

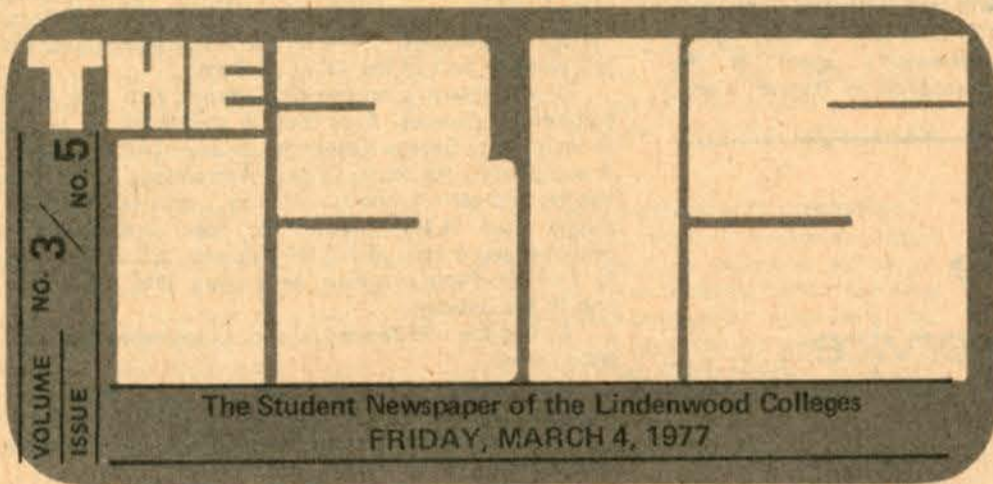
For Mary Amble

Irwin Hall renovates by Jerry Weems, page 3

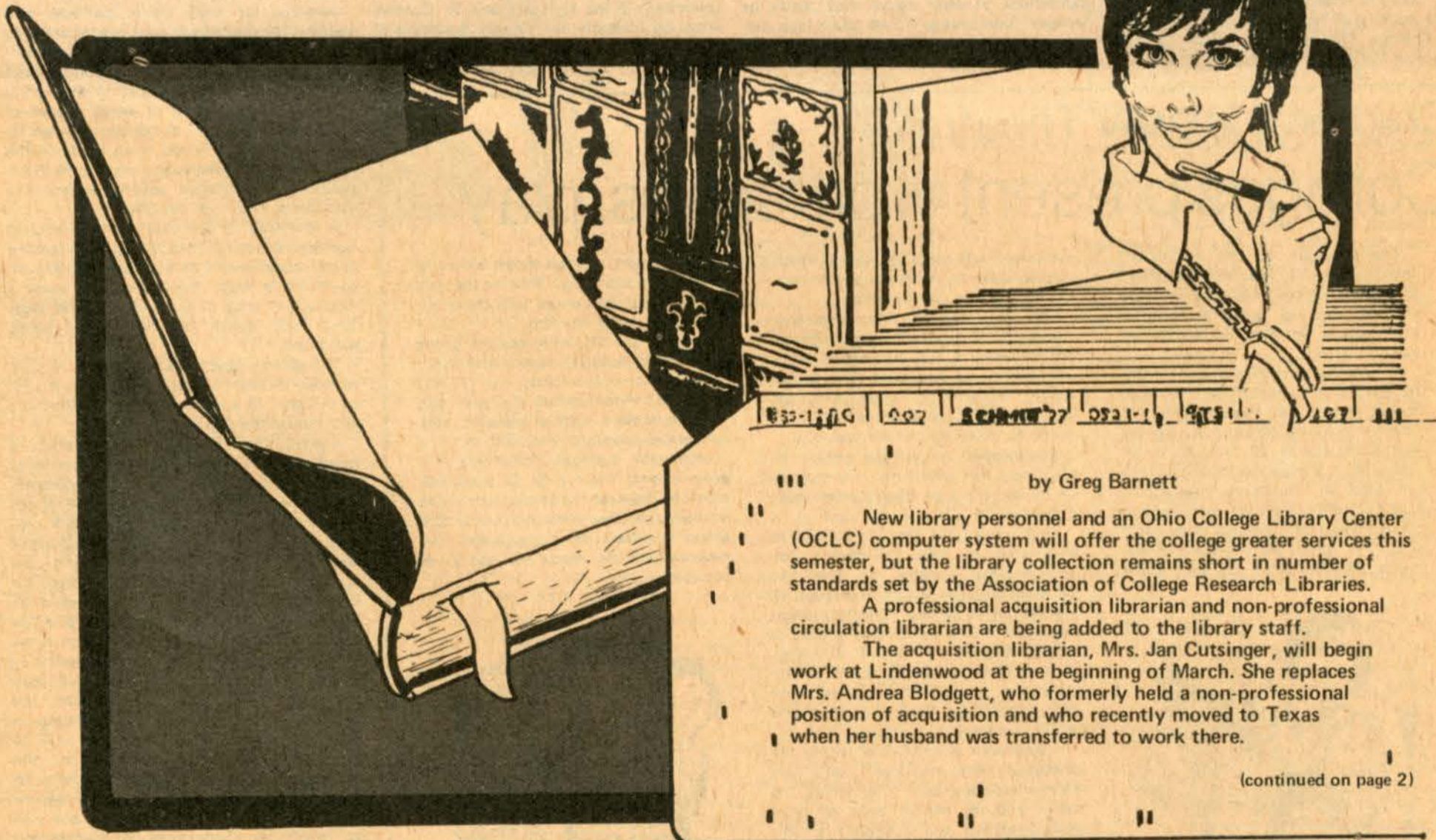
Dave Schmitt defends Larry Flynt on page 5!

You too can pass all those mid-term and final exams! See page 7 for the answers

Save LC's unique Jan. term See page 4 Editorial, letter



# Personnel + computers = Better Library service



by Greg Barnett

New library personnel and an Ohio College Library Center (OCLC) computer system will offer the college greater services this semester, but the library collection remains short in number of standards set by the Association of College Research Libraries. A professional acquisition librarian and non-professional circulation librarian are being added to the library staff. The acquisition librarian, Mrs. Jan Cutsinger, will begin work at Lindenwood at the beginning of March. She replaces Mrs. Andrea Blodgett, who formerly held a non-professional position of acquisition and who recently moved to Texas when her husband was transferred to work there.

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# Personnel and computer to aid library

[Continued from page 1]

Mrs. Cutsinger has served as librarian of California Baptist College in Riverside, Ca. and, more recently, as branch librarian at Kathryn Linneman Library in St. Charles.

Head librarian Pat Delks said that with the planning involved in making acquisitions, Lindenwood needed a professional person. "I feel that she's bringing us quite a bit of experience from another part of the country," she added.

The new circulation librarian, Mrs. Barbara Stevens-Robertson, began working Feb. 14. The position of circulation librarian is new.

"Barbara has some experience working at libraries at Northern Illinois University," Miss Delks said. "She will be supervising all of the students at the circulation desk.

"We hope to be able to provide better service by being able to locate materials quickly and easily," Miss Delks commented. A circulation librarian, she said, also enables Lindenwood to participate in programs such as a cooperative program being considered by the Higher Education Coordinating Council (HECC) of Greater St. Louis under which students would be able to borrow books from other St. Louis area colleges.

In addition to hiring new personnel, the library has upgraded the position of reference librarian from half-time to full-time. That position is held by Ms. Cecilia

Staudt. Miss Delks said Ms. Staudt will provide help to students doing research papers by helping them find bibliographies.

The oclc computer system, which serves a network of colleges, will be an aid to the library staff. The system is a bibliography base situated in Ohio with various agents across the country. Lindenwood's agent is the Bibliographical Center of Research in Denver, Colo.,

**"We hope . . .  
to provide  
better service . . ."**

which will catalogue new acquisitions for the library staff. Lindenwood will also use OCLC to locate library material.

"Eighty-five percent of what we purchase will have been catalogued for us," Miss Delks said. "They print the cards and we receive them ready to file in our card catalogue."

Miss Delks said she hoped to get Lindenwood's OCLC computer terminal in February. The terminal consists of

a screen with a typewriter keyboard and can be used to request information on a book.

Lindenwood was able to join the OCLC network through a grant from the Kellogg Foundation. Other area college and university libraries such as those at Webster College, Washington University and St. Louis University are already part of the OCLC system.

One problem Lindenwood's library still has is its number of volumes. According to standards set by the Association of College Research Libraries (ACRL), which is accepted by the North Central Accrediting Association (which accredits Lindenwood), the Lindenwood library should have 98,100 volumes for their undergraduate program and a total of 110,100 volumes, including works for their graduate program. As of June, 1976, the library had 79,294 volumes.

During the 1975-76 school year, Lindenwood had 2,351 acquisitions.

Miss Delks said the college is "very definitely" working towards the goal of meeting ACRL standards. She said that hiring new personnel helps meet staffing requirements set by ACRL.

One alternative for students needing books or materials not available at Lindenwood's library is the library loan system where the college library borrows material from state libraries and other area college libraries. It takes about 10 days for the student to get a book under this system.

## Forty collected quilts on exhibit in Arts Building

A collection of forty applique quilts will be on display February 28 through March 18 in the Harry D. Hendren Gallery of the Fine Arts Building at The Lindenwood Colleges in St. Charles. This is the third year for Lindenwood Colleges in St. Charles. This is the

third year for Lindenwood and the Missouri State Council on the Arts to jointly sponsor exhibitions of what could most aptly be termed "bed covers." Two years ago patchwork quilts were featured and last year's exhibition was devoted to woven coverlets.

The applique quilts to be shown at Lindenwood were chosen from private collections in the St. Louis and St. Charles areas by students and faculty members of The Lindenwood Colleges. Students participating in the project earned college

credit for their research and study during the college's short term in January.

Selected for their color, patterns and variety, the quilts bear such quaint patterns as "Missouri Rose," "Princess Feather" and "Posie Patch." The applique quilt differs from the other types in that it involves the application of small pieces of cloth to a large piece of background fabric. These are then stitched down in much the same way as emblems are sewn on military uniforms. Sometimes several layers are appliqued, one over the other.

A reception for the public will be held on Sunday, March 13, from 2 to 5 p.m. A feature of the reception will be a lecture at 3:30 p.m. by Patricia Woo. Mrs. Woo, who owns a needlework shop in St. Louis' Central West End, will speak on the quilts being exhibited.

The gallery hours are: 8 a.m. to 10 p.m. Monday through Thursday; 8 a.m. to 5 p.m. on Friday; 10 a.m. to 4 p.m. on Saturday; and 12 noon to 4 p.m. on Sunday.

A series of workshops on various kinds of needlework will be held during the course of the exhibition. The first, on needlepoint canvas painting, will be given by Frances T. Cross on Saturday, March 5, from 9 a.m. until 12 noon. Mrs. Cross owns a needlepoint shop in St. Charles. The repair and conservation of old quilts will be the topic for the second workshop to be presented on Wednesday, March 9, from 7 to 10 p.m. by Lois Zimmerman. Mrs. Zimmerman is an antique dealer and a collector of quilts.

Daryl Harriss, fashion designer, will lead the third work shop dealing with the restyling and recycling of used clothing on Saturday, March 12, from 9 a.m. until 12 noon. Harriss owns a shop in the Parafun Alley group on Maryland Avenue in St. Louis. The final workshop will feature trapunto and applique techniques and will be taught by Linda Null on Wednesday, March 17, from 7 to 10 p.m.

Reservations for any one or all of the workshops may be made by calling 723-7152 or 946-6912, extension 240. All will be held in the Fine Arts Building on the Lindenwood campus. A fee of \$1.50 will be charged for each of the workshops.

## Children's Improv Theatre

### Colleges present workshops, play

The schedule for the Children's Improvisational Theatre workshops at The Lindenwood Colleges has been revised, due to extreme weather conditions at the time the workshops were to begin.

An eight-week series of workshops for elementary children will begin on March 8 and run through May 12. There will be no sessions during the weeks of March 20 and April 10. Children in grades one through three will meet on Thursdays from 4 to 5 p.m.; children in grades four through six will meet on Tuesdays from 4 to 5 p.m. The fee is \$18, payable in advance of the first session. Each

workshop will conclude with a small presentation for families and friends of the children participating.

The workshop in improvisational theatre for high school students began on February 5, but late enrollments are still being accepted. The group meets from 9 to 11:30 a.m. on Saturdays and arrangements may be made to make up missed sessions.

Registration for all age groups is now open. For additional information or to enroll, call The Lindenwood Colleges, 723-7512, ext. 218.

"Androcles and the Lion" will be presented by the Children's Improvisational Theatre of The Lindenwood Colleges March 16 through 19. The March 16, 17 and 18 performances will be at 9:30 a.m. so that groups of school children may attend. A 1 p.m. matinee on Saturday, March 19, is also scheduled. All performances will be in Jelky Center for the Performing Arts on the Lindenwood campus.

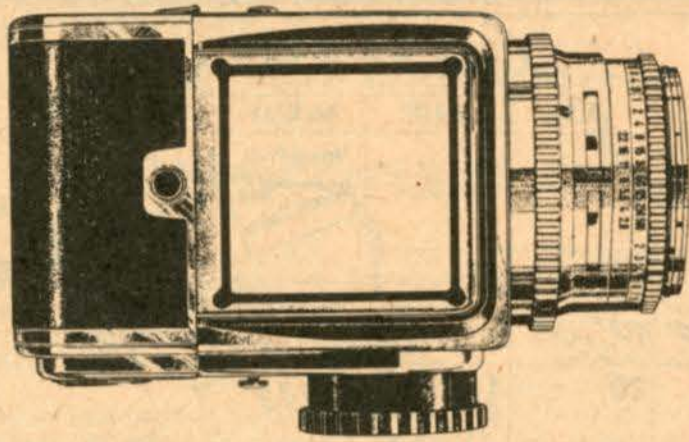
"Androcles and the Lion" will be the company's first musical," says Lou Florimonte, director. "The script, the music and the dances have all been developed in our children's improvisational theatre workshops. This is similar to what we did in our past production of 'Beauty and the Beast' and 'The Red Shoes.'"

A fable of humor and compassion, "Androcles and the Lion" tells of Androcles' flight from his cruel master.

He runs into a strange forest where he meets a wounded lion. Pity for the wild beast helps Androcles overcome his fear as he helps the lion.

Tickets are \$1, with special group rates of \$.75 available to groups of eight or more. For reservations, call 946-6912 or 723-7152, extension 218. Requests also may be mailed with a stamped self-addressed envelope enclosed to: The Lindenwood Colleges Children's Improvisational Theatre, St. Charles, Mo. 63301. In the past the productions have sold out and have attracted nearly 3000 school children. It is suggested that reservations be made as early as possible.





## Lindenwood IV to hold Art Therapy Conference

An all-day conference on "Dimensions of Art Therapy" will be held at The Lindenwood Colleges in St. Charles on March 12. The conference is under the sponsorship of the Metropolitan Art Therapy Association and Lindenwood-4, the College for Individualized Education. Lindenwood-4 offers a master's degree in Art Therapy, the only accredited program of its type in Missouri.

Art Therapy is defined as the use of art materials, combined with psychotherapeutic tools, to help people resolve emotional conflicts, understand themselves better and/or expand their human potential.

The conference will take place in the Fine Arts Building on the Lindenwood campus with registration beginning at 8:30 a.m. At 9:30 a.m. Robert Ault will speak on "What is Art Therapy?" Ault is an art therapist at the Menninger Clinic in Topeka, Kansas and directs the art therapy program at Emporia State College. He is a past president of the American Art Therapy Association and, as an artist, has had more than forty one-man shows.

Conference participants may attend one of three workshops to be held at 1:30 p.m. Among the topics is "Mandala Symbolism," a discussion of techniques of art and music combined to portray the life cycle. Leaders will be Ann Rogers and Ms. Flax. Ms. Rogers is a psychology student at Webster College, who has studied Jungian psychology. "Self Exploration Through Clay" will be led by Ms. Goodwin and will feature clay techniques used with institutionalized adults. Yvonne Moran will conduct a workshop on "Experiential Movement and Imagery," in which movement experiences that can be used with art materials will be discussed. Ms. Moran is an art therapist with a federally funded project in special education.

The conference will conclude with a talk by Mr. Ault on "Art Therapy: Practical Applications and Future Trends."

The registration fee is \$10 for adults and \$5 for students. Additional information on the conference is available by calling the Lindenwood-4 office at 723-7152 or 946-6912, extension 25.

## Irwin Hall to get renovation on its 50th anniversary

by Jerry Weems

The second coming of Irwin Hall has been foretold.

Irwin Hall will be getting a facelift as the men's residence hall celebrates its 50th birthday. The work will be done this summer.

Up until the past two years, Irwin Hall was known for its rowdiness and so the dorm was allowed to get by with the bare essentials. But now the students there have taken on a new respect for the dorm and a major renewal job has been formulated.

The first work was done last summer as new furniture and fixtures were added to the parlor. Recently, a new television was added. Now, the parlor and the basement will be shaped-up even more.

Storage rooms in the basement have been

cleared. The walls in some rooms will be knocked out to open the area into a dance floor/combination party room. A bar room is also being planned.

The recreational room at the present houses just a pool table. The pool table and the ping-pong table will be in their own rooms. The recreational room will have a new floor installed with carpeting, furniture and the television from the parlor will be added to it. The room will then become the television or "catch-all room."

The parlor will take on the status of a social room. New furniture and fixtures will be supplied, and possibly, a baby grand piano will be added to it. Also, the doors and the glass panels may be returned to the entrance of the parlor.

The foyer will also

receive a facelift. A brass chandelier will be returned to the third-floor ceiling.

"I want to see the improvements," said Peter Bezemes, present-day student innovator. "It's a shame to have allowed Irwin Hall to run down but circumstances of the day allowed for that. If 40 people have to live here, it should be as comfortable as possible for all of them."

"Maybe some of the guys who started the idea four years ago had some good in them," said Steve Kochanski, another student innovator who lived in Irwin then. "However, they sat back and didn't do anything because they were doing to graduate. But they did start the idea."

"Hopefully, by September, the resurrection of Irwin Hall will be complete," said Bezemes.

## Travelling photo show to be exhibited at Jelkyl

Works by photographers Todd Walker, John Wood and Robert Fichter will be on exhibit in Jelkyl Gallery at The Lindenwood Colleges February 15 through March 15. The exhibit is a traveling one, sponsored by the Visual Studies Workshop of Rochester, N.Y.

Todd Walker teaches photography at the Art Center College of Design in Los Angeles and at the University of California in Los Angeles. His photos have been published and exhibited widely in this country and abroad.

"After working with photography is a commercial as well as a personal way for 30 years," Walker says, "I have happened upon so many attributes of this interplay between light and chemistry and the objects so acted upon, that I now feel as if I understand far less than ever I did before. Earlier, I felt as if I knew exactly what a photograph was and how it should look. Photography and the camera have, for me, a magical way of transforming... the least significant becomes monumental and the monumental becomes insignificant."

Robert Fichter is interested in the bizarre, the insane, the nefarious, the restless, the absurd. According to Fichter, "My methods are deducible only if you keep in mind this

question: 'why would a grown man involve himself in this business?'" Fichter's work is included in the collections of the National Gallery of Canada in Ottawa and the Pasadena Art Museum. He is on the faculty of the University of California at Los Angeles.

John Wood's photographs have been featured in five one-man exhibitions and in many group exhibitions. He is an associate professor of design at New York State College of Ceramics, Alfred University, Alfred, N.Y. Wood says, "I would like my pictures to be abstract and poetic visual images of friends and the world." He adds that his curiosity and imagination are stimulated by the combining and placing side by side in various ways of photograph and photograph, photograph and copy, kinetic marks and paper and color, thought and feeling.

The Walker-Wood-Fichter exhibit is open to the public without charge. Jelkyl Gallery hours are 9 a.m. to 5 p.m. weekdays and 12 noon to 5 p.m. on Saturdays and Sundays. For additional information on the exhibit, call The Lindenwood Colleges 946-6912 or 723-7152, extension 218.

## News Briefs

### Dancer Nagrin to be in residence

Dancer Daniel Nagrin will be in residence on the campus of The Lindenwood Colleges in St. Charles, March 9, 10 and 11. Nagrin, for many years co-director of the Tamiris-Nagrin Company with his wife, Helen Tamiris, continues to dance actively in both company and solo recitals in the United States and abroad.

On March 9 at 3 p.m., Nagrin will conduct a lecture/demonstration in Jelkyl Hall on the Lindenwood campus. At 7 p.m. that same day he will teach a master class in the dance studio in the college's Fine Arts Building. Master classes are also scheduled for 2:30 and 4:30 p.m. on March 10 in the dance studio.

Climaxing his residency at Lindenwood, Nagrin will appear on March 11 at 8 p.m. as dance soloist in "Ruminations," a concert length work. This performance will be in Jelkyl Hall. All events are open to the public and admission for each event is \$2 for adults and \$1 for students.

### Education conference to be held

A conference on English Teacher Education will be held March 12 from 9:30 a.m. until noon at The Lindenwood Colleges in St. Charles. All secondary teachers of English in St. Charles County schools have been invited to attend the conference, to be held in Cobbs Hall on the Lindenwood campus.

The conference will be hosted by Dr. Howard Barnett of the English faculty and Dr. John Burd of the education faculty at Lindenwood. Students in the teacher education program at The Colleges will also attend. The program will include a description of Lindenwood's teacher education program in English, a review of new guidelines in English education and a discussion of proposed changes in the field.

There will also be a panel discussion on the English program as it is and as it ought to be in the public schools. Panelists will include James Feeley, Jean Fields, Dr. Penelope Biggs, Dr. Barnett, Dr. Burd and all of the Lindenwood faculty. The conference will conclude with a discussion of a proposed community-wide conference for next fall on the "back to the basics" movement in education and its implications for schools and the community.

### Shell gives college \$2,000 grant

The Lindenwood Colleges in St. Charles have received a \$2000 grant from the Shell Companies Foundation of Houston, Texas. This is the second year that Lindenwood has received a grant under the Shell Assists program, which supports private colleges with strong four-year undergraduate programs.

The gift to Lindenwood is divided into four individual grants of \$500, each earmarked for a specific purpose. The first grant is to be used at the discretion of The Colleges' president for general support of the institution. Professional development of individual faculty members in any one department will be supported by a second grant. Faculty members in the Department of Business Administration will use a third grant for professional development and the fourth grant will go for financial aid to students in the same department.

# January term important to Lindenwood survival

With the excitement of spring classes starting and the reunion of old friends after a month's absence, January tends to be quickly forgotten. Perhaps this year, more than others, we are anxious to forget that frigid, snowy month when we bent all our efforts upon one class, hoping to learn what we could not have without that "unique" course offered by a particular teacher.

These "unique learning experiences," available only in January,

## EDITORIAL

may soon join the list of several other Lindenwood traditions that have gone to the wayside in recent years.

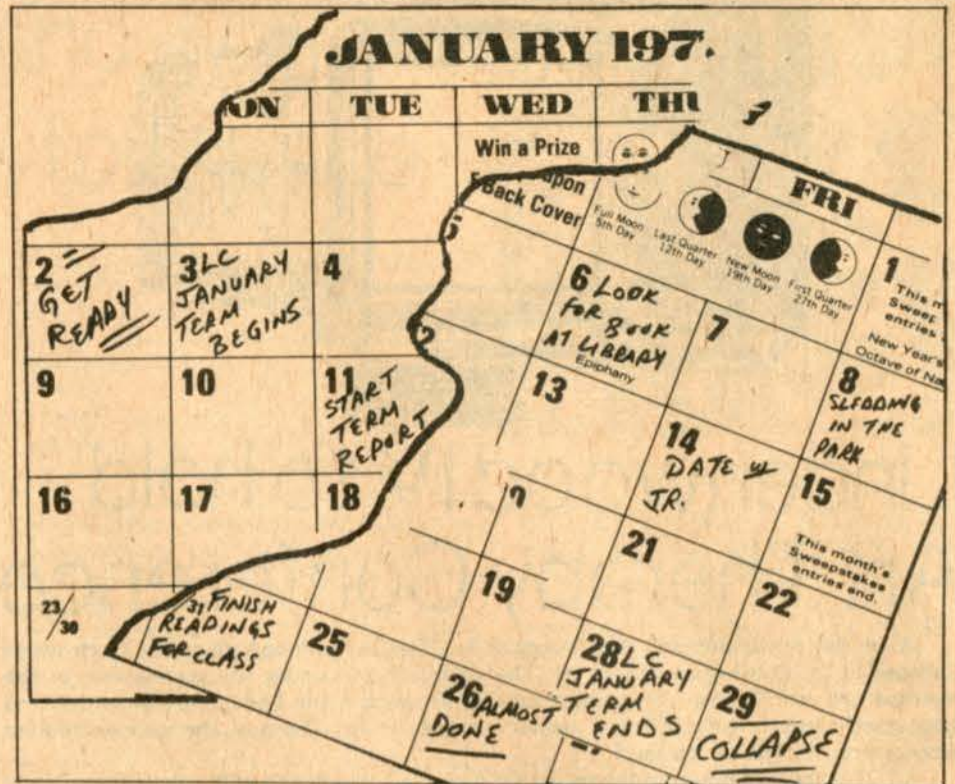
Rumors are rumbling that the January term is on its way out.

Lindenwood's idiosyncrasies, such as the January term and free Wednesdays, have endeared themselves to the students over the years. However, in the interest of operating on a schedule that coincides with the rest of the academic world, it would be to Lindenwood's advantage to drop the January term, give the students a longer Christmas break and start the Spring semester earlier.

This schedule would enable students to take those famous, or infamous, Christmas trips that college students are always taking. They would not have to leave on New Year's Day to be back in St. Charles for the first day of class. Families could spend more time together during that feel that twinge of envy when the UMSL student casually announces that he does not have to be back at school until the seventeenth.

However, if this was true, the Lindenwood student could not then reply to his state college counterpart, "I should be in Italy by then."

If the January semester is abolished, many students will never get the opportunity to see Europe or to study marine biology in the Caribbean. Short-term independent studies would be impossible and intensified studies in one particular field would be impractical. If the term is dropped, Lindenwood students stand to lose a lot.



With the college's emphasis upon individualized instruction and helping the student relate college experience to "the modern world," as the catalog reads. We would be taking a giant step backwards by dropping the January Term. Because of scheduling conflicts during the fall and spring semester, many students rely upon January to provide enough time for an independent study or an off-campus course.

Changing Lindenwood's calendar to coordinate with those of other colleges would change the very thing that separates Lindenwood from those colleges—emphasis on the individual. It would make Lindenwood just another college, only smaller, more expensive and with nothing different to offer. It would be paing the college's road to anonymity, if not financial disaster.

If not in the interest of the students, then, at least for the future survival, Lindenwood would be wise not to drop January from its calendar.

# Paying attention: a key to freedom of the mind

by Stephen Gaskin

Paying attention to what we choose to pay it to is probably the most freedom we have. I feel that that particular freedom is one that falls under the Ninth Amendment to the Constitution, in the Bill of Rights— **The enumeration in the Constitution, of certain rights, shall not be construed to deny or disparage others retained by the people.**

Some people say that television controls information, and that information is power. Television and the media are tremendously powerful attention-focusing devices, and they are working on a consumer principle—which is, anything they can get you to look at. People aren't very discriminating about what they'll look at, sometimes. They say that the average child raised watching this kind of television would, by the time he's grown up, see 35,000 people killed on television.

In real life, many people never see anyone die, much less violently—much less with bizarre implications to it. Violence can attract your attention in the same way that a fight in the school yard does. If you're walking down the street and you suddenly see somebody make a fast move, your attention will be caught, because anyone in the vicinity of something like that has to check it out at least

once, to make sure that the situation is not going to spread and involve them. There is a psychological tendency in the human being to say, "What's that?" when they see that, for self-preservation. It is that tendency to attract your attention that is being exploited by the advertisers.

The advertisers control the airways. A non-representational form of government has taken over: the sponsors, working with the psychologists who learn their conditioning techniques by torturing rats, control the people's media. Is not the people's minds one of those rights, not enumerated, but protected by the Constitution?

Our culture has stuck death and birth in hospitals behind guards, and you have to have the right ID to get in. We've made it like some kind of atomic energy project where the common people aren't good enough to know about it. One of the reasons there is so much death and destruction on television—the fictional part of it—is that people are curious about that stuff, and they're looking at the representations of it, because they don't know what it's really about. People who have been around much real death don't usually watch it on T.V.

I feel like the assumptions about human psychology in the United States, and the subservience of the discipline to academic/commercial interests, have gotten us into the

state we're in now, of people being driven crazy by one section of the establishment and then having to be taken care of by another section of the establishment. But the psychological tricks by which advertising gets you into competing for the goodies and keeping up with the consumers drives you crazy faster than the rest of psychology knows how to fix you. So they're losing ground.

Psychology is like a secular religion which doesn't believe in free will. It says it's okay to deprive people of their free will by conditioning them—for money, to win an election, for power—until they are so conditioned that they lose control of their attention.

But there is a religion which is perfect and true and has no errors in it. All man-made religions are attempts to copy that religion. And it exists unwritten—for all these billions of years. History didn't start two thousand, six thousand, twelve thousand years ago. And you can tell people who know about that religion because it works for them in the here and now. It actually works for them, and they look sane and healthy. You can find people who practice that religion anywhere, and you can recognize them—they look together and they're friendly and sane, and they're functional and are actually able to do things.

They pay attention.

The Ibis, student newspaper of the Lindenwood Colleges. Kingshighway at First Capitol Drive, St. Charles, Mo. 63301. Offices in the 2nd floor of the Health Center. The goal of this student-produced newspaper is to inform the Lindenwood community through news, commentary and reviews of the arts. Opinions expressed do not necessarily reflect those of the administration or faculty.

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dave schmitt

## View from the Highway

## In defense of Larry Flynt

I never thought it would happen to me!

After years of reading the widest variety of almost every kind of magazine—among them various—ahem—"men's magazines"—I never thought I'd see the day when I'd defend Larry Flynt and *Hustler* magazine.

Never had I ever dreamed of crying out in the name of justice to allow Larry Flynt to publish his porn. Ah, the world and I were so much younger then.

I'd even gone so far as to contemplate—once-upon-a-time, back when my ire for his brand of raunch was at its highest—doing a comparative analysis article on the top three books in the mens field, *Playboy*, *Penthouse* and *Hustler*. And guess who would have come out on the bottom.

But the real issue here isn't sex; it's how much sex? And what kind? What the issue is here isn't raunch but the right to raunch. In public.

*Playboy* bills itself as "Entertainment for Men." Bob Guccione says *Penthouse* is Art. The slogan below the *Hustler* logo claims the magazine's contents is "For the Rest of the World." And it does so with a straight face.

Now I'll admit that I'm a man. Also, I know art and I know what I like. But if that's what they like, the rest of the world can have *Hustler*.

So a few weeks back when a friend who also writes a column asked me offhandedly what to write on, I said, "How about that Larry Flynt business?" Well, we talked a little and two weekends ago his column came out. Last weekend conservative columnist and "60 Minutes" commentator Jack Kilpatrick spoke out in defense of Flynt.

So this weekend it's my turn.

Come to think of it, who'd ever thought Jack Kilpatrick and I would agree on anything, much less Larry Flynt.

Maybe we do learn something new every day, and not just about constitutionality, law or life, either. But maybe we all need to grow up a little bit.

## The Story of Eros

For constitutionality, the law and life are what Flynt's conviction is all about. But first a story.

Some years ago, back in 1962, a smallish, weird-looking, ex-*Esquire* editor named Ralph Ginzburg published an expensive, slick, quarterly magazine called *Eros*. He only published it for a year. The magazine had an irreverent/alternative tone; some penetrating articles and photo features; some topnotch commentary for the times by famous past and present authors; eccentric, eclectic, avant garde but widely-acclaimed design—and some skin.

But it was high class skin. Artworks by Salvador Dali, Rembrandt, Reubens, Raphael and Michelangelo, along with classic cigar box art, finely-illustrated playing cards and erotic sculpture, art and tapestries from antiquity.

Ginzburg's *Eros* declared itself a magazine "on the joys of love." And a U.S. District Court declared Ginzburg and *Eros* criminally—not civilly as usual—guilty of obscenity under the Comstock Act—more on that momentarily—in June of 1963, and charged him with \$42,000 in fines and five years in prison.

By March of 1966, after state appeals and the Supreme Court all upheld the original ruling (which took five months to write—guilty but guilty of what?) Ralph Ginzburg went to jail for simply being ahead of his time. With a much better product than *Hustler*.

And almost 11 years later, Larry Flynt is doing time for being too much in tune with his time.

Kinda makes you wonder how far we've really come.

## The law is the law but . . .

How far indeed. Nixon's appointees, making up most of the "Burger" Supreme Court, constitute his legacy to us of Puritanical obsession the likes of which this country was founded on so as to escape from. Their record on capital punishment, drug laws, civil liberties and finally obscenity stand for all to see.

Thus Flynt is not alone in his trials. Al Goldstein was "screwed" in Wichita, Kansas, tried for and found guilty of distributing obscene material—his explicit publication, *Screw* magazine—through the mails,—in flagrant contempt of that Comstock Act again.

Memphis zealot/Prosecuting Attorney Larry Parrish won a conviction against Harry Reems—a conviction for his part in a conspiracy to transport obscene material (a print of "Deep Throat" which he had no rights on) over state lines—for the actor's one day stint in the movie.

Finally there is Flynt; convicted on organized crime and obscenity pandering charges; God help us, for being a capitalist and selling what a large portion of the nation wants—*Hustler* magazine. (*Hustler*, by the way, is the



tenth largest-selling 'zine in the U.S., beating out even *Readers Digest*.)

But it's all in the attitude. Flynt himself believes that his attitude towards his publication and others is a big part of his trouble. And the man spoke on "60 Minutes" with such simple naivete. "All I did was do what all the others did. Why am I so wrong?" Like he doesn't realize how graphic his stuff is, how little is left to the imagination, how left field it all seems. Or when he professes this is what we all really want and believe in, not some fantasy of the facts like some mags put out.

He refuses to pretend. It is this attitude we can't handle. The honesty. We simply don't believe he's telling the truth. We aren't like that. But sales figures don't lie.

Now it's not hard to prove that there are some more explicit slicks on the stands. *Esquire* recently did its own men's magazine rating if you need a bibliography, and it's already out of date. But they purport to be socially redeeming so we have more of the old fantasy.

But it's the law here that's important. And the law is the law but . . . well, dammit, this stuff is dirty. I mean

freedom of the press is one thing but this is obscene!

So is killing. And blood and gore and guts, and many other things. And on TV. But not just always sex. Lenny Bruce was right; if we bring it out of the closet it's not dirty any more. We can deal with it, it loses its false mystique, it becomes common. Violence is sure common and out of the closet. But it's not against the law. Obscenity, it seems, still is.

And the obscenity law is now set by community standards, thanks to Nixon's legacy.

## We all have rights. For now.

Community standards is a bad precedent because by it, a national product can be deemed unfit for local consumption. Because community standards can convict the Al Goldsteins, Harry Reemses, Larry Flynts just as well as the Ralph Ginzburgs of the world, under blanket charges that can force us to keep our sexual consciences under the blankets even yet today.

You don't have to like the man to see that he has rights. We all have rights. For now.

The Bible may be obscene to an atheist but it's publicly sold and displayed. We have a freedom of choice in these matters. We can change TV channels and we don't have to pay to look at "Deep Throat" or *Hustler* or *Screw* if we don't wish to, either. If we follow the community standard and programs for the masses, we're liable to be inundated with tapioca. Bland.

But *Playboy* and *Penthouse* share a monthly circulation of over 12 million, not all made up of perverts and creeps. A lot of us still buy them mainly for the articles. And the millions of *Hustler* readers have rights, too, as does Flynt the right to freedom of the press and to publish.

No one is forced to do anything against his will, except

maybe go to jail for publishing "obscenity." Freedom is the ability, within the guidance of some fair and just laws, to police ourselves.

I'm optimistic. It's frightening to think our basic freedoms can be threatened. I shed a tear to think that people won't come to their own sense of right, that a law can be used to put out our eyes, take away our mouths and wash our brains. I don't want to believe that blind justice is really so blind. We can't deny that element exists, that the market isn't there, that it is made up of us, friends and neighbors.

But thrust into the limelight, an issue always looks bigger than life. Like all martyrs—like Gary Gilmore, or perhaps more fittingly, like Jesus Christ—we as a nation would crucify a man for giving some of us too much of what we wanted.

Hugh Hefner said, "If it's *Hustler* today, it could be *Playboy* tomorrow . . ." and with an appropriately reverent pause, ". . . and *Time* magazine next week."

Thanks to some childish Puritanical thinking, it could get mighty crowded in that closet.

## Letters to the Ibis

## Opposition voiced to new College semester plan

## Fellow Students:

On Feb. 23 the Educational Policies Committee of the Collees approved a proposal that would implement certain changes in the calendar and academic program. We, as participants in LC II Student Government feel it is important to

call these proposed changes to the attention of all members of the Lindenwood Community.

The calendar changes call for a fall semester from Sept. 5 to Dec. 21. There would be an interterm period during which no on-campus classes would be held from

Dec. 22 to Jan. 20. Second semester would be Jan. 23 until May 13. The 4-1-4 Academic year and the January Term would be eliminated. Residence halls would be closed during the January interterm period.

Academic credit from the 1977-78 school year on will be expressed in semester hours. A course would be credited as three semester hours, and an average courseload would be five classes or 15 hours. Three and one-half semester hours would be given for each Lindenwood course completed prior to Sept. 1977.

The next step for these proposed changes

is approval of the faculty. We urge all students to express their opinions on these proposed changes to the faculty and administration. We cannot allow further drastic changes be instituted at Lindenwood without adequate consultation with the student body.

Bill Hughes,  
Community Manager  
Steve Kochanski,  
Judicial Board Chmn.  
Paul Gross,  
Faculty Meeting Rep.

## “ Jacques Brel” not alive and well in Lindenwood theatre performance

by James D. Thompson

There are at least two kinds of reviews a critic can write; one can write a bombastic and tough review in which he hopes to improve the artistic world by elimination, or a critic can write a supportive review.

Clive Barnes, of the *New York Times*, best exemplifies the latter style. He attempts to support what is good and deal briefly with what is bad. This is what I must do in reviewing theatre presentations on a small college campus where the arts are in their infancy.

The theatre department presented “Jacques Brel is Alive and Well and Living in Paris.” The director of this play, Duane McGorley, obviously did not understand, or at least did not deal with, the inherent

flaws and weaknesses in this non-plot musical.

I am speaking of the transition and continuity of the play. Since there is no story, only a series of songs, the director must decide how he wants the audience to perceive the play, and if he wants them to try to connect the songs for meaning, watch for a collage effect, or something else.

As it was presented, the audience had no way of telling what the director wanted or expected of them. Thus, they were uncomfortable and unappreciative. With the exception of the transition surrounding the song “The Middle Class,” the continuity of the play was unforgivably bad. The

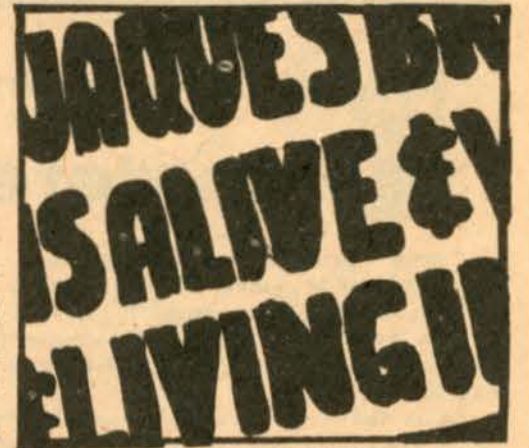
majority of the direction was that of a dramatic director having trouble dealing with the greater complexities of musical theatre. “Brussels” and “Marathon” were destroyed by the absurd gymnastic routine.

There are bright spots in the production and since I am attempting to be supportive, perhaps I should talk about them. “The Desperate Ones” and one or two other numbers seemed to lend themselves to the director’s non-directional style—as opposed to the gymnastic style used for the ensemble numbers.

The orchestra, all though not as clean and tight as they could be, deserves a round of applause (and a better show). Betsy Jeffries was responsible for handling and conducting the orchestra and did a good job. The lights were alright, if not always appropriate to musical theatre. It is evident that Stan Dultz will be growing and designing many more “light plots” in the future.

Now to the performances of the poor unfortunate actors. They all deserve the “Purple Heart” and our sympathies. The actors, for the most part, were obviously unsure of their motivations and themselves. This is true because in musical theatre, you must help the actors do what is expected of them through supportive directing.

There simply was no supportive direction that I could see. No time was allowed for the actors, after their gymnastics class to get ready for their slow-motion exercises. As a result, none of the performances were stellar, but most were



fair and a few quite good. George Giorgetti brought great life and spirit to his songs although a bit predictable. Mary Riley, Libby Spillman and Sally Richardson all provided some moments of joy. Everyone who was involved in this somewhat unsuccessful play deserves all of our support and encouragement.

All things considered, the play was quite bad, or to be kind, mediocre. But we must consider that the musical theatre is a new visitor to the Lindenwood community and must be allowed to mature.

The play did grow and improved from opening night through the final performance. People were beginning to clear-up diction, lights worked better and they cleaned up a couple of numbers.

So, although musical theatre certainly started on shaky ground in the month of February, I hope to see another production which is better better, one which students can enjoy and understand.

We have a good theatre department and I’m sure this drawback will not discourage the future of all kinds of fine theatrical presentations as we have had in the past.

James D. Thompson,  
Editor of the Arts



## New release by Queen: ‘Races’ off and running

by Bill Milton

A torrent of records has been loosed during the post-holiday period, and a plethora of material now dots the musical landscape.

As the Biblical proverb and the latter-day song put it, “For everything there is a season.” This is true in fiscal matters, farming and record buying. The season now is for buying. But let’s not forget the Roman maxim (while we’re into quoting)—“Let the buyer beware.”

**QUEEN** “A Day at the Races” (Elektra 6E-101)—This British glitter group should claim its share of a resurgent rock market with a primo release, which should pick up a lot of new followers for them. It may mark the big commercial breakthrough on the heels of their strong first album.

Not only is Queen able to fuse that dry British satirical wit into their work, but they also know when to take themselves seriously and when not to. Humor and parody are ingredients in a collection of songs that run far afield of the old standby love-song formula. “You Take My Breath Away” is a good try at campy, barbershop love-song parody.

Another tricky bit is to include a number of introductions which almost stand alone and have little to do with the song itself. This is not pushed to the point of distraction but is used most effectively. Lyrics are intelligent and quotable.

“Somebody to Love” is already surging up the charts and features good gospel choir harmonizing. “Drowse” is an offbeat piece about the trauma of middle age and the feeling that life has passed one by. I found “White Man,” suggestive of the innocent noble savage image in looking at the plight of the American Indian, to be a little strained. But in tota this album is a fine effort. If you are into this type of rock, Queen would be a good way to start off this year’s record buying.

## Quartet appears with fine music, bad rapport

by Dave Chapman



The Lindenwood music department was recently the honored hosts of the Giovanni String Quartet. Performing with the quartet was Robert Coleman, clarinetist. The program included performances of Haydn Quartet #1, Mendelssohn Quartet Op. 12, and Mozart’s Clarinet Quintet.

The Giovanni Quartet is a new string quartet, replacing the disbanded St. Louis String Quartet. The members of the quartet are: John Korman, 1st violin; Manuel Ramos, 2nd violin; Joan Korman, viola; and, John Sant’Ambrogia, violincello.

The ability of this quartet was evident from the first note. Their musicality and ensemble technique gave life to Haydn and Mendelssohn, and made Mozart a complete joy. However, while the quartet members’ interaction with each other was excellent, their rapport with the audience was lacking. The time spent between movements hurt the continuity of the music and gave the impression of a dress rehearsal.

It would be unfair if I forgot to mention the fine work of Robert Coleman in the Clarinet Quintet. Mozart demands a special intensity which was well matched by Mr. Coleman’s interpretation. I must say that the audience was receptive and showed some level of sophistication.

All of the students at Lindenwood should feel proud that such a fine quartet was invited to perform here, and should support similar events to insure their continuance.



# Service offers handy hints on resourceful studying

"Depend on it, sir, when a man knows he is to be hanged in a fortnight, it concentrates his mind wonderfully."

Samuel Johnson might well have been talking to students about pre-examination time and that gnawing feeling of foreboding! Examinations can concentrate one's mind wonderfully, but in a positive, practical manner that will not only increase your learning potential but help your performance.

The key to both success in exams and enjoyment of college work lies in the ability to use time wisely. A pattern of good study habits begins as the term begins, but nowhere do you need them more than at examination time. You will be able to handle exams with a minimum of stress if you observe these six suggested steps:

1. Make a term study plan
2. Use good review techniques
3. Develop a confident attitude
4. Organize pre-exam hours
5. Pace the exam carefully
6. Reassess your work

## MAKE A TERM STUDY PLAN

At the beginning of each term develop a daily schedule. Allocate time for class preparation, study, review, recreation,

mind.

**Don't overtax your memory or stamina.** Research shows that most people can absorb and retain just so much knowledge at one time. It's important to study day by day, week by week. Each period of study should be no longer than one or one and a half hours, followed by recreation.

**Take legible class and study notes.** Throughout the term underline your textbooks and make pertinent notes in the margins.

## USE GOOD REVIEW TECHNIQUES

Preparing for exams is largely a question of review. The time needed is not as extensive as some students think, provided you have been consistent in your work. You should be able to review for weekly quizzes in no more than fifteen minutes, for a mid-term hour exam in two to three hours, and for a final exam in five to eight hours.

**Your preparation for a final exam should be carefully scheduled into the two weeks prior to exam day.** Organize a plan that does not interfere with your regular study for on-going classes.

**Plan your review systematically.** Use textbook chapter headings or your instructor's outline as guides. Go from

chapter notes to class notes, recalling important headings and ideas. If some points are unclear, THEN reread the textbook. Don't plan to learn something for the first time.



alert throughout the term to the emphasis instructors put on certain topics, ideas or aspects.

**Ask your professor what he recommends for pre-examination work.** Use these comments as a guide but don't try to outguess him or her.

**Group reviewing can be helpful.** Limit discussions of significant points and possible test questions to thirty or forty-five minutes, with no more than four or five people.

**Avoid cramming.** If you have followed a regular schedule of study and review, you should not have to cram.

## DEVELOP A CONFIDENT ATTITUDE

Tests do serve a purpose. They give you an opportunity to check your progress. Students who have formed good study habits throughout the term should be confident. Exams will help your understanding of important ideas and your ability to express them.

## ORGANIZE PRE-EXAM HOURS

1. The day before an exam, review a maximum of three hours. Question yourself as you review. Reread text passages only when you have difficulty remembering them.

2. Eat and sleep well so that you are refreshed for the exam.

## PACE THE EXAM CAREFULLY

Listen to the instructions and read through the entire test. Organize your thoughts.

**Budget time for each question.** They might be equal in scoring, so answer the

easy ones first. Remember to number the answers to match the questions.

**Think carefully about one question at a time.** Your first sentence should be clear and contain some, if not all, of the main points in your answer.

**Dot down key words as guides.** Indent paragraphs, number points under each heading, or make a rough diagram or outline.

**Write legibly.** If the instructor cannot read your work easily, your mark might suffer.

**Short-form or objective questions demonstrate your ability to recognize details and your ability to choose among alternatives.** Pay attention to key words like: all, none, never, might, should. Avoid leaving blanks, an answer might be correct even though you are not sure. An omission will probably count against you. In multiple choice, cross out what you know is wrong and think about what is left. Be sure to completely erase if you change an answer.

**Essay questions test your ability to express yourself, to interpret and organize material.** Important cue words will indicate what or how much your instructor is asking for. The ones most frequently used are: analyze, compare, contrast, criticize, define, describe, discuss, elaborate, enumerate, evaluate, explain, illustrate, interpret, justify, list, outline, prove, relate, review, state, summarize, trace. Each one of these terms calls for a specific type of material, so think about their meanings in advance.

**Finish each question as best you can and go on to the next.** Leave room at the bottom of each answer for possible additions later.

**Make answers as concise and clear as possible.** Try not to repeat yourself.

**Reread everything carefully.** You might have left out a key word or want to add other points.

## REASSESS YOUR WORK

When you receive your grades and get back exam books, read your answers. Compare them with your textbook and class notes. If you don't understand your instructor's marks, ask him where you went wrong. Learn by your mistakes and go on to the next phase of college work.

This article on examinations is one in a series on study skills developed for college students by the College Textbook Publishers. Free copies are available in booklet form to individual students. The series includes: HOW TO PREPARE SUCCESSFULLY FOR EXAMINATIONS, HOW TO GET THE MOST OUT OF YOUR TEXTBOOKS, HOW TO IMPROVE YOUR READING SKILLS, HOW TO BUILD YOUR WRITING SKILLS. For copies write to: AAP Student Service, One Park Avenue, New York, N.Y. 10016

eating and sleeping.

**A study area is important.** Have on hand the texts, study guides, outlines, dictionaries and reference books, paper, pads, notebooks, that will allow you to concentrate without interruption.

**Study and review differ from each other.** Study refers to learning something for the first time. Review is critical because it strengthens your retention of this new knowledge by viewing it as part of a whole.

**Forgetting takes place most rapidly right after learning.** Review and recall, therefore, are more effective soon after study. After each class go over the main points for ten to fifteen minutes to reinforce them in your

chapter notes to class notes, recalling important headings and ideas. If some points are unclear, THEN reread the textbook. Don't plan to learn something for the first time.

**Making summary notes is helpful.** In four to eight pages, outline the main points of your detailed class and text notes. This helps reinforce the major ideas and important details.

**Summary notes can also serve as a self-test** toward the end of your preparation for exams. Put a sheet over each page and slowly uncover the first heading. See if you can remember the main points listed there.

**Try to predict the exam questions.** Be

3. Get up early to avoid rushing on the morning of the test.

4. Shower, have a good breakfast, exercise, go for a walk.

5. Take a last look at your summary notes, unless it makes you nervous.

6. Be sure you have all the supplies you need.

7. Arrive in the examination room a few minutes early.

## PACE THE EXAM CAREFULLY

Listen to the instructions and read through the entire test. Organize your thoughts.

**Budget time for each question.** They might be equal in scoring, so answer the

## No dorm heating

What's a student to do!

by Judy Gibiterra

Did you ever wonder what would happen if the heating system in a dormitory suddenly exhausted itself? Truthfully, neither did I until Parker Hall's steam supply was quickly depleted last week when a steam pipe burst.

Imagine a rainy spring day. It's cold and wet when you leave the dorm for your class. But before you know it, that raincoat with the zip-out lining is totally impractical—the sun's out and you don't know whether you haven't dried from the rain or if you're perspiring!

Oh, to get inside your room, peel off your clothes and take that long overdue shower. No matter how often you've heard that rain water is great for your hair, you feel your soggy hair and grimace.

You turn on the shower (nice and warm, of course) and the water gets progressively colder. "What's this?" you ask racing into the hall—cold, wet and shampoo still in your hair. Someone sees you and says, "Well, that's really considerate of you. You've just used up the last drop of hot water we'll have for the next 24 hours. The dorm's steam pipe broke."

You laugh, turn red and race into the confines of your

own room. The date with your special guy tonight suddenly enters your mind. You're cold, your hair's ruined, and heaven forbid, you're not going out with him if you can't be perfect.

So you cancel the date and decide to spend the night curled up in bed with the homework that was due last week. But for some strange reason, knowing there's no heat to turn on just makes it seem colder in your room.

The worst is yet to come, though. Your room-mate and her friends walk in from their first day of jogging. They look at you and laugh at your appearance. Holding your nose, bearing up for the next 24 hours with no hot water, you start looking through all of your worldly possessions for those clothes pins your mother packed at the beginning of the year. The same clothes pins that you laughed at and contemplated throwing out. What would you ever need clothes pins for, anyway?

# Lions end disappointing season 11-14, returners look forward to next year



by Chuck Gelber

A generally disappointed group of Lindenwood basketball players head into their last game of the season with a record of 11-14.

The Lions, now down to only seven players, and Coach Lanny Hradek had approached the '76-'77 season with high expectations. What promised to be a team of a strong front-line and a capable backcourt never truly materialized. Due to the loss of a few players and minor injuries, Hradek was forced to go with mostly inexperience.

If the 1976-77 season could be characterized in one word, it would be "rebuilding" as the entire Lions team, except for one member, will return. As Guard Bob Ramsey says, "Sure, losing Dan Odom is going to hurt us next year, but we have to hope we can mature and hope we can sign some blue-chip recruits."

In concluding his four-year Lion career, Odom provided tremendous scoring and rebounding punch leading the team in both categories. With his departure, the responsibilities at center will fall upon the shoulders of Mike Fallon. Fallon, who earlier expressed some uneasiness at forward, believes moving back to his natural position will help him and the team next year.

The hope for success at the start of the year, according to the players, was very real. Says Ramsey, "I really thought we could have won twenty and we could have too. I know we had the talent, but things just didn't work out."

Steve Wood thought the reason for the Lions' dismal season was the result of the team's inability to jell and work cohesively as a unit. He says, "Individually, we had a very good club. But, as we found out, you can't win basketball games by relying on the individual concept. Basketball is a total team game."

The '76-'77 season was an up and down rollercoaster ride for the team. Playing well for a time, the Lions would slip and stumble,

then win, then stumble again. Hope exists for next season as the Lions gave fans a sample of what to expect next year in the recently concluded Concordia Tournament, which saw the Lions reach the semi-finals and Odom make the Tournament All-Star Team.

Guard Skip Hale, who will return to quarterback the Lion attack next year, sounded optimistic concerning what to expect from the Lions. Hale states, "I really believe, since we are losing only one player, we can field a very exciting team next year. If there is one thing we need, it is to be a

consistently good team."

Because Lindenwood does not grant athletic scholarships, quite obviously, the Lions do have a tough time in signing the good high school seniors. All the players were unanimous in their belief that the Lions need the good high school player, who sees in the team, the chance to play regularly. Says Hale, "Sure it's tough trying to get some blue-chippers, but we have to hope. Our team is very young and that showed this year. Hopefully, with a year's playing time under our belts, we'll be a lot better next year."

*"... we found out you can't win basketball games by relying on the individual concept. It's a total team game."*

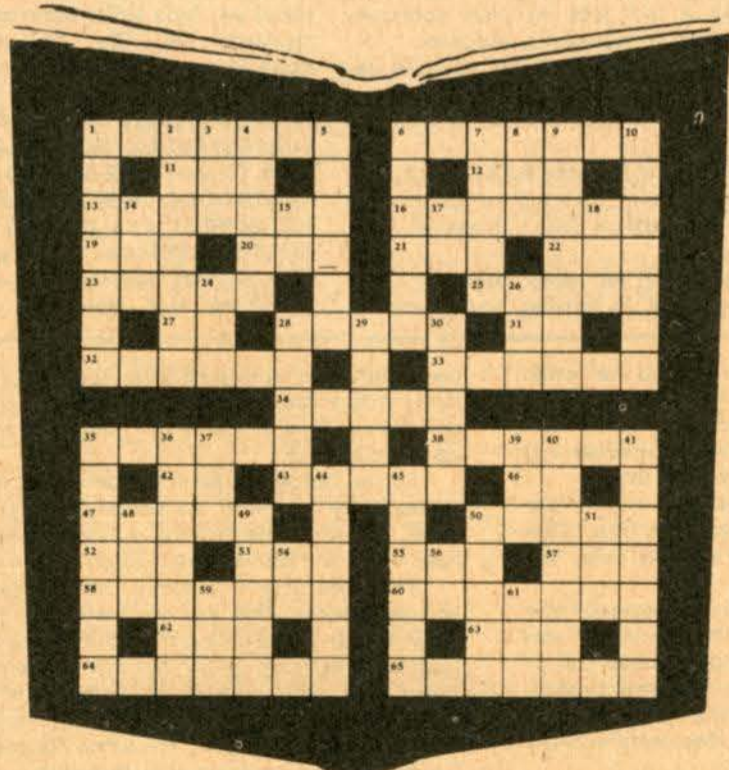
## Pool hours open to students

by Tim Person

Butler's Pool is open for those students seeking something larger and a bit more sociable than their bathtubs. Located adjacent to Butler Gym, its hours will be 7:00 to 8:30 p.m. on Sundays and Tuesdays and 4:30 to 5:30 p.m. on Fridays.

There will be a lifeguard on duty at all times during the pool's open hours. The pool can be opened upon request, provided arrangements are made with Security and an approved lifeguard is in attendance.

There will be a limit of one guest per student.



(Answers will be printed next issue)

## Crossword Puzzle

### ACROSS

1. physically confined
6. where letters are numbers
11. Roman household deity
12. ex-UPS competitor
13. opposite of basicity
16. delayed for time
19. to exist by begging
20. college in Virginia
21. flat bottomed container
22. My \_\_\_ massacre
23. suspicious
25. Brenda or Ringo
27. compass point
28. string and waxed
31. to the same degree
32. Pope's forte
33. country songstress
34. "A Bell for \_\_\_"
35. loose fitting tunic
38. gas rating
42. UPI competitor
43. marine shelter
46. cause to be (suffix)
47. their multiples are 81; 729; 6561
50. villain of TV commercials
52. voter's affiliation (abbr.)

53. pressure (abbr.)
55. beetle or bumblebee
57. loom lever
58. "\_\_\_ on a Jet Plane"
60. Rushmore sculptor's medium
62. to reach by calculation
63. religious transgression
64. Hillary's quest
65. treat with regard

### DOWN

1. dry, white wine
2. nourishes or sustains
3. Coward lyric: "\_\_\_ Dogs and Englishmen"
4. monarch's seal
5. solid carbon dioxide (2 wds.)
6. "Pride & Prejudice" author
7. takes forcibly
8. electric fish
9. ship's stabilizer
10. firewood support
14. actor's direction
15. peaceful contemplation
17. "you" in Spanish
18. Van Gogh's tragic loss
24. "event" in Latin
26. asphalt
28. type of moulding
29. printer's measure
30. cylinder for holding thread
35. the Captain's Toni
36. wound covering
37. O'Neill drama: "The Hairy \_\_\_"
39. prefix: threefold
40. indigo plant liquid amine
41. a first principle
44. 64 across is noted for it
45. accountant's trademark
48. chemical ending
49. unneighborly fence
50. Whitman's "Leaves of \_\_\_"
51. wrestling arena
54. tin (abbr.)
56. a coordinating conjunction
59. "to see" in Spanish
61. shot of liquor