of a workshop he did, through a granted award, some years ago on papermaking.

Others involved in the art approach it in different ways, according to Lang. Walter Hamady, teacher, publisher, writer, usually contacts a writer and askes if he would be interested in beginning such a project. Then, according to Lang, he contacts an artist to do the art for the book. The two have no contact except through Hamady until the very end of the project. The writer may never know who is doing the art.

This is to prevent either artist from trying to tailor his work to the style of someone else. "Writing or painting is difficult enough without a writer trying to think of images, or a painter trying to take words into consideration," Lang said.



Book Art by Phil Sultz

photo by Jean Oksner

Obviously, the kind of book exhibited in the Loretto-Hilton Gallery and titled book art are not the same kind of books sold on grocery store racks.

The main distinction, as Lang sees it, is that the book artist uses all facets of the book. "He thinks of the paper, and the print style, and the binding and the words. The artist takes everything into consideration and uses every part to produce the desired effect," Lang explained.

Book art is sold and exhibited in the same ways any other artwork is consumed. There are galleries here in St. Louis, and the people who buy the art put it in bookcases, hang it on the wall, put it on stands, and encase it in glass.

Cont. on page 5

THE JOURNAL

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On our cover: Lighting director Ed Shutt places color gels onto a spotlight.

Photo by Bob Theiss

CSA struggles to gain viability, visability

by Ed Stehlin
and Ruth Canterbury

"We (CSA) are dedicated to being more than just the public money for organizations; we have more potential than that, but it's discouraging when the people you are trying to help are apathetic," said C. Phillip Clark, CSA president when asked why CSA hasn't been as active this year as the organization is capable of being.

Apathy is a problem of Webster's student government, so is not being well known by the student body, but CSA's problems are not confined to outside the organization.

The recent resignation of three CSA members and elections are also problems CSA has had to face.

The resignations are not reflections on the CSA; the former members said they could not devote the time to CSA necessary to be active members.

However, some questions have been raised about the elections held just a few weeks ago.

CSA member Kirk Kennedy told the **Journal** that there were some possible discrepancies in the elections. Kennedy pointed out that the CSA's constitution stipulates specific guidelines and requirements to be followed in election procedures. He spoke of three items that could be in conflict with these guidelines.

One, the items on candidates' platforms must be typewritten. The recent candidates' were handwritten.

Two, computer checks must be run on the candidates for reasons of verification. None were run in the recent elections.

And three, the candidates candidates were presented on the ballots by first name only this year.

The recent elections do not mean that CSA has not been consciously trying to become more visible to the student body, however, or that they have not been active in student problems. Just a few weeks ago, the CSA voted to donate $200 to the student health services department as a reaction to Jean Oksner's article on health services which appeared in the Feb. 14 issue of the **Journal**. CSA also has been more active in their input as the "student voice" with the administration.

"We (CSA) are a lifesaver that is rusted and dusty from not enough use," said C. Phillip Clark.

Woman changes political makeup

McKenna adds new faces to state government

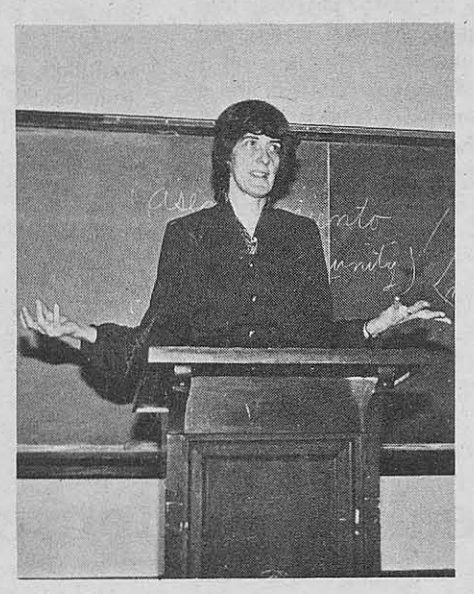
by Stephani Boyd

"When it comes to thinking of who would be good for a job, a white male will usually only think of a white male," said Sister Jeanne McKenna, a special assistant to the governor of Kansas. McKenna spoke Feb. 26 to the Women in Politics class at Webster.

McKenna, a Webster College graduate, explained the importance of her job, which is to recommend people for state board and commission appointments. She said she is changing the pattern of appointing predominantly white males to these posts.

"One of the reasons I am good for this job is that I think of blacks, women, Indians and Mexican Americans. It's not that the men are really against having a good person from a minority group for a job, they just don't think of it until someone suggests it to them," McKenna said.

As special assistant, McKenna arranged for the hiring of a black person as the secretary of a government agency for the first time. And a woman



Sr. Jeanne McKenna

photo by Karen Norman

appointee, who is the secretary of the Kansas agency on aging, has lasted longer than anyone else has in the job before, a fact of which McKenna is proud.

Even though McKenna is a Democrat she said she tries to get people from both political parties appointed and sometimes runs into opposition to this. About one appointment hearing to which McKenna invited Republicans she said, "A Democratic legislator was so angry with me I thought he'd throw me off the capitol dome."

McKenna explained why she feels minorities are underrepresented in politics in general.

"Officials' staffs often come from those who worked hardest for them before they were elected. Women and blacks often cannot afford the time or money to be that involved in politics," she said.

McKenna herself became interested in politics early in life. "When I was a kid, most kids read the funnies. I read the whole paper," she said.

As an adult, McKenna has been heavily involved in work for political election campaigns, most of which have been successful.

"My candidates don't always win, but I've never worked for a loser," she said.

McKenna's current job resulted from her work in the election campaign of Kansas governor John Carlin. He remembered her hard work and rewarded her with a top job. McKenna suggests this route for others, both women and men, who are interested in getting into politics.

"Sign up as a precinct committee-person and outwork everybody. If you do a lot of work you're going to get noticed," she said.

McKenna also said she feels that having power, at least personal power, is important for success.

"Some people think that if A has a lot of power and B doesn't, that B has to take some of A's to become powerful. I think of two candles. You can light one from the other without detracting from the first, and both candles will be equally powerful standing side by side," she explained.

How is McKenna accepted as a woman in a high political position?

"Some male officials are really put off at having to go through a woman, and they really don't know how to handle a Catholic nun. They think they can't take me out for a drink. They can, but they don't know it," she said.

Editorials

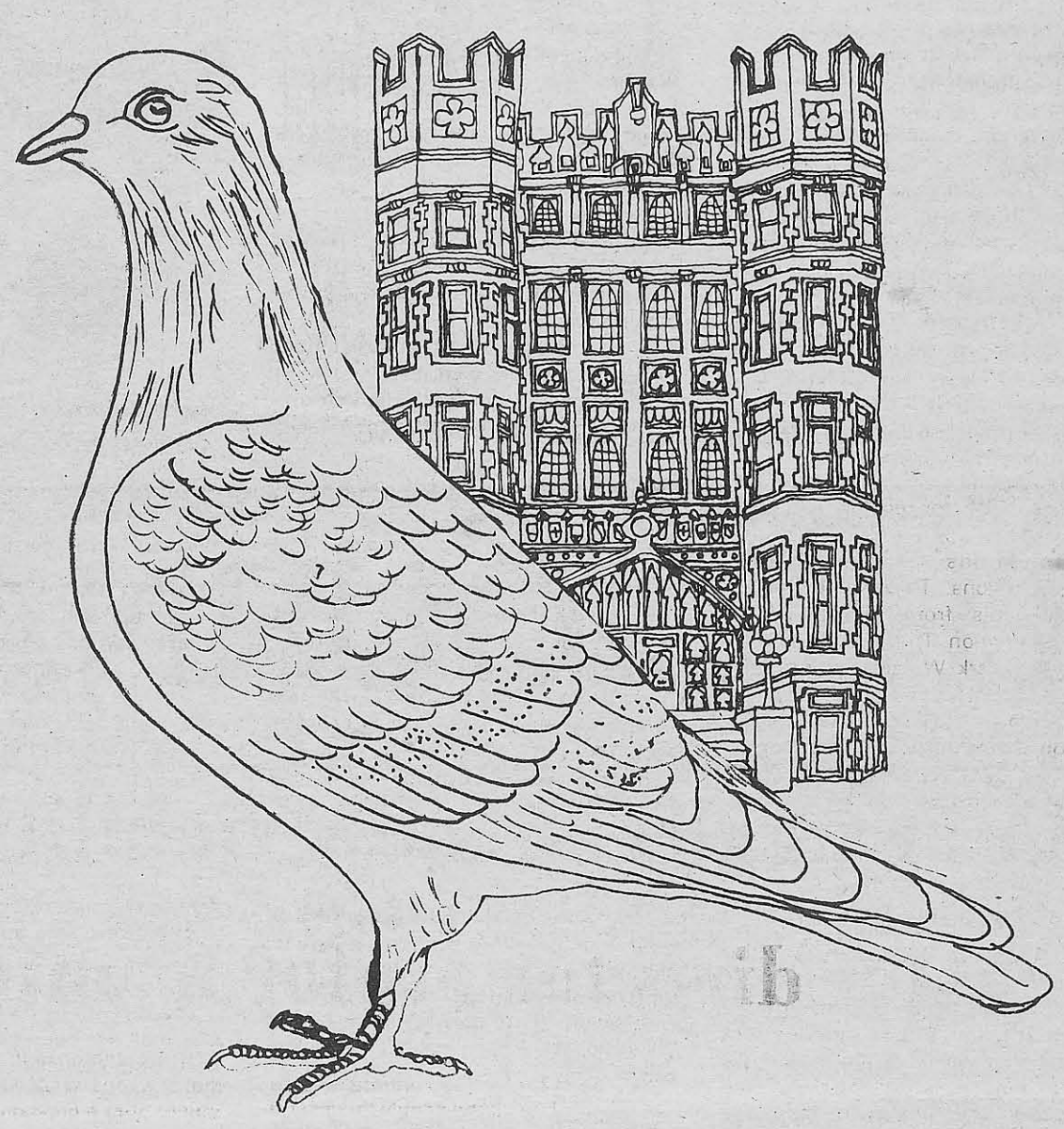
Out on a ledge: the CSA elections

The **Journal** staff believes that those who ran the recent CSA elections should receive some sort of recognition. The **Journal** has instituted a special award for groups or individuals that merit special attention. We would like to bestow our first coveted pigeon award on those who are responsible for the CSA elections. The general criteria for this special award can be summed up as the following: For those who assume lofty positions and generate substance of questionable value.

The recent elections were a travesty. From our observations, we noted that the platforms were hand written; they should have been typed. The full names of the candidates were not readily available and apparently computer checks were not run on the prospective candidates to verify their eligibility. These points are in direct violation of the standing constitution. From appearances, the election was a shoddy, mismanaged attempt at straightening out the chronic problems of student government at Webster.

Granted, appathy about student government at Webster is a severe problem, but how could anyone be enthusiastic about an organization that is run in this manner. It is mid-term of the second semester and Webster still does not have a viable student government. It is easy to criticize and difficult to provide solutions, but the problems are not unsolvable. There seems to be a group of students interested in running the CSA. This group of people should get organized. They should follow the rules and laws of the CSA until they can be changed if they should be changed at all. Perhaps the CSA should be reorganized from the ground up.

At any rate, the recent elections point out the severity of the problem. Those responsible for the elections can pick up their award from any ledge of the administration building, provided they can catch one.



Going the distance: aWebster challenge

After having been asked to comment by several survivors, it is time to make a suggestion about how to navigate the trecherous path between the administration building and the Plymouth building. As nearly everyone knows, the journey is potentially a dirty, risky task that must be thoughtfully worked out before attempting. There are several methods in use at this time to safely travel the distance between the two edifices.

One is to depart from either starting point at a leisurely gate and walk up or down, as the case may be, the long circular drive in front of the main building. This is a delightful excursion on a balmy day provided one is not late for ones next class or appointment. In times of inclement weather it is great practice for the Olympic cross-county events.

Another favorite passage starts or ends, again, as the case may be, from the rear of the administration building or the front of the cafeteria. Of course this involves a fair amount of distance if your destination is not in one of those areas. But even more than that one must cross the private parking lot that is reserved for administrators and deliverymen. This in itself is not traumatic for the traveller except that he or she is probably parked in a rather inaccessible spot just waiting for a third ticket. The jealousy on their faces can be perceived by any observor on this portion of the great passage.

The third and most direct method of connecting these two points is out the door, down the hill and across the road — or the reverse. One can really feel a sense of satisfaction that those geometric postulates learned in school really do work in life. Ah! But math really never was that easy, was it? This particular passage should be only taken by those who can boast of considerable skill or the daring and adventuresome.

The hill itself is the problem. It is frequently very slippery and always fairly steep. Dodging the cars on the street at the bottom of the hill poses the greatest threat. Of course, there could be a set of stairs installed, perhaps constructed of railroad ties. But that would eliminate a challenging part of the Webster College experience.

Jon LeClair

The Journal is published by the students of Webster College in conjunction with the journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed and are subject to editing.

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

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

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Letters:

Sudent speaks in defense of liberty

I was unpleasantly surprised to read of the decision to ban smoking in classrooms. I had hoped that this kind of attempt to decree proper student conduct was gone forever from higher education, but it seems that liberty always requires periodic defense.

The question is, after all, one of liberty. To lightly presuppose that "safety and general comfort" considerations take precedence over personal liberty, ***without the consent of those affected,*** is a travesty of this nation's basic principles.

It is a shame that professional educators and administrators have not learned the simple truth of liberty. It is like time: each person starts life with all he or she will ever have. Once depleted, like time, it is gone forever.

Sincerely,
Anthony C. Lange

Talented student scores with theatrical success

by Michael Waldrop

Thesa Rogers has punted around with piano, given a kick at singing, thrown a pass at the french horn, and is making her touchdown with acting.

Rogers, who is a senior theatre major in Webster's Conservatory of Theatre Arts, began her college education at Oral Roberts University (ORU) in her hometown of Tulsa, Okla. She majored in french horn and held the position of freshman principal chair.

"My high school theatre teacher recommended I come to Webster and was disappointed when I didn't," said Rogers. "I entered the Webster Summer Conservatory after my year at ORU and that pleased my theatre teacher."

Rogers recently travelled to Milwaukee, Wisc. for regional auditions as a candidate for the 1980 Theatre Communications Group's (TCG's) national auditions. Three other senior acting students from Webster were chosen to audition. They included Carol Kuykendall, Mark Waterman and Pam Woodruff. The four are waiting for notification from TCG as to whether they have won the opportunity to audition at the national finals, which will be held in Chicago May 3 and 4.

Rogers also was chosen as a nominee for the Irene Ryan Scholarship Award through the American College Theatre Festival. For her audition, held in Ames, Iowa, she portrayed the part of Mrs. Miller from "Ah! Wilderness," the first conservatory production in which she appeared.

Thesa Rogers (right) played Mrs. Miller in the conservatory production of "Ah! Wilderness."

As a winner in the talent game, Rogers is planning to show the Webster College community her many faces in an upcoming one-woman show April 2.

"Since I've been at Webster, I've only utilized my acting training. That's not all of me," said Rogers who began piano lessons at age five. "I want to say, 'OK, this is me.' I've had musical training all my life and I want to share it with other people."

In the show, Rogers plans to communicate to her audience through dance, french horn, piano, and voice.

Jamel Graves, a Webster dance student, will choreograph the dance segments of the show , including some jazz and disco numbers.

The actor-musician-dancer is pulling out all the stops for her show by bringing in Larry Dalton from Tulsa to direct and produce her big night.

"I've been involved in plays for and with everybody and his dog," said Dalton, who is currently touring with an orchestra. As well as accompanying Pat Boone, Dale Evans, and Dianne Carroll, he has written and adapted musical scores and once travelled with Richard and Patty Roberts of the Oral Roberts television show.

"I just want to help Thesa do what she wants to do. If my talent and experience can help her, then we'll accomplish something," the director added. Rogers has also chosen Bette Skewis, a sophomore acting student, to assistant direct her endeavor.

Coming from a very religious background, Rogers attributes her talent and successes in life to God.

"Without God I know I wouldn't have the opportunities I have," she said. "Whatever I've achieved has come from Him."

And Thesa Rogers will echo her "God-given" talents through the Winifred Moore Auditorium on Wednesday, April 2.

Webster director preforms miracle with music

by Kathy Laughlin

Michael Ramach is in the business of miracle making. His most recent miraculous feat: "The Boyfriend," a musical production by Sandy Wilson. The play was presented by Webster College Conservatory Theatre Arts Program — the workshops.

"The fact that we pulled this production together was no less than a miracle. . . . I really mean that," said Ramach, a 23-year-old student in Webster's MFA program.

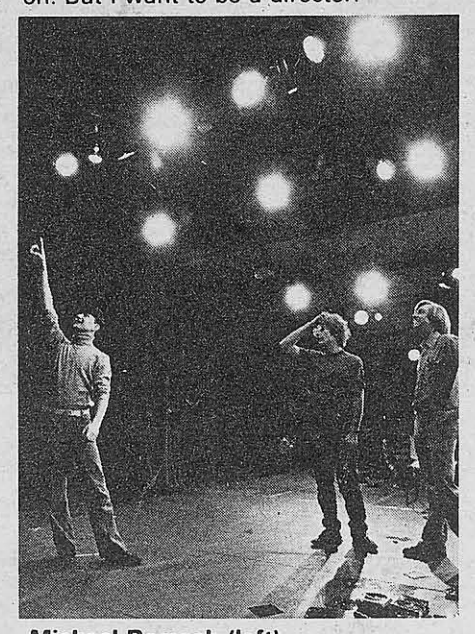
And after several applications of Murphy's Law, Ramach and "The Boyfriend" were in need of just that . . . a miracle.

"We didn't get our scripts and scores until about two weeks ago; we improvised," Ramach explained.

The lack of communication caused added problems with the production. Ramach was promised a musical director and a small orchestra for the musical. He ended up doing the musical direction himself along with about 40 percent of the choreography. The "orchestra ended up consisting of two pianos and a set of drums.

"I knew a girl who played piano by ear, and she agreed to do it. The other is doing it for a nominal fee, and the drummer is doing it for a case of beer. You see, that's how it all went. . . a dinner here, a favor there," Ramach said.

"I've been there," he continued. "I've had to scrounge up the people I need and cut corners. I was in opera, and I've been a musical director. I've been in situations where I was the only one in charge and the only one who's known what's going on. But I want to be a director.



Michael Ramach (left) photo by Bob Theiss

"The common definition of a director is that of a renaissance man. I suppose that means that a good director must know a great deal about all subjects. For instance, he need not have the expertise of his lighting director, but he must be able to talk with that lighting director in a knowledgeable and technical way.

"Then, too, a director must be able to interpret in an esoteric way and communicate this to his staff. All the good interpretive thinking doesn't do anyone any good if the director can't communicate these thoughts to his actors," Ramach said.

Ramach praised his crew highly, explaining that his praise was warranted due to the good communication he had with them, but said it was the play itself that made it a success. He calls it "fluff," but is quick to explain that the play appeared light-hearted and "fluffish" because of the hard work everyone put in on the play.

"People think of musicals as nonsense and pure fun. Really you're integrating many different fields and ideas into one, and that can be and was difficult. I don't mean to undermine the pleasure aspect, though. First a play's objective is to entertain; if it enlightens along the way, that's very well and good, but its primary objective is to entertain. We must not lose sight of that," Ramach said.

One fact exemplified this commitment to entertainment and the attainment of the goal of good communication more than any other was that the production stayed within its budget of $125 — a small miracle in itself, according to Ramach. But in achieving this meant mimeographed programs. . . until they decided to try something a little different.

"We decided that we wanted something a little special for our play. So, we passed the hat," Ramach said.

And the 40-person crew helped to have their programs printed on higher quality paper stock. Each person gave as much as they could, and a "miracle" happened.

"The Boyfriend" opened to a full house on its opening night. In fact, some people had to be turned away. . . another first.

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'The Wall' explains isolation, brick by brick

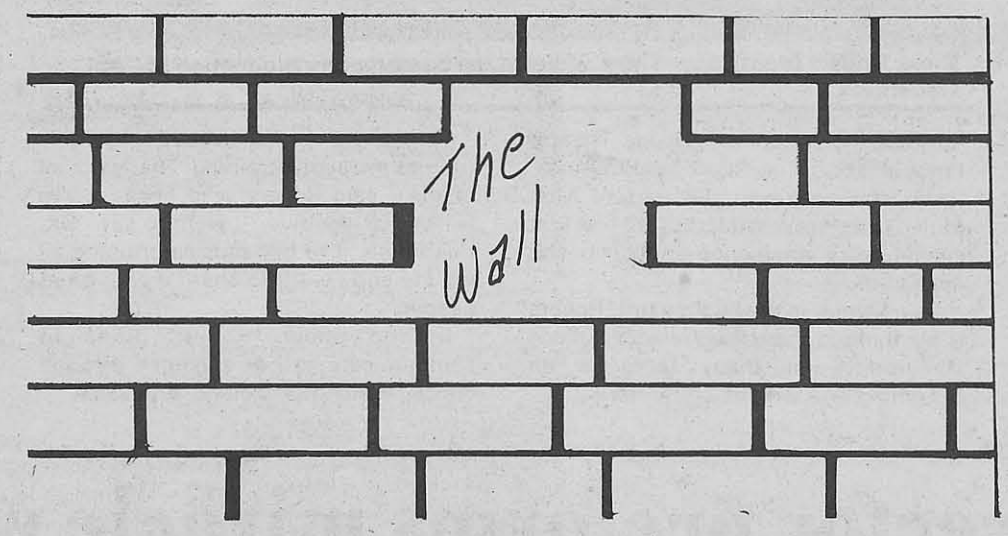
by Kevin Renick

If you've had occasion to look at the record charts lately, you probably know that Pink Floyd's new album "The Wall" is the number one or two seller. Intense double-pocket concept albums about all the things that make people isolate themselves emotionally do not usually sell like hotcakes. The chart-busting platters these days are usually bland collections of mid-tempo rockers and love songs, "greatest hits" albums, or simply the latest offerings from big name acts who ***always*** make the charts. So what's behind "The Wall"?

Admittedly, the third item above has a lot to do with it. Ever since Pink Floyd reached the financial cosmos with 1973's "Dark Side of the Moon" (an LP that incredibly is still lurking in the lower reaches of the charts), they have been very big, indeed. But I think a more important reason for their success is that they have been making a kind of cinematic, message-oriented music (using sound effects and highly advanced recording equipment to great effect) palatable to a mass audience. Complaints of "too depressing," "musically repetetive," and "pretentious" have been aimed at the Floyd all along. But by golly, they've endured. Whether you find them boring or not, at least they're stirred up about something, enough to make records of uncompromising honesty and insistence like "The Wall."

This new album is the inevitable outcome of the path beaten by Pink Floyd since "Dark Side of the Moon." From that album's exploration of alienation through the slashing indictment of the music industry and its effect on one Syd Barrett (the Floyd co-founder, now a hopeless schizophrenic) on "Wish You Were Here," to their last effort "Animals," an Orwellian allegory comparing various classes of people to very unflattering animal equivalents — the group has said it all. And it's all been problems, problems, problems. However, I feel compelled to defend them; their bitter view of very real psychological pressures is far preferable to the sugar-coated whining of bored California jet-setters like the Eagles. On "The Wall," at last, Pink Floyd constructs the frame around their four-album portrait of despair. The specific causes of emotional isolation (hence, "the wall") are described, and their details are presented with real conviction (the key to such a project) in this brooding musical drama.

Side one opens with an acknowledgement of the situation: "If you'd like to find out what's behind these cold eyes/You'll just have to claw your way through the disguise." It's told from the viewpoint of a rock star in recognition of the great gap between performer and fan, but the "disguise" could be on anyone. What follows is a series of portraits from the life of a troubled young man. His parents love him, but that doesn't prevent them from getting a divorce. His grade school teachers are cruel and insensitive:



"When we grew up and went to school/There were certain teachers who would/Hurt the children anyway they could/By pouring their derision/Upon anything we did/And exposing every weakness/However carefully hidden by the kids." Remember this is working class England we're talking about. I had more trouble with other kids than mean teachers back at my grade school!

Next up, our protagonist pleads to "Mother" for protection and advice. Lines like "Mother, should I trust the government?" "Mother, will they put me in the firing line?" and promises from Mom: "Mama's gonna check out all your girlfriends for you/Mama won't let anyone dirty get through" all reveal the growing insecurity the young man feels. The song closes with him asking "Mother, did it need to be so high?" with devastating effect. In other words, did the poor guy's wall have to be so high as to shut him off from everyone?

Side two has him experiencing war ("Goodbye Blue Sky"), looking for an outlet for his rising frustration ("What Shall We Do Now?"), and settling on music and wild women as ways to spend the time without being so alone. These, of course, only make matters worse. The list of other choices ("Shall we work straight through the night?/...Take to drink...Go to shrinks?") must seem disturbingly accurate to some. Anyway, each negative event is "just another brick in the wall" as this character grows up. He settles into a "Comfortably Numb" state of mind for awhile before trying the rock star route in earnest. Then a really vicious series of songs on side four indicate that his success (at least psychologically) is short-lived. This guy is just too sensitive, too insecure.

In "The Trial," on side four, figures from the hero's past come to testify against him for "showing feelings of an almost human nature." The good old schoolmaster is there to discuss his weaknesses, and his wife from a failed marriage really lets him have it, saying he should have talked to her more! Finally he is sentenced by "Worm, your honor" (Worms are a recurring metaphor for thoughtless people who prey on the feelings of others. Fun, huh?) to be "exposed before your peers." Then it's all over. The concluding verse of the LP is very moving, and is worth quoting in full: "All alone, or in twos/The ones who really love you/Walk up and down outside the wall/Some hand in hand/Some gathering together in bands/The bleeding hearts and the artists/Make their stand/And when they've given you their all/Some stagger and fall — after all, it's not easy/Banging your heart against some mad bugger's wall." That, my friends, is an image that works. Just how high is ***your*** wall?

I've only discussed the lyrics so far, almost all of which were written by the amazing Floyd philosopher Roger Waters. The accompanying music (and frequent sound effects) is pretty much the usual half spacy/half rocking blend that was heard on the three previously mentioned albums. It's a potent sound, though, even though Pink Floyd are minimalists, musically. "Comfortably Numb" and "Hey You" contain evocative melodies — two of the Floyd's best. Side four features unusually lush harmonies (for this group) in places. "The Trial" is an almost operatic romp quite unlike the rest of the record. The singing throughout "The Wall" is outstanding, with Waters and guitarist Dave Gilmour trading off lead vocals. Waters wails away with real intensity to inject the necessary emotional state into his character (i.e. his tormented pleading to a runaway lover in "Don't Leave Me Now"). Bob Ezrin's production is obnoxious at times (side four), but that's a minor complaint.

My last word about "The Wall" is this: I seriously doubt that the group is telling us their literal story, although a great deal of it is obviously autobiographical. It's a drama, just like a stirring novel or a bleak film, and is best approached as such. Oh, I guess a lot of progressive rock freaks will listen to it to smoke dope by and groove on the "cool" sounds. But "The Wall's" real power lies in its exploration of the causes of human frailties; it's a dark look back from a position of fame that offers no inner peace. For being as gutsy as possible with their collective talents, at least, Pink Floyd deserves support and recognition. I'm not about to throw any bricks at them.

Old tale returns, bringing new life

by Stephani Boyd

The final Conservatory performance of William Wycherley's "The Country Wife" brought forth the remark, "These are students? But they're so good!"

The production, which was staged in the Studio Theatre, was very good and truly enjoyable. Everything about it seemed very professional, especially the people in it.

Melinda McCrary was wonderful as the lively young Mrs. Pinchwife, who tires of her jealous husband and takes a deceitful young rogue as her lover. Kip Wahl was also effective as the lover, Horner, whose sex appeal is acceptable to other men only because they believe him to be impotent — a lie he perpetuates for his own benefit.

Also excellent were Thomas Edward Kean as the stuffy, overprotective Mr. Pinchwife and Buddy Vest as the smug Sir Jasper Fidget. Barry Signorelli was equally good as foolish, foppish Sparkish, as was Phebe Bohart as his devoted wife. And Mark Waterman was charming as Bohart's ardent suitor.

Carol Kuykendall, Jacqueline Riggs and Thesa Rogers displayed singing talent as My Lady Fidget, Mistress Dainty Fidget and Mistress Squeamish, respectively.

Director Brendan Burke deserves much praise for exacting such good performances from his cast, from the well-modulated speaking to the nuances of posture displayed especially well by Kip Wahl.

Also adding to the period (17th century England) feel was the elegant set by Michael Bondurant. The colors were soft and beautiful — peach, cream and powder blue. And the costumes by Jeffrey Ross Struckman deserve special mention.

The Conservatory has brought an old bawdy tale to a new robust life and can be proud of it.

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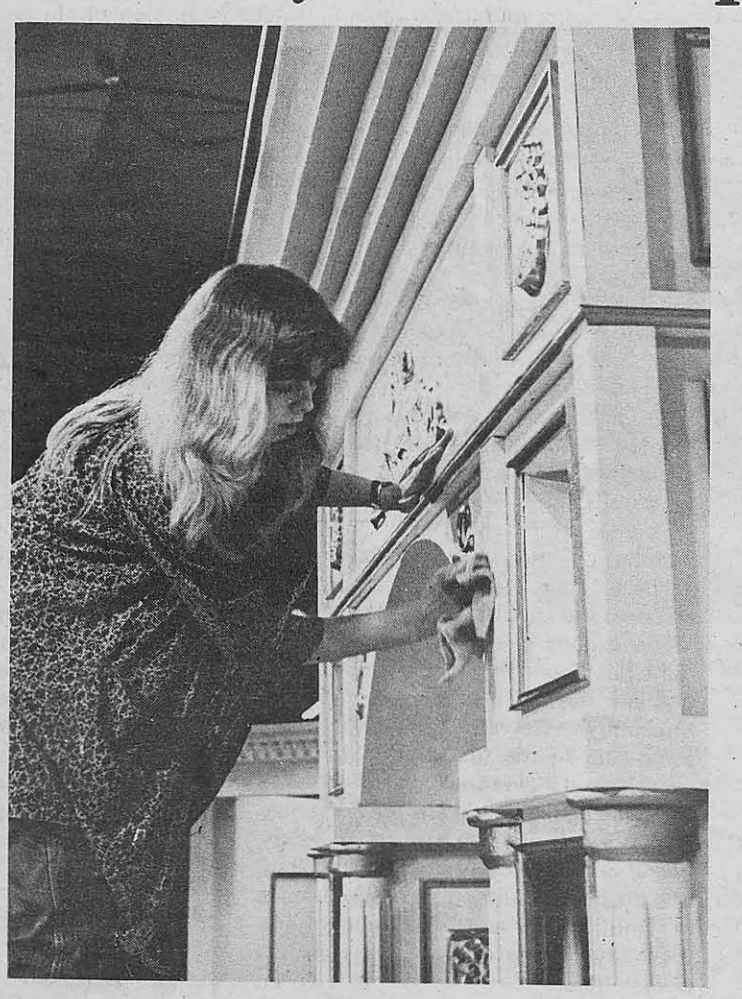
Conservatory students prepare to preform

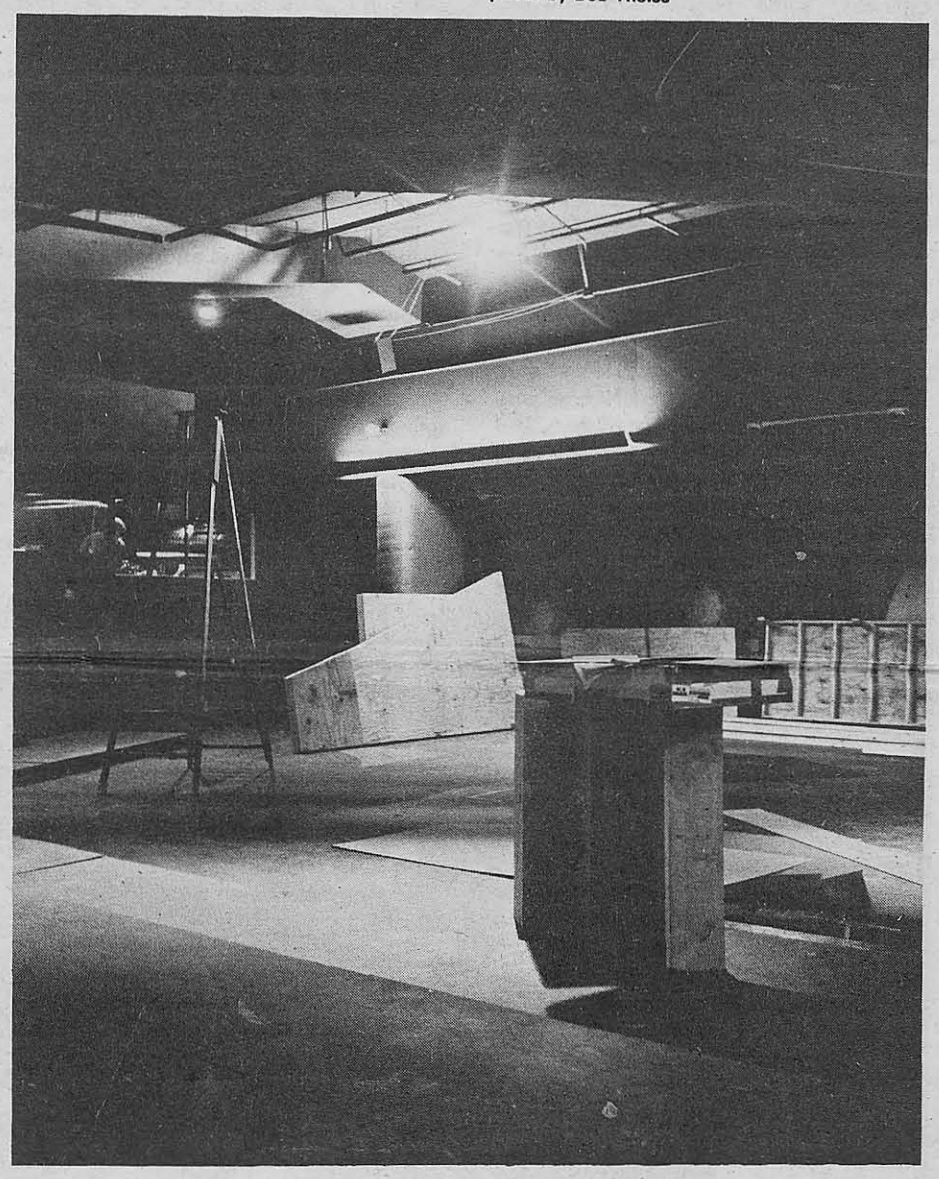


Scenic artist Jane Brinkmeyer gives the set of "Country Wife" a final touch.

photo by Al Bilger

Stage manager Kathi Kearn checks out props to be used as stage dressing.

photo by Bob Theiss

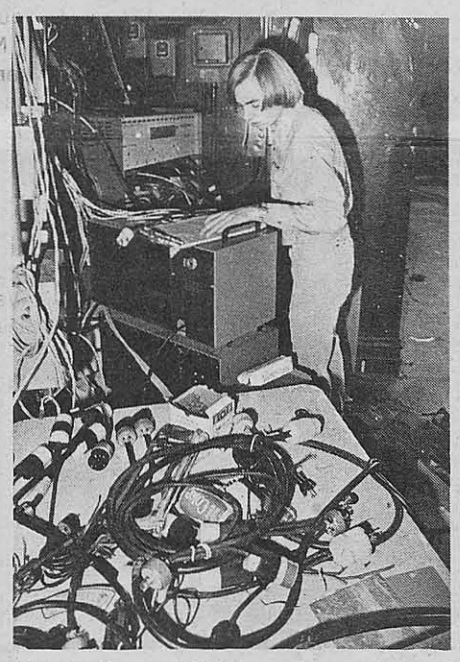


The studio stage — where the work finally comes together.

photo by Kathy Laughlin

Cynthia Reading prepares costumes for "Country Wife"

photo by Max Maxeiner



Set designer, Ed Shutt, is spotlighted among the lighting equipment.

photo by Bob Theiss

Book art from page 1

People's ideas about book art are as diverse as the art itself.

This diversity is apparent at the Webster exhibition, which is free and open to the public. A reception for the exhibit will be held March 7 at 8 p.m. And a workshop will be held March 8 from 9 a.m. until 2:30 p.m. in the Old Auditorium

The series will consist of several lectures and a panel discussion by people involved in book art and one demonstration by master bookbinder Robert Dierkes. The cost for the workshop will be $10.

For more information and tickets, call 968-0500, ext. 460.

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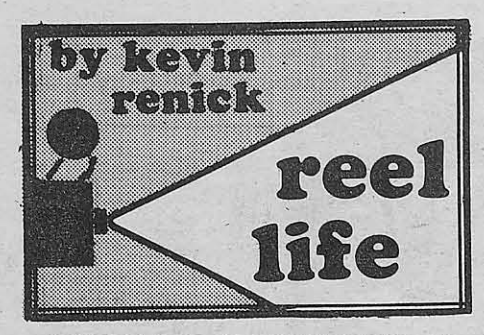
Misdirected criticism fuels controversial film



It should come as a surprise to no one that this world has some pretty ugly things in it. We may not see too many of these things in the suburbs, but go to a city like New York or Los Angeles and I guarantee you'll get your share. What seems surprising is that when a movie like "Cruising" comes along and realistically portrays a slice of that ugliness, some people can still be outraged and stupidly angered. To be sure, this is not a pretty film, but the objections raised over its violence and depiction of gay life have been greatly exaggerated.

The facts first: Director William Friedkin based his film on a combination of the 1970 Gerald Walker novel and the real life experiences of former New York detective Randy Jurgensen. Jurgensen had to go undercover to investigate a grisly series of homosexual murders, as Al Pacino does in the film. He assisted Friedkin by relating his experiences and obtaining access to medical records and police files on the case. Friedkin's desire for accuracy also extended to using 1,600 gay extras and having them dress and act as they normally would in the West Village bars of New York where much of the film was shot. Accuracy is not the question; these things really did (and sometimes still do) happen.

The S and M cabaret scene that detective Steve Burns (Al Pacino) must become a temporary part of is only a segment of gay life, but it is presented as a sordid, seamy world hidden away from the general public. There has been a storm of protests that the film is anti-gay, but this is nonsense.

A filmmaker's responsibility is not only to entertain, but to stimulate thoughts and emotions through the portrayal of worlds most viewers only hear about. The world in "Cruising" would be alien and unsettling indeed to an outsider. It is this viewpoint that William Friedkin presents, and it is perfectly valid; there is no particular evidence of bias toward gays. Like it or not, "Cruising" is an honest look at a dark, little-known place brought to the masses via celluloid and wide screen.

Judging the performances and story elements of the film is another matter. It certainly is not a complete success, despite some powerful scenes. Detective Burns is supposed to suffer some real psychological problems as a result of his travels amongst the leather and chains set, but this is made unnecessarily vague. Friedkin leaves too much for the viewer to decide. Burns becomes increasingly withdrawn all right, but it's mostly on his face — seldom in his dialogue. At times, it seems like it is Pacino the actor who is withdrawn. Pacino is always fun to watch, seldom less than excellent in his performances, but there is a frequent flatness to his characterization this time. He walks around; he sits around; he grumbles to his girlfriend and his captain; but Friedkin hasn't given him very many entertaining things to do.

His girlfriend (played by pretty Karen Allen of "Animal House") has even less to do. She makes love to him a few times, asks him why he is getting so distant from her, and that's about all. Only Paul Sorvino as the intensely determined police captain particularly impresses, and even he isn't on screen too often.

The scenes of murder are violent all right, but I found them to be very realistic and effective, rather than objectionable. Squeamish viewers probably should avoid film in the first place, but more experienced movie goers will understand that here again, the details are presented as they would actually happen. There are horrid crimes in New York all the time, and the police routinely investigate cases of mutilation and dismemberment. Exploitation is not one of Friedkin's crimes here.

It is a flawed script that keeps "Cruising" from being a total success. The characterizations (except for some of the gays, who are just playing themselves anyway) are not strong enough; the level of suspense is quite inconsistent, and the ending is very unsatisfying. Perhaps Friedkin got nervous in the editing stages, or maybe he thought the powerful mood of the whole thing would keep viewers glued to their seats no matter what. Not exactly, Bill.

There are some patches of interesting and ominous music by Jack Nitzsche, reenforcing the fact that it's an outsider's view we're getting; also we hear some appropriately sleazy disco songs during the crowded, sweaty underground bar scenes.

I can't say "Cruising" isn't worth seeing; any picture that at least presents a unique subject has merit and moments of interest. And though it's pretty intense, the realism of the film is not to be doubted. But it is something of a shame that an exaggerated controversy is drawing many viewers to see it, rather than word of mouth about the truly memorable, gripping drama that "Cruising" could have been.

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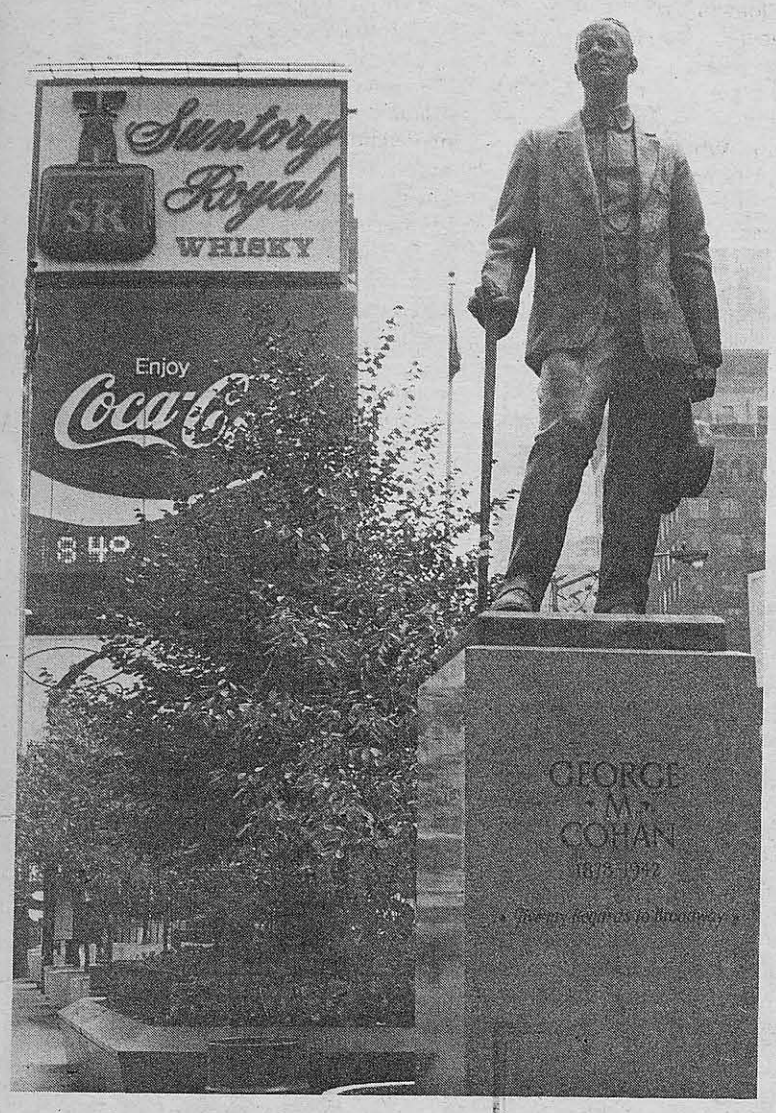
On Broadway



They say the neon lights are bright
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They say there's always magic in the air
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And you ain't had enough to eat
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They say the chicks are somethin' else
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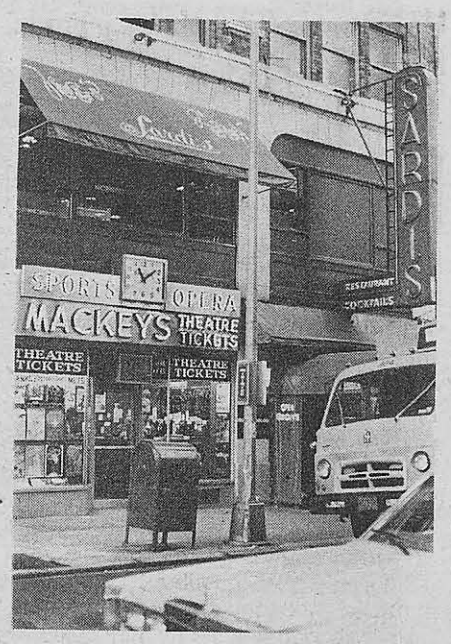
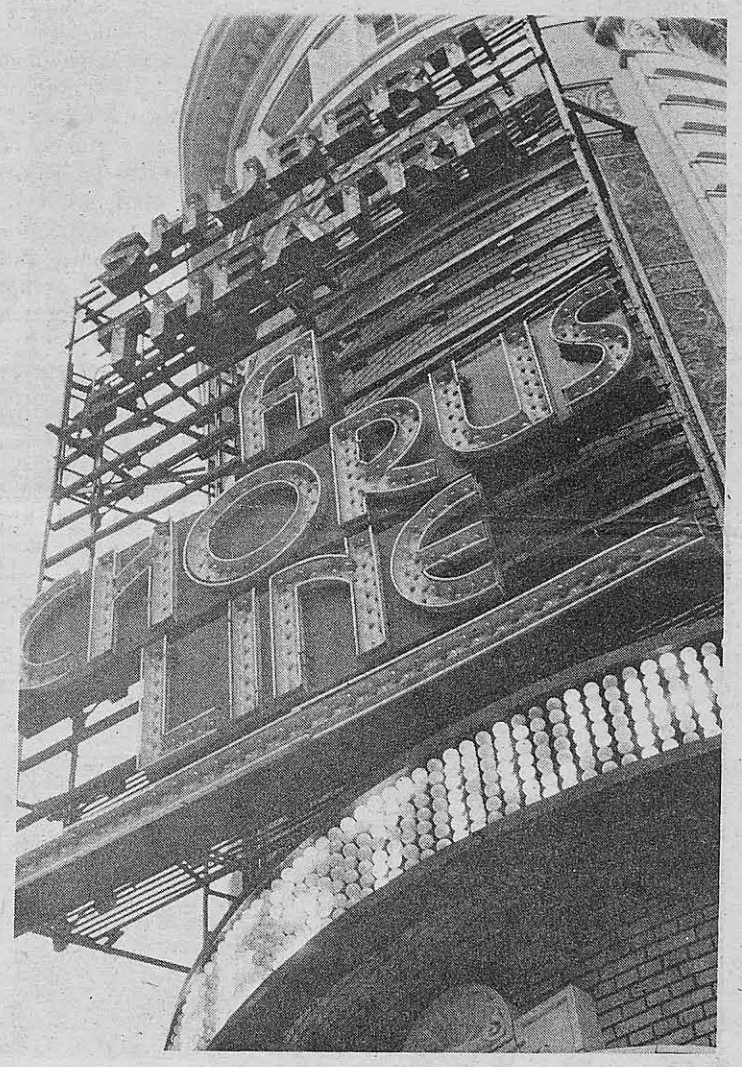
But lookin' at them just gives me the blues
'Cause how ya gonna make some time
When all you got is one thin dime
And one thin dime won't even shine your shoes

They say that I won't last too long
On Broadway
I'll catch a Greyhound bus for home they say
But they're dead wrong, I know they are
'Cause I can play this here guitar
And I won't quit till I'm a star
On Broadway

Words by Barry Mann, Cynthia Weil, Mike Stoller and Jerry Leiber



Photos by Tom Gross



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news briefs

'Hooper' comes to Moore

Webster College will present the showing of "Hooper" March 19 and 20 in the Winifred Moore Auditorium. Shows begin at 7 and 9 p.m. on both evenings. Admission is $1 for Webster students, faculty, and staff; $1.25 for other students with valid IDs; $1.50 for senior citizens; and $1.75 for general admission.

No classes next week

The undergraduate and MAT spring break will be March 10-14. During this time, no regular classes will be held.

Exhibit displayed in L-H

A Loretto-Hilton Repertory Theatre exhibit will be on display in the gallery of the Loretto-Hilton Center from March 12 through April 3. Admission is free.

'What's Next' for civil rights

Civil rights activist Julian Bond will be speaking on "What's Next" for the civil rights movement and American political directions at Webster on Monday, March 31, at 8:30 p.m. in the Loretto-Hilton Center. Admission is free and seating is on a first-come-first-serve basis.

Alexander to teach CPR

In cooperation with the St. Louis Heart Association, Malinda Alexander of Webster's student health services department will be offering two courses in cardio-pulmonary resuscitation during the week of spring break. The classes will be for Webster College personnel and are scheduled for Tuesday, March 11, from 1-4 p.m., and Wednesday, March 12, from 9 a.m. until 1 p.m. The successful completion of one of these courses will result in certification, for one year, in one-man cardio-pulmonary resuscitation and removal of foreign body obstruction of the airway.

Each class will be limited to eight people. Anyone interested should call ext. 281.

New Rep show to open

"A Servant of Two Masters," the next repertory theatre production will be performed beginning March 12 and running through April 12. For ticket information, call 968-4925.

Advising days coming up

Undergraduate advising days will be held from March 17 to 20. All students should make an effort to check in with their advisors at this time.

Book art to be displayed

An exhibit of book art will be on display in the gallery of the Loretto-Hilton center through March 9. A reception for the show will be held March 7 in the print studio at 8 p.m. Admission to the exhibit and the reception are free.

A book art workshop will be held March 8 in the print studio at 9 a.m. The fee for the workshop is $10. Anyone interested should call ext. 460.

Photography show in Winifred

"Photography in St. Louis: Where It Is and Where It's Going," will be presented in Winifred Moore Auditorium Tuesday, March 18, at 8 p.m. Included in the program will be: Collecting and Appreciation by James D. Burke, assistant director of the St. Louis Art Museum; Galleries, Exhibition Space and Criticism by Hans Levi, eastern Missouri photography critic for the New Arts Examiner; Grants for Photographers by Tom Oates, director of the Media Center at Webster College; and Work by Resident Photographers by John Nagel, photography instructor, SLCC at Meramec.

Following the program, there will be a reception for guests and speakers in the Media Center. Call ext. 361 for details.

Workshop held for youths

The Conservatory of Theatre Arts at Webster will present a creative dramatics workshop for youngsters between the ages of eight and 16. The workshop will be held from June 16 to July 25 in the Loretto-Hilton Center. To enroll or obtain additional information, contact the Conservatory of Theatre Arts, 968-0500, ext. 317.

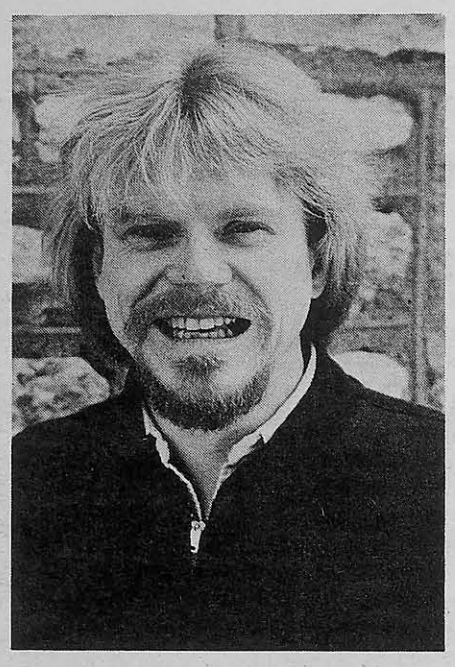
Clothes drive sponsored by SAC

Bill Fuchs, in conjunction with the Social Action Collective, is collecting used clothing for former State Hospital residents. Clothing should be dropped off in Fuchs' office, room 11 in the administration building.

JOURNAL to take vacation

Due to the mid-term break, the JOURNAL will not be published again until March 27. Any group or individual wishing to put a notice in that issue should make sure to send it to the Journal office on or before March 20.

WEBSTER UNIVERSITY ARCHIVES



Webster student Ken Drescher

photo by Bob Boston

Drescher promotes Little Elvis

Billy climbs ladder with blue suade shoes

by Ed Branch

The room is large and crowded, but there is a feeling of quiet anticipation. Every now and then a nervous laugh escapes from the mostly female crowd. Then the house lights dim and the anticipation becomes almost unbearable.

An aisle leading to the stage is suddenly lighted. Out steps a tough-looking nine-year-old bodyguard wearing a leather jacket, dark glasses and slicked back hair. He roughly brushes women aside. Soon the star appears — the one everyone has come to see.

He makes his way to the stage behind his bodyguard, his white sequined suit flashing in the spotlight. He steps up to the stage, impudently grabs the microphone, swivels his hips as the crowd gasps. He pulls off his dark sunglasses, shakes his hair and sings boisterously to the crowd: "You ain't nothin' but a hound dog, crying all the time." The crowd goes wild. Little Billy has arrived.

Little Billy is a phenomenon, a child prodigy and the youngest Elvis Presley impersonator in the country. You might think some high-powered agent from Hollywood to handle this six-year-old gold mine. But not so. He's under the management of a Webster College student, Ken Drescher.

"I was in Grafton, Ill., for the Fourth of July fair and I saw Little Billy perform. I talked to Billy's mother and told her I wanted to promote him," Drescher said.

"I've been his manager ever since," continues Drescher with a look of pride on his face. "Little Billy has every possibility of being another young Buddy Rich or Little Stevie Wonder. He has all the movements and voice tonalities of Elvis, and can perform 91 songs. He can even do three half-hour sets."

Drescher said that many people have negative reactions to another Elvis impersonator until they meet Little Billy and watch him perform. Then the negative reactions turn into genuine enthusiasm.

The young star is even scheduled to cut a record this spring and appear on a segment of the television series "Real People."

Although Little Billy's career seems to be on the way up, Drescher admits that he can't go on impersonating Elvis indefinitely.

"He won't be Elvis all his life, but he's

Cont. on page 4

THE JOURNAL

Vol. 9, No. 19 | Webster College, Webster Groves, Mo. | April 3, 1980

Don't be an April Fool — Turn to the back page of this issue and have a few laughs.

Julian Bond addresses myth of black progress

by Kathy Laughlin

"They have worked hard all their lives. They have sacrificed for their country. They are private, and they are poor, and they sit at home on Chigago's South Side and in Watts and wonder why their American dream is a nightmare," said Julian Bond, Georgia state senator.

This family is fictional. It is the antithesis of the family of "the statistically average southern rural-born 55-year-old American black man," Bond explained. The narrative was part of the description Bond presented Monday night at the Loretto-Hilton Theatre.

Bond contrasted this hypothetical situation to that of Jimmy Carter. Carter, he explained, was educated in segregated, quality white schools. And the fictional black dropped out of his segregated black high school in his first year and learned a trade — dishwashing.

The intricately woven analogy served to point out the inadequacies in education and opportunity for blacks and whites, but it also pointed out the changes in the black civil rights movement as Bond perceives them in the last decade and a half.

"Only 12 percent of young black people between 18 and 29 have attended a political rally. Only five percent have even worked for a political party or campaign. But 27 percent, the largest group, has expressed their racial conciousness and political activism by signing a petition," Bond said.

"This is a shift, in one generation, from politics of protest, to politics of petition."

Bond is in a position to view and analyze these changes. His name was prominent in the 1960s during the black protests.

People may remember his participation in Martin Luther King's funeral service. They may remember his name from the 1968 political convention, when he was nominated to the Democratic ticket as vice president. He declined since he did not meet the minimum age requirement.

Still others may know Bond from his appearance as guest host of "Saturday Night Live." And some of that dry humor was present Monday night as well when he interpreted these sobering trends.

Julian Bond — Photo by Bob Theiss

"The shift is understandable. All about them, young blacks see false evidence that they are equal partners on the American scene," he said.

"They see the 'Jeffersons' moving on. They learn that Roger and Rerun are 'what's happening.' They see themselves

Cont. on page 3

Bond defends political role, defines issues

by Jean Cummings

Politics is not a dirty word, according to Julian Bond, state senator from Georgia and civil rights activist.

"We are the only section of leadership in the American black community that is responsible to a mass constituency and are subject to recall by the people," said Bond, in defense of his profession.

Bond met with Webster College students and faculty at an informal gathering in the Big Bend building Tuesday, answering questions and elaborating his views regarding politics and civil rights.

His legislative priorities, Bond said, are to "represent my district in Atlanta, protecting them and making sure that state legislation is not harmful and, if possible, helpful to the people.

"In order to be in on decisions which affect your lives, you have to make sure you are present when the decisions are made," Bond said, emphasizing the importance of an informed electorate. He noted that one important place to be in on such decisions is "at the ballet box."

Questioned about the struggle to

Cont. on page 3

Militant supporter speaks on Iranian crisis

by Ed Branch

A member of a recent "fact finding" trip to Iran spent a long and "hectic" day at the Webster College campus Carol Downer, founder of the Feminists Women's Health Center in Los Angeles held a press conference and seminar Tuesday, March 25.

Downer was among six American citizens asked by the Iranian Student Association to be guest of the revolutionaries. The group spent 11 days in Iran. "We were a very diverse delegation," she said. "We didn't meet until we were assembled in Washington D.C. to get our visas for the trip to Iran."

St. Louis was the thirteenth city that Downer has visited to bring first-hand insight about Iran to the American people.

"The whole point of the trip was to come back here to put this before the people. Now the people understand that the Shah has committed tremendous atrocities."

Though there are daily newscasts from Iran showing the people burning the American flag, Downer contends that the "Iranian people distinguish between the U.S. government and the American people and they feel confident that if we knew all the if we knew all the facts we would agree with them."

One positive aspect of the current hostage situation according to Downer is that for possibly the first time American people are discussing colonialism and exploitation by the United States. She also said she feels the situation has brought about a "sense of unity among Americans."

Downer said that the students "saw the taking the hostages as the only options." She also commented that the students have taken a position of no negotiations from the very first day. She also said we can't expect the Iranian government to speak for what the students are going to do, but the students do have their full support.

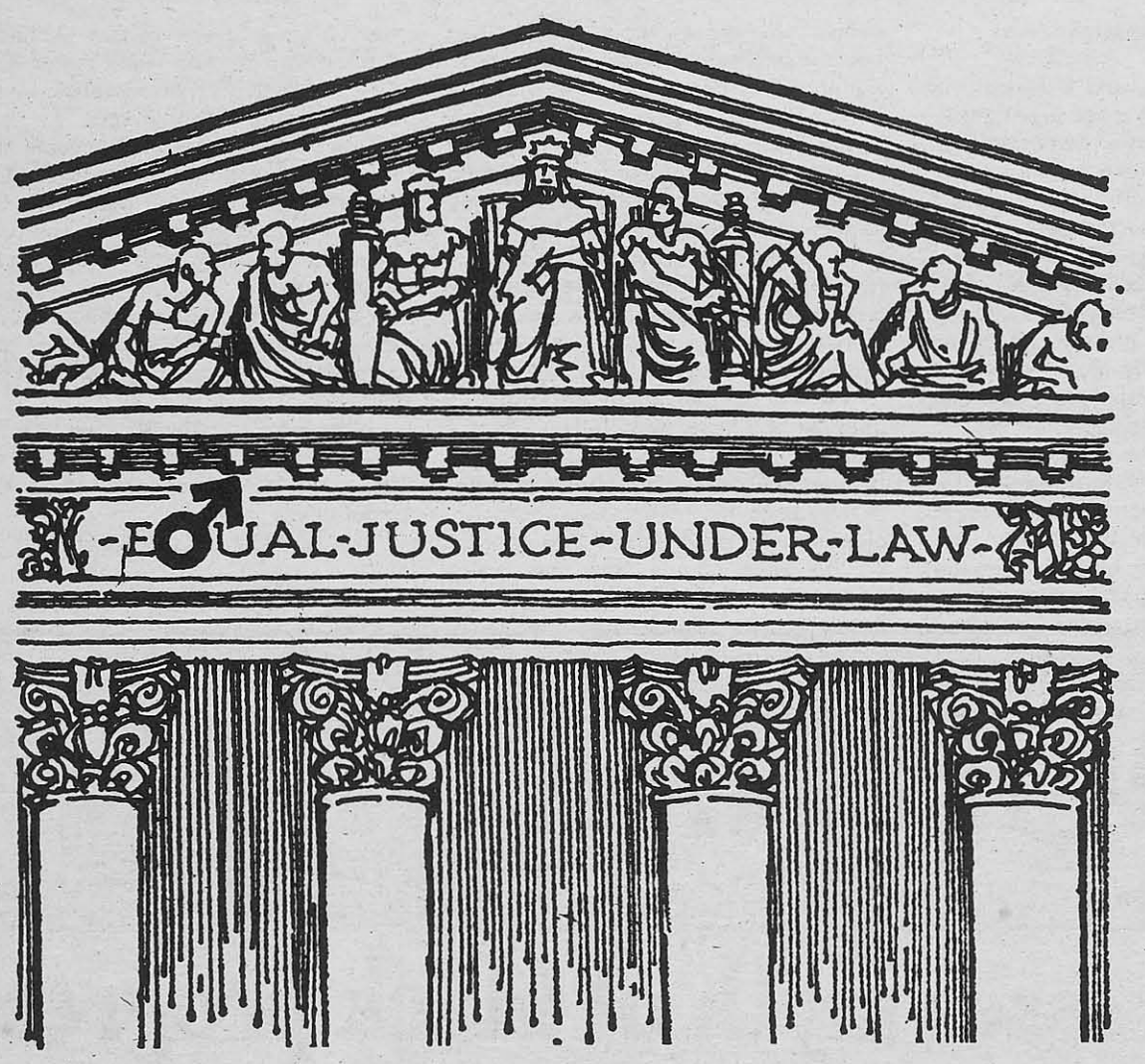
Downer commented that she found the whole situation in Iran thrilling. She agrees that the government is weak, but she thinks this is a positive rather than negative situation.

"The ruling government in Iran is weak because it is totally controlled by the people, whatever they want is what the government will do."

Although she had kind words for the Iranian students holding the U.S. hostages, her words were not as kind for the American press. She said the press portrayed a completely different situation than what she and the rest of the

Cont. on page 5

Editorials



College urged to 'spring' into action

Fair weather is finally here and with it comes talk about "the rights of spring." Springtime has traditionally been the time for pranks, parties and general craziness on college campuses around the country.

Plans are in the making here at Webster for something along the lines of a Spring Fest. This could be a chance for the entire college community to get involved with a single project that could create a sense of belonging and solidarity that is lacking in the Webster College community.

This celebration could be unlimited in scope. The nature of this event will be a direct result of the effort put into the planning and execution of the event. It would be to Webster's benefit if everyone provided some input and organizational help.

Webster has become a collection of groups each with their own interests and priorities, with little or no connection to the rest of the college. There is a lot of talk about the over abundance of apathy at Webster. . . . Well, this is an opportunity to get involved and make a dent in that formidable problem.

Organizations are being approached now for financial help and, more importantly, people power. There could be something for everyone if everyone provides something. The rights of spring only come once a year so get involved and help start a tradition.

Jon LeClair

news briefs

Beatles star in double bill

Two Beatles classics, "A Hard Day's Night" and "Help," will be shown in the Winifred Moore Auditorium April 4 and 5. Shows begin at 7 and 9:30 p.m. on both nights, with an additional midnight show on Friday. Admission is $1 for Webster students, faculty and staff; $1.25 for other students; $1.50 for senior citizens; and $1.75 for the general public.

Fry offers tax help to students

On Tuesday, April 8, from 1-4 p.m., Bob Fry of the business office will be in the center for student development office, 217 Plymouth, to help students fill out their income tax forms. April 15 is just around the corner, so make it a point to stop in.

Fun and games wait at library

The Eden/Webster Library now has games available for loan. Following the suggestion of a student user, the library staff recently purchased the following games: Cribbage, Yahtzee, Scrabble, Monopoly, Clue, and a Chess/Checkers/Backgammon combination.

The games are available from the circulation desk for one-week loan with proper Webster College identification.

'Father Dreams' on L-H stage

"Father Dreams," a play by Mary Gallagher and a studio theatre production, will be on stage through April 13. For more information, call 968-4925.

Webster is simply full of jazz

The Webster College Jazz Ensemble, under the direction of Danny Read, will present a concert Thursday, April 3 at 7 p.m. in the Winifred Moore Auditorium. Admission is free and open to the public.

W.C. grad to speak April 9

William Beteet of Kellwood Corporation will discuss his career in law on Wednesday, April 9, at noon in Maria Lounge. Beteet is a graduate of Webster College and also will devote part of his talk to the discussion of alternative careers in law. The presentation is free and open to the public.

Bored Board sponsors contest

The Bored Board is sponsoring its third annual Jamie Cass look-alike contest in the Stunted Forest (Winifred Moore Auditorium) on Saturday, April 12. Come join in an afternoon of fun, cookout, ultimate frisbee, volleyball and music. The time will be announced along with other details concerning the contest. Be on the lookout.

The Journal is published by the students of Webster College in conjunction with the journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed and are subject to editing.

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

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

Editor-in-Chief ..... Jon LeClair
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Photo Advisor ..... John Porter

Bond speaks at Webster from page 1

appear in every add but they can't buy the product."

Bond said that even though these TV images might suggest that the American dream has been attained by the blacks, in reality even 20 years of legislation has done little to improve the blacks' quality of life.

"Any objective observer must inescapably conclude that the decades of the 1970s was the epic in which the racial tide was turned. We have seen a successful series of demonstration, legislation, and law suits that have slowly lifted some blacks from the position of permanent peons.

"We have voted for a man who knew the words to our hymns, but not the numbers on our paychecks."

"From civil demonstrations to freedom ride to civil rights acts guaranteeing access to the ballot box and lunch counter seat, the forward march seems painfully slow but certainly sure.

"The removal over the decade of the 1960s of the more blatant forms of American inequality has made it too easy for too many to believe that the major battles have been fought and won. In fact, many are in a real danger of being fought again today," Bond explained.

Bond attributes this backslide to the installment of Nixon in 1968. Bond said he feels the return of Nixon to public office signaled the return of a racist strategy of government.

"They awakened the slumbering and sullen American majority. The very worst damage was done when the victim was made to feel responsible for the crime — when the people who have been wronged were told to set themselves right," Bond said.

Bond placed the blame for the perpetration of this attitude on President Carter. He said that Carter betrayed the black population during his administation. Black voters, he said, disregarded Carter's "southern landowner" background when they elected him.

"We moved in 20 years from the back of the bus to the front of the unemployment lines."

"Now, four years later, we discover to our sorrow that we have voted for a man who knew the words to our hymns, but not the numbers on our paychecks," he said.

Bond said the saving grace of the country and the black Americans is that one or two men cannot destroy all of what has been accomplished.

"Still, in most cities blacks see blacks report some of the news, but know that they will never own the station. We moved in 20 years from the back of the bus to the fron of the unemployment lines. Our position is not radically removed from the slaves' — our forebearers — one hundred years ago," he said.

Bond explained what these figures and facts add up to is that his fictional, but statistically accurate, black man and his family are in worse shape than they thought; the tide is turning against them; the myths are becoming reality.

The black family is somber over the reality, and they have reason to be, but according to Bond their attitudes oppress them as much as their human oppressors.

The Bonds have a little girl Amy Carter's age, and she is like her older racial siblings surveyed in an article which appeared in **Ebony** magazine.

"She does know that a man named King led the movement in the '60s, but she doesn't know the other names. Forty-five percent of these young black people believe that making money is the single means of making progress for the black people. Thirty-seven percent of them believe in voting; but fully 35 percent of them believe that the Lord will provide."

Bond likened this last thought to a parable (and a bit of a prophesy).

"There is a story of a black man who used to go to church every Sunday. As he got later on in years, he went less and less until finally he didn't go at all," Bond explained.

This man, as the story goes, began to spend more and more time in the woods hunting. . . . until one day he stumbled onto a big black bear.

"You hold the possible future in your hands — not by wish or will — only by work, thought, plan and organization."

"He began to run as fast as he could, but he knew he couldn't run very far, very fast. So, he decided he'd do something he hadn't done in a long, long time and that was to pray.

"He said, 'Lord, I know you're there. Please don't let this bear catch me.' And much to his surprise there was a great clap of thunder, and a loud voice spoke out: 'How dare you. You haven't been to church in 25 years. You haven't prayed in 20. Now, you have the nerve to pray to me to save your worthless neck!' "

The heavens refused, and in one final attempt, the old man shouted with his last breath, "Lord if you won't help me, don't help that bear!"

"There may be a moral for us all," Bond said. "Let me leave you with some words from Dr. DuBoise. He said half a century ago: 'What will be no one knows. It may be a great mythical segregation along color lines. It may be an economic rebirth. It may be an utter annihilation. . . .

" 'But any of these ends are a matter of long centuries, and not years. You live in years. You hold the possible future in your hands — not by wish or will — only by work, thought, plan and organization.' "

Sen. Bond fields questions from page 1

increase and improve black leadership in the country against the strength of the white media, Bond said:

"If you have a hostile press you form alternatives. In St. Louis you have at least two healthy black newspapers.

"Never get into a fight with a man who buys ink by the barrel," Bond said, quoting and editor/friend.

Regarding his political plans for the future, Bond said he plans to run for another term as state senator. "Beyond that I can't say what my plans are," he added, noting his non-electability to statewide office.

"There has never been a black person elected to a statewide office in Georgia, and only twice in this century has any black person been elected to a countywide office in my county.

"What we are facing is a psychological phenomenon called racism," said Bond.

"Some people mistakenly believe that this phenomenon of racism is a creature of the capitalistic system. I think that the capitalist system probably helps it to function better and easier.

You have only to ask the African students who have studied in the Soviet Union about their treatment there to discover that the United States has no monopoly on this phenomenon," he added.

Bond also noted that his own talks with black college students have him worried. He said he is concerned about the way these students are waiting to "get together" in order to act on issues of importance.

"This is really an excuse for inaction. Fidel Castro did not wait for the Cuban people to hold a referendum. They took 30 people, out of the whole country, and went to the mountains and began a revolution," he said.

Bond said he is concerned by the enormous negativism and preoccupation with the system of American black students.

"We spend too much time talking and not enough in action," he said.

Julian Bond

photo by Jean Oksner

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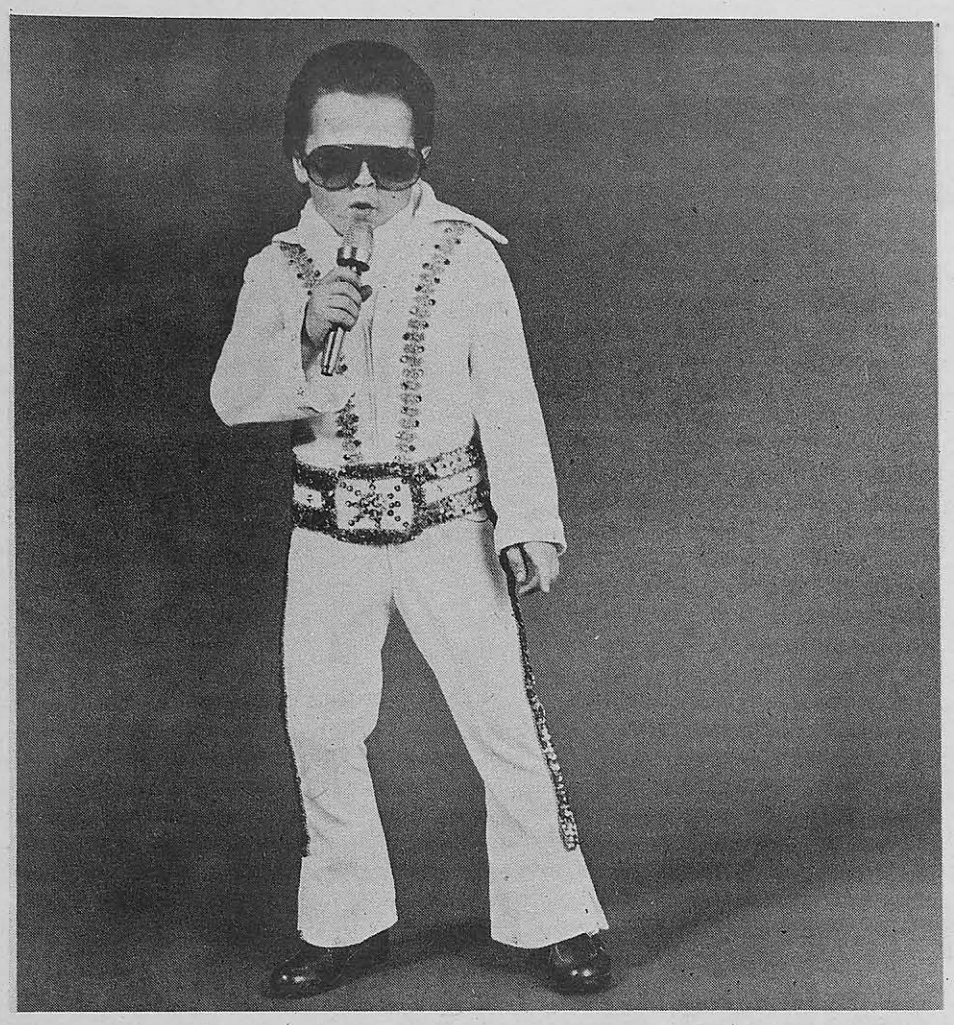

The youngest Elvis impersonator, Little Billy, struts his stuff.

Little Billy performs from page 1

very photogenic and has very high audience awareness. I think his market is probably Nashville or Hollywood, though."

Billy is just like any other six-year-olds off stage, according to Drescher. He likes baseball and rides bicycles and plays with toy trucks.

"His biggest problem is when a lady tries to kiss him," said Drescher. "He doesn't like that. His bodyguard keeps ladies from kissing him when he goes on stage. But his mother complains because the lipstick stains his costumes, which cost between $200 and $300."

If his client seems a bit unorthodox, how Drescher became involved in managing talent is just as unusual. He said he was helping a friend with his show at a country club in the West. He was collecting equipment for a band when the bartender's estranged wife began talking with him. The bartender went wild and, to make a long story short, Ken ended up spending two weeks in the hospital recovering from the attack.

While he was in the hospital, Drescher put together the paperwork for Missassuppi Music Co. His own musical career started long before he met Little Billy. He began recording songs in 1974 and cut two pop-country songs that received airplay in seven states.

"The first time I heard one of my songs on the air, I was driving down Midland to a friend's music store. When it came on, I couldn't believe it. I went through a stop sign and drove like a wild man for more than a block. I finally had to pull off the road to calm down.

He joined the Nashville Songwriters Association and continued writing half-heartedly, frustrated at how hard it was to break in. But he has been writing recently and has exposed some of it to publishers.

His involvement in music is relatively easy to understand. He comes from a musical family and sang in rock bands in the St. Louis area while in high school. He went to college in California before transferring back to UMSL as a sociology major. After attending college in Boston, he found himself studying at Webster.

For Ken Drescher, the future looks bright and for Little Billy the crowds are still waiting to hear another chorus of "You ain't nothin' but a hound dog."

Little Billy will appear at Haywood Hall on the Lewis and Clark College Campus in Alton, Ill., June 21. The performance will be a benefit for the American Lupus Society.

Harrison creates protein-laden cuisine

by Kitty Glenn-Mock

The mouth-watering aromas coming from room seven of the administration building gives you a clue that this is no ordinary college course.

"Would you rather eat first, or check your protein calculations," asks instructor Ginny Harrison. Harrison teaches a new course this semester at Webster called Nutrition.

"We had bread day three weeks ago, as they finished the chapter on carbohydrates. "Now we just finished the chapter on proteins, so this was our protein food day," she explained.

The class's feast that day consisted of split-pea soup, banana nut bread, apple and cheese appetizers, nuts, three-bean salad and much more. Harrison said the students who have cooking facilities available contributed these dishes to the luncheon. Hers was the split-pea soup, made with mushrooms and milk for added nutrition.

Harrison explained that many of the students bring in suggestions on how everyday meals can be supplemented with nutritional extras.

"Elinor commented on Tuesday that she always puts eggs in her meatloaf," she said. "That's an example of the sort of thing that we can be discussing today."

Harrison said her goal in this class is "to help people know how to eat better."

"I have not always cooked like this, and not being a perfect person I don't always do it. But I try," Harrison said.

"It is really hard to satisfy your protein requirement from things like bologna and hot dogs, because in many cases they contain twice as many grams of fat as they do protein. One slice of bologna, for example, has three grams of protein but eight grams of fat.

"Unless you are terribly thin, that is not an effective way to get you protein. If you are interested in protein, you are better off with ham. That has five grams of protein per five grams of fat," Harrison explained.

Harrison explained the reasons students are taking the class range from being terribly interested in having nutritious food on the dinner table to the need for such knowledge in future human or social service jobs.

Not all the classes involve eating goodies, though. Most of the class time consists of lectures and question-and-answer periods.

"When we get to minerals, though, what we might do is to have a mixed food day when students bring in what they want. The food would have to be analyzed in terms of the mineral content," Harrison added.

Harrison also said she's been trying to get one of her students to take an analytical look at the food served in the Webster cafeteria. "That would be interesting," she said.

Journal staff positions up for grabs

The Publications Board is currently accepting applications for the editor-in-chief, managing editor and business manager positions for the **Journal** for the fall 1980 semester.

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

Applications must be turned in to John Porter, Shirley LeFlore or the **Journal** office no later than April 17.

Where possible, **Journal** salaries will be paid through the college's work-study program. The editor-in-chief will receive a salary of $100 per month and the managing editor and business manager will receive $50 per month. In addition, the business manager may collect a 25 percent commission on all advertisements sold.

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

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'The Fog' flops as menacing movie mist

by kevin renick

reel life

"The Fog" is director John Carpenter's followup to the highly successful film "Halloween" of last year. Both films rely on the same techniques (extremely unfriendly characters walking around in shadowy, geometrically intriguing locations; drawn out suspense as the meanies get ever so much closer to harming the good guys; all while tinkly high notes or ominous low notes on the piano drive the point home). Unquestionably, though, both films reveal Carpenter to be a master craftsman, at least in terms of putting his ideas on the screen and making them visually impressive. But he has yet to prove his ability to create strong characters, intelligent plot developments, or stimulating dialogue.

At least "The Fog" has an original villain. But just how scary is a soft, glowing fog bank gently rolling in from the ocean to blanket the peaceful coastal town? Well, on its own, not very scary. But this particular fog serves as a transport for some fellows noticeably lacking in charm, being as they are quite fond of swinging sickles and other pointed metal objects in the specific direction of people who make his acquaintance, and having appearances not very conducive to gaining popularity (heads a little too heavy in the worms and mud department — these guys obviously don't shower too often, and large red eyes daring one to "come a little bit closer, baby").

The premise is that 100 years prior to the film's events, a ship had wrecked on the shore of a small California coastal village, and the sailors aboard were murdered by the townspeople at that time for some reason. This is related in the form of a spooky campfire story at the film's beginning told by an old sea captain (John Houseman) to a group of mostly young locals. No one suspects the fog that soon arrives of containing the ghosts (very unconventional ghosts) of the murdered sailors out to get revenge for the crimes. At least they have some manners; they always knock before entering a house to butcher someone. Invariably the door is willingly opened to them (this has become a tired and irritating way of building suspense: person hears knock, asks who is there, receives no answer so he goes out to investigate, sees nothing at first, then whammo!). After a few of these gruesome, and fortunately not too graphic, murders everyone realizes that all is not well in their little town. They seek sanctuary, but for those who are specifically marked for death by the avenging fog bringers, there is no escape.

There isn't much to talk about in the acting department; the characters are sketchy at best, and none are strong enough to leave a lasting impression. Adrienne Barbeau is decent as a sensuous disc jockey who broadcasts from a lighthouse and worries about her son when off duty. She is one of the first to tell the creeping meanies to fog off, and there is an effective scene when several of them trap her on top of the lighthouse and try to make her their Muck playmate of the month. Maybe her radio voice got to them.

Elsewhere we get Jaime Lee Curtis in a contrived attempt to be sexy (She was much better in "Halloween."), her mother Janet Leigh in a really pointless and dull performance, good ol' Hal Holbrook (Hal always makes an impression.) as the minister who knows exactly why the ghosts have come, and several likable lunkheads each with a few interesting lines to speak.

Visually, the film really shines — the coastal setting is gorgeously scenic, the menacing fog eerie and occasionally spectacular, and the action shots beautifully set up and edited. As I said, Carpenter's wonderful camera work is his primary strength. Some of his shots almost validate the price of admission.

However, "The Fog" is entirely devoid of intellectual content or believability and I'm sure it was intended to have neither. It comes off as a thriller perfect for the junior high crowd. It is frequently silly, entirely too short, and full of cliches. For example, a car containing Jaime Lee and her boyfriend gets stuck in the mud just as they are trying to escape the advancing evil, and this sort of thing happens a lot. There are indeed moments of suspense; things jump out from nowhere to shatter the frequent silence; the dark shapes of the ghosts lurk frighteningly outside doors and windows, and some of the good guys come very close to a terrible death before Carpenter rescues them at the last possible second. His sense of timing is outstanding. But it's all been done before, even by Carpenter himself to much greater success in "Halloween."

As an example of visual filmmaking craftsmanship, "The Fog" has plenty of merit. But in any other terms, it's a disappointment rather than the "exercise in unrelenting terror" the ads proclaim it to be. Anyone for "The Smog"?

Downer speaks on Iranian crisis from page 1

delegation saw in actuality. She said the first thing that struck her fancy was the capital city, Tehran, is more than one block long. "That's the block in front of the American Embassy," she said. "But on network news that's all you see.

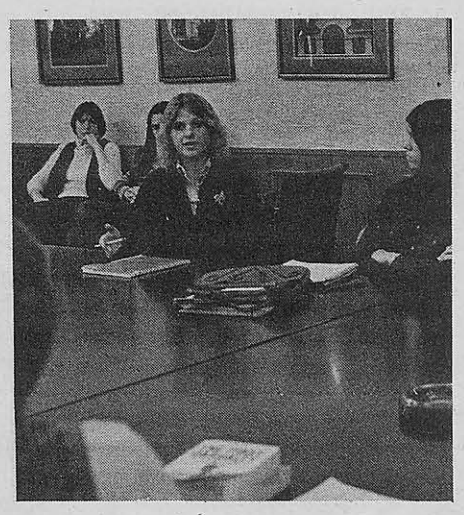
"We were very struck with how biased the press was — glaringly so," Downer continued. She explained that members of the press were outraged with what happened at the American Embassy and has found it hard to accept the large responsibility of the United States' part in Iran's problems.

On the subject of the deposed Shah of Iran, Downer's words turned from harsh to vengeful.

"The Shah is fleeing from the righteous wrath of the Iranian people. And the Egyptian people will not stand for having the Shah in their country."

And as for the American people and government. . .

"We have no business interferring in the business of other people's governments," she said.



Carol Downer

photo by Jean Oksner

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Fools's Gold

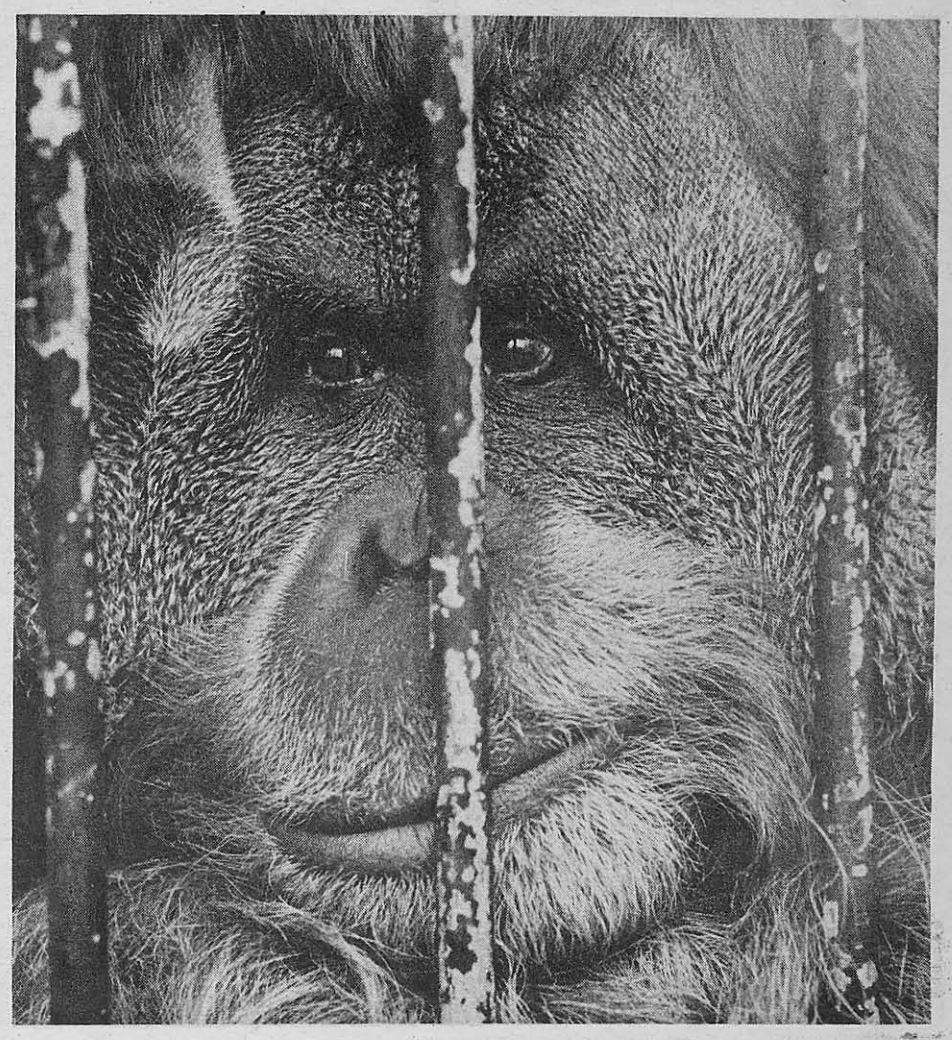
The Three Musketeers of the administration, minus Dr. Joseph Kelly, showed up at the recent Bored Board masquerade party t(show their school spirit.

Art Sandler won first prize in the Bob Dylan look-alike contest and was awarded clothes rejected by the Salvation Army and a wire hair brush as a prize.

The administration has backed students into a corner. The recent smoking ban has turned at least one dismayed student 'stone cold' against Webster.

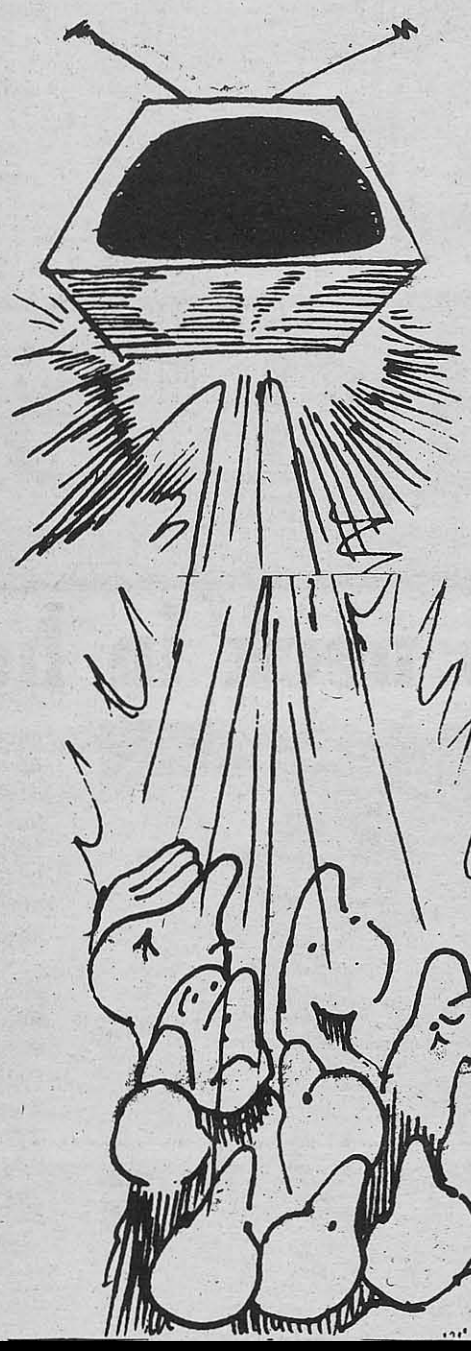
"The JOURNAL printed what in their April Fools' edition?"

The newly revamped Andrews Sisters have donned summer duds for the season.



The only "chimp" to apply for the job of editor of next year's JOURNAL.

Defunct 'tube' puts squeeze on students' viewing habits



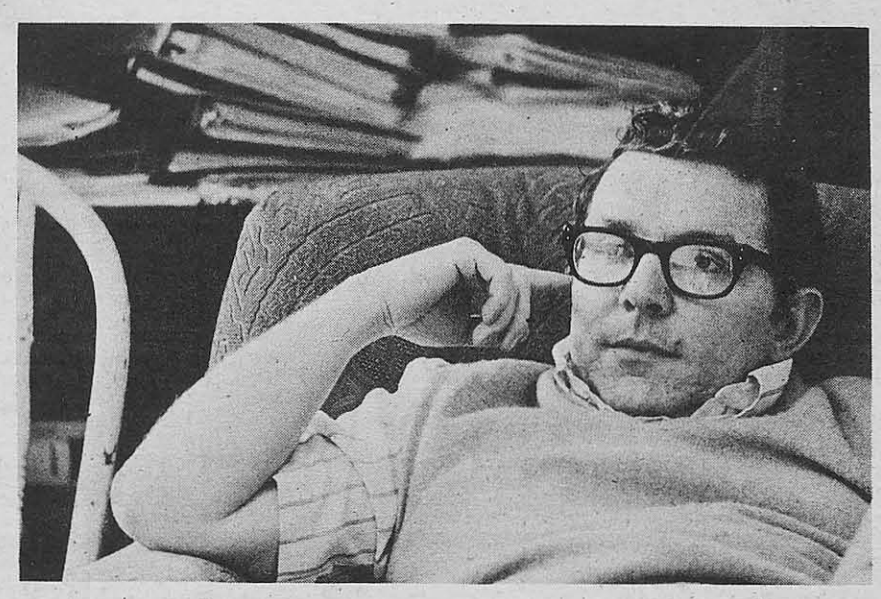
BULLETIN.....This marks day 14 since the television set in the Loretto Hall viewing room has been removed for repairs. And a group of eleven students still occupy the room, staring catatonically at the place that formerly held the TV set. These students are unarmed, but possibly dangerous when they realize that the Flintstones won't be coming on soon.

Webster administration sources, who have asked not to be named, have reported that several emergency action plans are being considered. The most drastic is a total embargo of all potato chips and soft drinks until the students are forced to relinquish the room in hunger. This appears to be a last resort.

Another option calls for a volunteer commando group, trained in shock therapy. This group will receive additional instruction for dealing with TV addicts undergoing "cold turkey" withdrawal symptoms. They would be specially equipped with emergency rations of Charmin tissue for the more violent students to squeeze. Officials are hopeful that such drastic measures will not be needed.

Peter Sargent, of Webster's theatre department, has offered to send in a group of drama majors, dressed in Meow Mix costumes and singing, "Meow, meow, meow, meow. . ." This would simulate typical daytime TV viewing on the college level and would act as a good delaying tactic until the television has been repaired and returned.

The repair of the television set is being handled by the CSA in their usual, efficient manner. Their platform is to return Popeye and the Flintstones to the Webster campus before their election of officers sometime next year. However, a spokesperson for CSA said, "Contrary to the rumor going around, CSA does **not** stand for Cartoon Study Association."



Bob Corbett tries out the "touch" method of healing on a bothersome earache.

Touchers go 'hand happy'

Webster's health in good hands

Happiness is health care at Webster College. . . . since the therapeutic touch group has taken over.

"I felt it was time to put our health care where it belongs — in the hands of the healers," said Alexander Calandra.

Calandra has been working with the therapeutic touch group for some time and says he felt the critical condition of Webster's medical practices would be a good area to utilize the group's services.

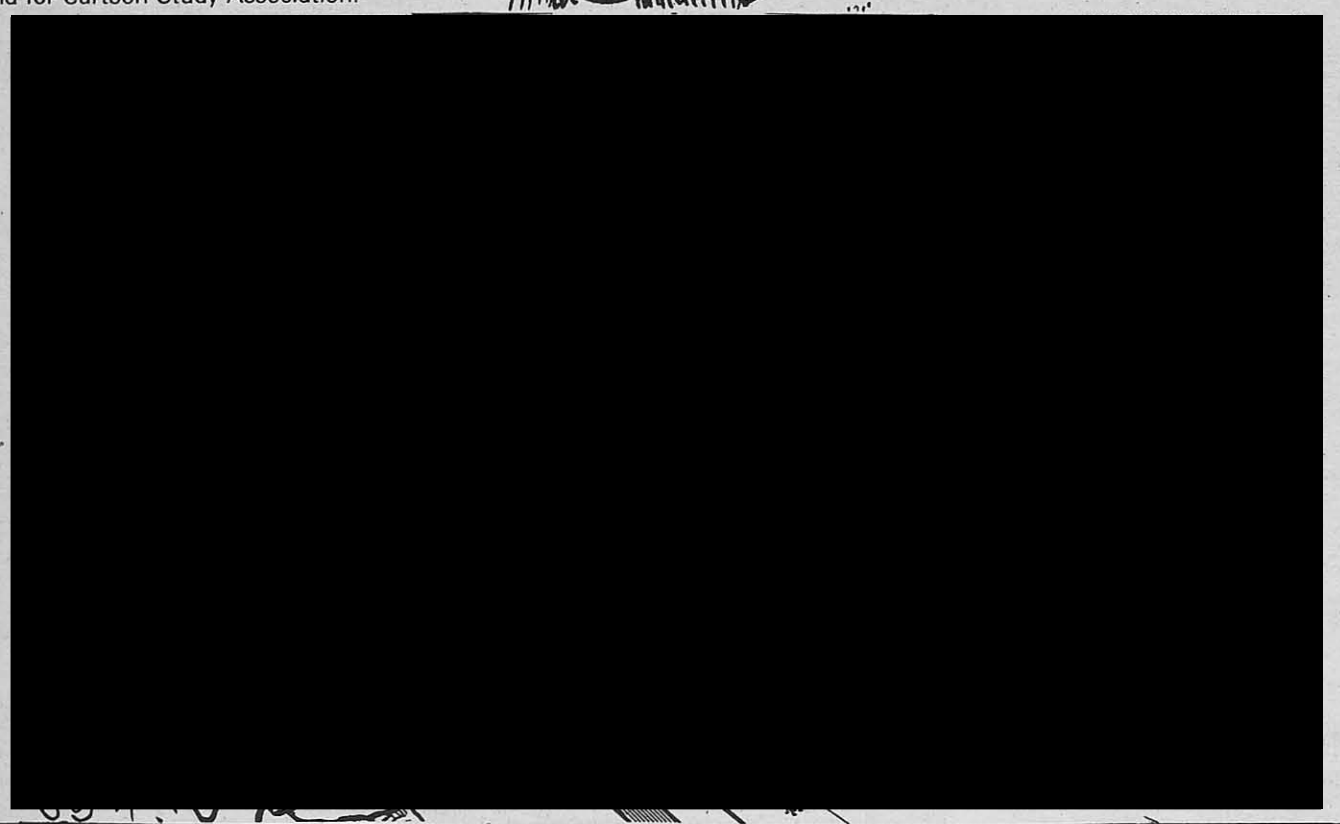
"Competent healers are now on duty 24 hours a day, seven days a week in the former office of the nurse. So far, we have been able to cure routine headaches, sore throats, fevers. . . even hangovers.

"Our 'hangover specialist' was put to the real test the day after the St. Patrick's celebration. You could hardly get in the door our office was so jammed. And I'm here to tell you it was hard to tell, sometimes, how much of the green face was paint or food coloring that didn't come off and how much was too much partying," Calandra said with a chuckle.

Calandra also pointed out that that unavailability of the proper medical equipment at the proper time would no longer be a problem.

"All we have to do, quite simply, is tuck our hands in our pockets and go," Calandra said. "That, plus a little faith, is all we 'healers' need. We're not likely to come ill-equipped for any emergency, either. Everything we need will be ***handy*** immediately," he quipped.

"I guess you could say the students will always be in ***good hands***. . . . we'll always be there to lend ***a helping hand,***" he said, bursting into laughter. "I guess it'll be kind of ***handy*** having us around. . . ."



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1972 FONDA MOTORCYCLE. Yes, Jane Fonda rode on this baby. $100 or best offer. Call Peerstalker Dress.

LIFE HAS ITS UPS AND DOWNS. Trampoline for sale. 6 x 12. Great for kinky games.

NUDE MALE MODELS needed for art classes. Top dollar. Must have own equipment.

WEBSTER COLLEGE COALITION Against Conceptual Art meeting April 1, at 2 p.m. New members welcome.

BETSY if you would learn to french you'd be dynamite. The Bored Board.

85-YEAR-OLD YUGOSLAVIAN MALE looking for swinging 25-year-old American female. Must be gentle.

SWAP OR SELL. '72 wife. 8 years. Gets good mileage; excellent condition; runs well in cold weather. Comes with two kids. Make offer.

FOR SALE. WWII Army Surplus Battleship. Complete with cannons and refrigerator. Only used a few times for Journal parties. Make offer.

Financial Aid?

"Jerry Davis said he'd be able to get me some *bread*, but I had no idea that he'd take me so literally," said a dejected financial aid applicant.

The Juvenile

Assistant professor up to neck in hot water

The **Webster Juvenile** recently had the good fortune of obtaining a rare one-on-one interview with Webster College's curly haired reporter in residence and assistant professor — Don Corrigan. We caught up with Corrigan relaxing in his neighbors' hot tub after putting in a long hours' day at the old institute of learning.

"The water is warm and the wine is cheap," said Corrigan, coaxing this reporter into the tub. Clothes off and in the tub, all was ready for an in-depth conversation with the king of Webster Journalism. . . as we know him.

JOURNAL: Don let's start out the questioning by asking you if that's your foot crawling up my leg?

CORRIGAN: Oh, is that your leg? I thought it was a loose seam in the bottom of the tub.

J: It's been said concerning your recent promotion to assistant professor that you lied to the tenure, rank and sabbatical committee about past credentials. Is this so?

C: That's a lie, an out and out lie! I challenge anyone to show proof of these accusations!

J: There are no records available showing that you ever attended the University of Missouri at Columbia.

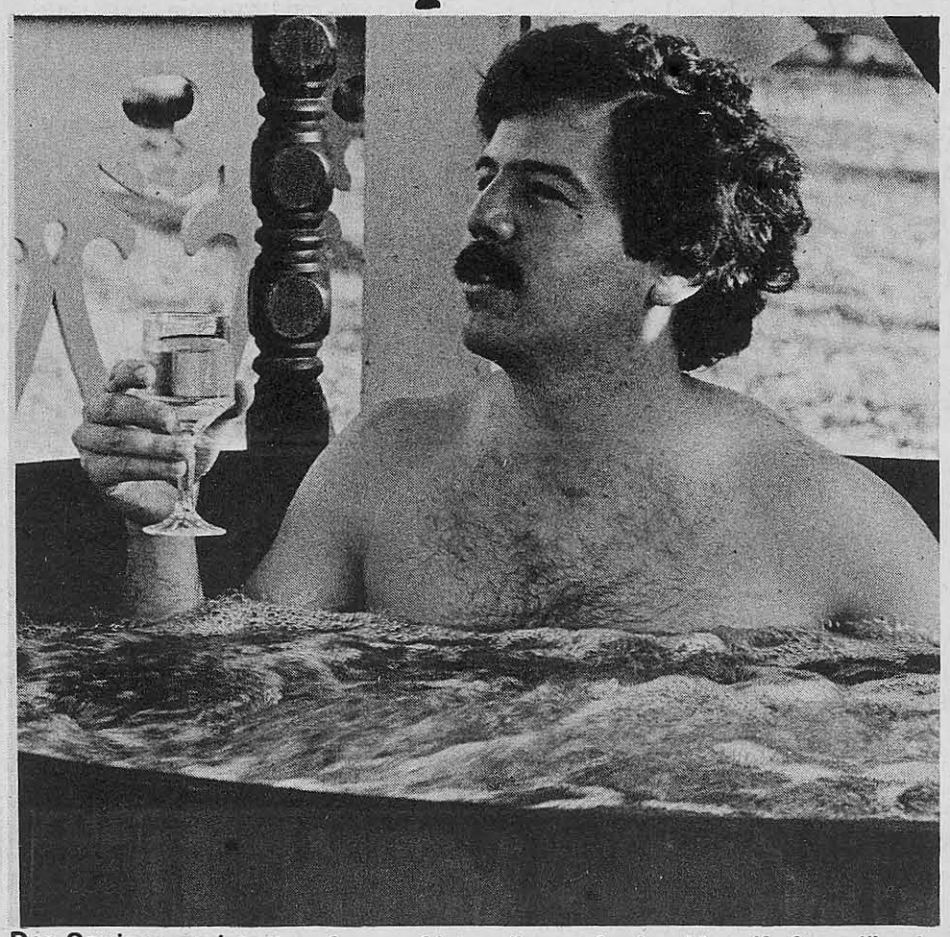
C: Not true! I drank there most every weekend.

J: Were you not driven out of Belleville, Illinois for making illicit statements to. . .?

C: More lies!

J: Don't you 'baaahh' like a goat in classes, Mr. Corrigan?

C: Only on occasion. I need an outlet. In St. Louis it's tough to find a goat to make illicit statements to.



Don Corrigan, assistant professor of journalism, refreshes himself after a "hard day at the office."

J: It's been said that for a journalist you tend to accept an exceptional amount of gifts in return for positive press coverage.

C: Is all this stuff going to be printed?

J: Yes, Mr. Corrigan.

C: You're in one of my classes aren't you? I think we could do a lot to help each other out. You know, you say a few nice things about me and I'll see that you get enough hours to graduate.

J: Are you suggesting that I forfeit my journalistic objectivity in return for a favor? I'm appalled.

C: Forget it. Apparently you aren't in any of my classes or else you wouldn't have asked such a stupid question.

J: It's been said that students who have done internships at your Webster-Kirkwood Times have been driven like slaves under your dictatorial-style rule.

C: My interns are all a bunch of chimps — a bunch of contented chimps. They are more than happy to work under the leadership of such a famous writer as myself.

J: What large publications have you written for?

C: The Lockport Free Press and the Bloomington Pantagraph.

J: Those are hardly nationally known publications.

C: I'll have you know that the names of those two papers are posted on the walls of every collection agency throughout the Midwest. More wine?

J: No thanks. Do all your days consist of sitting in a hot tub sipping wine as part of the agenda?

C: Of course not. Sometimes I drink bourbon. Other times I like to stay in my own backyard and simply turn the hose on myself. I love when the grass gets wet and the mud begins ooozing through my toes.

J: Just how much time do you spend at school?

C: Who do you think you are. . . Raymond Percich or something? I'm a professor and what I do with my time in the name of self-educational development is my own business. Besides. . . I teach journalism. Any knucklehead stupid enough to get involved in a field with zero job opportunities deserves an instructor like me.

J: What stories are you currently working on?

C: The Kirkwood subway system.

J: Kirkwood doesn't have a subway system.

C: When did they get rid of it?

J: They never had a subway system. How can you call yourself a Kirkwood editor?

C: I payed a lot of money for that title. Now get out of this tub you knucklehead, and I mean it, and so forth. I don't like the tone of your questions. Besides, the tenure, rank and sabbatical committee is due any moment and you wouldn't fit in at all. I hope Mike doesn't soak and talk politics; sometimes he can be an incredible bore.

Webster antique has ups and downs

There is a clang. . . . a heart-stopping lurch. . . . the floor seems to fall from beneath your feet. You are trapped! You are on the administration building elevator.

A risky business that elevator. Before riding the elevator, Art Sandler's hair was straight and he weighed 200 pounds. Students have been lost for days trying to reach the third floor, before they are coughed out helplessly in the basement.

Harry James Cargas is writing a book, "Atrocities of the Elevator in a Judeo-Christian World." That elevator is definitely a force to be reckoned with.

Joseph Kelly, vice-president of Webster denies that the elevator is haunted. "The only spirits on the elevator are purely medicinal," he said. "It is true that the elevator gets high, but only to the fourth floor."

Nevertheless, students at Webster report a panicky feeling when riding the elevator. Age of the equipment should not be a factor. Many antiques as old as the Webster elevator are prized for their longevity. One does not often get the chance to feel a 100-year-old gear box in action. It may be an uplifting experience.

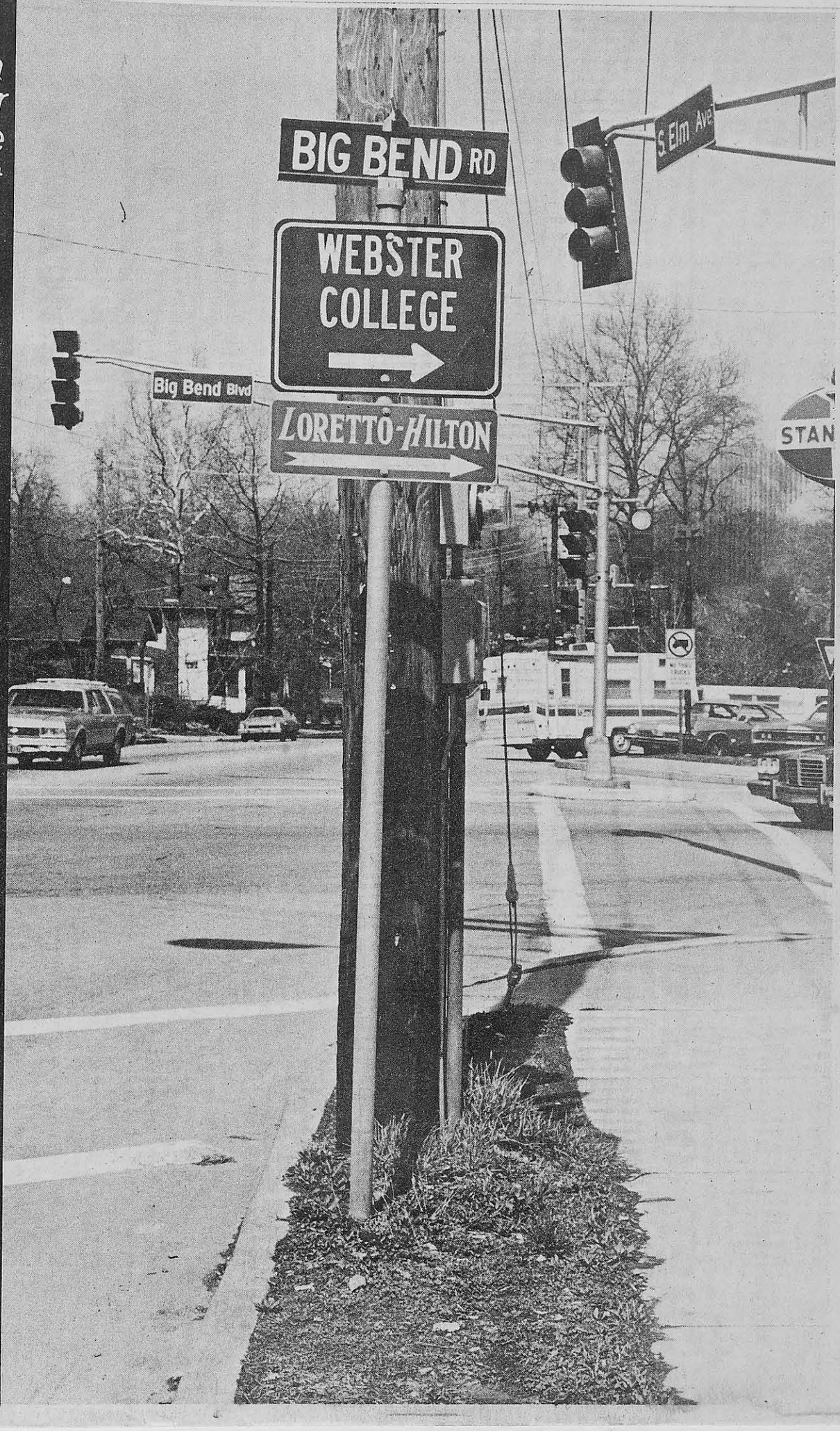
And if you get a trapped feeling — fear not! Claustrophobia is impossible. Even though you may be stuck inside the cage when the steel-mesh door refuses to open, you will be able to look out through the glass and see everything happening in the hallway. You can entertain yourself for hours. . . even days. . . that way. Ring the emergency bell if you want further diversion. Don't worry about disturbing any classes. No one pays the slightest attention to that bell (anymore).

But in reality, safety of the elevator is assured by the frequent elevator inspections. It is thoroughly taken apart and examined each and every time it breaks down. Skeletal bones are cleaned out and discarded every two weeks without fail or on the next breakdown — whichever comes soonest. Lately, the elevator has been getting a whole one and a half floors between breakdowns.

If, by some stretch of the imagination, you should have to climb the steps to the fourth floor on a day that the elevator is out of order, you need not worry. The student health service staff assures us that someone on each floor is trained in cardio-pulmonary resuscitation

THE JOURNAL

a webster college student publication



Owner, John Geers, grills sandwiches at his Webster Grill, 8115 Big Bend.

photo by Bob Theiss

Webster Grill

More than a 'hamburger heaven'

by Stephani Boyd

In the Old Orchard area of Webster Groves sits a small establishment where refreshment of the body and spirits can be had at the same time.

The Webster Grill, 8115 Big Bend, has become a popular spot for food and conversation. In both respects, the restaurant has a lot to offer.

Despite the image that "grill" often conjures up, the Webster Grill is not a "hamburger heaven." It has burgers, yes (one of which is meatless), but a host of other more unusual items as well.

Owner John Geers explains, "All of us working here wanted a common ground restaurant. We are not vegetarians by any means, but we do understand what a vegetarian needs and wants. The grill is a place where a meat eater and a vegetarian can sit down and eat together."

Thus, the grill has standard and unusual fare. For breakfast, there are eggs, ham, bacon, sausage, pancakes and waffles. There also is a choice of five juices in the morning and all day, and a drink especially appropriate for morning called a "Webster Sunrise," which is iced orange juice with red zinger tea poured on top.

Lunch and dinner offerings include sandwiches such as hamburgers, veggie burgers, BTLs, BLAs (with avocado instead of tomato), reubens and an interesting sandwich with Lebanese origins called "falafel" — an all vegetable patty of chick pea flour with onions, garlic and sesame seeds and served on pita bread with curry sauce on the side.

Non-sandwich items include a meat stir fry, veggie stir fry, quiches, salads, stuffed tomato, a soup of the day and a freshly baked dessert of the day. There is also a special entree daily.

Cont. on page 6

THE JOURNAL

Vol. 9, No. 21 | Webster College, Webster Groves, Mo | April 10, 1980

About Our Cover: Webster College's image in the community has taken a new direction. Photo by Jean Oksner.

Webster College gains 'interstate' recognition

Changing image - Sign of the times

by Carole Jane Penn

The sign on Interstate 44 reads "Webster College." It's about a year old, but, according to Webster College President Leigh Gerdine, the school's been waiting for it for the last 10 years. This sign just doesn't establish the college's place on the map, but has at last shown that the college has "come of age."

During the course of the past 15 years, the college has been transformed from a traditional Catholic women's college to a private, progressive coeducational institution.

During the turbulent '60s, there was a "cool" relationship between the college and the Webster Groves community, according to observers. In contrast to the conservative community, the college was on the liberal side at the time. This period brought with it stringy-haired, barefooted, jean-clad students who at times horrified and dismayed the Webster residents.

"Webster has a shopping district, and it had many problems of its own as many old areas did. So we were probably a little more sensitive to the changes of the college that it kind of added to our woes," said Robert Graham of the Old Orchard Development Corporation.

"It obviously did not have a positive effect. To some degree perhaps we overstated it. I guess we'd have to say just the looks of students in the '60s and the way Webster College was changing. They were a little bit more ragged and so forth from the norm. I think that was really the crux of it."

But according to administration officials, there has always been this disparity between "town and gown."

"I think some people felt that Webster College was the agent that caused them to wear their hair long and their beards long, in spite of the fact that we know now this was a fad, style, or national

Cont. on page 7

A large sign on Interstate 44 puts Webster College on the map.

photo by Jean Oksner

Inside this issue -

Read up on some of your favorite local spots:

Webster Grill ____ page 1
Rogers Produce _ page 3
Focal Point ____ page 3
Patricia's Collectibles _ page 4

College for Living imparts life skills

by Michael Waldrop

Each evening, Monday through Thursday, classes in disco dancing, basic cooking, understanding oneself and getting along with others, money skills and survival reading are being taught on the Webster College campus. These are not courses for Webster students, but rather it is part of the program of the New Age College for Living, which utilizes the Webster College campus facilities.

The goal of the program directed by Katherine Merritt is to teach skills needed for independent living to developmentally disabled adults.

"Developmentally disable simply means one who can't fit in and is slow or limited in his mental capabilities," said Merritt, who came here from the Metro State College in Denver. "We never use the term 'mental retardation' in our program," she said. "No one likes to be told he is mentally retarded; it diminishes self-esteem."

There are 57 students enrolled this semester at the College for Living, which is ending its first full academic year. The students pay a $15 tuition fee for each course and scholarships are available.

Merritt said she feels it is this type of simulation to "normal" college life plus the college setting that provides the students with incentive and helps build their self-esteem.

"Many of the students have completed special education programs and are now in sheltered workshops or work training programs," said Merritt. "Many are just sitting at home watching television each day. I don't think it's fair for there to be a dead end to educational opportunities. That's what the college is all about — continued learning for those who do not fit into a structured mold," added the director.

A program evaluation booklet put out by the college shows the percentage of students that gain skills from the classes according to a study done on them. In the areas of reading, creative writing, getting along with others, looking good, and disco dance, 100 percent of the students

Cont. on page 7

Editorials

Americans seek alternatives on political scene

Carter and Reagan seem to be the likely choice for the upcoming presidential election. But for those who are not satisfied with this choice there is an alternative. Two hundred and ninety delegates from 32 states will meet in Cleveland on April 11 and 12 to nominate Barry Commoner for president on the new Citizen's Party ticket.

The Citizen's Party is a serious effort to provide a "new political" alternative. It has more than 4,000 dues-paying members running a well-organized campaign. Commoner is expected to be on the ballot in more than 30 states.

Barry Commoner, an environmental scientist presently at Washington University, is a highly regarded advocate of some innovative approaches to the problems of energy, the economy and America in general.

What is important about the Citizen's Party is that it is not a fly-by-night one-election show. They are looking ahead and building for the future. Those interested in a solid alternative for the future should give it serious consideration to this effort.

Commoner cannot hope to win this election. But a new party may be the answer for concerned and frustrated voters. At the least, a new party might be able to bring a fresh alternative to the American political scene.

Jon LeClair

Cable television

An idea worth looking into

Now that the coming of cable television is a reality in the area of Webster, the college should entertain the idea of possibly contributing to the community through that system. Webster could serve the community well by offering the public programming in conjunction with the public service and educational channels that are a part of the cable system.

Other systems around the country have integrated community programming with successful results. The possibilities can range from instructional programming that covers a variety of academic subjects to consumer response set-ups that allow the view to respond to the programming as it airs. (This two-way system is merely in the works, though, at the present time).

Webster College has a variety of resources it could draw on that would benefit the community. The performing arts program could offer a wide variety of quality entertainment in dance, theatre and music. Programs concerning politics, environment and management also are subjects that could be of interest to the community.

It would be to Webster College's advantage to be part of the cable system. Students and faculty would gain from the experience and exposure television would provide. Webster College as an institution would play a greater role in the daily life of the community. And the college and the community growing together would be good for everyone involved.

Jon LeClair

The Journal is published by the students of Webster College in conjunction with the journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed and are subject to editing.

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

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

Editor-in-Chief ..... Jon LeClair
Managing Editor ..... Nancy Roenfeldt
Photo Editor ..... Gary Brady
Ad Sales ..... Michelle Palmer
Business Manager ..... Steve Webb
Production Staff ..... Gary Brady, Ed Branch, Stephani Boyd, Ruth Canterbury, Jean Cummings, Kitty Glenn-Mock, Kathy Laughlin, Jean Oksner, Ed Stehlin, Steven Thomas, Michael Waldrop
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Photo Advisor ..... John Porter

Journal positions up for grabs

The Publications Board is currently accepting applications for the editor-in-chief, managing editor and business manager positions for the **Journal** for the fall 1980 semester.

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

Applications must be turned in to John Porter, Shirley LeFlore or the **Journal** office no later than April 17.

Where possible, **Journal** salaries will be paid through the college's work-study program. The editor-in-chief will receive a salary of $100 per month and the managing editor and business manager will receive $50 per month. In addition, the business manager may collect a 25 percent commission on all advertisements sold.

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

Market offers fresh produce plus little extras

by Kitty Glenn-Mock

Country-fresh produce is just around the corner for Webster Groves residents.

Rogers Produce Co., located at the intersection of Lockwood and Big Bend, offers high-quality fruits and vegetables at a fraction of grocery chain prices.

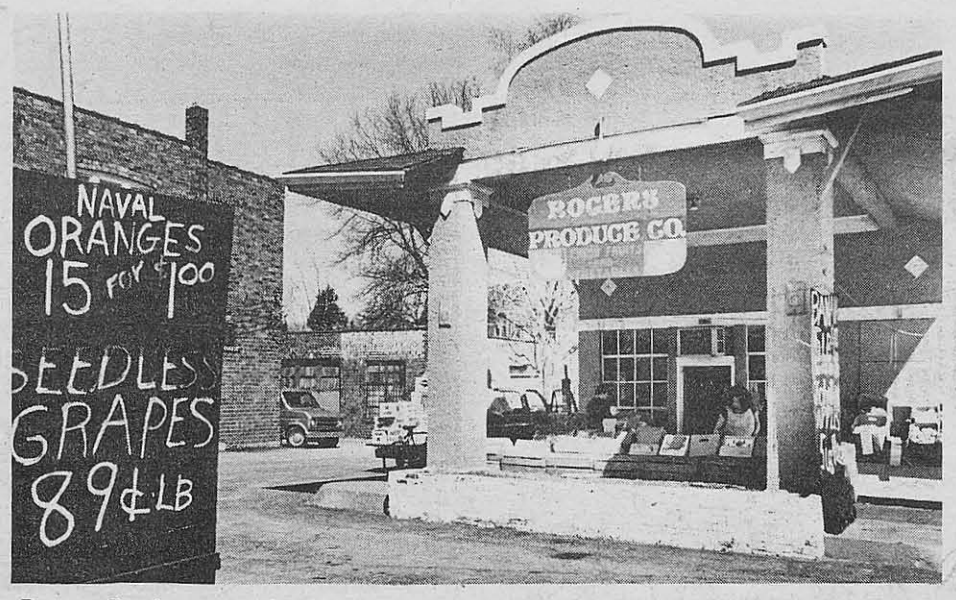
"I pick out things by hand. When things get too high, I don't buy. When lettuce got up to 90 cents per head last year, I didn't stock it. Who is going to pay $1 for a head of lettuce?

"I try to handle a variety of everything and I am rather selective. There are 20-25 places downtown you can get stuff and I shop around for quality," said Roger Krull, operator of Rogers Produce.

Roger stocks more than produce, though.

"I will sell flowers; I will also handle all your bedding plants. They will be coming in about April 15. I carry Easter flowers and Mother's Day, too. I have pumpkins in fall, Christmas trees, cord wood and mums. But my main thing is produce," Krull explained. "I just get the other stuff as a little extra."

But in these days of inflation, how is Krull able to supply the Webster community with such reasonably priced fruits and vegetables? He says he does most of the work himself and puts in long hours.



Rogers Produce sells fresh fruit and vegetables at Lockwood and Bend.

photo by Pam McLeod

"I don't have the overhead a lot of stores do. Your chains have 30 to 40 people working and they get at least $5 per hours and that amounts up to pretty much.

"I start in the morning between 3 and 5 a.m. I go to produce row every morning of the week. By the time I get home at night, it's 7 or 7:30 p.m.

"I'm open from 9 a.m. to 6 p.m. every day but Monday. I might change it later on, because I'm trying to hire some help so I can open on Monday," Krull explained.

Krull added that he is usually closed during the months of January and February "because it is so cold out, and there is very little in season."

Rogers Produce Co. is truly a family operation. His wife Tracey helps part-time and even his nine-month-old daughter gets into the act.

"Tracey helps three days a week, The summer before last she worked all the time. But last year we had the baby, so she kind of retired. This is a family thing," Krull smiled.

Krull has been operating in Webster for three years and before that he was located in Manchester.

"My father had a store in Manchester ever since I was two or three years old. I worked for him, and he even used to take me down there when I was in diapers and I always enjoyed it because I enjoyed the people.

"Recently, I had a place out there, and I parked a truck and sold wholesale. I gave my dad my place in Manchester before I took this over.

"I still live out in Ballwin," Krull added. "But someday I wouldn't mind living in Webster. It would be a lot less traveling."

Unique music is focal point of local coffee house concept

by Kathy Laughlin

The Focal Point Coffee House and the Folk Music Store are small rooms behind store fronts and tiny signs. But the outside quiet belies the activity and excitement within.

"We fulfill a need in St. Louis that isn't met anyone else in the city. Our market crosses all age brackets and all interest groups," said Janet Boyer, who with her husband began the coffee house almost four years ago.

The term "coffee house" may conjure up images of beatniks, or quiet beer blasts, or hole-in-the-wall snack bars, but the Focal Point Coffee House has few of these elements.

"As far as atmosphere goes, we strive for quiet," she said. "It's not something we enforce; it just happens."

The volunteer staff displays a mix of uncertainty and insecurity with a certainty of purpose, and the knowledge that what they do and the tradition they continue is important.

"Every week I get scared. Will the group show up? Did I tell them the right time?" explains Roberta Hudlow, who manages the Focal Point.

But last night the band did arrive and so did about 30 listeners. What they found was a small, very dark room with a mixture of folding chairs and church pews to sit on. They paid $2.50 to hear the four-hour show, unless they came with little or no cash in their pockets. If this was indeed the case, these people simply swapped a free ticket for their clean-up services after the show.

The entertainment this particular weekend was a group of Irish dancers, storytellers, singers and musicians. Patrons waited patiently, quietly for the band to set up. They drank coffee (15 cents) or cider (25 cents) or other non-alcoholic drinks. The coffee house serves non liquor. And there is no smoking, no loud talking and no security guards either.

People from all age groups come to visit and to be entertained. They come in groups and they come solo. But they all come because they enjoy the music, they care about folk music tradition, and help keep a part of America's heritage alive.

These traditions are kept alive by the musicians, the patrons, and the music shops by means of newsletters, calendars, and, most importantly, word of mouth.

This word-of-mouth technique keeps the coffee house and the folk music tradition alive, according to Boyer.

One couple from Chicago was in attendance last Saturday.

"There's a communication network all over the nation of clubs like this and people's names. We keep in touch," said the visitor. "We hear, back in Chicago, about what Janet (Boyer) does here."

"There used to be three clubs in Chicago," she continued. "Two of them folded and the third (We used to enjoy it so much.). . . well it. . . ," she faltered.

"It installed pinball machines," he husband continued.

"The clubs come and go," explained Janet Boyer. "There used to be one over by Washington University. I doubt that it's still there. They come and they die off.

"It's really a very hard life. Usually they end up playing in bars, but this music needs to be listened to, and people don't listen in bars.

"My daughter is a folk musician," Boyer continued. "She'd starve before she'd play a bar. She just won't do it.

"We try to pay the musician a living rate. They make $35 a night, plus a percentage of the gate. But once we get hold of someone good, we pass the word along. I just arranged a festival for one group," Boyer explained.

The Boyers also own and operate the Music Folk store two doors down, as well.

Focal Point provides an alternative to the usual music scene.

photo by Kathy Laughlin

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Collectors turn lifelong dream into Webster's treasure

by Kitty Glenn-Mock

"I knew I was going to get this shop when I saw the going-out-of-business sign for the shoe store. Everyday I kept watching for a phone number," Patricia Stolarski said.

Patricia and Brian Stolarski are owners of the new antique shop, Patricia's Collectibles, at 617 E. Lockwood in Webster Groves. The shop has a cheery, uncluttered atmosphere and features such items as antique furniture, ceramics, brass, copper and new reproductions.

Antique bureau and pitcher from Patricia's Collectibles.

"This has been Patricia's dream for about as long as I have known her. She has always wanted to do this and I have always shied away from it because I haven't been much of a business man. This is the last thing I would have wanted to do," Brian Stolarski added.

Despite the fact that Stolarski is not a pushy businessman, the business is booming.

"I can't believe the amount of people who have been here already. We have had to stock up twice — it seems like we have two new stores since we started here three weeks ago. From the moment we opened up we have been doing pretty good.

"I don't try to sell anything. People either want this kind of thing or they don't. We will never try to mislead anybody, it doesn't pay off — especially in a community like this. Whether it goes good or bad, it is how you treat people," Brian Stolarski said.

Prior to opening the shop, the Stolarskis participated in antique shows and flea markets, where they began collecting the items they now sell. Their ever-expanding stock forced them to mve ever-expanding stock forced them to move into a larger home last November and eventually open their shop.

"When we were just doing our jobs, before we had the business, we stored everything in our house and we just lived with it. The other home we lived in was much, much smaller. The more I began to buy, the smaller the house got. We have lived in Webster since November. It has always been my dream to have a home and a business in Webster," Patricia Stolarski said.

She stressed the fact that they are here to serve the community. . . but not just as salespeople.

"One thing that we would really like to do is to buy from the people. I would rather put the money back into the people's hands than put it into an auction company. We would like to buy antiques or art pieces. One man's trash is another man's treasure. Something that might be just in someone's basement or attic could be what someone else wants," she added.

Brian Stolarski displays his wide range of collectables.

"And we will still do antique shows and flea markets because they are good advertising. We get to meet people who don't go to shops. People will go to the shows because they don't feel obligated.

"Gypsy Caravan last year brought in 75,000 people and I think we talked to every one of them," she laughed. "We do two shows a month. We will also do Gypsy Caravan, the YWCA garage sale, and the Festival of the Little Hill in St. Charles again this year."

Besides running the business, the Stolarskis both have full-time jobs. Brian sings and plays the guitar and Patricia is an office manager.

"I suppose we have other jobs because we want to see what the shop is going to do, what the people really need around here. But, hopefully, someday a larger shop will be all that we do," Patricia Stolarski smiled.

'It's only me...'

Applause, applause for Thesa Rogers

by Michael Waldrop

"When I do something, I do it right," said Thesa Rogers in an interview last February. She proved it last Wednesday evening by presenting her many talents in a one-women show in Winifred Moore Auditorium entitled "It's Only Me."

Rogers began the show by blinding the audience with a sequin-studded gown. She entered from the rear of the auditorium singing the title song from the musical, "Oklahoma." Rogers hails from Tulsa and said that she chose the opening song for the benefit of her fellow students who have associated the song with her during her time at Webster.

"The purpose of this show is to share with you what I've been striving for throughout my life," said Rogers, who proceeded to demonstrate her talents through piano, singing, dancing and dramatic monologue.

Although it was in essence a one-woman show, Rogers was assisted by fellow students.

Buddy Vest, junior acting major, proved he has capabilities as a performer by joining Rogers in a duet.

For a dramatic monologue presentation, Rogers portrayed the part of Mary Magdalen after the crucifixion followed by a vocal arrangement of "The Lord's Prayer."

Jamele Graves choreographed a disco number and joined Rogers on the dance floor for a segment of the show that exhibited both performers' agility.

Larry Dalton, musical arranger, conductor and accompaniest from Tulsa came to direct the show. He is known for his work with the Oral Roberts Television Show. He also has accompanied such well-knowns as Pat Boone, Dale Evans and Dianne Carroll.

The words in her closing song, "Let's Hear It for Me, were not seeing in vain as she received a standing ovation for her performance and responded with two curtain calls.

But the applauds from the audience aren't the only recognitions Roger's received for her talents, though. She recently travelled to Milwaukee, Wisc., for regional auditions as a candidate for the 1980 Theatre Communications Group's national auditions. She also was chosen as a nominee for the Irene Ryan Scholarship Award through the American College Theatre Festival.

Three parties round out spring activities

by Steven Thomas

Bored Board has planned a lineup of parties for the next three consecutive weekends that is bound to have something for everyone.

The event scheduled for the upcoming Saturday will include such attractions as the Jamie Cass look-alike contest and a "kegger fest."

On Saturday, April 19, a theme party is being planned, according to Bored Board chairman, Kevin Fuller. He said the festivities would begin at midnight and last 'til sunrise.

The April 26 event is expected to be the biggest of the year, according to Fuller. The Bored Board has pooled its financial resources with a $500 contribution from both BSA and CSA for the event.

"We would like to go for the whole weekend as a final big fling," said Fuller. "But that's still in the works."

According to Fuller, this event is just one example of the organization's efforts to branch out and to sponsor more events in cooperation with other campus organizations.

"The number of events Bored has had has gone up," Fuller said. "And the number of people we're involved with has gone up. And it's all to entertain the student body. That's our function. It's sometimes hard to get away from the school, so we just bring the entertainment to them."

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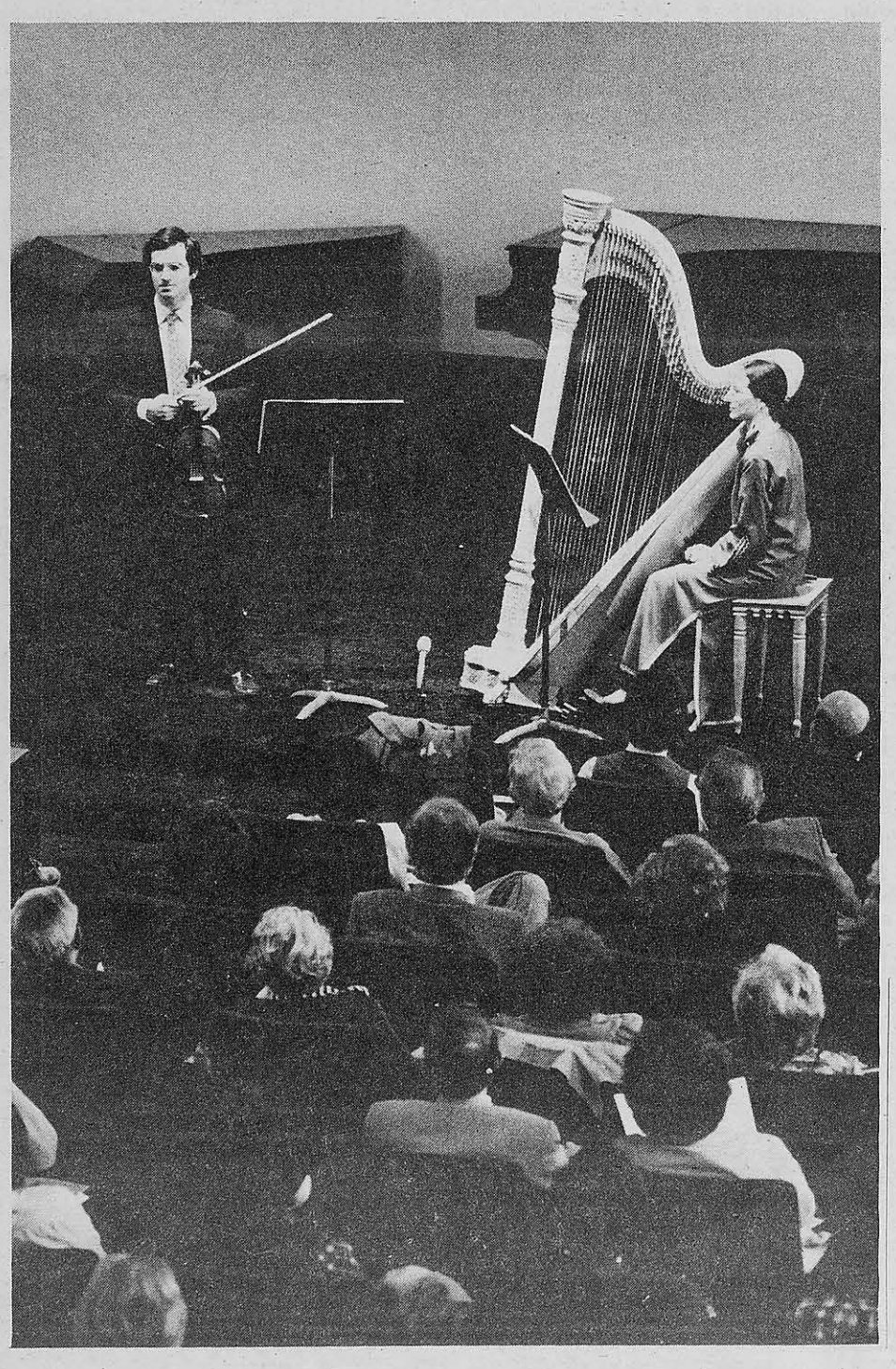
Israelievitch In Concert

Jacques Israelievitch, artist-in-residence at Webster College, performed a concert Sunday, April 6, in the Winifred Moore Auditorium. He, along with his wife Gail, meshed the sounds of violin and harp together in their performance. The world-renowned classical musician, Israelievitch, will present another violin concert May 18 at 4 p.m. in the Winifred Moore Auditorium. He will play along with the Webster Symphony on May 6.



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'Being There' delivers subtle message, fine acting

by kevin renick

reel life

"Being There" is the sort of film that demands your full attention, or the subtlety of its humor and its understated "messages" probably will sneak right by. Certainly, it is not a movie for viewers requiring an action-packed plot at all times. But it is an artistic success, due primarily to an amazingly disciplined and convincing performance by Peter Sellers, as well as a unique story line.

Based on the strange, dryly satirical novel by Jerzy Kosinski (who also wrote the screenplay), "Being There" revolves around a middle-aged, illiterate gardener named Chance, who later earns the name "Chauncey Gardiner." Chance is a pathetic, but somehow comforting character whose entire life has consisted of gardening and watching TV. He never has been outside the boundaries of his house, which he shared with an old man of unknown significance, who dies as the story begins, and a tough-talking maid. Such limited sources of stimulation give Chance a childish, television-saturated view of life that comes across as disarmingly gentle and warm to the people he eventually gets involved with.

Once the old man passes away, Chance must leave the house and somehow find a new life for himself. There is a long sequence showing him wandering the city streets for the first time, and comparing the reality of such things as automobiles and stores with his TV concept of them. A humorous touch is added by the presence of Deodato's jazz version of "Also Sprach Zarathustra," the theme immortalized by "2001: A Space Odyssey," during this part. Chance is indeed embarking on a strange journey.

As fate would have it, Chance has a minor accident with a limousine driven by the wealthy wife of a dying financial wizard and economics dignitary. The woman, played with conviction by Shirley MacLaine, takes Chance to the incredibly furnished mansion of her husband, played by Melvyn Douglas (with a winning performance that got him an Academy Award nomination), to tend to his injury. The couple are charmed by Chance's agreeability and his simple, straightforward manner. He is, of course, capable of nothing more.

Chance soon becomes an accepted part of the household, the only source of comfort to Melvyn Douglas as his character nears death, and a growing romantic interest to Shirley MacLaine. The irony really gets under way when Chance's unintentionally philosophical musings on the growth of a garden are interpreted as profound and relevant by none other than the president of the United States, who is a close friend and advisor to the dying financial wizard.

The president quotes Chance in a televised speech, which results in a talk show offer for the naive gardener and tremendous national exposure. He gains friends for all the wrong reasons. A newspaper reporter admires him for having the guts to admit he doesn't read the papers (not realizing he can't read); a publisher invites him to write a book about his observations, thinking Chance is just being funny when he says he can't write, and responds with a cheerful, "Who can these days?" And a Russian politician is won over by Chance's "knowledge" of an old Russian dialect when all Chance did was laugh agreeably when the politician said something in that tongue!

Time and again, Chance's simple affirmations of other people's opinions, and his own childish remarks are interpreted as deep, passionately sensitive, and yes. . . intellectually significant. It seems pretty silly at times; surely not everyone could be taken in by him. A nice fellow and an interesting case Chance may be, but he certainly isn't the man others make him out to be.

There can be no doubt that Peter Sellers is remarkable as Chance. Best known for his Inspector Clousseau role in the Pink Panther films, Sellers turns in a serious performance here unlike anything else in his career. He manages to add a certain degree of mysticism to the ignorance of his character, and the utter conviction he brings to the role somehow gets the message of Chance's frequent banalities across in an effective way. It's a restrained, well-balanced portrayal.

There are implied themes in "Being There;" among them the shallowness and redundancy of a television's eye view of life, the irony and contrivances often involved in "instant celebrity" status, and the great need (often at the expense of intelligent discussion) to have one's thoughts and feelings sympathized with by others. But the emphasis is on the characters and the tightly controlled progress of the tale. Some viewers may find stretches of "Being There" somewhat boring, and it does tend to repeat itself often. But the film offers plenty of food for thought, as well as scattered prize chuckles. It's an original story which will stand tall in the list of achievements for Kosinski, the writer; Hal Ashby, director (who also directed "Coming Home" and "Harold and Maude); and Sellers, the ***serious*** actor.

Webster Grill, from page 1

"We have 15 to 20 rotating specials, which are the creative end of the job for us," Geers says. "For example, the cook's bag is pastry. We had ice cream cake roll yesterday, and it was a lot of fun making and serving it for the first time."

Of the regular menu items, the veggie stir fry — sauteed mushrooms, rice and vegetables — is one of the most popular.

"While I was working in San Francisco, I took cooking lessons and discovered the wok. I fooled around with stir frying different combinations and have now standardized it though it can be modified according to taste," Geers says.

Another pride of the grill is its quiches. "They're some of the best in St. Louis," Geers boasts. "One of the favorites is tomato and sprouts quiche, and we have even had sausage quiche."

The scotch egg, a hard-boiled egg rolled in sausage meat, deep fried and served hot, is really catching on, too.

Aside from the food is a friendly atmosphere. "Eating buddies come in looking for their group of eight or 10," Geers says of his "regulars."

"Students, businessmen and senior citizens all come in, too. I've heard conversations that bridge the generation gap, on everything from politics to social issues. It's exciting to see community exchange taking place," Geers says.

Geers also says that about 30 percent of his business comes from the Webster College community, which he was once a part of himself. A graduate of Webster's child study program, he taught at the former College School for three years. But he said he always wanted a restaurant and thought when he used to eat breakfast there the little grill at 8115 Big Bend could really be made into something special.

So after teaching school for seven years, Geers walked into the grill one day and asked the owner if he wanted to sell. The owner did, and Geers had a restaurant two weeks later.

That was September 1979. Now, half a year later, the Webster Grill is holding its own, largely due to the dedication of the people who work there. "Most of them have college degrees but decided that good working conditions were more important than a big salary," Geers says.

"We're here because we want to be, and that's what makes it really nice," he says.

Waitress Terry Sandler waits tables at the Webster Grill.

photo by Bob Theiss

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Sign of the times, continued from page 1

movement that came over society, and that people everywhere were dressing in this counterculture mode," said Leigh Gerdine.

Most sources agree that the magnitude of the "hippie-look" problem was nationwide, as was the "anti-war" student unrest toward the unpopular Vietnam War.

"Of course, the Vietnam War was a great element in the discontent at the time because many people within colleges and universities and without felt it was an unjust war," said Gerdine.

"That was not only tearing Webster College and Webster Groves apart in some ways, but tearing the whole country apart. That was coincident of the whole movement."

But national trends and national issues were not the only factors that contributed to the college's mounting "image" problems. In the area of religion, the Vatican II Council meetings also presented a series of problems. Because of the great flux and change of the period, many viewed the college as having a falling out with the Catholic Church.

"In terms of change in governance of the college, that was viewed by many Catholics as Webster College leaving the Catholic Church," said Joseph Kelly, vice-president of Webster College.

But Kelly pointed out that the real issue was that the college had begun to grow in a public way, thus asking for public support.

According to Sister Mary Mangan, history/political science professor at Webster, most of the shock over this transformation came from alumnae who felt the change was "unfaithful to a tradition and abandoned what was sacred and dear."

The transfer of power from the Sisters of Loretto under the direction of Jacqueline Grennan to a self-perpetuating board of directors was not indicative of Webster College deliberately casting aside a Catholic tradition and legacy. The shifting structure of the college did not cause Webster College to leave the Catholic Church.

According to Joseph Kelly, Webster College never left the church. The new governance of the college was merely a symptom of the changing times in which the dynamic needs of the community had to be met.

Aside from going from conservative private to liberal coeducational, and from religious to secular education, the residents became concerned with the proposed physical expansion of the college.

"I would think the greatest concern of the expansion was in the zoning," said Webster Mayor John Cooper.

Rezoning caused some "stir" to the residents who owned property and lived there for many years, according to Cooper.

As with any college expansion, the problem of dormitory space and additional off-campus rooming houses also came up, Cooper said.

According to Cooper, people were concerned with "how it would affect residential neighborhoods" in terms of "deterioration" and "lowering the value" of surrounding homes.

But to some it was the other "external" factors that proved to be a problem — noise, parking, and night-life activities.

"No matter what institution was there, we'd have some problems," said John McCarthy, Webster Groves councilman. "I'm glad that's all in the past because our relations are just about ideal now."

What precipitated the negative image of the college to a positive one had to do with the cultural and educational offerings of the college.

"He's (Leigh Gerdine) greatly expanded the arts programs and has brought people into town. From a city standpoint, he had put Webster on the map," said McCarthy.

"My impression is that he has knocked off the wide-eyed programs. . . and replaced them with pragmatic kinds of teaching. He has identified a goal — the growth for the college and is on his way of getting there," said McCarthy.

Part of getting there has had to do with cementing relations with the community by attracting people to the theatre, lecture programs, and by showing series of children's films on Saturday afternoons, according to Gerdine.

"Another kind of community service that we have done, deliberately, is to integrate the college in many of its programs into certain aspects of the community. We send a lot of our students out into internships both in Webster Groves and in the city in general," said Gerdine.

"So we're reciprocating the generosity of the community in our way too and trying to be a real service."

College for Living, from page 1

showed increase in the skills. Money management was the only course in which less than 100 percent of the students increased their skills.

The teacher-student ratio at the College for Living is 1 to 10. Merritt explained, though, that not all of the teachers have arm-long lists of prior experiences with this type of teaching.

"It is a myth that you have to have experience to be successful at this type of work," said Merritt. "Some of our teachers have never worked with these types of students and are doing terrific jobs."

Webster College's involvement with the College for Living is not limited to use of facilities alone. Merritt said he feels that the important aspect of the College for Living as far as Webster College students are concerned is the opportunity it offers for student practicums. Webster students are eligible to teach at the College for Living and receive credit in return through the psychology department.

Merritt said that transportation is one of the main stumbling blocks, however, for the developmentally disabled students who wanted to attend classes.

"If we could provide transportation, I think the enrollment would quadruple," said Merritt. She added that the college board is working on such a plan.

The College for Living is planning a six-week summer program and will offer recreational courses for the students. Merritt said that plans also are underway for a recognition night sometime in May.

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news briefs

SAC sponsors benefit documentary

The Academy Award-winning documentary "Hearts and Minds" will be shown Sunday and Monday, April 13 and 14, at 7 and 9 p.m. in the Winifred Moore Auditorium. "Hearts and Minds" deals with the United States and its relationship with Vietnam (why we went there, what we did there, and what has happened in America because of it). The film is sponsored by the Social Action Collective. There is a $3 donation requested for OXFAM Cambodian Relief.

Children's film series comes to W.C.

The Media Center will offer a five-week film series for children beginning the weekend of April 12-13 with "Pete's Dragon." All films will be shown at noon, 2 and 4 p.m. in the Winifred Moore Auditorium. Admission is $1 for children under 12 years old and $1.50 for others.

The remaining four films will be "Make Mine Music" (Disney cartoons), April 19-20; "Sleeping Beauty," April 26-27; "Escape from Witch Mountain," May 3-4; and "Pollyanna," May 10-11. Each film lasts approximately 80 minutes.

Stay up for 'Late Show' April 16, 17

"The Late Show" will be presented April 16 and 17 on the screen of the Winifred Moore Auditorium. Show times are 7 and 9 p.m. Admission is $1 for Webster College students, faculty, and staff; $1.25 for students with other IDs; $1.50 for senior citizens; and $1.75 for the general public.

Final curtain for 'Father Dreams'

"Father Dreams," the current Studio Theatre Production will have its last curtain call on April 13. For more information, call 968-4925,

Don't leave before checking on loan

If you are leaving Webster College at the end of the spring semester and you have a NDSL loan, please arrange for an "exit" interview in the business office. This is a federal regulation and transcripts and grades will be held until you have an interview.

Get applications in for Journal posts

Applications for editor-in-chief, managing editor, and business manager are due by April 15. They can be turned into John Porter, Shirley LeFlore, or at the Journal office. All positions are paying jobs. For more details, refer back to page two.

BFA exhibit to premiere April 16

The Webster College BFA Exhibit will hang in the gallery of the Loretto-Hilton Theatre beginning April 16 and continuing through April 27. A reception will be held from 4 to 6 p.m. April 16.

Students participating in the exhibit are Rhoda Robin, Susan Coleman, Cheryl Limbach, Patty Linderer, Kathryn Zellich, Martha Flaningam, Ana Ionnitiu, Ian Fowler, Fabian Bunter, John Pohlman, Joseph Lowry, Michael Shaw and Joan Lange.

The exhibit is free and open to the public. Gallery hours are from 9 a.m. to 6 p.m. Monday through Friday, from 1-5 p.m. on weekends, and during evening theatre performances.

Voice faculty member gives concert

Soprano Dee Pavelka will present a recital Sunday, April 13 at 4 p.m. in the recital hall. The recital is free and open to the public. Pavelka is a member of the voice faculty of Webster.

Last day to withdraw from classes

April 18 is the last day to withdraw from undergraduate, second term, eight-week classes.

'Servant of Two Masters' to close

If you haven't done so yet, catch the Loretto-Hilton Repertory Theatre's production of "A Servant of Two Masters." The play will close April 12. For more information on the play or tickets, call 968-4925.

Film society to present 'Exodus'

The Webster College Film Society will present "Exodus" on April 11 and 12 in the Winifred Moore Auditorium. Show times are 7 and 10:30 p.m. Admission is $1 for Webster College students, faculty and staff; $1.25 for students with other valid IDs; $1.50 for senior citizens; and $1.75 for the general public.

Sr. Gabe to speak on gerontology

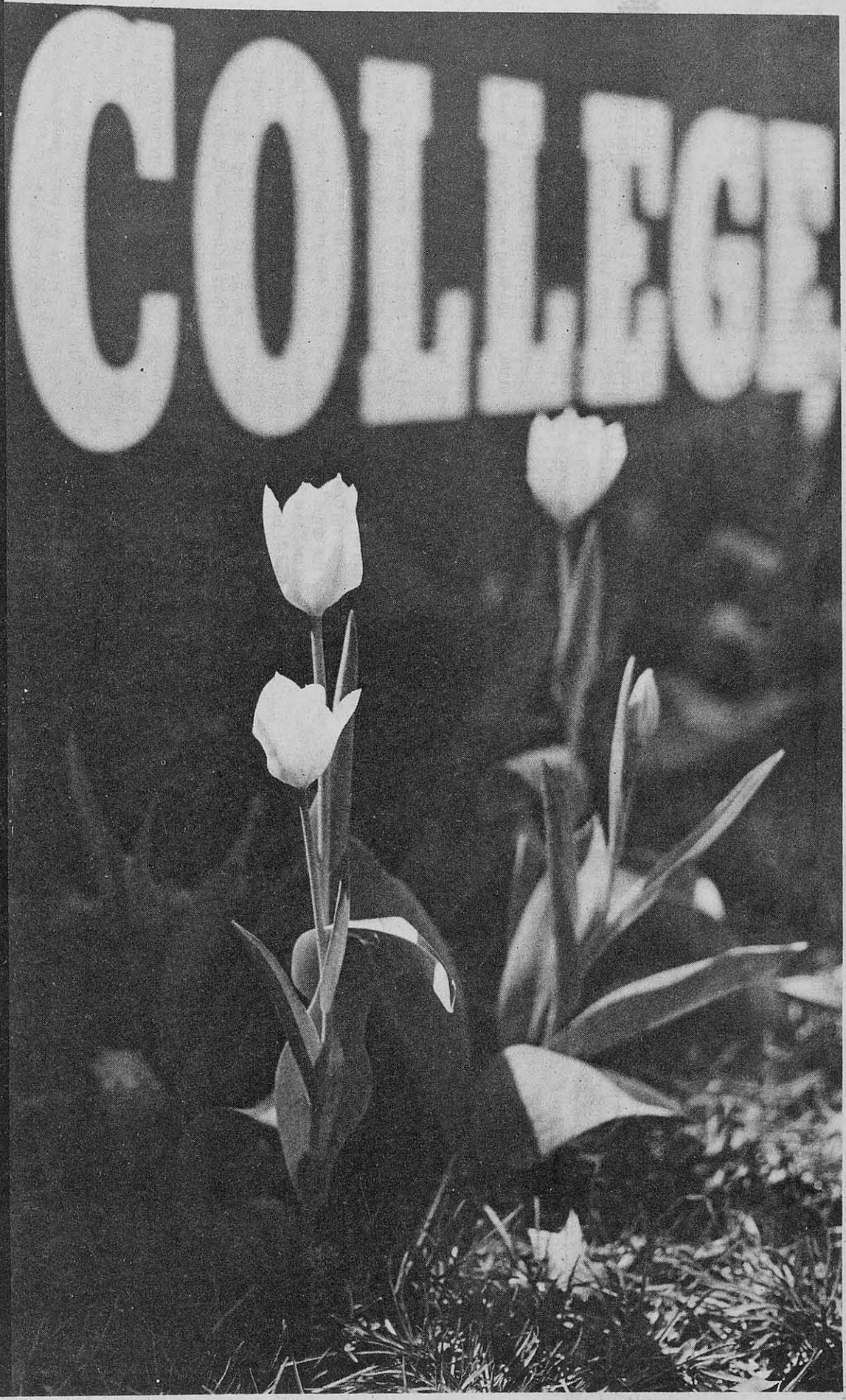
On Wednesday, April 16, from noon until 1 p.m. in the guest dining room, Sister Gabriel Mary Hoare will make a report on her recent attendance at an annual meeting of the Association for Gerontology in Higher Education. Sr. Gabe will focus her discussion on the place of Gerontology in the undergraduate curriculum. Bring a lunch. Coffee and dessert will be provided.

Honors deadline set at April 15

The class of 1980 departmental honors are due in the registrar's office by Tuesday, April 15.

THE JOURNAL

a webster college student publication



Orchid collector blossoms into flower judge

Emly Siegerist photo by Gary Brady

by Jean Oksner

An "apple for the teacher" was replaced by an "orchid for the teacher" when Emly Siegerist, a senior in the science department, brought orchid corsages to some of her teachers and friends at Webster College.

"Easter seemed a perfect time to give gifts," Siegerist said. "And orchids are fun to share. The corsages were made of cymbidium orchids, which are not fragile. They should last about three weeks if they are refrigerated at night."

Siegerist has been growing her own orchids for about 10 years and has a greenhouse at her home holding more than 1,300 plants.

"It all started when someone gave me a plant. Orchid growers trade a lot and sell some to novice growers if the plant is not up to show standards. I have orchids from all over the world. The other night I met with a man who had brought me 40 orchid plants from another grower in Honduras."

Siegerist is a student judge for the American Orchid Society and is in the second year of a minimum six years of training . She has published articles in several orchid magazines and travels all over to judge shows and to collect plants. Her collecting has taken her to Madagascar, Africa, Haiti, the Virgin Islands and Dominique.

"Dominique in the West Indies has so much rain that the orchids fall out of trees and onto your head," Siegerist explained. "Nobody owns them — you can just go into the jungles and collect them. There is no problem about bringing them back to the United States if the proper import permits and export certificates are filled out.

"Countries like Honduras must clear vast areas just to grow food," she continued. "The Orchid Society would gladly send someone there to save the orchids that would otherwise be destroyed. It is wasteful not to clear it out first before the land is stripped."

Although Siegerist had some chemical engineering background from many years ago, she has returned to school to study "as much botany as possible."

"The more I read about orchids, the more I found out I didn't know. I am learning about meristemming — the cloning of orchids that can produce infinite numbers of identical plants. In that way, prize-winning orchids can be enjoyed by everyone instead of just of few."

Siegerist also is studying taxonomy with Sister Gabriel Mary Hoare. "That is

Cont. on page 3

THE JOURNAL

Vol. 9, No. 22 Webster College, Webster Groves, Mo. April 17, 1980

on our cover:

signs of spring

Madden paints new picture for L-H gallery

by Kathy Laughlin

"The Loretto-Hilton Gallery has some of the most envied wall space in the area," Dean Charles Madden said. The gallery, which was directed by Madden and Helen "Wiz" Jones in the past, will see changes in the very near future.

Gallery director Jones has managed the fine arts shows under the supervision of Madden for the past few years. Both have been pleased, as has the local art community, with the shows. The gallery space has high ceilings, for hanging large pieces, good lighting, and an instant audience during theatre performances.

But changes are in the making, and Wiz Jones will not serve as gallery director next year.

"We have not been unhappy with Wiz's shows," Madden explained. "She has had some very good shows. But Wiz will not be returning in the fall; the position will not be filled by a permanent staff member."

"Last time Chuck Madden and I talked, we discussed the possibility of my guest directing some of the shows. There has been no public announcement," Jones said.

While Madden said he realizes the potential and desirability of the gallery space, he is concerned about past and potential problems. Jones said she feels that current procedures work well, and problems are worked out as they come.

Guest directors now will replace the permanent staff position of the past.

"In my opinion, the gallery will dissipate without a resident director," Jones said. "Someone has to be in charge of the nitty-gritty things so that pieces are hung appropriately. This person must be familiar with the gallery, the participants, and the theatre management. In my opinion, guest directors simply won't work."

The gallery in the Loretto-Hilton Center. photo by Bob Boston

Theatre management has more than a landlord's interest in the gallery. They draw the crowds which view the shows, but they also have exhibition interests of their own. They recently showed pieces from old plays in the gallery.

These exhibitions pose no insurmountable problems, according to Jones, but the theatre building itself is another matter.

"We have had several thefts in the gallery. Not only are there many entrances to the building, but everyone has keys," she said.

"I've made several security proposals to Dean Madden," Jones continued. "I've suggested that the lobby area itself be locked at night — that would be the easiest and cheapest solution to the

Cont. on page 7

Honors 1980

The Webster College honors board has announced the following list of students from the 1980 graduating class to receive academic honors:

Summa Cum Laude

Marie Durbin
Martha Flaningam
Mary Gooch
Jane Hammond
Martha Johnson
Linda Martin
Patricia Purnell
Kathy Zellich

Magna Cum Laude

Rosalie Berkley
Janet Davis
Anita Fanning
Harry Hayes
Anthony Lange
Joseph Lowry
JoAnn Scott
Julie Stevens
Lana Thompson
JoAnn Wade
Jacqueline Ziemer

Cum Laude

Mary Bevel
Phebe Bohart
William Fernstrom
Carol Fruend
Patricia Goessling
Candace Jacob
Laura Kyro
Joan Lange
Ronnie Midkiff
Mary Morgan
Cecilia Ong
Ellen Rehg
Peter Rexford
Marilyn Reynolds
Kathleen Robertson
Robert Roeder
Andrew Sieff
Franco Verzelloni
Toni Wallace
Alma Ward

Lawyer offers free advice in lecture

by Michael Waldrop

"After you've finished law school get a job, get a job, get a job," said William Beteet, corporate lawyer for the Kellwood Corporation.

Beteet, a 1972 Webster graduate, addressed a group of students and faculty in the fourth in a series of lectures entitled, "Professionals on Campus." The lawyer shared his experience as a corporate lawyer and dealt with all aspects of the profession.

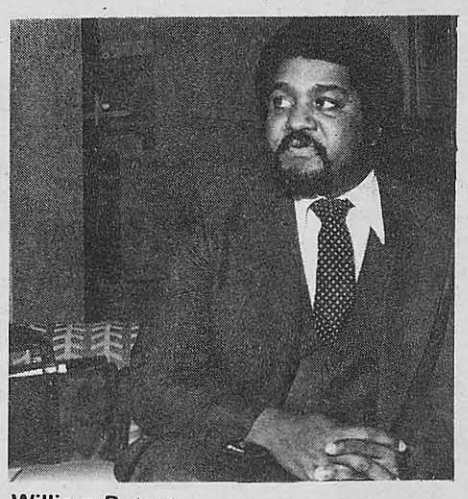
"This country has more lawyers per capita than any other country in the world," said Beteet. He added that the need for lawyers increases with all new legislation passed.

He explained the three levels of law practice that exist. They are single practice, small law firm, and super firms (which may have 500 lawyers that mostly deal with corporate clients.)

"You must decide what branch of law you want to pursue by your first year in law school," said Beteet as he directed his comments to those students interested in entering the field.

"Without good preparation, you'll find yourself on the unemployment line after three years of law school."

Beteet emphasized preparation as a key to success in law. He added that a law student must consider where he wants to live, what kind of money he wants to make, and what kind of law he wants to practice.



William Beteet

"This must be decided in the first year of law school," said Beteet. "The prestige and money all depend on the school you attend.

"Job hunting should begin in the first year of law school as well," he added.

Beteet was one of 164 students accepted to the St. Louis University School of Law from 2,000 applicants. When he attended Webster in the early '70s, he was instrumental in the formation of the Black Students Association (BSA).

Beteet commented that Dr. Conal Furay's course, "Meaning and Methods of History," became a source of help to him in law school.

"I understood some of Dr. Furay's comments after I finished law school," he said.

Editorials

The Bored Board cultivates spirit at Webster

When you think about it, the Bored Board is one student organization on campus that really functions. One can only admire them for their creativity, initiative and organization. To some they may seem outrageous, but let's face it, college is one of the few places where you can be outrageous in life. That in itself is reason enough to support the Bored Board.

If you look beyond their craziness, there lays important elements that are in short supply at Webster. They have a specific purpose; they entertain. The Bored Board has sponsored parties, concerts, sporting events, and general revelry. This may seem frivolous, but that's not the way we see it. It is an important part of college life and they fulfill that function with gusto.

The Bored Board demonstrates initiative and creativity. They are self-starters and they govern themselves. If they announce an upcoming event, you can be sure it will be out of the ordinary.

The Bored displays a good deal of organization. They plan ahead and maintain a functioning budget. They share a sense of belonging that is absent from much of Webster. But is not a closed collection of personalities. They welcome newcomers and are open to anyone who wants to get involved.

The Bored Board includes some of the most active people at Webster. In this day and age, Webster needs more people with a sense of spirit even if they are a bit crazy.

Jon LeClair

The Journal is published by the students of Webster College in conjunction with the journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed and are subject to editing.

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

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

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CSA struggles

Ad hoc committee takes reigns

The Council on Student Affairs (CSA) was established to represent and serve the diverse interests of Webster College. It does seem necessary that a small elected group be established to serve as a channel for the expression of those interests. At this point in time, Webster College does not have an official student government. What Webster does have is an ad hoc committee on student affairs. This committee was established to manage the CSA for the rest of the year.

Webster does not have a student government because the interested parties were unable to form a government under the guidelines set down in the constitution.

The absence of a student government at Webster is the result of a lack of communication between the CSA and the general student body. The student government constitution states that the CSA is responsible for actively seeking and maintaining open communication with the student body. This should be the primary objective of the ad hoc committee at this time, as well.

Instead of functioning as the CSA in the absence of an official body, the ad hoc committee should direct all their efforts to rebuilding the foundation for a student government. They should make a concerted effort to collect input from the student body rather than managing and distributing budgets and funds.

The ad hoc committee must have clear evidence of what the students want and need before they make an effort to function in the capacity of a governing body.

Jon LeClair

Journal positions up for grabs

The Publications Board is currently accepting applications for the editor-in-chief, managing editor and business manager positions for the **Journal** for the fall 1980 semester.

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

Applications must be turned in to John Porter, Shirley LeFlore or the **Journal** office no later than April 17.

Where possible, **Journal** salaries will be paid through the college's work-study program. The editor-in-chief will receive a salary of $100 per month and the managing editor and business manager will receive $50 per month. In addition, the business manager may collect a 25 percent commission on all advertisements sold.

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

Berry to leave day teaching

Webster department's loss is McKendree's gain

by Kitty Glenn-Mock

"We'll just go with you Mr. Berry," one student said upon learning of his plans to leave Webster's day program.

Charles Berry, instructor in the management department, has been on Webster's full-time faculty since last August. His recent decision to accept a position as vice president for financial affairs at McKendree College has caused quite a stir among management students.

"This is a result of an offer that came from McKendree. Had it occurred a week later, I would have already signed my contract with Webster for the next year. The position will be basically responsibility over the non-academic affairs of the college and the fiscal affairs. I will not be teaching at all at McKendree. It's quite a step," Berry said.

Berry will begin his new position May 15, 1980, but will continue to teach night courses at Webster, as in previous years.

"Part of the agreement with my new employer is that I can continue the relationship I have had with Webster College during the last five years. I don't feel that I am deserting the ship, I just won't be part of the day program anymore.

"As it is set up now, in the fall I will be teaching intermediate accounting on Tuesday night on campus and financial accounting on Wednesday night downtown," he added.

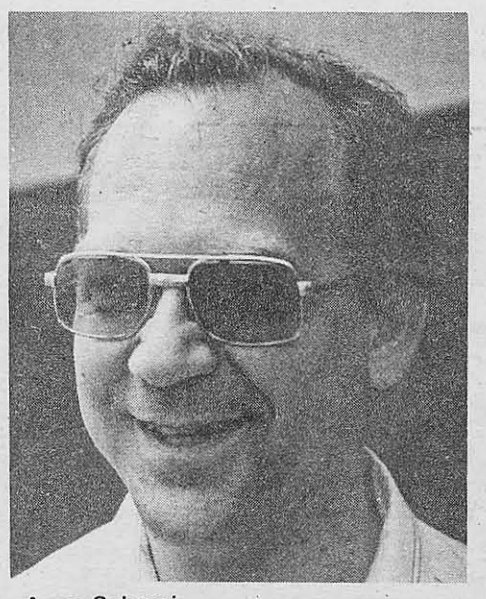
Berry said they are now looking for a suitable replacement.

"I have already put in one person's name as a nomination for my replacement. They will also be advertising for a candidate.

"If they find someone that can understand a Webster College student, they won't have any trouble coming in and taking over," Berry said. "The person will have to be willing to work with the students and not take the position of stating the information and leaving the classroom."

Berry's calm manner and extreme patience are just two of the many reasons why day students will hate to see him leave.

"The reason that the students have any like or dislike for me is that my door is always open. They all have my home phone number. I attempt to work with them as best I can," he smiled.



Anna Sakurai

Part-time teacher makes full-time commitment

by Jane Smith

"We're the watchdogs of the school," said Anna Sakurai of the Webster College curriculum committee.

The committee, which has been in existence since the school began, approves courses, course requirements and at times helps students restructure their majors.

Charles Berry

"The curriculum committee does not originate ideas; it accepts ideas from other departments and faculty members. It looks at the ideas to see if they do indeed fit into the curriculum," Sakurai continued.

The committee is a subset of the faculty constituent assembly, which, in turn, is a branch of the faculty executive committee.

"All full-time faculty members belong to the constituent assembly and the curriculum committee on a volunteer basis," Sakurai said. "That is why I, a part-time faculty member, had to nominate myself at the last meeting."

Dan Hellinger and two representatives of student organizations, Michael Robnett and C. Phillip Clark, joined Sakurai at the last curriculum committee meeting as new members.

The committee meets twice a month on the first and third Tuesdays of each month. At the last meeting, the committee discussed the changing of course numbers for two courses offered next year, along with other general business.

"I nominated myself to the curriculum committee because I'm really interested in changes to be made in the curriculum," Sakurai said. "There are things we have to continue to look at."

For her part, Sakurai said she looks forward to the "possibility of doing things that lessen competition between departments." She said she also wants the committee to take into account programs that focus on academic deficiencies in students and what schools can do to help further those students' educations.

"It's really a big part of me. I feel strongly about this subject," said Sakurai.

Sakurai is not for the back-to-basics approach to teaching, though. "It's a deadening approach," she said.

Orchids, from page 1

drawing orchids for identification," Siegerist explained. "Sister Gabriel Mary has learned a little about orchids from me and I have learned a lot about drawing from her.

"Orchidaceae is the largest flowering plant family in the world," Siegerist said. "There are orchids native to every part of the world except where there is snowcap. In Missouri, the ladyslipper orchid grows wild in the woods. And there is an orchid to please everybody — from the giant hybrids to some so small that you need a magnifying glass to see the bloom. In Australia, a type of orchid was discovered that grew totally under ground. It never saw light and bore seeds and flowered under ground. It was discovered when a farmer plowed it up and got curious."

In her own greenhouse, Siegerist prefers to grow species — "the small botanical things."

"I have some hybrids too. There are people who don't think I grow orchids unless I show them the big cattleyas, the kind we associate with florists' orchids. But it is more fun to grow things that you can pick up in the forest or the jungle floor."

Siegerist has no patience with growers who do not try to improve the quality of orchids and who propagate poor quality hybrids.

"It costs no more to grow a good plant than a bad one," she said.

Ascda Araya (orchid)

photo by Gary Brady

Ex-nurse sculpts career

by Joan Burggrabe

Mary Claycomb's latent talent for sculpting has surfaced. At 34, after being a registered nurse for 10 years, Claycomb has decided to forsake nursing for sculpting.

"One reason I decided to leave nursing was because of the terrible hours. With art, you can pick your own hours," Claycomb said.

"I'm good with my hands — I was a surgical nurse — but I didn't enjoy taking orders. That's not too creative."

Claycomb said she has made "crafty" items in the past, an ability that comes in handy when leading her daughter's Pixie Scout Troop. But she didn't get into creating "real art" until recently.

"Art goes beyond just wanting to do something. . . . I love creating things," she said. "I'm a very high-energy person."

The artist spends 26 hours a week creating sculpture by choice. She's aiming for a bachelor of fine arts degree in sculpture, and is currently classified as a junior at Webster.

"Art is in many ways a business," Claycomb said. She reads through art journals looking for shows. One such journal listed the National Sculpture '80 Exhibition, and Claycomb submitted a slide of one of her pieces.

The sculpture is composed of 256 pieces of quarter-inch thick glass arranged in 16 stacks of 16 pieces each. The stacks are in grid formation, yielding an unusually symmetrical sculpture. The glass is clear, with a blue tint toward the edges.

But when Claycomb submitted this piece, she didn't say she was a student because "they kind of frown on students," she said. She was accepted to the show, although she didn't win a prize.

"I also was accepted to a major show in New York City last fall from Oct. 2 to 10, the 29th Annual Exhibition of Knickerbocker Artists of America. And I also took first place in Benny Andrews' show last spring here at Webster," she explained.

Claycomb said she would like to "just be a working artist — make it and sell it."

"You have to try and get 'in.' You go and try to get to know the people, and see if someone will give you a break or get you started in an exhibit. Chicago and New York are two big art cities."

The artist said she enjoys school and is pleased with her progress.

Samples of Mary Claycomb's art will be on display in May at Sutton Loop Gallery in Maplewood.

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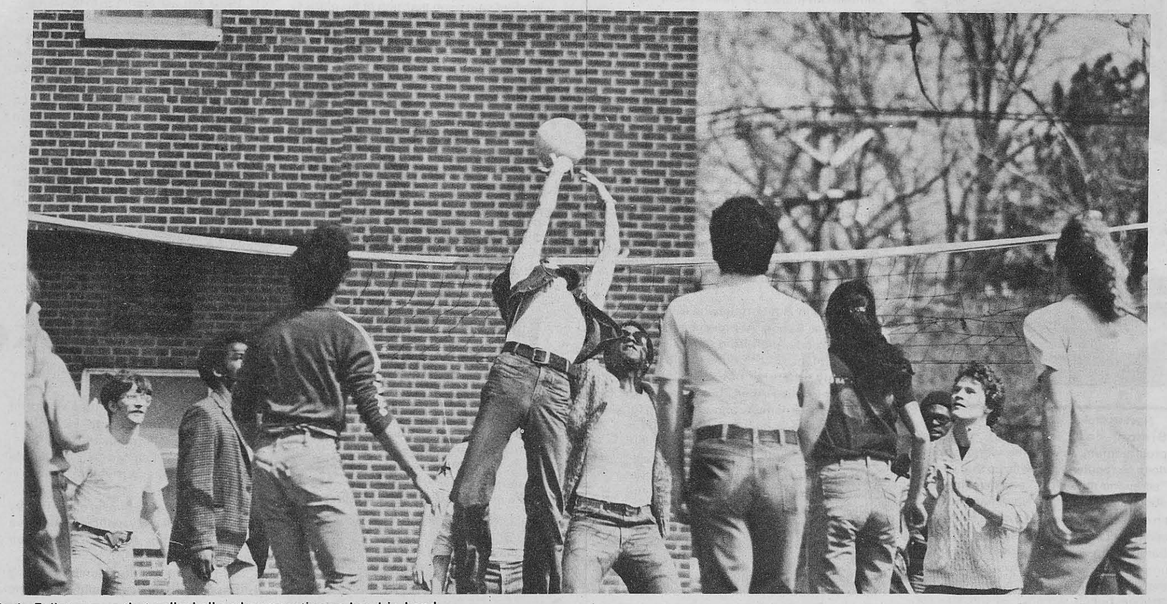
No boredom here

Bored Board throws spring kegger-fest

Despite the cool weather Saturday, April 12, some Webster College students celebrated the third annual Jamie Cass look-alike contest and Kegger-fest, sponsored by the Bored Board. Forty pounds of hot dogs, 40 pounds of hamburger, and five kegs of beer were consumed by fun-seeking participants between noon and midnight.

Many people played volleyball and frisbee in the not-so-warm sunlight until the party was moved into the Red Carpet in the evening. Indoor activities were highlighted by dancing, more refreshments and an open mike session.

Another Bored Board event is scheduled for this coming Saturday, April 19, beginning at midnight in the Red Carpet. All Webster students are welcome.



Kevin Fuller proves that volleyball and gymnastics go hand-in-hand.

photo by Max Maxeiner

"Pickled" student hides identity.

photo by Pam McLeod

Tim O'Brien and Kevin Shea erect the "nude beach" sign at a recent Bored Board outing.

photo by Pam McLeod

Webster T-shirt factory produces monster.

photo by Pam McLeod

Kevin Fuller flings a frisbee

photo by Max Maxeiner

Security guard tickets Bored Board "warlord" Jamie Cass's pick-up truck.

photo by Max Maxeiner

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'Simon' says laugh

University professor alienated in think tank

by kevin renick

reel life

"Simon" marks the directorial debut of Marshall Brickman, who is Woody Allen's chief collaborator. There are traces of Woody-style humor all through this film, though the laughs do not come as thick or as fast. But "Simon" is definitely an entertaining motion picture, and it features a strong, likable performance by Alan Arkin, who really has not had that many such roles in recent years.

The fun gets underway when five brilliant but eccentric scientists, who work at the "Institute for Advanced Concepts" decide that what the earth needs is a visitor from outer space to believe in. That alone might be reasonable, but these guys figure to cast an earthling in the role. They choose a Columbia University professor named Simon, who has no parents and no particular claim to fame. Under the pretext of "admiring" his great work, the scientists, led by convincingly eggheaded Austin Pendleton, lure Simon (Alan Arkin) to their lab for some "experimental" research. He is submerged in a "sensory deprivation tank" full of water until his intellect is all but dissolved.

"Simon" portrayed by Alan Arkin.

When he comes out, Simon must relearn his identity. There is a very funny sequence showing him acting out the evolution of man. Then the scientists plant information in his mind: his mother was a glowing UFO, and Simon is an alien left on earth to chat with humans about their "silly" behavior. Soon the press is called in, and Simon's "message" is announced to the world. When he begins to take things too seriously (while becoming rather irrational), the scientists call in the government to terminate him. He escapes, with the help of his girlfriend, played by Judy Graubert.

Having stolen a TV broadcasting truck, Simon can intercept regular programming all over the world, and he does so regularly. He tells us that we are "screwing things up," and he complains about such things as Hawaiian music in the elevators, obnoxious TV commercials, and inconsiderate drivers. Before long, he is regarded as a great prophet, especially by a group of cultists that he meets up with in the wild. The strange bunch worship at the altar of television, reading passages from **TV Guide** magazine as their scriptures, and counting among their "hymns" the "Mmm-mm good" Campbell's soup commercial jingles. Another recent film, "Being There," also had some amusing points to make about the unhealthier influences of TV.

After a long period of broadcasting his hilarious sermons to the world, Simon gets restless and more intense. Eventually, his girlfriend convinces him that he is no alien (or perhaps he knew it all along and just wanted the attention). Simon telephones Pendleton and says he wants to go home; so a rocket flight is reserved. The only "home," however, for the college professor, is a contented, carefree existence in the country with his girl. Simon may not be the brilliant scientist he dreams of being, but he attains the greatest achievement of all — inner peace.

Alan Arkin is alternately hilarious and effective as Simon. At times, he reminds one of Woody Allen from the "Sleeper" period (in fact, much of this movie does). Certainly, he is not consistently entertaining like Allen, but there is an indefinable sensitivity about the man (or perhaps vulnerability) that makes his performance stronger than one might expect. "Simon" is a success for Arkin.

To some extent, there is the feeling that "Simon" should have had more sure-fire belly laughs; the advertising for it certainly raises such expectations. However, it's a healthy blend of slapstick, witty sight gags, familiar satire, and gentle moralizing. There may be a few lapses in the story, but only if one takes it more seriously than intended. As a first directing job, Marshall Brickman has come up with a winner. Most of the time, when Simon says, "Laugh!," you will.

Problems surface in 'Father Dreams'

by Stephani Boyd

It is hard to say what went wrong with "Father Dreams," the last production of the studio theatre season. But there was definitely something.

"Father Dreams" is the story of a family with a manic-depressive father. It especially focuses on the father's effects on the eldest son, and the play's title comes from the "waking and sleeping dreams" that Paul Hogan has about his father one Sunday afternoon.

One problem is that the father, played by Jack Collard, rarely seems that depressed. Eccentric perhaps, and neurotic and childish, but not manic-depressive. His highs, so brilliantly and energetically expressed, seem to far outweigh his lows.

Also, having a "crazy" father would probably be disturbing for any son, but Paul's intense hostility toward his father is not adequately explained.

There are other ways in which playwright Mary Gallagher expects too much from us as well. The Hogan family has six children, but we see only two of them. There is a Christmas scene in which we hear the others' taped voices, but it is difficult to understand the purpose of the other four children for the story — to make us feel sorrier for the parents because of the added burden (more than the average two-child nuclear family) that they must carry?

The play has its moments and seems basically well written. It is a fairly successful attempt at dealing with mental illness, alienation, and the problems of families. It is just that much of it is unclear and aspects are under-developed.

The acting in the production varied. Jack Collard's performance as the father was the most impressive, in fact it was excellent. His portrayal of the father aroused more audience response than did David Cooper-Wall's rather wooden performance as the son. This seems backwards as it is Paul and his feelings that the play centers on.

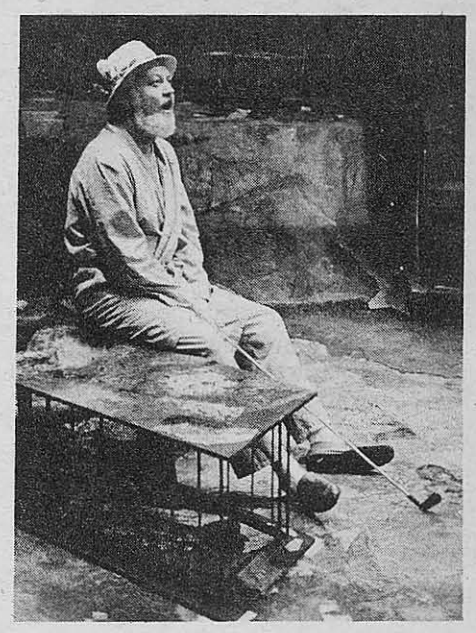
Eda Seasongood was very good as the long-suffering mother. Addie Walsh was almost as good as the daughter. And she was definitely more believable than Cooper-Wall.

Director Michael Pitek III created some interesting effects with his staging, for example, when the father and mother are speaking to one another from cages at the opposite ends of the theatre. At other times, the blocking and timing were annoyingly chaotic, though always imaginative.

The set by Christopher L. Harris was basically effective, though the simulated "bars" caging Paul into his room and his world were less so.

"Father Dreams" was a respectable effort, but it seemed to clobber us over the head with its emotions instead of legitimately eliciting ours.

The play has taken several years to evolve into the state presented at the studio theatre, and hopefully it will continue its evolution successfully. This was the world premiere of "Father Dreams," so its good points can be maintained and its weak points strengthened for the future productions its subject matter and sincerity deserve.



Jack Collard in "Father Dreams."

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Attempt to meet Chapin is harrying experience

by Kevin Murphy

On Tuesday, April 8, God watched me drive down Skinker Avenue en route to downtown Clayton. Prior to my turning left on Forsyth, He reached down with a four-inch nail and proceeded to cram it in my right front tire. I, along with my radial, let fly with a Mr. Bill chorus of "ohhhh nooooo, not a flat!"

Like Dustin Hoffman in a scene from "The Graduate," I jumped from the car, complete with coat, tie and twenty-year-old threads, and began running down Skinker while simultaneously flagging down cars. I had no intentions of stopping a marriage, I just wanted to meet Harry Chapin.

It was 7:15 a.m. My friend, Maureen Zegel, was leaving her office at the United Nations Association at 7:30 to pick up Harry at the airport. She had called me the previous night and asked if I might want to go along — maybe get an exclusive interview with Harry during the ride to Downtown St. Louis. Chapin was scheduled to speak at the Missouri Athletic Club on the topic of world hunger.

"This," I said to myself, "is big time."

Although I finalized the details of my "date" with the famed composer and singer plenty late in the evening, I managed to call all my friends and relatives to let them know. After chit-chatting for a while, I casually mentioned that I should probably get to bed. After all, *I* had to pick up Harry Chapin in the morning. With that, I would hang up. Moments later the phone would ring and the party would ask me to repeat my departing words.

"Yah, Harry asked if I could pick him up at the airport tomorrow," I said. "It's kind of early, but I told him I'd be happy to do it."

Anyway, getting back to Skinker, where no one seems to want to give me a ride. In 15 minutes, Maureen will be leaving. I'm cursing with every step as cars continue to zip past me. Whatever happened to the old Christian notion of helping your brother in need?

I ran across the street to the Dorchester Apartments. I asked the doorman as to the whereabouts of their phone. They didn't have one. Imagine that! An apartment complex rich enough to hire a doorman but can't afford a single pay phone! It was back out to Skinker with thumb flying high. Not only was I going to miss Harry, but my friends would surely think that I was lying to prove I'm somebody important in the field of reporters.

A Bi-State bus came by. I flagged it down, paid my 25 cents, rode two blocks and got off at Forsyth. It was 7:25. My 20-year-old threads were beginning to gnaw into my upper foot. I was feeling a bit more confident, however. I was in Washington U. territory. These liberal students just love to pick up hitchhikers. I figured they probably drive around campus looking for them. I was wrong.

Just as I was ready to lose all hope, a car pulls up, a door swings open, and a burly guy in an iron worker's outfit asked me where I was going.

"To the UN building in Clayton," I said. "I'm going to pick up Harry Chapin at the airport."

The driver seemed unimpressed. Turning down ABBA on the radio, he asked, "Harry who?"

"You know, Harry Chapin — 'And the cat's in the cradle with a silver spoon, little boy blue is. . . ,' well never mind," I said, not bothering to utter another word the rest of the drive.

I hollered stop and the car screeched in front of the UN building. I thanked him and jumped out, running in the direction of the back parking lot. I'm not sure what he must have thought.

It was 7:45. I was sure Maureen must have left. But from across the street at a gas station came the call of a familiar voice. . . Maureen! The van's empty gas tank had been my salvation. I would meet Harry after all!

We drove to the airport and despite my being late we arrived 20 minutes prior to Harry's scheduled flight from New York. We bought coffee (at 60 cents a shot) and headed for the flight gate. I kept my eyes open for old girl friends. Boy, would they just die if they saw me walking side-by-side with Harry "Keep the Change" Chapin. Maureen was equally excited, reciting names of autograph hounds she'd promised to oblige. Finally an announcement came over the public address system: "Flight number such-and-such is now arriving from New York at gate 45." This was big time.

We watched as a long line of travelers spewed from beneath the gate. I was hoping there wouldn't be a big mob scene upon Harry's arrival. I didn't want to share him with anyone. It was alright if they watched, but if there was any talking to be done, I would be doing it.

The line of passengers dwindled until finally the captain himself emerged from the corridor into the waiting area. Hold on a second. Isn't there an old saying about a captain always being the last to leave his ship? Where is Harry?

Well, by now you've probably guessed that Harry isn't going to show up. His office had called earlier that morning saying that he would have to cancel his speaking engagement at the M.A.C. due to illness. God had not issued such intense torment on an individual since the days of Moses and the pharaohs.

At the M.A.C. another member of the president's commission on hunger summarized the results of their year and a half investigation. It went off nicely despite Chapin's absence. Maureen and the rest of the members of the United Nations Association seemed happy with the outcome of their sponsored event.

Afterwards, Maureen dropped me off at my car. She said she was sorry that Harry didn't show up, and I told her it was no problem. She drove off as I undertook the task of fixing my flat. I slipped the swivel jack under my car, gave it a few twists, and . . . bang! God reached down and broke off one of the prongs, making the Japanese contraption totally worthless. I hitchhiked home.

Harry, you better have been sick. . . . I mean really sick.

Gallery from page 1

problem. There are other ways, but the college — like everyone else — has financial concerns.

"To get around the problem, I've tried to show the lesser known artists. Their work, if it's lost or damaged, is not so expensive," Jones explained.

Madden, too, said he is concerned about the thefts and the high insurance rates which have resulted.

"The biggest problem is that the gallery has seven doors; there is no way to take proper precautions. Then, too, the subscriptions to the repertory theatre have increased to the degree that there could be hundreds of people milling about during intermissions," Madden said.

"Some of the audience could be hurt if they tripped over some of the larger pieces. I remember, some time ago we had a display of concrete blocks which protruded from the wall. We were scared to death that someone would fall over the piece. In the future, I envision wall-hung art in the gallery," he said.

The type of art to be shown in the future is not the only detail Madden has taken into consideration.

The faculty will be invited to submit suggestions for exhibits. Madden said that in some cases the show could be directed by the person who proposed it. This individual, in the guest director's role, would take care of details in cooperation with Madden.

"Someone has to oversee what goes in and what doesn't — I guess that will be me," Madden said.

"I've received one official proposal to date — a suggestion to show the work of a group of black artists," said Madden, who is considering the long-range prospects of the gallery.

"We are interested in having a good mix. I'm considering black artists one year, and perhaps a woman the next," Madden explained.

There are other open slots of gallery time, however. Kathy Regier, head of the art department, has been assured that her department's three shows will go on as in the past.

"We will still have the annual faculty art show, bachelor of fine arts show, and senior show," Regier said.

An undetermined number of the remaining slots will be given to the theatre for their own displays.

"The theatre people have their displays; we need to take their interests into consideration," Madden said.

There was some conflict of interest, for example, during a showing of "A Christmas Carol" when the theatre wanted to have a big tree with presents, but a fine arts exhibit had been scheduled, according to Madden.

Madden anticipates successful cooperation between his office and the guest director or theatre department as the case may be. A meeting will be held once a year including everyone concerned with the gallery to facilitate good communication.

"We have used guest directors in the past and the shows have been very good. And the theatre has always used discretion and good taste in its exhibition. I don't foresee any problems," Madden said.

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news briefs

Say hello to 'Goodbye Girl'

"The Goodbye Girl" will be presented in the Winifred Moore Auditorium on April 23 and 24. Shows begin at 7 and 9 p.m. Admission is $1 for Webster students, faculty and staff; $1.25 for other students; $1.50 for senior citizens; and $1.75 for general admission.

Fine arts show on display

The BFA art exhibit will be on display in the gallery of the Loretto-Hilton Theatre now through April 27.

Parks to speak on black art

James D. Parks, an artist, teacher, and one of the original organizers of the National Conference of Artists, will speak on early Afro-American art on April 22 at noon in Maria Lounge. Parks will speak again in the Winifred Moore Auditorium at 7 p.m. Parks was president of the NCA Journal and art editor of **Sphix Magazine**. He is noted for his accomplishments in the development of the black art field.

Mitchell conducts April 17

Kenneth Mitchell, graduate student in conducting, has been accepted to the Baltimore Symphony competition for young conductors to be held in Baltimore, Md., beginning May 12. Mitchell will be the first recipient of the master of music degree in conducting from Webster at the May 10 graduation.

Mitchell also will conduct the New Chamber Academy Orchestra in its spring concert April 17 at 8 p.m. at Grace United Methodist Church on the corner of Waterman and Skinker. The concert is free and open to the public.

Art students display work

Junior students Jeann Blankenship and Mary Claycomb had works accepted in the Quincy Art Club Show in Quincy, Ill., which will run through April 20. Claycomb is showing a sculpture piece entitled "Latex Grid No. 4," and Blankenship is showing an oil painting entitled "The Neighborhood."

Students must check on loans

If you are leaving Webster College at the end of the spring semester and you have a NDSL loan, please arrange for an "exit" interview in the business office. This is a federal regulation and transcripts and grades will be held until you have an interview.

'Who'll stop the rain'

"Who'll Stop the Rain" will be showing in the Winifred Moore Auditorium April 18 and 19. Show times are 7 and 9:30 p.m. on both nights, with an additional midnight show on Friday. Admission is $1 for Webster students, faculty, and staff; $1.25 for other students; $1.50 for senior citizens; and $1.75 for the general public.

Buddhist addresses students

Buddhist scholar Dr. Osamu Yoshida, who will be teaching World Religions at Webster next fall, will address an informal luncheon meeting of interested students, faculty, staff and guests Monday, April 21 in the private dining room. Dessert and coffee will be provided.

Student dances 'Brigadoon'

Jerry Mitchell, a student in music theater, has been selected as one of eight dancers for the cast of "Brigadoon." Rehearsals will begin this summer in New York with choreography by Agnes DeMille.

International party to be held

Webster students and their friends will have the opportunity to meet with many of the foreign students at the first international students party Friday, April 18. Food and refreshments will be served when the party begins at 8 p.m. Admission is $1 at the door.

Last day to abdicate

April 18 is the last day to withdraw from undergraduate, second term, eight-week classes.

Advising days April 21–25

April 21 through 25 will be an undergraduate advising period. It is recommended that at this time students check in with their advisors to plan for the next semester.

Camerata choir to perform

The Camerata Singers, under the direction of Donald Chen, will present "King David" by Arthur Honneger April 25 at 8 p.m. at Emmanuel Episcopal Church, 9 S. Bompart. Soloists include Dee Pavelka and Joanne Cruickshanks. The concert is free to the public.

Season ends with 'Much Ado'

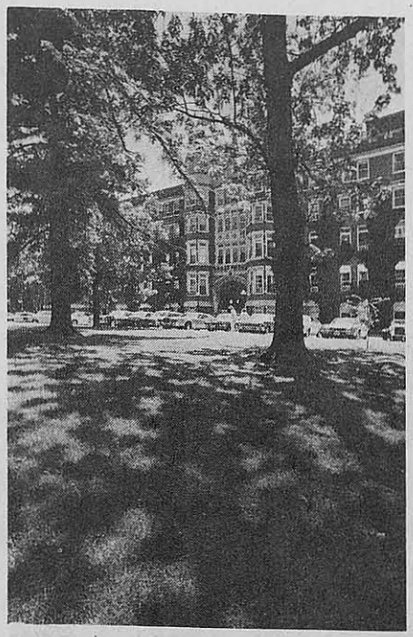
The Conservatory of Theatre Arts' final production of the season will be Shakespeare's "Much Ado About Nothing," April 23-30 and May 1-4. The production will be presented on the Loretto-Hilton mainstage at 8 p.m. Admission is $3.50 for the general public, $3 SMs, and $2 for students. For tickets, call the box office, 968-2235.

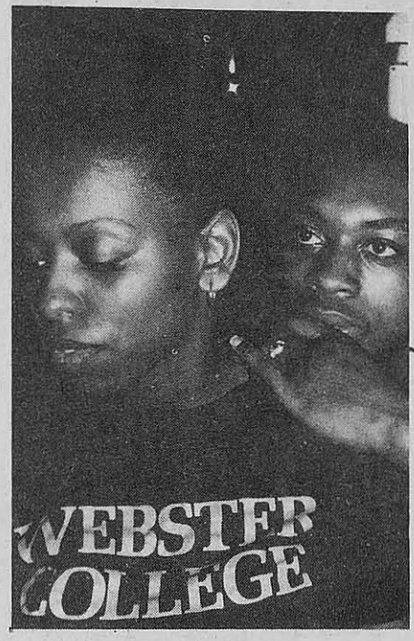
Disney makes music for kids

The second in the series of children's films, "Make Mine Music" (Disney cartoons), will be presented April 19 and 20 in the Winifred Moore Auditorium at noon, 2 and 4 p.m. Admission is $1 for children and $1.50 for all others.

THE JOURNAL

a webster college student publication





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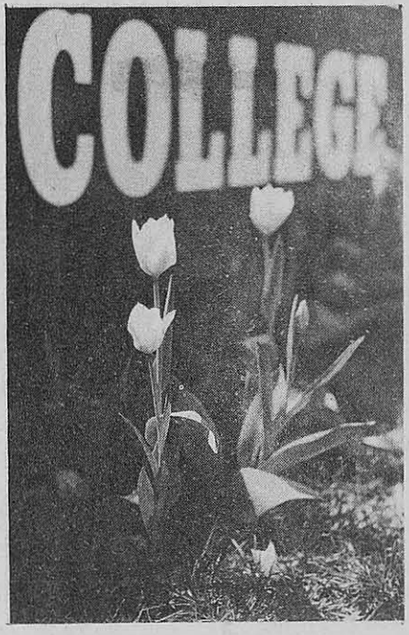

JOURNAL gets statewide honors —

(See centerspread.)

WEBSTER UNIVERSITY ARCHIVES

Moore moves up in classical theatre program

Pamela Moore

by Robin White

The Loretto-Hilton Conservatory Theatre has a policy of deciding whether a student in classical theatre studies can continue in these studies after their sophomore year. This year, Pamela Moore is the first black student to be accepted into the classical studies department in two years.

"My desire to continue theatre came from a successful high school production that I was in," said Moore.

"I selected Webster because it was in St. Louis," she continued. "And my mother did not want me to leave the state. I also had other schools in mind — Fontbonne, Washington University and Stephens College in Columbia, Mo. I had never heard of Webster until my counselor spoke to me about it."

In 1978, the Conservatory of Theatre Arts cut five black students from the department. This led to a demonstration because the students had felt they were dismissed for stereotypical reasons.

"This really scared me," said Moore, recalling how she and her father had watched the story being reported on a television news program.

"But my father suggested that I should just go and see what it was about for myself. I did, and I didn't see a demonstration. . . . nor did I see any black students to talk to," Moore said.

"The first person I met besides Jerry Davis was Bob Spencer, a repertory actor," Moore explained. "And, he helped to calm me down and told me what had happened, that all of the black students were cut from the theatre department because the instructors felt they weren't ready for classical studies."

But Moore has made the grade thus far. She made her debut at Webster College last semester in "A History of American Film," directed by Rick Erickson. She will close out her season with a part in Samuel Beckett's "One Act Play," directed by Sarah Barker.

"Webster's theatre department is good," Moore said. "But I would recommend it to a black student only if they were looking for classical theatre training in a professional atmosphere."

THE JOURNAL

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on our cover:

Pictures in retrospect

Theatre adds certificate program

by Kitty Glenn-Mock

There is a desperate need for people with theatre production skills," according to Peter Sargent, chairman of the department of theatre arts.

Webster College, in conjunction with the Loretto-Hilton Repertory Theatre, has taken the initiative in meeting this need. A certificate program in theatre production is a new addition to the M.A. program this year.

"This is a new program as far as I know and there is no other place that does this," Sargent said. "The main purpose is to train people for the job market.

"I was approached last summer and we have started it as a model this year with two students."

Max DeVolder heads the program. Some of his past experience includes production manager at North Carolina School of the Arts, technical director, and lighting designer. He has been free-lancing in the St. Louis area for some time.

During enrollment in the program, students will work jointly with the conservatory of theatre arts and in the professional shops of the Loretto-Hilton and Opera Theatre of St. Louis.

"It is a program where they will spend mornings in the jobs at the Rep and in the afternoon they will be in the appropriate classes in the conservatory. Initially, they will be in courses like drafting, history of theatre, and costume history. In the evenings they will work on special projects supervising running crews for the Rep," Sargent explained.

Requirements for entrance to the program include a baccalaureate degree. Students also must present a portfolio of representational works. Students are to take three courses in the specific area of interest and will be asked to apply technical theories in actual production projects.

It is possible to obtain any one of four types of certificates: prop-master certificate, scenic artist certificate, costume construction and draping certificate, and technical direction certificate.

"There is a real problem learning the skills needed to run a show or to run a planned production and it is a very important skill. Quite often, when you are in the learning process, this aspect is ignored because you are trying to encourage creativity," Sargent said.

Typical students enrolling in the course will be coming from bachelor of arts colleges with smaller programs, who have not had the opportunity to get technical skills.

"They will be coming from the smaller schools where they have been lucky if they had one faculty member in the production area. The idea is to take their experience and give them specific training so that they can go out and work in regional theatre," Sargent added.

The target for enrollment is 12 to 15 students. Applications are being processed now.

Peter Sargent

"We think the opportunity here at Webster and the visibility in the market will be advantages that will make it more appealing," he said.

Student attends urban coalition

by Robin White

The National Urban Coalition sponsored Michael Robnett, a political science major at Webster College, along with Professor Jack Kirkland of Washington University at attend a conference with the National Coalition. Robnett was there to help represent the youths' point ot view concerning urban problems.

"I was selected to serve on the Urban Coalition Stearing Committee," said Robnett. "We meet twice a year to make resolutions on urban policies in the cities."

While in Washington, Robnett attended a reception held at the White House where President Carter spoke. Some of the issues discussed were unemployment, inflation and the variables of inflation. But Robnett said that Carter felt that inflation was the most important matter and unemployment was second.

"But due to the fact that there is an inflation problem," explained Robnett, "the number one problem in the black community is unemployment. If you look at the percentage factor of the working and layoff practices of most corporations, you can see where the problem lays.

"This meeting depressed me," said Robnett. "I see the unavailabilities in the city of concerned people, because they don't have the resources to develop."

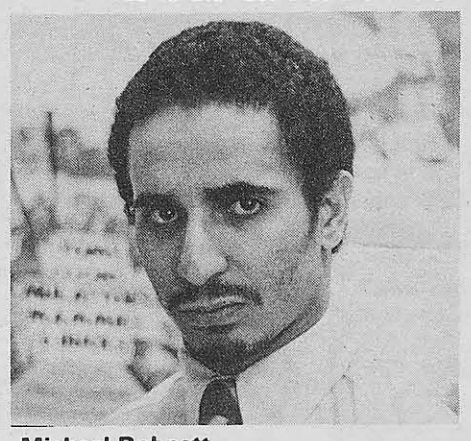
Robnett said he feels that there should be more black awareness to bring about some pride and self-esteem to the black community.

"An awareness will solidify these problems," said Robnett. "I feel it has been lost since the late '60s."

In the struggle toward improvement of rights for black youths, Robnett said he would like to organize a youth coalition to speak out for their rights. He also said he feels that a cultural reading program for the children would not only allow them to grow with some pride and self-esteem but it also would better their reading skills.

Robnett also explained that through programs like that of Jeff Van-der-lou, a local branch of the NUC, more people can become involved in rehabilitating areas, many of which are in minority communities.

"I feel there is hope," said Robnett. "More and more dedicated people are coming in and are trying to better the community."



Michael Robnett

CSA gets going . . . . . again

by Ruth Canterbury

The Webster College CSA has become an ad hoc committee for the remainder of the spring semester.

This action comes as a result of a meeting with Dean Wentzel and Shirley LeFlore and a subsequent vote by the CSA.

The decision to become an ad hoc committee, in the opinions of Kirk Kennedy and C. Phillip Clark, two spokesmen for CSA, was largely due to problems with the CSA's constitution.

Both Kennedy and Clark said they feel that the present constitution, written five years ago, is too outdated to apply to present problems.

Kennedy and Clark also agreed that a new form of student government is needed at Webster. Clark said the CSA as it is now is "inherently weak." He said that what the student government really needs is a united and firm organization that can act as a whole without letting special interests and personal conflicts get in the way of the group.

He suggested that personal conflicts between some members and apathy on the part of both students and CSA members, together with the outdated constitution, has stalemated the CSA's activity in its present form so the ad hoc committe was the only solution to a serious problem.

The new ad hoc committee is still allocating funds to petitioners and recently allocated $1,000 to the yearbook committee and $200 to a new campus organization, the Young Democrats. The ad hoc committee is also working on next year's budgets for all the student organizations.

Both Kennedy and Clark said the feel there is hope for the CSA, but only if the present form of government is reorganized and the constitution is updated.

Editorials

Earth Day 1980: looking to the future

This week marks the 10th anniversary of the first observance of Earth Day. The importance of our environment and the prevailing danger threatening it is the focal point of lectures, teach-ins, and protests across the country.

A primary concern for Earth Day 1980 is the strength of the movement. There have been a lot of gains for the environment in the last decade, but interest is beginning to lag.

Much of this feeling is rooted in the uncertainties of the '80s. Environmentalists realize that the economic, political, and energy realities of the next decade will make it much harder to accomplish their goals than in the last 10 years.

There will be trade-offs between economic, energy, and environmental goals. With the tight economy today there is less government money for environmental programs. And the programs in existance will come under a watchful eye. The tight economy also will make it more difficult to raise money for environmental causes from the private sector of our society.

Environmentalists will have to develop a new approach for the 1980s if they are to hold the ground they have gained and still make more progress in the future. It will take determination and ingenuity.

A strong emphasis on the practical benefits of a quality environment will have to come before the asthetic concerns, though these often go hand-in-hand. The movement should stress the health benefits of pollution control. Industry should be reminded of the higher production they can achieve with a cleaner, safer working place. Everybody should become extremely aware of the money that can be saved through energy-conservation measures. A quality environment can be a practical environment.

In order to gain a broad base of support and achieve a wide spectrum of goals, however, the environment movement will have to band together with other groups — urban dwellers, workers, and farmers. Energy, health and safety are common issues shared with these groups. And this would be a realistic approach and would defuse the criticism that environmentalists are elitist.

With a broad base of support, environmentalists should become more politically active in the years ahead. Government regulation of industry is likely to shrink in the 1980s, including environmental restrictions. A widely recognized political push by the environmentalists could ensure that our lives and habitat are not put in jeopardy by deregulation.

The environmental movement is really aimed at the future. But it will have to face the unpleasant realities of the next decade. It will take a lot of people with creative ideas to push ahead with the concept of a quality environment for us all.

Jon LeClair

The Journal is published by the students of Webster College in conjunction with the journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed and are subject to editing.

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

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

Editor-in-Chief ..... Jon LeClair
Managing Editor ..... Nancy Roenfeldt
Photo Editor ..... Gary Brady
Ad Sales ..... Michelle Palmer
Business Manager ..... Steve Webb
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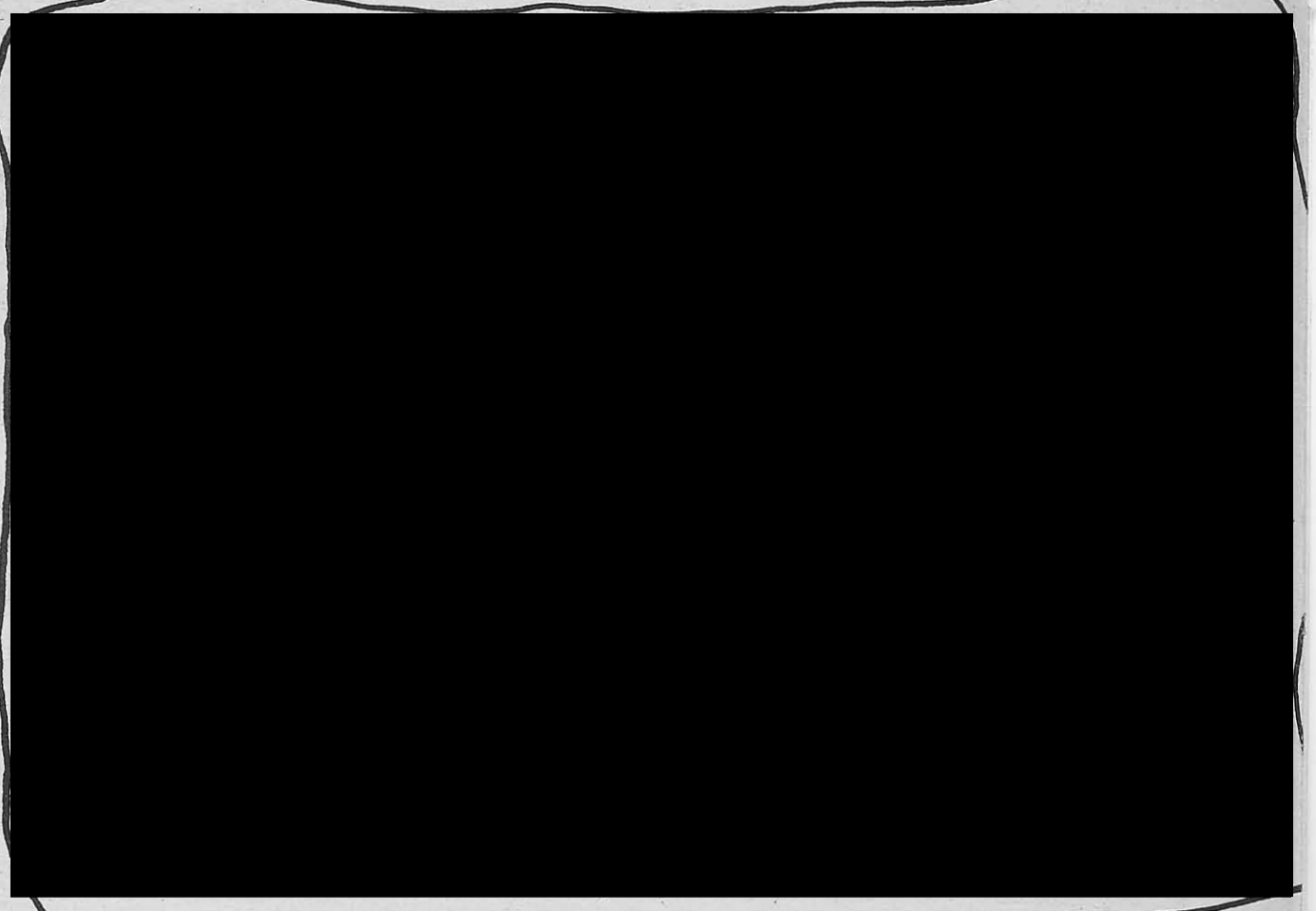


Signing makes theatre true universal language

by Stephani Boyd

The Loretto-Hilton Repertory Theatre has begun a new service which will broaden horizons for some St. Louisans just a little bit more.

With the productions of "A View from the Bridge" and "A Servant of Two Masters," the Loretto-Hilton has become the first professional theatre in the area to offer an interpreted performance for the deaf and hearing-impaired on one night of each run.

"The theatre has talked about this for a long time and finally just decided to do it," said Barbara Barnholtz, the theatre distributed them to the RID (Registered Interpreters for the Deaf) meeting, around Florissant Valley Community College and to the 300 deaf and hearing-impaired people on our mailing list," Barnholtz said.

The RID group's president, Sue Russell; Geneva Shearburn, project directory for handicapped vocational students at Florissant Valley; and the mayor's office for the disabled were all instrumental in implementing the plan. Florissant Valley also has provided the interpreter for the shows — Alan Champion.

Champion is a registered interpreter, public relations coordinator.

"Flyers were sent to different deaf and Opera in the summer and for weddings and special events, and has been a member of Florissant Valley's deaf theatre group as well.

"Alan's parents are deaf, and he learned to sign before he could speak," Barnholtz said. Some deaf and hearing-impaired people lip read, or sign and some, like Champion, do both.

The theatre plans to continue the interpreted shows next season.

"There will be at least one night of each show interpreted," Barnholtz assured.

The theatre also is looking into a "c-phone," a type of teletype which would be used in the box office.

"The machine would allow a deaf or hearing-impaired person to call in seat reservations his- or herself. This would allow him or her to be more independent, and that's what we are trying to do," Barnholtz said.

"The interpreted shows are also intended to increase alternatives and have received a good response so far.

"We've had several calls which fall into two categories: (a) they were really excited that this if finally being done, and (b) they really enjoyed the performance," Barnholtz said.

Students stage rites of spring fest

The BSA, CSA and Bored Board are co-sponsoring a Rites of Spring Weekend on April 25 and 26.

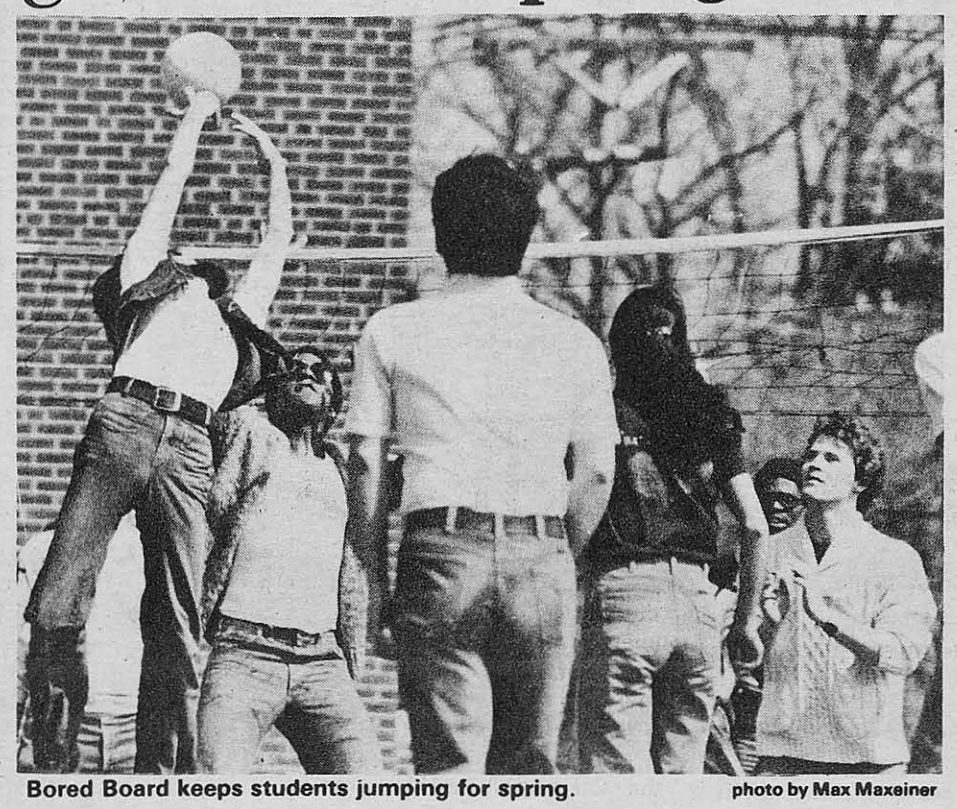
On Friday, there will be a "bring your own refreshments" party in Maria Lounge at 8 p.m., with a DJ, music and some food provided.

On Saturday (if it rains, this event will happen on Sunday) there will be live bands playing, with a microphone open to any who want to perform, as well as outdoor sports, contests and raffles. Students can challenge faculty in volleyball and softball. And hotdogs and hamburgers will be barbecued.

To round out the activities, there will be a swap meet. Then from 9 p.m. until 2 p.m. there will be a dance in the cafeteria with a band and refreshments provided.

If you're interested in participating in any of the sports, contact Michael Robnett, 961-2782 or 961-9986. Or if you'd like to perform or want to participate in the swap meet, call 961-0039.

Plan to attend Webster's last big party of the 1979-80 school year!



Bored Board keeps students jumping for spring. photo by Max Maxeiner

Tutors solve mystery of language

by Joan Burgrabbe

"I think English is the hardest language to learn," said Pat Jones. "I can't really say because I'm not learning it myself, but from watching, I think it is."

Jones, a junior at Webster, teaches the English pronunciation class for Japanese students. She is a vocal performance major, and says this helps her to teach English more effectively.

"Because I'm a vocal performance major, I think about the way I speak more carefully. . . . I can explain exactly what to do to make a certain sound because I think about it," she said.

Jones is a work-study student. "I really didn't want a desk job, and I saw the signs for tutors, and I thought it would work out," she said, explaining that her class meets once a week and she tutors individual students as well.

All the pronunciation, grammar, reading and conversation classes are taught by students at Webster. Her classes are kept small, and students are grouped according to their native language.

" 'R' has got to be the worst letter to pronounce for the Japanese students," said Jones. " 'L' is another bad one. The books have an intense section on 'r' and 'l.' 'A' and 'o' are probably the hardest vowels. Of course, this might be different for the different nationalities," she said, noting this as the reason for the students being grouped by nationality.

"How do you explain to the students that there are so many silent and excessive letters in the English words?" she asked in consternation. "This is the most difficult thing to explain — why two words with different spellings are pronounced the same, like 'write' and 'right.' They've never experienced this before. They give me a funny look, like 'you're lying to me.' They think someone else is going to tell them to pronounce it differently."

She says she has learned a lot about English by teaching it to foreign students.

"I've become much more aware of all the different accents and dialects in the United States," she said. "I was not that aware of them before. My friends tell me that I listen to the way in which they are speaking so carefully that it is almost unnerving."

Jones said she thinks the program at Webster is good because "it teaches English in the most natural way, not in a monotone or anything. The students learn to make small talk, and I teach them some slang and contractions, too, so they don't sound quite so formal."

Students interested in tutoring may apply in Consuelo Gallagher's office, room 338 of the administration building.

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An award-winning year . . .

The Journal staff proudly displays their re-claimed Class C trophy awarded to them by the Missouri College Newspaper Association for the second year in a row.

Journal given statewide honors

The **Journal** staff has proven that it is just as energy conscious as any other group of red-blooded Americans. And in compliance with President Carter's request that Americans not make unnecessary trips in their cars that would waste fuel, the staff made sure their trip to Columbia, Mo., on April 15 was well worthwhile.

The **Journal** staff not only retrieved their first-place plaque in the Class C division (for colleges with full-time undergraduate enrollments of less than 1,000) of the Missouri College Newspaper Association's awards, but they also brought back 11 of a possible 27 individual awards from Class C, plus three honorable mentions.

Accepting the awards, both overall and individual, was a delegation of the **Journal** staff led by advisor, Don Corrigan, editors Jon LeClair and Nancy Roenfeldt, and several members of the production staff.

But, as expected, the judges didn't merely hand over the award. Along with it came the newspaper's critique.

The judges said they felt over-all appearance and use of space was good, and enjoyed the use of the tabloid style with cover photos, but they did level some criticisms at the paper. Some read as follows:

"Typography quite readable — very conventional — seems contrary to the personality of Webster College, in my opinion. I expect a bolder, brighter, more contemporary looking type face. . . but that is strictly a matter of taste."

"Your staff covers a variety of subjects. For a college with a reputation for its training in communication, you do a good job emphasizing stories about communication. (Black journalists coverage in particular.)"

"Generally you touch on issues current on college campuses. I'm surprised you touch them so lightly. With your resources, I would expect some hard-hitting editorials, longer features and story-telling photographs."

The **Journal** staff hopes that these comments, as well as those expressed by members of the college community, will help the paper to continue on the road to a better quality publication and a third consecutive award-winning year for the **Journal.**

Jean Oksner

1st place: in-depth story
3rd place: feature story

The last time Jean Oksner went to college, some 28 years ago, she met who she wanted and married him. But Oksner returned to college for the fall 1979 semester but this time for an education.

"It seemed like it was time to complete that before my brain atrophied," said Oksner, a native St. Louisan.

She and husband, Mickey, have three grown sons that think it's "cute" that Mom goes to school.

"I am enjoying being a coed and have only two unfulfilled ambitions at school — to be a cheerleader and a prom queen," Oksner said. "Oh well, you can't have everything!"

But what Oksner has that hardly counts for nothing is her two MCNA awards: a first place award for her in-depth story on the student health services at Webster College, and a third place award for her account of Elliot Jones' birthday party.

"I will graduate, if all goes well, in May of 1981 and plan to pursue a career in public relations," said Oksner. "Meanwhile, it is fun to be the aged Lois Lane of the Journal."

Bob Theiss

2nd place: photography
3rd place: photography

"I don't have time to shoot much for fun anymore," said Webster College senior Bob Theiss. "Most of my pictures are taken for jobs or for school, but I have fun doing that."

Theiss said he first picked up a camera five years ago and has been working seriously at taking photos for about two years.

Although Theiss has been on award-winning newspapers before (the Meramec Community College **Montage** won all-American honors while he was on staff), this is the first time Theiss has won personal recognition for his photos. He won second and third place honors in the Class C division of the MCNA competition for a dance photo and for his cover shot for the energy issue.

"I really enjoy taking pictures, and the idea of making a living that way is very exciting to me," he said.

Webster College students win journalism scholarships

The members of the **Journal** staff were awarded scholarships by the Journalism Foundation of Metropolitan St. Louis. Scholarships ranging from $600 to $750 are being awarded by the St. Louis chapters of the Society of Professional Journalists — Sigma Delta Chi, Women in Communications, Inc., and the International Association of Business Communicators; as well as the St. Louis Newspaper Guild; the Greater St. Louis Association of Black Journalists; Fleishman-Hillard, Inc.; the Falstaff Foundation; and by Dr. William H. Masters and Virginia E. Johnson. The Harold Ferman Photojournalism Achievement Award will also be presented.

Jean Cummings will be presented a $750 scholarship by Dr. William Masters and Virginia Johnson; Nancy Roenfeldt will be awarded a $750 scholarship by Women in Communications, Inc.; and Bob Theiss has been granted the $200 Harold Ferman Photojournalism Achievement Award.

All three students will be presented with their awards at the 11th annual dinner of the Journalism Foundation on Monday, May 5 at the Chase-Park Plaza Hotel.

Three Webster College students were selected by the Journalism Foundation of Metropolitan St. Louis as recipients of scholarships. (Left to right) Nancy Roenfeldt, Bob Theiss and Jean Cummings.

Individual MCNA Award Winners

Jean Cummings

2nd place: feature story

"Despite my hives, glares from my family for lack of clean clothes in the drawers and a feeling of nausea when I pass McDonald's lately — so far so good," said Jean Cummings, who began at Webster College in the fall of 1979.

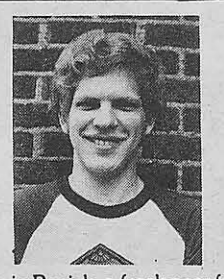
Cummings is originally from Lowell, Michigan and moved to St. Louis in 1978 from Weymouth, Massachusetts. She and her husband Al, a minister of Pilgrim Congregational Church, have two children — nine-year-old Scott and seven-year-old Kirsten.

Cummings plans to complete her college studies at Webster by May 1981 and hopes to have a career in newspaper journalism.

"Awards are nice, but jobs are better," said Cummings who picked up two awards at the MCNA conference. "Hopefully these will help."

Kevin Renick

1st place: critical review



The MCNA recognized Kevin Renick, a freelancer for the **Journal**, as a top-notch reviewer and awarded him first place in the critical review division for his review of "Kramer vs. Kramer."

This was not, however, the first time Renick has won honors for his work.

Before coming to Webster, Renick wrote for the Meramec Community College **Montage**. One of his reviews for that newspaper won him a third place award for critical reviews from the MCNA. He also won a $25 award for best student feature for a story on UFOs, which was published in **The Advocate**.

Renick's future plans include getting a job as a critic, writing novels and poetry, songwriting, recording, filmmaking, and "travelling the country in search of that elusive muse." He says the only thing holding him back is "money, spare time, money, fear of competition, money, indecision, and money."

Mark Skinner

1st place: photography

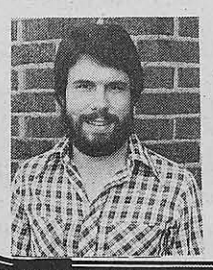
Mark Skinner, known around campus for his rock photography, won first place in Class C for his cover photo commemorating black history month.

Skinner using a 35 mm camera in seventh grade and has been using his photographic skills in shooting both for the Webster College **Journal** and other publications.

"Later on, I intend to work free lance for some small record companies while I also work commercially at the same time," Skinner said.

Jon LeClair

2nd place: critical review



"When I took the job as editor, I really wanted to maintain the status of best newspaper in its class," said Jon LeClair. "During the awards ceremony, I was kind of sitting on the edge of my seat because you never really know how the paper looks to a critic."

Well, obviously not only the paper as a whole looked good enough to the judges, but so did LeClair's critical review because they awarded him second place in that division.

"The award for critical review was encouraging," said LeClair. "It gave me some confidence to pursue writing, to keep plugging away at it."

Michael Waldrop

2nd place: news story
honorable mention: feature story

Some could call it beginner's luck, but the Missouri College Newspaper Association called Michael Waldrop's first shot at reporting an effort worth honoring. . . . and they did. The article, a feature on Tom Oates' trip to Ireland was given honorable mention in the Missouri Class C college competion.

Waldrop also won second-place honors for his story on Webster's energy problems.

Originally from Laurel, Mississippi, Waldrop moved to St. Louis in June of 1979. He began at Webster College in the fall.

Waldrop has declared his major in the history/political science department but will minor in journalism.

Waldrop's career goal is to be a correspondent in Washington.

John Sandel

3rd place: cartoon

John Sandel, a media student, is currently working on a film, "The Killer Babies." His artistic abilities in this film will be on screen for all to judge when his film opens on Halloween next October, as he has planned.

MCNA judges also honored his artistic abilities with a third place award for his pen-and-ink editorial graphics.

Gary Brady

honorable mention: photography

"I learned photography at the St. Louis Suburban Newspapers, where I'm a photographer and darkroom technician, " boasted Gary Brady, photo editor for the campus newspaper. "I refined my skills and Webster College."

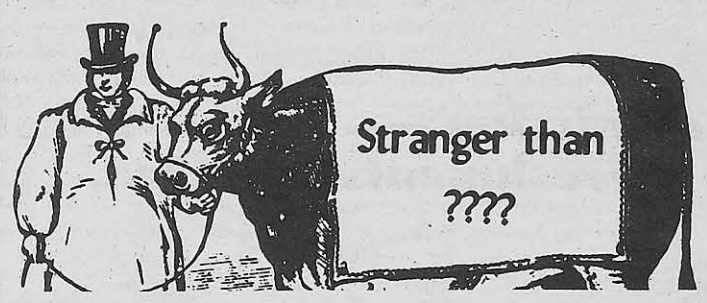
Brady studied photography and art at Meramac until 1977. In 1978, he became a media major at Webster.

"I prefer the straight-forward, journalistic approach to photography. Eventually, I'd like to work for a color magazine. National Geographic, are you listening?"

Spencer Knapp

honorable mention: special column

Spencer Knapp has won an honorable mention award in the MCNA competition, but so far, no one has been able to find him to let him know. If anyone has seen Spencer Knapp, and perhaps knows his present whereabouts, please tell him of the award and tell him to pick it up at the **Journal** office.



Haunted house convincing in 'The Changeling'

by kevin renick

reel life

For my tastes, the best haunted house film that I can remember was "The Haunting," which came out in the '60s. Julie Harris starred in that one, which had a "scariness factor" that I have not observed in any ghost story since. Not even in George C. Scott's new film, "The Changeling, "which nevertheless is an effective and well done story.

Also starring Trish Van Devere and Melvyn Douglas, "The Changeling" works due to an intelligent, well-paced script and convincing performances by all principals. Since Scott and crew have no choice but to believe in the reality of the weird events, somehow this is transferred to the audience — we can accept and be just about as spooked as

George C. Scott and Trish Van Devere in "The Changeling."

poor George is, which is a refreshing change from the tendency toward laughter that the hokier dramas of this sort induce. Genuine scares are scattered, and the editing at times jumps from suspenseful moments to more ordinary ones before a satisfactory thrill has been realized. But the overall effect is satisfying.

It would not be fair to reveal too many plot details, so I'll be brief. George C. Scott's role is that of a classical composer and music teacher who loses his family in a tragedy as the film begins. Scott purchases a huge, historically valuable old house in which to regain his peace of mind. He works on his music most of the time (which is lovely), and strikes up a gentle relationship with the lady who showed him the house (Trish Van Devere).

However, peace of mind is not to be had, since Scott discovers there is a mysterious presence in the house. Each morning, there is a terrible banging sound from the upstairs. Doors open and close, a rubberball that belonged to Scott's daughter seems to have a mind of its own, and a seance that is held to determine what in blazes (and there **are** blazes, later) is going on reveals some disturbing information. A tape recording of the seance reveals the voice of. . . whoever, answering the questions that were asked. The entire seance sequence is chilling and effective.

The ghost is somehow tied in with a senator (played by Melvyn Douglas) and the unscrupulous inheritance of a rather large fortune. Scott uncovers the strange evidence bit by bit, and soon learns what "The Changeling" (lock it up in your dictionary if you don't know this word) wants of him. It's an unusual relationship — a strange one that provides Scott with some dramatic scenes to act in. At times, this film is reminiscent of "The Haunting." Like that picture, it give real personality to its ghost and draws haunter and hauntee (Forgive me, Mr. Webster.) together into a definite communicative relationship. A few more of those I'm-going-to-jump-out-of-my-seat scenes would have been desirable, but that's a matter of personal taste to some extent.

George C. Scott has been around a long time, but you don't hear too much about his films these days, partially because he doesn't do as many. Scott is a fine actor — always convincing, often underplaying his emotions but getting them across just the same. He breaks no new ground in "The Changeling," but neither does the film itself. Scott is simply strong and professional, and that's enough here.

In the absence of worthwhile thrillers (at least until "The Shining" comes out), I can recommend "The Changeling" with few reservations. It's an intelligent ghost story, for a change, and allows you to work with Scott in figuring out the mystery. In fact, it really encourages support and input from the audience. Not bad, for a change(ling).

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Concern with comfort dominates campus fashion

by Rose Rosen

In an attempt to mix both comfort and style, the bulk of male and female students at Webster College are generally seen in blue jeans running the gamut from Levis to Calvin Klein. A multitude of tops including sweaters, T-shirts, leotards, and oxford cloth button downs are coordinated with the jeans.

As stage manager Doug Pagliotti put it, "What fashion? Look around. . . look at what people have on. Fashion's whatever is on the floor."

The most creative fashion statement comes from the theatre and dance majors who can be spotted sporting unusually large school bags so as to accommodate their many leotards, tights, and dance shoes. Costume construction teacher Shirley Owen-Dunn described how the dancers dressed, "Put on three pair of leg warmers, preferably all socks, rubber pants, and look cool."

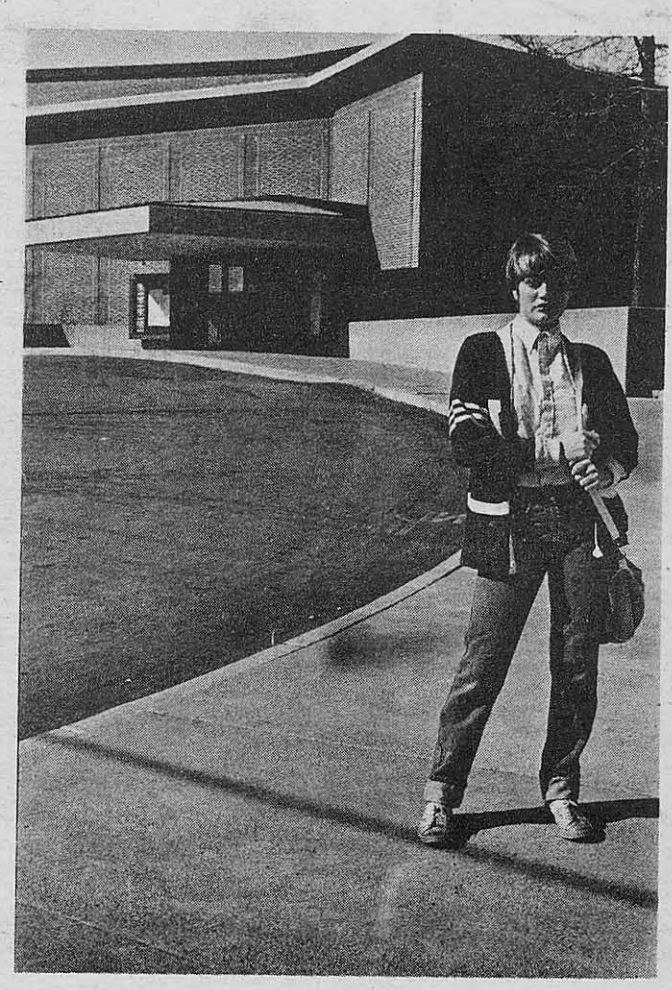
Scene painters and other artists on campus are noticeable due to the multi-colored paint spots strategically placed on their pants. Artist Tom Owen said, "A pink pen in the pocket is a must." For this elite set, that is the ultimate dress code.

Providing an 8:30 class is not scheduled for the day, female students can be seen in a profusion of skirts and tops. Prints such as plaids, florals, and various geometrics provide a smart basis for the sweater tops and cotton blouses which are also worn with solid skirts in denim, corduroy and cotton fabrics. Socks or tights worn with clogs or other low-heeled shoes usually fill in the gap from the knee to the floor. Although, now that spring is here, bare legs and sandals will become apropos in order to stay cool and show off the tans acquired over spring break.

All in all, fashions at Webster College encompass a wide variety of styles and colors with an emphasis on comfort and practicality. The circumstances of the students dictate their wardrobes more often than their innate cravings for haute couture.

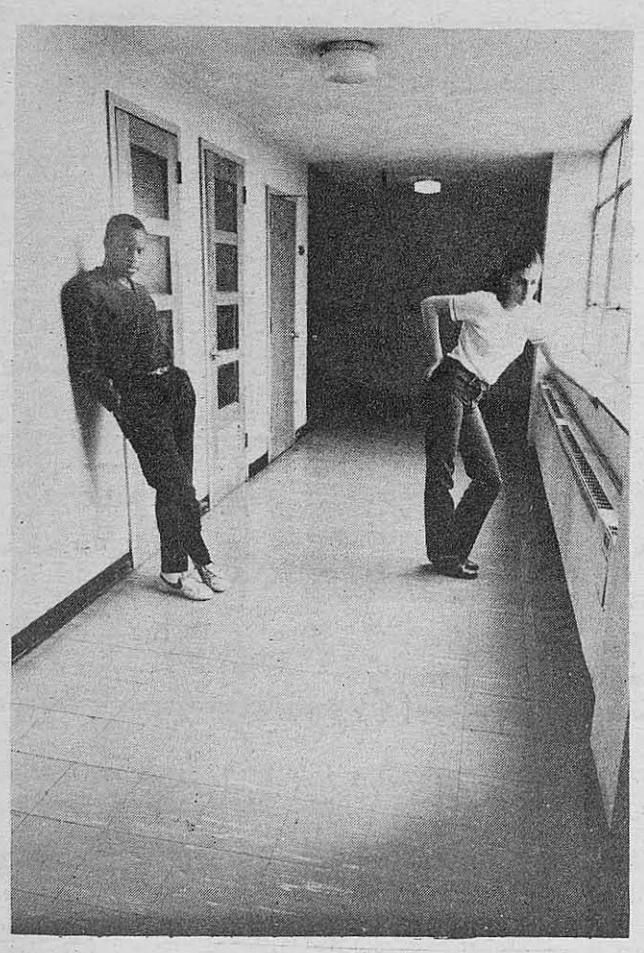
Art major Fransetta Burton summarized the situation by saying, "The majority of students seem to keep up with the 'norm,' and a select few will try to be original. I just put on what I feel."

Simply striving for comfort predominates throughout the college community.

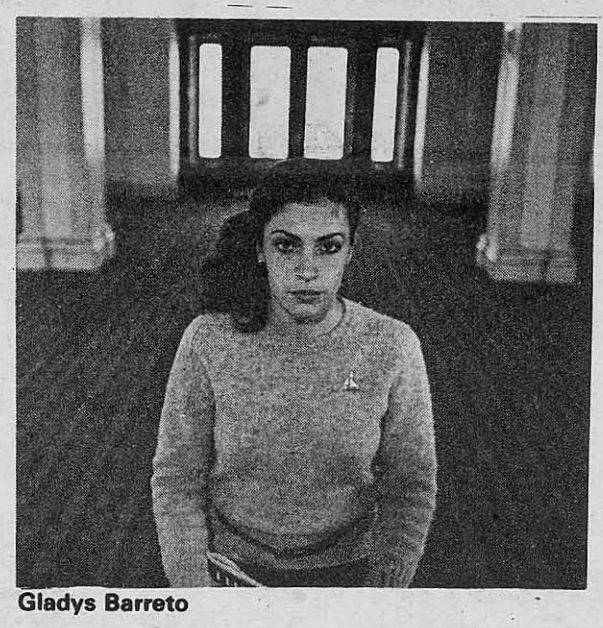


Wendy Buck

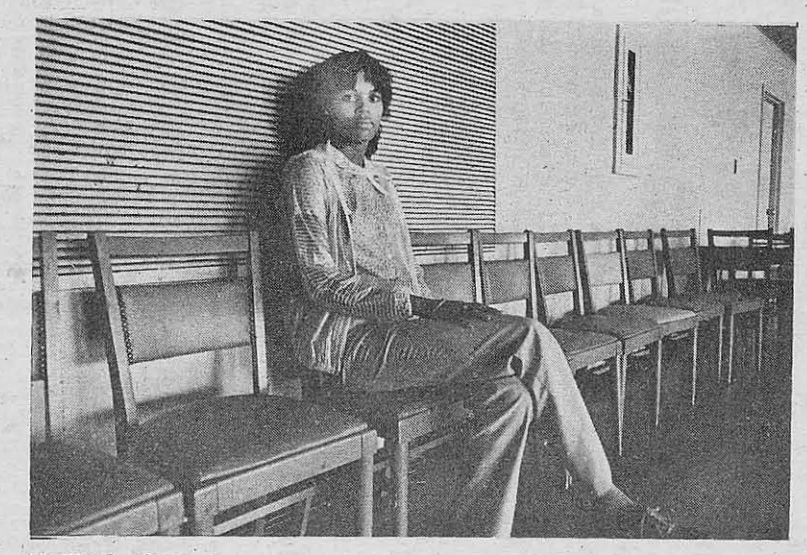
Photos by Michael Bracey



Michael Bracey and Gladys Barreto



Gladys Barreto



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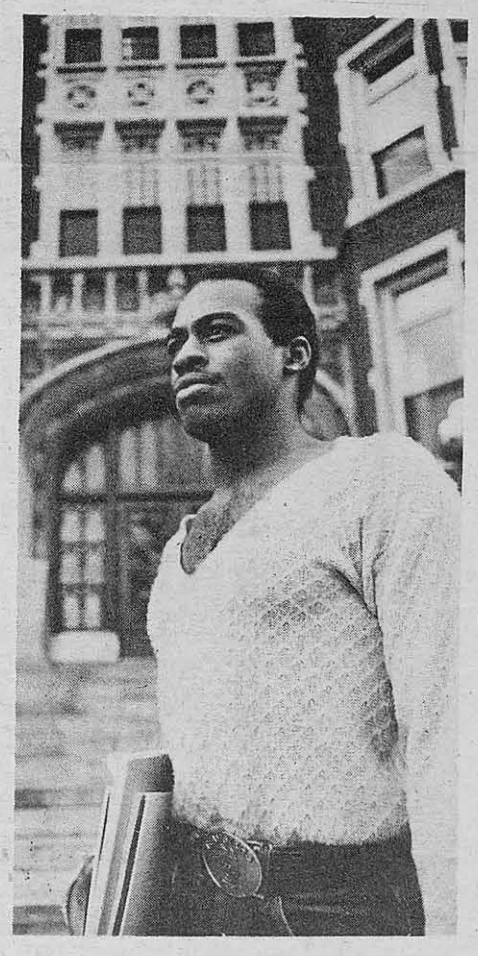

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news briefs

Say hello to 'Goodbye Girl'

"The Goodbye Girl" will be presented in the Winifred Moore Auditorium on April 23 and 24. Shows begin at 7 and 9 p.m. Admission is $1 for Webster students, faculty and staff; $1.25 for other students; $1.50 for senior citizens; and $1.75 for general admission.

Fine arts show on display

The BFA art exhibit will be on display in the gallery of the Loretto-Hilton Theatre now through April 27.

Workshop to aim for the stars

The Conservatory of Theatre Arts will present a creative dramatics workshop for young people between the ages of 8 and 16, beginning June 16 and continuing through July 25 in the Loretto-Hilton Center.

The philosophy of the workshop will be to focus on developing the self-confidence and skills necessary to help the youths enjoy and perform in plays.

Children between the ages of eight and 12 will meet from 10 a.m. to noon, and 13-16-year-olds will meet from 1 to 3 p.m., Monday through Friday. The cost is $10 per week or $50 for the entire six-week session. For more information, call the Conservatory of Theatre Arts, ext. 317.

Theatre institute offered

The Conservatory of Theatre Arts will offer a six-week theatre institute for high school students June 16 through July 25. Staff for the program consists of professionals from academic and commercial theatre. The program includes classes on the history of acting, voice harmony, movement and makeup; classroom presentations and practical production methods in all areas of technical theatre, including costume, set, sound and lighting design; and public performance opportunities geared to student growth.

For information on enrollment fees and procedures, contact the theatre arts department, ext. 317.

Students must check on loans

If you are leaving Webster College at the end of the spring semester and you have a NDSL loan, please arrange for an "exit" interview in the business office. This is a federal regulation and transcripts and grades will be held until you have an interview.

Film is for 'kids' of all ages

"Sleeping Beauty" will be shown April 26 and 27 for kids and those of us who are kids. Show times are noon, 2 and 4 p.m. Admission is $1 for children and $1.50 for all others.

'Rhyme and Reason' April 24

There will be a dance concert, "Rhyme and Reason," on April 24 at 8 p.m. in the Plymouth gym. The concert is being presented by students of modern dance classes. A reception will follow, sponsored by the CSA.

Registration for fall 1980

Undergraduate registration for the 1980 fall semester for all students returning to Webster, will be Wednesday, April 30.

Student dances 'Brigadoon'

Jerry Mitchell, a student in music theater, has been selected as one of eight dancers for the cast of "Brigadoon." Rehearsals will begin this summer in New York with choreography by Agnes DeMille.

Film shown for "small change"

The film, "Small Change," will be shown in the Winifred Moore Auditorium April 25 and 26. Show times are 7 and 9:30 on both nights, with an additional midnight showing on Friday. Admission is $1 for Webster College students, faculty and staff; $1.25 for other students; $1.50 for senior citizens; and $1.75 general admission.

Advising days for April

Don't forget to check in with your advisor, if you haven't done so already, to plan your next semester's schedule. Advising days are April 24, 25 and 28-30.

Camerata choir to perform

The Camerata Singers, under the direction of Donald Chen, will present "King David" by Arthur Honneger April 25 at 8 p.m. at Emmanuel Episcopal Church, 9 S. Bompart. Soloists include Dee Pavelka and Joanne Cruickshanks. The concert is free to the public.

Season ends with 'Much Ado'

The Conservatory of Theatre Arts' final production of the season will be Shakespeare's "Much Ado About Nothing," April 23-30 and May 1-4. The production will be presented on the Loretto-Hilton mainstage at 8 p.m. Admission is $3.50 for the general public, $3 SMs, and $2 for students. For tickets, call the box office, 968-2235.

Savitch to anchor here

NBC Newswoman Jessica Savitch will speak at Webster College on Monday, April 28 at 8:30 p.m. in the Loretto-Hilton Center. Her topic for the Webster College Alumni Association-sponsored lecture is "Decision: 1980." A question and answer period will be held after her address, moderated by Webster alumni Al Wiman of KMOX-TV and Donn Johnson of KTVI-TV. The lecture is free to the general public.

Candidates provide alternatives to two-man race

by Greg Mancuso

"I don't really mind if we have two parties, as long as they're not the Democrats and Republicans."
— Eugene McCarthy

In addition to having the Democratic and Republican presidential candidates on the ballot in 1980, we also may have John B. Anderson, Independent candidate; Barry Commoner, Citizen's Party; and Andrew Pulley, Socialist Worker's Party.

In order to better inform the Webster College community, the following is a summary of their views:

John Anderson: Anderson is a moderate renegade from the Republican Party, hoping to pull together a coalition of Democrats, Republicans, and Independents who are dissatisfied with Ronald Reagan and President Carter, the two front runners.

Anderson questions how Americans can discipline the rest of the world militarily when we can't discipline ourselves to use less oil. "Is it better to go to war for oil?" he asks. He also questions politicians who want to throw more money at the military, when these same people say throwing more money at domestic issues doesn't work.

At age 58, Anderson has served 18

Cont. on page 7

Unlike in many past elections, people will see more presidential candidates' slogans, campaign buttons and posters than seen in a two-party race.

photo by Bob Boston

THE JOURNAL

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FINAL EDITION

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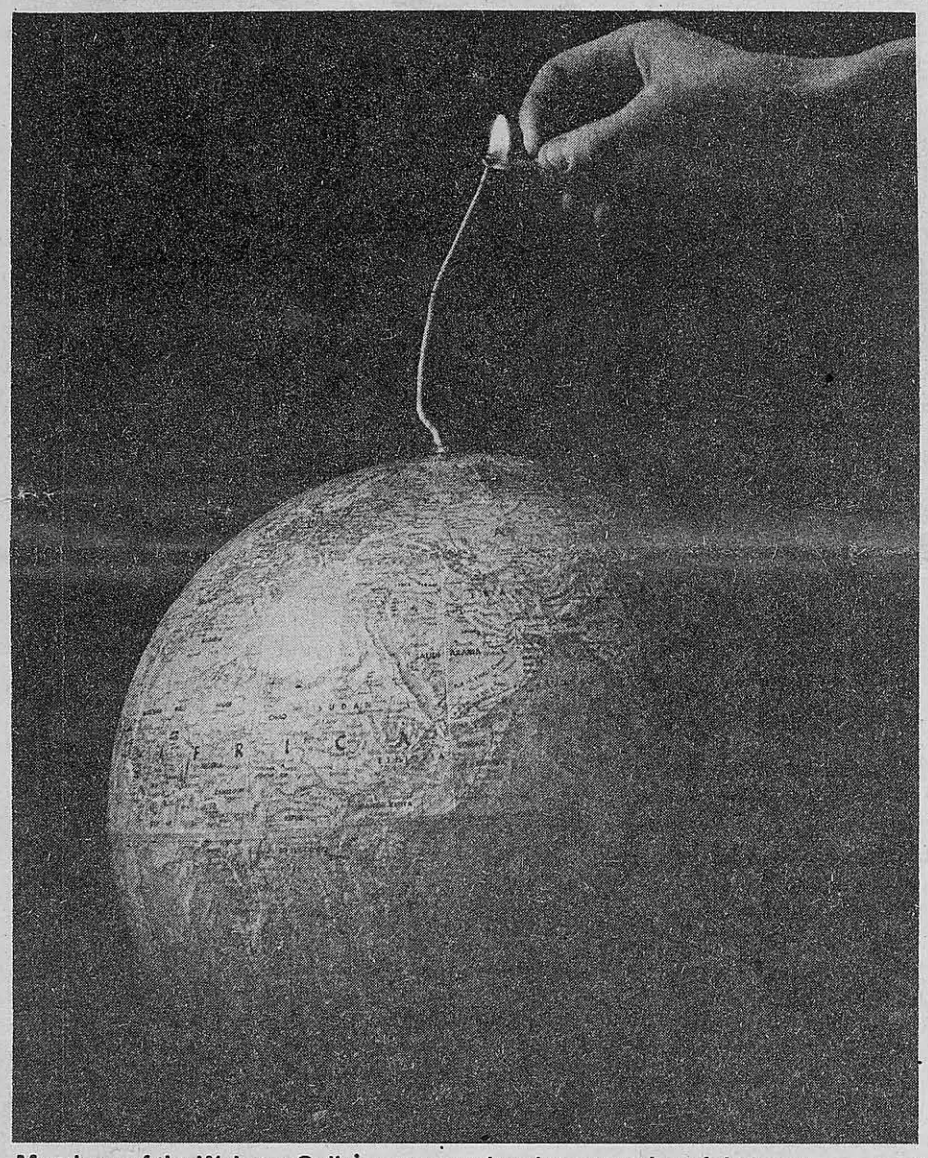


Members of the Webster College community give examples of their own personal doomsdays. (See story on page 3.)

photo by Al Bilger

Increasing inflation rate fans smoldering economy

by Kitty Glenn-Mock

"I agree that we have serious economic problems, but I am not inclined to be a prophet of doom" said Doris Beuttenmuller, head of the undergraduate management program.

She said she feels that the greatest problem in today's economy is inflation.

"It is the tremendous loss of confidence in the dollar — the worst in modern U.S. history. It now costs about $233 to buy the market basket that you could get for $100 in 1967.

"This inflation is due to the excessive deficit spending by the federal government over the past 15 years. This has caused the federal reserve system to run the printing press, creating too many dollars. As the supply increases, the value declines," Beuttenmuller said.

According to Beuttenmuller, OPEC added to our international monetary problems and fanned the fires of inflation in the United States. However, the increase in the price of oil probably added only about two percent of the 18 percent inflation rate we have recently experienced.

"On Oct. 6, 1979, the federal reserve system made a commitment to slow the growth of the money supply which resulted in high interest rates. It takes months for the monetary policy to work its way through the economy," she added.

Beuttenmuller said the recession began in March 1980, resulting in declines in employment in industrial products, home building, retail sales, including automobiles and appliances.

"Will this recession be mild, moderate or severe? Will it be a short or a long recession? The politicians say it will be mild and short. Most economists expect it to be somewhere between moderate and severe and expect it to last about 12 months.

"However, economic forecasting is tricky, even with the best models. You have to make assumptions regarding how consumers, businessmen, investors will react and what action the government and federal reserve will take. Expectations are embedded in the behavior pattern which affects

Cont. on page 5

Religion born again next fall

by Jean Cummings

What does religion have to do with your educational pursuits? How does religious or social responsibility figure into the education or work of a scientist, politician or artist?

These are questions you may be dealing with in the next few years as Webster's religion department moves in new directions in an effort to meet the needs of students with a variety of interests.

The plan, according to Dennis Klass, who will replace Sister Ann White as chairman of the department this fall, is to decentralize the religion department — to move religion into other fields of study, recruiting faculty members to teach theology in their own areas of expertise.

"There is a religious dimension to all of education. Our job is to find that dimension and design teaching to it," said Klass.

"This is not simply an attempt to graft religion into existing programs, but rather it is an attempt to make explicit the religious dimensions within the field of study," he added.

Klass explained his thoughts that

Cont. on page 4

Fizzling baby boom hurts colleges

by Michael Waldrop

A baby boom occurred in the early 1960s and late 1950s. The result of that boom is the crowded college and university campuses of today. In large university classrooms it is not unusual to find up to 300 students attending class together. But what about tomorrow?

With birth control and planned parenthood of the late 1960s came the end of the baby boom. The result of that may be the end of many of our colleges and universities.

The annual double-digit increases in enrollment that were common in the 1960s have decreased, first to two and four percent annual growth during most of the 1970s and now to virtually no increase. What will happen in the next decade is one of the critical questions facing higher education institutions.

The size of the college-age population, the most important factor affecting future college enrollment, will shortly begin to decline, according to projections of the U.S. Census Bureau. Between 1980 and 1990 the decrease will be about 18 percent with most of the drop being 11 percent during the first half of the decade. By 1985, there will be 1.7 million fewer 18- to 21-year-olds than in 1980, according to the projected figures.

According to a report by John A. Centra, a senior research psychologist at Educational Testing Service, an important factor in determining enrollments is the rate of attendance for the typical college-age group and for older students.

Will enrollment rates increase enough during the coming years to compensate for the decline in college-age population? Researchers differ on this question, although five of the six best known projections call for annual contractions during the first half of the 1980s. Beyond 1985, the picture is more hazy.

Although special circumstances surrounding each institution must be considered in general public community colleges, highly selective liberal arts colleges and universities are expected to do better than other types of institutions.

All indications point to a dramatic reversal in the growth process in higher education for at least the next 10 years.

Cont. on page 4

Editorials

1980: looking to the future

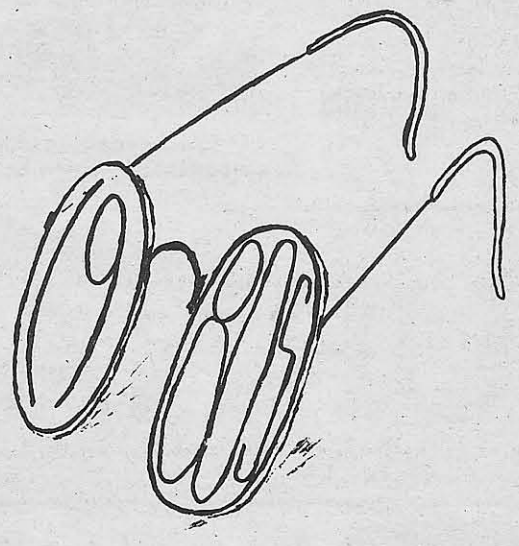
In finding solutions to our current problems we must be suspicious of those who have simple explanations or simple answers. We are living in an increasingly complex world in which relationships and connections are intricate. Think of the Middle East, Russia, the economy, energy, and the government; it's almost overwhelming.

The 1980s will be the either/or decade. Either we come to terms with our rapidly deteriorating world or we stand by and watch it become totally unmanageable. We will have to look in the mirror and ask the question: Who are you? Only we will ask it not in the personal sense but in the social context.

We have spent the past decade examining ourselves over and over. The time has come to decide how the individual fits into the whole scheme of things — what part we are to play in shaping society. We should enter this decade as activists. Everyone will make an indelible impression on this planet, and it should be a good impression. The question to ask is whether the world will be as good when you leave as you arrived. We are only on this planet for a brief time. And we must remember that people and time are the critical factors.

We are mistaken to believe that some automatic process of advanced technology or economic gain will solve our problems. People will make the difference. And it will take all kinds of people to affect a real change. It is vital that individuals define the areas where they make their contribution and the terms and conditions on which they may participate in society.

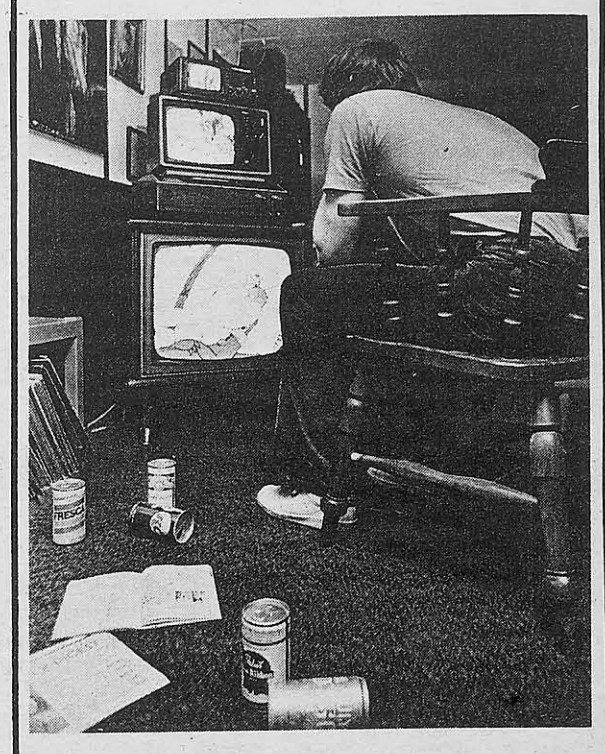
It may sound idealistic and vague, but there are no concrete formulas for every individual to follow. It is a personal decision based on the common good. A new human will, not a new policy or program or careless technology, is what is needed.



The college community, being on the forefront of thought and trends, should stress the value of preparing the individual so that they may shape their lives in a responsible fashion and in turn shape our society in the same way.

The complexity of our problems and the intracacies of the world are frustrating. And it seems that we are on the brink of an abyss. It is at this moment of doubt and uncertainty that we should rise above our limited perspective. We will have to learn to be reasonable and to compromise in order to ensure that the common good is truly being considered. Any move in that direction will result in a better world in the 1980s and beyond.

Jon LeClair



Former TV junkie warns tube 'users'

As a reformed television "junkie," a recent conversation with my six-year-old cousin and a few of his friends has started me wondering if the next generation of adults will be hard-core TV "junkies."

In my heyday of TV watching as a child, I remember watching shows like "Gunsmoke," "Bonanza," "Ben Casey," "The Blue Angels," and "Twilight Zone."

Today my cousin watches shows like "LaVerne and Shirley," "The Incredible Hulk," "Three's Company," and "Charlie's Angels."

My cousin David even noted that he thinks "Crissy and the Angels are the sexiest foxes on TV."

Now folks, you've got to remember this kid is only six. When I was six, I didn't know what sex was let alone what the word sexy meant.

Sure TV programming has advanced and there are a few shows that I do watch — "M*A*S*H" and "Lou Grant" — but I feel that most of TV programming, the "Angels" for example, that have no intelligent script writing and rely on the show's sex appeal to sell the programs.

To me this presents a big problem with younger kids who might happen to watch the shows.

There are a great number of parents today that do monitor the shows their kids watch, but the kids are sneaky and given an opportunity like a new babysitter, or a less restrictive friend's house, it's an almost natural instinct to try "getting away with" watching a forbidden show.

We Americans are a very television-oriented society. We use TV as a substitute mother, father, babysitter and teacher.

The danger in this is that one day we will have a society reared totally on TV.

We will be a society of Chance Gardners like in "Being There" who are naive to the realities of the world.

What we must remember is that most television programming is fantasy, not reality, and if the children rely too heavily on TV as a teacher, the next generation's thoughts will be based on "Happy Days," "The Incredible Hulk" and "BJ and the Bear."

Ruth Canterbury

Student opinion:

Upset over plight of Bored Board

I'm depressed about the fate of next year's Bored Board. It seems that those people at the top of the ladder, who were most responsible for making Bored the most active organization on campus, are leaving Webster College.

Thanks to the theatre department's cut system, we can say goodbye to Bored chairman Kevin Fuller, and one of Bored's most diligent workers, Joy Marcus. They're both sophomores this year, and weren't "invited" back to the theatre department.

So depressed by this quirk of fate was Kevin Fuller who dropped all of his classes, withdrawing before finals, and hopped a plane back home on April 24. He left before Bored's final big bash, the $1,500 Springfest that he helped organize.

And as for Paula Wilson, another of Bored's hardest workers, well, she won't be coming back next year either, according to Fuller.

So where does this leave Bored Board? Well, it leaves it up in the air. As of this writing, elections for next year's Bored Board officers hadn't been held. And if next year proves anything like this year, officers will change as the year goes on.

What I can tell you is that Bored Board is losing some good people. And Webster's students are losing some hard workers. If any of you have ever gone to a single Bored event, drank a single beer, or heard a single band at a party, then you too are losing something this year. I only hope that some people are willing to take on the thankless responsibility of organizing Bored Board next year, or it may truly be a boring year.

Have a hot summer.

Steven Thomas

The Journal is published by the students of Webster College in conjunction with the journalism department. **The Journal** is funded by the college administration, but operates independently under the publications board.

In order to provide a diversity of expression, **The Journal** encourages letters to the editor. All letters submitted must be signed and are subject to editing.

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

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

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The **Journal** would like to extend its congratulations to the newly elected editorial staff for the campus newspaper for next fall.

The editor, as chosen by the Publications Board, is Jean Cummings, the business manager is Steven Thomas, and Kitty Glenn-Mock will be in charge of advertising sales. The managing editor position remains unfilled and applications will be accepted in the fall.

Personal conceptions of doomsday revealed

by Jean Oksner

As we come to the close of the 1979-80 school year at Webster College, we find that many people feel negatively about the future — job prospects, inflation, foreign affairs or politics at home. **The Journal** asked a sampling of Webster people to share their personal opinions in response to the question, "What is your personal concept of doomsday?"

Michael MacLachlan, senior, voice — I don't want to think about it. Today is my senior recital and I don't want to get depressed.

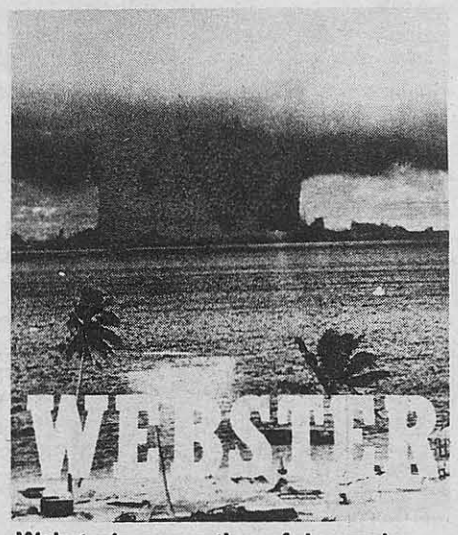
Assunta White, junior, dance — My doomsday is having to quit the job I love, asking people at the Loretto-Hilton to be season subscribers. I have to quit to finish my school work and papers.

Dennis Klass, teacher in religion — The prospect of atomic war. That is the greatest possible doomsday.

Farrel Grannemann, freshman, music — One day I would wake up and realize I was getting old and hadn't "made it."

Sonchara McAlister, freshman, dance — Doomsday is having to stay away from my 17-month-old son while I'm at school.

Laura Sinnett, freshman, art and psychology — Doomsday is discovering that Freud had one more neurosis than I do.



Webster's perception of doomsday.

photo by Mark Skinner

Mark Astroth, freshman, philosophy — Doomsday would be inheriting $5 million and being hit by a truck on the way to the bank.

John Porter, teacher in media — Where events finally take place that collapse in on themselves and it becomes inevitable that the primary concern of each individual is survival of self and loved ones.

Sue Ott-Bennett, teacher in theatre — If I realized I had to see 52 freshman scenes in one day — and with no dinner break!

Melody Horning, sophomore, vocal performance — If I got up to sing an opera and lost my voice or forgot the words.

Kelly Ott, junior, philosophy — Doomsday would be if the department of my intended second major would follow in the footsteps of my first major (child study).

Kim Margold, junior, media — Just like in the Bible, when the 10th person joins the common market — that is the beginning of the end.

Art Sandler, teacher in philosophy — More of the same!

Jim Evans, teacher in philosophy — Doomsday would be waking up in the morning and discovering the only things in the world to eat were B-complex vitamins and Big Macs.

Bernice Harris, secretary, registrar's office — Doomsday would be the day I found out I was pregnant and wasn't supposed to be.

Brian Girard, freshman, psychology — Finding out there are limits to masculinity.

Ali Zahrany, senior, political science and journalism — Thank God I'm graduating!

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Feminist struggles with inside/outside conflicts

by Stephani Boyd

"I am not going to enlighten you. I wish I could," began Sheila Ruth in her lecture on Issues in Feminism, sponsored by the Women's Resource Center April 25.

The Southern Illinois University philosophy professor told her audience that she has no pat answers to the conflicts that feminists feel, and said she thinks that such conflicts will intensify for women in the future.

"People ask me when I became a feminist. I can't give a day or a year. Maybe I was born one," Ruth said.

About 10 years ago, I began reading feminist literature and started identifying with its political ideas. Since then I have felt conflict," Ruth said.

Sheila Ruth

Ruth separates feminist conflict into two types — internal and external. She gave a personal example of each.

"Some friends and I have pot luck dinners together. The women are always scurrying around in the kitchen getting things ready while the men sit in the living room waiting for things to be ready," she said. "I don't go to Thanksgiving dinner anymore because the women are in the kitchen, then they serve the meal, and a half hour later they're back in the kitchen again."

This is an external conflict between Ruth and her friends. Then, the internal conflict comes into play.

"I feel on one hand that I should be in the kitchen helping my sisters. On the other hand, I think I should wait around in the living room as a statement. So where do I belong — in the kitchen or in the living room protesting?" Ruth wondered aloud.

"The things that tear me up are the ones inside of me," she said. "I was raised in the most traditional environment. My grandfather was an orthodox rabbi, and my grandmother was more religious than he was. There were many other relatives in our home as well.

"At age 20, home became intolerable, so I left my grandparents behind me, I thought. But I still have them in my head," Ruth said.

Ruth has conflicts with the next generation, too. Her daughter Amity, 12, wants to be a cheerleader. Ruth is against it.

"I'd like her to be just about anything else," she said. "Still, I feel she must be allowed to find her own way. So I say, 'OK,but I won't assist you in this.' "

Ruth is ambivalent in her relationship with the man she lives with as well. . . . as to who does the laundry, etc.

"Sometimes I say I'm just not going to relate to men anymore, but that's a pretty lonely way to be," she said.

"I feel these conflicts all the time. When I talk to other women all over the country and tell them this, they 'fess up and say 'Yeah, I wonder about these things, too."

Ruth predicts that the conflicts in women will increase, particularly for women who are students now.

"I think being in school provides some kind of shelter from this. But the more involved you get with complex institutions such as the work world and marriage, the more pulling happens," she said.

"Sexism is so absolutely pervasive that people who are sexist don't even know it," Ruth added.

To a woman in the audience who expressed skepticism that sexism is that pervasive, Ruth replied, "I have a colleague at SIU who is black. One day he asked me, 'Sheila, don't you ever put it down? When I'm at work, I'm thinking with my black conscience, but when I go home at night, I leave it behind me.'

"I said, 'No, Ed, I don't put it down because I can't. When you go home to your wife, your color becomes irrelevant. But I go home and turn on my TV, and there it (sexism) is. It's on my television; it's in my kitchen; it's in my bed. It's everywhere."

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Forsberg advocates defense spending cuts

by Jean Cummings

Randall Forsberg, director of the Peace Institute for Defense and Disarmament Studies in Boston, spoke to a group of Webster College students and faculty Friday about military spending and how it might be reduced by 40 to 50 percent without weakening the defense of the country.

Forsberg, a co-author of **The Price of Defense**, is presently involved in a campaign by peace groups to inform people about nuclear weaponry and gain support for their platform of (1) a nuclear weapon freeze between the United States and the Soviet Union; (2) a pledge for no draft, no intervention in the third world countries and no war; (3) safe energy; and (4) conversion of military spending.

The book, according to Forsberg, outlines a "first step" in cutting military spending and reducing the arms race.

"Personally, I think what we propose in this study is perfectly feasible from a security point of view, but probably not practicable from a political point of view. In any event, it is the kind of change that has to occur in order to start moving toward a disarmed world," said Forsberg.

She outlined two military policy which she said would "cut U.S. military spending to about 40 percent."

The first change involves the reduction of conventional military forces.

"About 80 percent of our forces are conventional — the type we used in the Vietnam War, the Korean War or World War II," Forsberg said.

According to Forsberg, most people in the United States think defense of our country is the issue in the debate over military spending priorities.

"Neither the Soviet Union, nor any other country has the capability or possibility of fighting a conventional war on American territory. So this 80 percent of our spending that goes to the conventional arms is going to forces to be used in other people's wars," she said.

"We should be debating the appropriate role of the United States' military force in world politics, in international stability and in overseas wars.

"Should we be coming to the aid in defense of other countries? Should we be involved in international civil wars in other countries? Should we be isolationists? Should we oppose aggression? How likely is Russian aggression? What are Soviet objectives in world politics? These are the important issues, not the defense of the United States," said Forsberg.

Randall Forsberg

She denounced U.S. intervention in third world countries and the "classic fear" of Soviet aggression.

"We don't have any evidence that the Soviet Union isn't very cautious in its use of military force," she said.

Forsberg explained specific reductions recommended in the conventional arms race.

The second policy change Forsberg discussed was regarding nuclear weaponry.

"Nuclear weapons have two different contradictory functions in U.S. military policy: (1) to deter Soviet nuclear attack and (2) to back up our overseas conventional involvement with the threat of escalation.

"The second function increases the likelihood of nuclear attack on the United States — directly at odds with the first function of deterring nuclear war," said Forsberg.

"We propose to phase out the second function — just keeping a minimum determent of strategic force," she added.

Forsberg said the two policy changes should be introduced over a period of 10 years to allow people time to adjust.

Religion born again from page 1

decentralizing the religion department will have the effect of making theological questions more relevant to the students.

Klass listed three reasons he believes this type of approach to religious education can be successful at Webster College:

(1) The openness of the faculty — "They are open to new ideas. They are exciting, interesting people who care about education."

(2) The breadth of the faculty — "I believe they can do it and do it competently. They are people who have good backgrounds in their fields, combined with broad-ranging personal interests."

(3) The openness on the part of administration. "The program is not designed for profits or even to attract new students. It is designed to improve the education of the students we already have. Still, administration looked at the proposal and said, 'I think it's a good idea.' "

Klass has already spoken to a number of faculty and found the response very positive. As a result, Neil George will be teaching a course next semester on Politics and Values of the Classics.

Ginny Harrison of the science department will be team-teaching with a member of the Eden faculty, if all goes according to plan, a course call Biomedical Ethics.

Harry Cargas of the literature and language department will begin in the fall teaching one course per semester in the religion department. This joint appointment "solidifies a relationship between religion and literature which has been in place for some time," according to Klass.

"Academic theology is irrelevant to many students," he said.

Moving the theological questions into a specific context — Literature and Values, Religion and the Arts, Politics and Values — is a move toward more meaningful education, according to Klass.

Furthermore, having these courses taught by those already teaching in a specific area is of greater benefit to the students because they know the context. "They know the questions that need to be raised," said Klass.

"You have to know the questions people are asking, you can't tell them what they should be asking," said Klass.

Klass defined his understanding of the teaching of religion "as (1) the transmission of religious traditions; (2) the search for meaning by the individual and the culture at large; and (3) the examination of values, individually and culturally."

The first, the transmission of religious traditions, will remain primarily a function of the religion department in courses like Old Testament, New Testament and World Religions.

The search for meaning and the examination of values, Klass said, will be taught in a more effective manner under the new program. He sees himself as acting as resource person for the instructors.

Theology is the search for the meaning of life. More specifically, asks Klass, what is the meaning of being an accountant, a doctor, a lawyer or anything else? What are the theological questions in our specific areas and how do we deal with them?

"We have never seen ourselves as having a ***truth*** we are pushing. But there are questions that should be asked in every field," said Klass.

During the past 20 years, or so, theologians, clergymen and theology educators have sought to keep up with the changing times. They have struggled to find the best way to help others come to terms with the meaning of life. Webster's religion department moves in this effort.

"Religion, unlike other subjects, is not separate from other things. The problem is bringing it all together," said Klass.

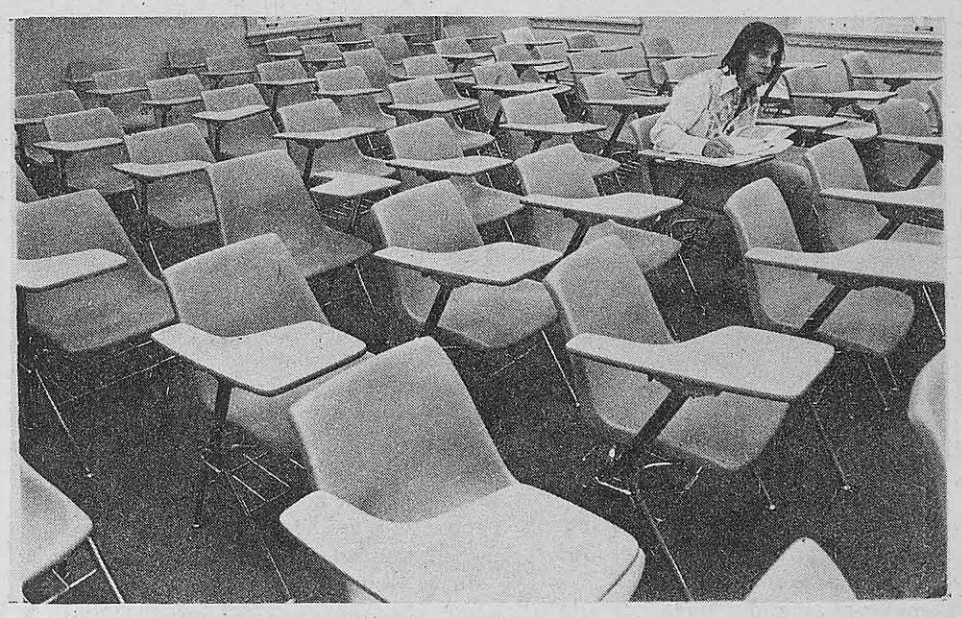
Colleges from page 1

Undoubtedly, though, some institutions will be forced to close their doors.

U.S. News and World Report issued the statement: "Colleges will die at the rate of one per week for the next 10 years."

Cooperative arrangements and mergers among institutions will be on the upswing, according to researchers. Some institutions will reduce in size and consolidate their strengths. Many colleges will reduce tuition rates in an attempt to draw attendance. Some alternatives have not yet been considered, however. According to researchers, consideration should begin now as we look into this decade of despair for higher education.

Webster College is in no way exempt from this fate. It might well be the time for us to look at alternatives and seek solutions.



Small colleges may have an abundance of empty desks in the 1980s.

photo by Max Maxeiner

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Neil George looks ahead

by Kathy Laughlin

"In the immediate future, things are going to get worse before they get better," said Neil George, chairman of the history/political science department.

"I anticiate in the next few years that more and more empirical indicators of the absolute necessity to change involuntarily are going to occur," he explained.

"In the short run, unfortunately, more and more people are going to have shocks in their lives — whether it be the potential of people losing thie homes because of an inability to pay, or the necessity for a number of people to declare bankrupcy, or the growth of the government to have to respond extraordinarily to the unemployed," he said. "I think all of these things are very potential until there is a rapid increase in the number of people who voluntarily work together."

George said that the growing sense of community felt in many areas is a positive sign that people will be able to cope with the hard times ahead for them.

He said he sees the evolution of the energy issue as another positive indicator, because the ranks of idealistic individuals are being expanded by people who are experiencing the economic pinch of higher prices. But regardless of their motivation, many more individuals are cutting back on their energy consumption. And he said he sees the results as good for all of society.

"I think we are beginning to realize that some of the problems in life are not necessarily soluble. This is a very hard lessons for Americans, who are very pragmatic, and convinced that with hard, hard work anything is possible. More and more, in time, on a broader basis, people are going to emphasize areas of cooperation and tolerate the areas of conflict," George said.

He said that in order to achieve a better society, people must not only risk what they now have, but be willing to accept less.

"People are afraid to take risks. We have to take significant risks in the plateau of accomplishment in order to insure a better life for us and our heirs.

"The willingness to risk in the hope of a better world and to risk something that is perhaps inferior to what we now have is becoming easier because the plateau of accomplishment is now in increasing jeopardy.

"I am encouraged by the fact that more people, for different reasons, are coming together to at least discuss the need for change," he continued.

According to George, society is still looking for a shining leader who will solve the world's problems, even while they become increasingly dissatisfied with the leadership of the past. And yet, he says, we elect men whose leadership techniques are weighted in the past.

"Last election year, we wanted, behavioral studies show, a moral leader who would take us away from past patterns," he said.

"I'm most impressed with the fact that Carter doesn't have a real strong sense of history. I think he honestly thought he was going to be the first to change society in a positive way, and the practical techniques to achieve this were simply a matter of management. I think he's beginning to realize that others have tried and failed and that there are many other variables associated with achieving change than simply wishing for it," George said. "But I don't envision him nor do I envision the alternatives being in a position to artificially accelerate this demand for massive change."

Economy cont. from page 1

responses. Until recently, inflationary expectations have prompted people to buy now because it will cost more tomorrow," she added.

Because of the high level of pessimism in the economy, retail sales are down and consumers are unable to afford many things they want because of inflation.

"Some fear unemployment. Many are concerned about the declining willingness of the banks to extend credit and fear they will be forced to increase payments on debts already incurred," Beuttenmuller said.

She said she expects to see a decline in the real gross national product of two percent, an unemployment rate of eight to nine percent, inflation slowing to about 13 to 15 percent, a recession through 1980 and a recovery in mid 1981.

"I might consider that a moderate recession, but if you are one of the unemployed individuals, you would consider this a major depression for you and your family. Even though you might receive unemployment conpensation, food stamps and other benefits, most people today live on credit and must pay those monthly installments," Beuttenmuller added.

Today businesses are failing because they cannot afford the high interest rates to keep going.

"On the other hand, the national economy has great strength. We need to increase our productivity, direct money into research and development, improve our position in terms of energy," she smiled.

news briefs

Black students' awards day May 4

The Webster College Black Student Association will present its fourth annual Black Awards Day Program on Sunday, May 4, at 6:30 p.m. in the Winifred Moore Auditorium. The public is welcome to attend. A reception will follow in the cafeteria.

Summer work-study jobs available

Limited summer employment is available through work-study at Webster College. Interested students may apply for one of the 80 positions by contacting Glenna Hulsey in the student employment office (room 217 of the Plymouth building) no later thar May 7.

Webster symphony to perform May 6

The Webster Symphony Orchestra will present its fourth concert on Tuesday, May 6, beginning at 8 p.m. in the Loretto-Hilton Theatre. Jacques Israelievitch will perform as the special guest artist. The public is welcome and admission is free.

Senior art exhibit on display at L-H

The Senior Art Exhibit at Webster will be on display at the Gallery of the Loretto-Hilton Center through May 10. Ceramics, paintings, sculpture, drawings, prints and photographs are included in the exhibition. Gallery hours are from 9 a.m. to 6 p.m. weekdays, 1-5 p.m. on weekends and during evening theatre performances. Admission is free to the public.

Double bill at Winnie Moore May 2-3

The Webster College Film Society will present "The Lady Vanishes" and "Thirty Nine Steps" in the Winifred Moore Auditorium on May 2 and 3. Show times are 7 and 9:30 p.m. on both nights, with an additional midnight show on Friday. Admission is $1 for Webster College students, faculty and staff; $1.25 for other students; $1.50 for senior citizens; and $1.75 for general admission.

Cap and gowns scheduled for May 10

Classes will come to an end May 9 for MAI second term spring, MAT and undergraduate students. Graduation for MAT, MAI and undergraduate seniors will be held May 10.

Children's films shown at Winnie Moore

"Escape from Witch Mountain," another in the series of children's films, will be shown on May 3 and 4 in the Winifred Moore Auditorium. Show times are noon, 2 and 4 p.m. Admission is $1 for children and $1.50 for general admission.

"Pollyanna" will be shown on May 10 and 11. The same location, times and ticket prices apply.

Buy some pots at ceramic sale

The spring ceramic sale will be Thursday, May 1, from 10 a.m. to 4 p.m. in the ceramic studio (room 101 in the Plymouth building). Works of advanced students and faculty will be offered for sale.

Jazz workshop for high school students

The music department will offer a one-week workshop in jazz studies for high school students July 14 through 18. The workshop will be directed by Steven Schenkel, newly appointed director of jazz studies. There will be instruction in jazz history, improvisation, and large ensemble and small combos.

All 1980 ninth through 12th graders are eligible. For more information, call ext. 338.

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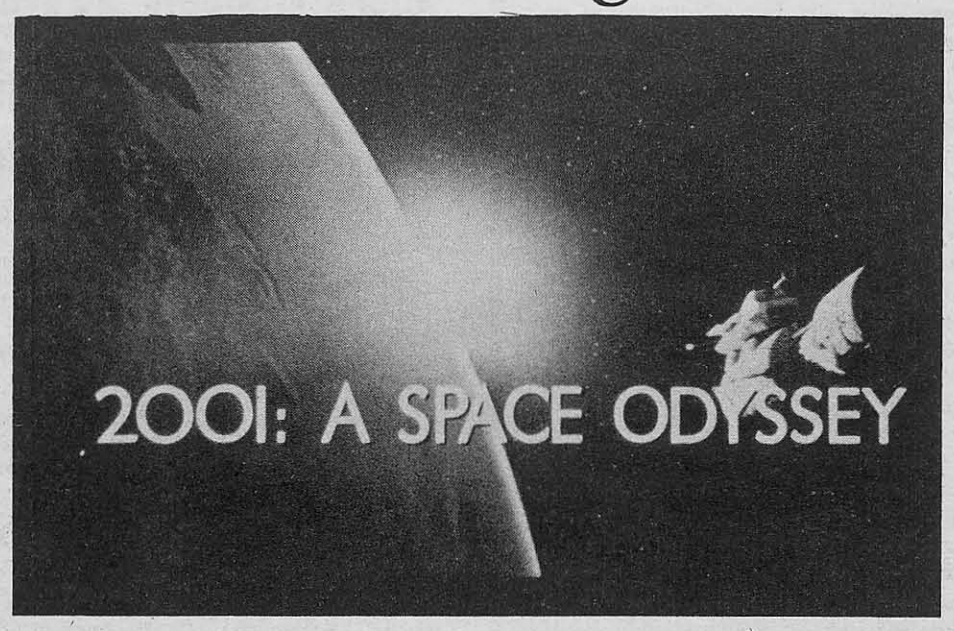
Kubrick's direction undergoes shining changes

by kevin renick

reel life



"You say in effect that a true artist can't be a transcendentalist. I find you are both. You are a genius, and I also expect to brush with you in the starry heavens... P.S. It's entities like you that give one that pride in being a human being. Pardon me for climbing aboard your bandwagon!"

This glowing praise was directed at filmmaker Stanley Kubrick by a movie buff named Annabelle Neal, in a letter she wrote to the director after seeing "2001: A Space Odyssey." Kubrick has received endless acclaim for his work, for he is one of the few genuine artists of the film medium.

In the past two decades, the director has averaged only one film every four or five years — he believes in taking his time, pushing his creations as far as they will go. Kubrick's movies are worth the long waits, for they are full of imagination, intellectual challenges, and cinematic brilliance that is unparalleled in the medium. The 52-year-old director is about to return to the public eye after a long absence, so a brief look at his past accomplishments is certainly relevant.

Born in New York in 1928, Kubrick grew up with a great love for photography, and had a job at the age of only 16 as a staff photographer for the prestigious **Look** magazine. Through his various jobs as cameraman and lighting technician, and his studies of early Russian filmmakers, Kubrick gained the knowledge of structure and editing that would serve as the springboard for his boundless imagination in later years.''

He refined his techniques in his first film "Fear and Desire" in 1953. Later films like the crime thriller "The Killing" (1956), "Paths of Glory" (1960), and the tale of an uprising against ancient Rome, "Spartacus," (1962) revealed Kubrick's flair for editing and his increasingly dramatic visual style.

Of editing, Kubrick says, "I love editing. It is the only unique aspect of filmmaking which does not resemble any other art form. I can make or break a film."

"Lolita" (1963) was a slinky, comical tale about a middle-aged man's obsession with a sensuous teenage girl. Peter Sellers had a role in this film. He recalls: "He (Kubrick) came straight to me and asked me to play Quilty in 'Lolita.' To me, that was an enormous honor. I said I'd do anything he wanted to make — film the phone book, anything. The greatest directors I've worked with are him and Hal (Ashby)."

Sellers returned the following year to star in "Dr. Strangelove, Or How I Learned to Stop Worrying and Love the Bomb," which firmly established Kubrick as one of America's premier directors. "Strangelove" was a darkly satirical, prophetic look at nervous government officials messing with nuclear weapons. It is still considered by many (including director Stephen Spielberg) to be one of the wittiest and most brilliantly directed films of all time.

Nothing, however, could have prepared moviegoers for the experience that was "2001: A Space Odyssey." Over four years in the making, the film is still being discussed, and still has not been surpassed for its visual magnificence, realistic space technology, and thought-provoking commentary about a future in which machines have more to do than people, and the role of a cosmic intelligence in the evolution of mankind is revealed.

"2001" was unprecedented for its emphasis on the visual, which caused considerable controversy. But mostly, reactions were like those of Robinson Stockhaum: "I was so impressed, so overwhelmed, so caught up, so thrilled, so wide-eyed and unable to sleep, so very lifted by '2001' that I couldn't get over it this morning." Or like the telegram from none other than Federico Fellini: "I saw yesterday your film and I need to tell you my emotion my enthusiasm. . ."

Kubrick again went into the future with "A Clockwork Orange" (1971), based on the Anthony Burgess novel about a sterile society in which ultra-violence offers the only source of fulfillment to its youth. With its message about the loss of free will through political mind control, innovative use of music and settings, and emotions, "Clockwork" proved to be another critical success.

"Barry Lyndon" (1975) was something else again. Featuring some of the most gorgeous landscape photography and historical realism ever to appear on celluloid, this lengthy tale of an Irish rogue and his exploits nonetheless bombed at the box office, after which Kubrick vanished from the public eye for awhile.

"The Shining" is a bizarre, spine-tingling chiller written by Stephen King (who also wrote "Carrie" and "Salem's Lot"). Set in the old Colorado mountain hotel that has an exceptionally sordid past, "The Shining" concerns a young boy whose intense powers of second sight fuel the evil presences in the snowbound structure in which he is trapped with his parents.

The many descriptive passages in the book and the frightening alternating between the boy's inner thoughts and the actual happenings have no doubt given Kubrick perfect fodder for his own directorial imagination. If the incredibly eerie preview now showing in area theatres is any indication, "The Shining," which is due to open in late spring, will indeed be a shocker and an unforgettable film experience. Or, as Stephen Spielberg said recently, "Since Stanley is doing it, it will probably be the best haunted house movie ever made."

Stanley Kubrick chooses a different subject each time he makes a film. Always, though, his camera work, his thematic treatment of the material, his often ironic counterpoints to the story, and his editing and directorial brilliance reveal the artistry he can truly call his own. It is the kind of artistry that draws emotional adoration, like this from 26-year-old Stephen Grosscup:

"It is within the power of a film such as yours ('2001') to give people a reason to go on living. . . . How can man now be content to consider the trivial and mundane when you have shown them a world full of stars, a world beyond the infinite?"

Kubrick himself said: "If it can be written or thought, it can be filmed."

Some people may disagree. But if any individual has a chance not only of filming it, but immortalizing it, it's Stanley Kubrick.

A number of Webster College students find the area behind the administration building perfect for sunbathing. Yes, perhaps, Johnny can't read and write, but he certainly has a nice tan.

photo by Max Maxeiner

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Alternative candidates from page 1

years as a U.S. Representative from Illinois. He has supported the Equal Rights Amendment, the grain embargo, federally-financed abortions, the Panama Canal treaties, windfall profits tax, civil rights legislation, and nuclear energy.

He also favors the decontrol of oil and natural gas prices, and was the chief sponsor of the Regulatory Reform Act of 1979, which increases competition while releasing commerce from certain controls.

He said he is against easing environmental regulations, the draft, a tax cut, a constitutional amendment to balance the budget, and appropriations for solar energy. He also opposes national health insurance and accuses Washington of over-regulation.

Citizen's Party: The Citizen's Party takes the general position that there is nothing wrong with profit or private ownership. What is wrong, they say, is when private interest is elevated above the national good.

The Citizen's Party further blames an inflation on a massive arms budget and an over-dependence on fossil fuels

"We're talking about the introduction of economic democracy," says Barry Commoner, chief spokesman for the party.

"Solar energy, for example, can reverse the trend in the economy and become a source of rebuilding the economy if properly introduced as a matter of social interest, rather than private interest."

The Citizen's Party also advocates public control of major investment and resource decisions of the energy industries and all other corporations, with experiments in worker and community ownership of factories; a halt to nuclear power and a strong drive for conservation and alternative energy sources; an immediate reversal of military spending, starting with elimination of the MX missile program, and opposition of the draft.

They also advocate an end to aid and military alliances with countries denying democracy to their citizens; price controls on the basic necessities of life — food, fuel, housing, and medical care; and civil liberties through ratification of the Equal Rights Amendment, affirmative action, and preventative and therapeutic health care for all.

Socialist Workers Party: Why should you vote Socialist Workers?

"Because the Citizen's Party does not get to the root of the problem — private ownership," says a party spokesman. "We do."

Their program includes increased power to workers, nationalization of the energy industry, and a 30-hour work week, with now reduction in pay, in order to spread jobs.

Other programs they propose include an emergency public works program to provide jobs through construction of housing, schools, hospitals, and mass transit, with priority given to projects in workers' neighborhoods; union wages for unemployment compensation, pensions, social security, welfare and veterans' benefits, with cost-of-living escalator clauses; and free education through college.

Also included in their game plan is the nationalization of unsafe factories to be run in the public interest and the administration of the energy industry through an elected board, under the supervision of unions and consumer groups; opening to the public all CIA files and secret treaties and agreements Washington has with other countries, and opening corporation books to a democratically elected union committee; and the closing of all nuclear power plants.

Also, they stress the importance of increasing equal rights through affirmative action, busing, expanded bilingual programs, free government-financed childcare for women workers, maternity leaves with full pay, and democratic rights to everyone, including prisoners and men and women in the armed services; letting people debate and vote on a referendum before the country is dragged into another war (opposition to the draft); and solidarity with workers and unionists around the world.

Basketball 'stars' battle it out

Calling all sports fans! Come and cheer for your favorite faculty and students as they battle it out on the courts. Yes, that's right, it's the 54th annual history/political science versus literature/language department basketball tournament.

See such "stars" as "Uncle" Neil George, "Slam Dunk" Mark Dudley and "Hairy" Harry Cargas show their extra-curricular talents. You might even catch your favorite nuns — Srs. Deborah Pearson and Mary Mangan — making a few baskets.

This event will be on Saturday, May 3, at 7 p.m. in the Plymouth gym. Webster College president, Leigh Gerdine, will toss up the first ball.

There will be a party afterwards on the court that anybody who is anybody should attend.

Bring your family, friends. . . even your enemies. But don't miss it.

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While these programs do not cost you any money, most of them do incur an additional service obligation.

A CHANCE TO PRACTICE LAW

If you're about to get your law degree and be admitted to the bar, you should consider a commission in the Judge Advocate General Corps. Because in the Army you get to practice law right from the start.

While your classmates are still doing other lawyers' research and other lawyers' briefs, you could have your own cases, your own clients, in effect, your own practice.

Plus you'll have the pay, prestige and privileges of being an Officer in the United States Army. With a chance to travel and make the most of what you've worked so hard to become. A real, practicing lawyer. Be an Army Lawyer.

ROTC SCHOLARSHIPS

Though you're too late for a 4-year scholarship, there are 3-, 2-, and even 1-year scholarships available.

They include tuition, books, and lab fees. Plus $100 a month living allowance. Naturally they're very competitive. Because besides helping you towards your degree, an ROTC scholarship helps you towards the gold bars of an Army Officer.

Stop by the ROTC office on campus and ask about details.

UP TO $170 A MONTH

You can combine service in the Army Reserve or National Guard with Army ROTC and get up to $6,500 while you're still in school.

It's called the Simultaneous Membership Program. You get $100 a month as an Advanced Army ROTC Cadet and an additional $70 a month (sergeant's pay) as an Army Reservist.

When you graduate, you'll be commissioned as a Second Lieutenant, but not necessarily assigned to active duty. Find out about it.

A BONUS FOR PART-TIME WORK

You can get a $1,500 bonus just for enlisting in some Army Reserve units. Or up to $2,000 in educational benefits.

You also get paid for your Reserve duty. It comes out to about $1,000 a year for about 16 hours a month and two weeks annual training.

And now we have a special program to help you fit the Army Reserve around your school schedule. It's worth a look.

A SECOND CHANCE AT COLLEGE

Some may find college to be the right place at the wrong time for a variety of reasons. The Army can help them, too.

A few years in the Army can help them get money for tuition and the maturity to use it wisely.

The Army has a program in which money saved for college is matched two-for-one by the government. Then, if one qualifies, a generous bonus is added to that.

So 2 years of service can get you up to $7,400 for college, 3 years up to $12,100, and 4 years up to $14,100. In addition, bonuses up to $3,000 are available for 4-year enlistments in selected skills.

Add in the experience and maturity gained, and the Army can send an individual back to college a richer person in more ways than one.

We hope these Army opportunities have intrigued you as well as surprised you. Because there is indeed a lot the Army can offer a bright person like you.

For more information, send the coupon.

Please tell me more about: ☐ (AM) Medical School and Army Medicine, ☐ (AN) the Army Nurse Corps, ☐ (AL) Army Law, ☐ (FR) ROTC Scholarships, ☐ (SS) Army Reserve Bonuses, ☐ (PC) Army Educational Benefits.

NAME

ADDRESS

CITY STATE ZIP

SCHOOL ATTENDING DATE OF BIRTH

Send to: BRIGHT OPPORTUNITIES, P.O. BOX 1776
MT. VERNON, N.Y. 10550

THIS IS THE ARMY

Note: To insure receipt of information requested, all blanks must be completed.