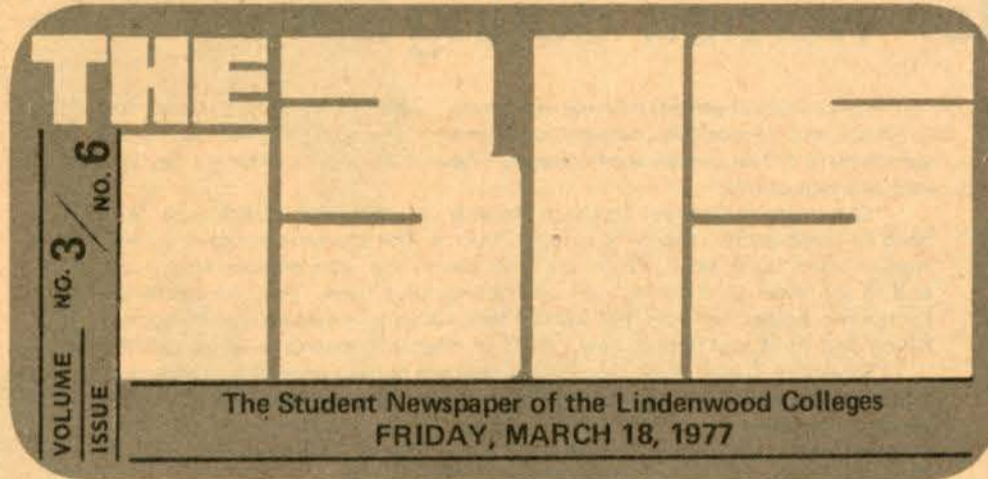


Baseball and Beerball served up on page 12



Faculty fails semester plan
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final curriculum, page 3

This is the house that Spenser built, page 4

The Ibis Looks at The Arts

What do Art Carney,

Lily Tomlin,

Clint Eastwood and

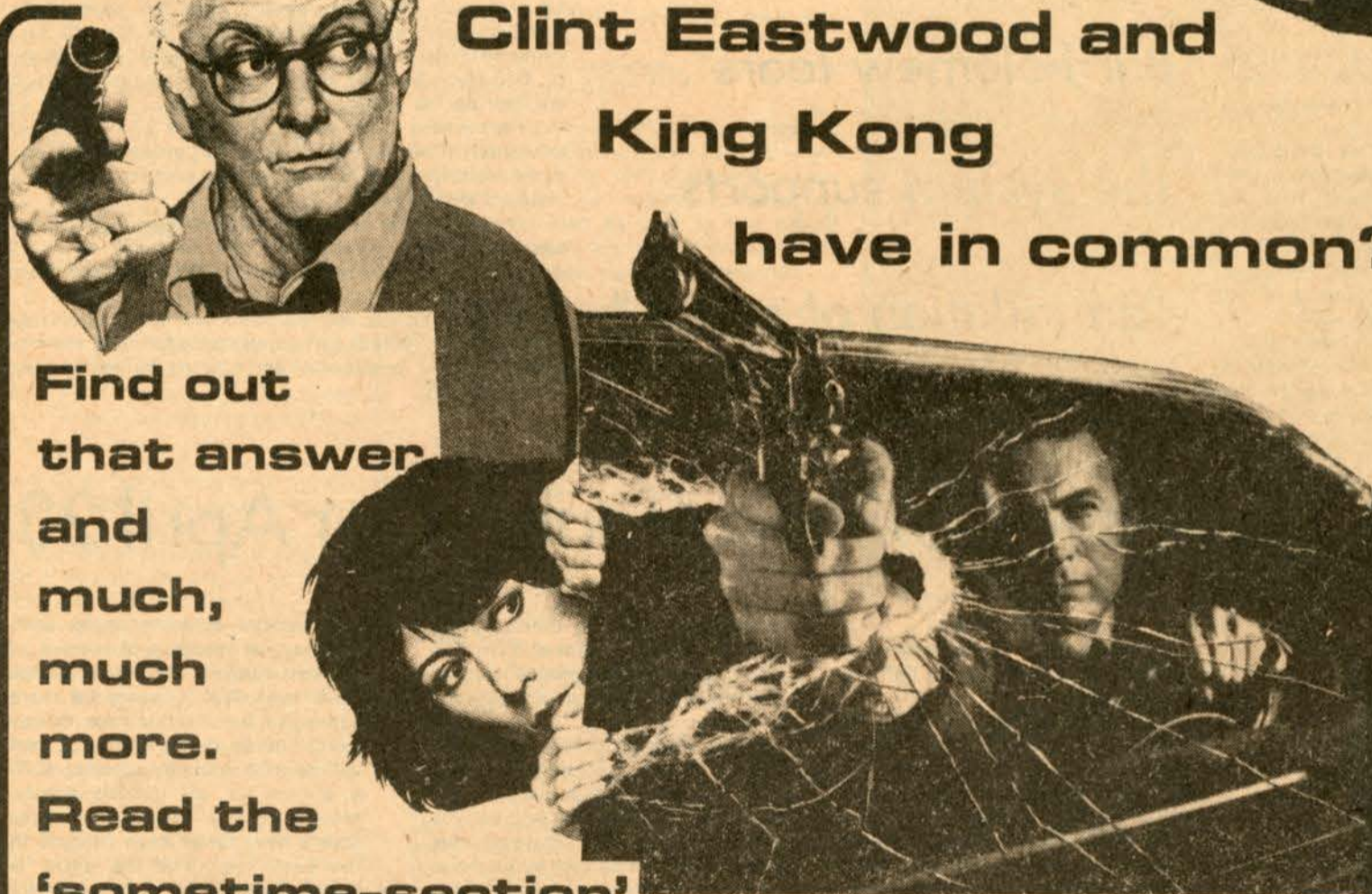
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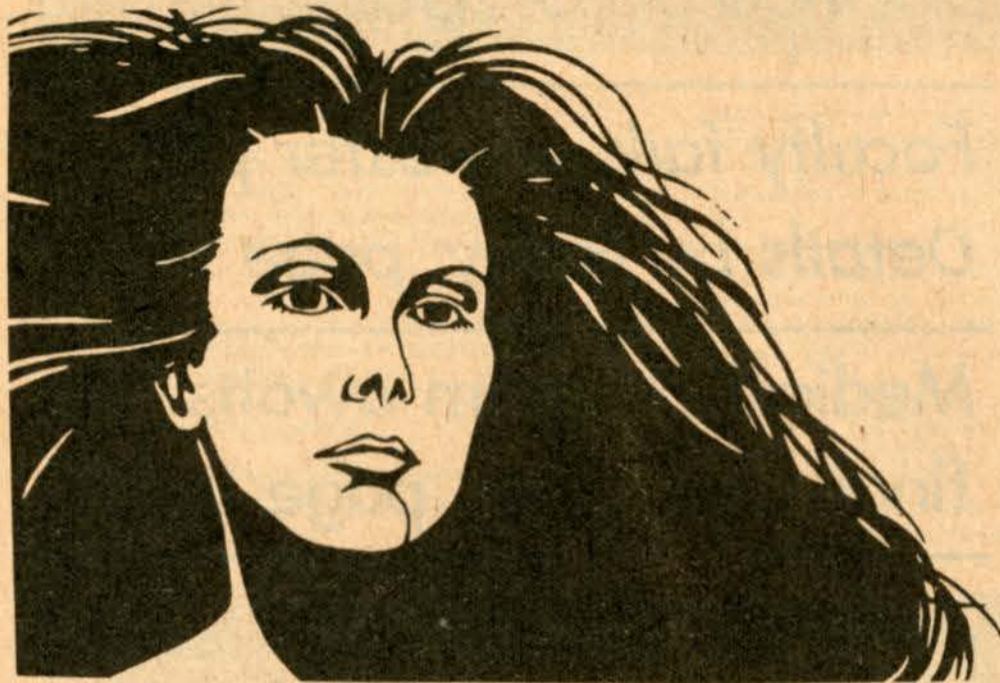
Find out
that answer
and
much,
much
more.

Read the
'sometime-section'
called—

IBIS ON THE SCENE



Colleges offers two courses for women during spring



Two courses of special interest to women, "Decision-Making: Dynamics of Change" and "Assertive Training for Women," are being offered during the spring term at The Lindenwood Colleges. The courses will meet for six sessions and are non-credit.

"Dynamics of Change: Decision-Making" is scheduled from 10 a.m. to 12 noon on Wednesdays, March 30 through May 4. The course is designed to help women learn those skills which are essential in the decision-making process and to aid them in planning and controlling their lives. The content of the course recognizes the facts that women today are experiencing new freedoms, filling new roles and finding new values to integrate among existing values.

"Assertive Training for Women" is planned to help women become more effective in communicating and expressing their ideas, opinions, feelings, and needs. Techniques for communicating in an honest and direct way, without anxiety, fear of alienation of others, will be discussed. This class will meet on Thursdays from 10 a.m. to 12 noon, March 31 through May 5.

The fee for each course is \$25 for the public and \$15 for Lindenwood students. Registration may be completed by mail or in person through the Office of the Dean, Lindenwood College for Women, St. Charles, Mo. 63301. For additional information contact Janice L. Jackson, Director of Counseling Services at Lindenwood, 946-6912 (toll-free from St. Louis) or 723-7152, ext. 263 or the Dean's Office at ext. 308.

Semester plan flunks out in faculty committee

by Liz Haley

Mixed reaction greeted the students and faculty last week as news spread about a proposal that had just passed the Educational Policies Committee (EPC). The proposal, which was turned down at the Wednesday faculty meeting, would have eliminated the January term and gone to a semester hour system of credit.

Though it has been killed for at least one year, many believe the same proposal will be brought up again.

Dr. Bartholomew, Dean of the Evening College, strongly supported the proposal. "I definitely want the course system changed to semester hours," he stated. "We are in danger of being challenged by the Veteran's Administration for the imbalance of our day and evening courses."

He also said that one of the major advantages of changing systems was because most students no longer come to Lindenwood straight from high school. They use some other institution first, he said, and most other institutions use semester hours.

Lindenwood sometimes gives more credit than other schools for similar courses, Bartholomew fears, and that the present system supports "an inflation of credit."

Bill Hughs, president of the men's student body, agreed that the semester system would make it easier to transfer to other schools. However, he did not approve the sudden changeover that last week's proposal would have called for. "It's not fair to hurriedly impose the change on Colleges I and II."

As one of the sponsors of the Town Hall meeting which met last week to discuss the proposal, Hughs called the gathering a "constructive" and intelligent one and said that the proposal was "the first concrete issue that everyone got up in arms about."

Mr. Feeley, a faculty member, saw the whole situation as an opportunity to review what the 4-1-4 system has become at Lindenwood. He said that many members of the faculty no longer use the course system in the intended original way. "I'd like to have some system to establish a better correlation between the content of a course and the credit given for it."

The system now being used at Lindenwood is not really 4-1-4, according to Feeley. "I'm not certain I want to go on with something farcical," he stated and urged that Lindenwood make up her mind where she really is. He said that could involve two alternatives: either to go back to what we were before or to take away the 4-1-4 label and call the system what it really is.

The most controversial part of the proposal was the abolition of the January term. Dr. Bartholomew said that he personally liked the January term but called it an "exclusive privilege" of some people. "Of the 1500 Lindenwood students less than 600 are able to take advantage of January," he said and pointed out the necessity of considering the whole constituency.

Feeley said there was more student involvement in this situation than he ever had seen at Lindenwood. "They came to the faculty and got what they wanted. They were involved and it worked."

Hughs said the reason for the increased involvement was that people were angry. He said the over 325 signatures on the student petition demonstrated their concern.

However, he also warned that students in the coming years have to remain just as concerned if they want to prevent similar proposals from slipping by before they have their say.

*Bartholomew fears . . .
the system supports
"an inflation of credit."*

Gala Cotillion planned for April 23

by Sandy Strauss

Lindenwood's Sesquicentennial will be the theme of the 1977 Cotillion on April 23.

"The Cotillion, sponsored by the Women's Student Government Association, will be a more extravagant affair than it has been in the past," said Kathy Jones of the SGA. The Sesquicentennial provides a unique chance to break away from the usual formal dance of the past.

Of course, this year's Cotillion is still formal, but the setting will be the Floral Design Room at Shaw's Garden, rather than the Machinist's Hall. The decoration will be reminiscent of Lindenwood's past including about 30 pictures blown to

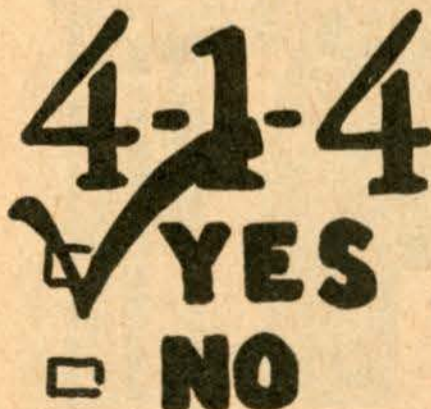
poster size, depicting Lindenwood's progress. A photographer from The Tin Typery will be available to make old-fashioned tin-type photographs of guests.

A champagne fountain will be the center of the refreshment table. Hors d'oeuvres will be served, and the usual bar with beer and set-ups will also be available. However, this year guests will be able to purchase up to four cocktails or mixed drinks.

Kathy Jones has said that the extra decorations and other things will definitely make this year's Cotillion more expensive than it has been in the past. The SGA felt that the extra expense is justified because the Sesquicentennial is a

very special occasion. Jones said, however, in response of rumors of the cost running several times the usual cost, that it would be more expensive, but that there are not any exact figures at this time. The cost will be offset some by charging \$5.00 a person for all outside guests, faculty, alums and staff. These people have never been charged in the past, but since the event is totally financed by student activity fees, it is felt that the charge is justified.

The Cotillion should be the high point of Lindenwood's social calendar. If everything goes as planned, it will be a very different and exciting experience.





'How to Meditate' offered

The Association for Research and Enlightenment, Inc. (A.R.E.), the educational branch of the Edgar Cayce Foundation, is offering an intensive 12-hour course on meditation. It is designed for the general public as well as the A.R.E. Study Group members.

The content of the course stresses "How to Meditate." It focuses on in-depth discussions of several aspects of meditation, including Purpose, Experiences, Physiology, Preparation, and Techniques. It is designed so that upon completion of the course the participant will: know how to meditate; experience meditation; understand the underlying principles of meditation; know how to grow in the practice of meditation. The course is enriched by experiential exercises, audio-visual aids, and course materials for each participant.

The A.R.E. Meditation Course has been developed and tested over a period of years by the A.R.E. and Atlantic University Staff. This course, presented by Meredith Ann Puryear, will be held at the Breckenridge Ramada Inn, Westport Plaza (East of I-270 on Page). It will begin March 18 at 8:00 p.m. and continue throughout the day on March 19. For more information call (314) 487-3531 or (314) 723-0787.

Presents sexuality seminar

Dr. June K. Singer, internationally recognized Jungian analyst, will present a day-long seminar and workshop on the theme "Androgyny: Toward a New Theory of Sexuality" at The Lindenwood Colleges

on March 26. Dr. Singer will talk about the resolution of the masculine/feminine dichotomy in the idea of the "androgyny."

"Andro" is from Greek, meaning male; "gyne" means female. Androgyny is both a new cultural movement and an ideal which seeks to mix the formerly separate masculine and feminine roles and meanings. It recognizes a higher form of human functioning in the realization of human potential which is not labeled by the sexes.

Dr. Singer has presented seminars and workshops on the androgyny theme at universities and educational groups around the country. Her lecture tour follows the publication of her book, "Androgyny: Toward a New Theory of Sexuality," which came out last fall.

Dr. Singer's earlier book, "Boundaries of the Soul," was a best-seller on the practice of Jungian psychology. She is also the author of "The Unholy Bible: A Psychological Interpretation of William Blake." Dr. Singer is a Zurich-trained Jungian analyst, now practicing in Chicago.

The March 26 conference is sponsored by Lindenwood-4, the College for Individualized Education, and by Centerpoint, a program of the St. Louis Educational Center. The registration fee is \$12.50. For information and registration, call 946-6912 (toll-free from St. Louis) or 723-7152 (St. Charles), extension 225.



Medical program endorsed, now awaits final curriculum

by Dennis Miller

The Bachelor of Medicine program has been endorsed by the faculty and Board of Trustees, and a final curriculum is being prepared, with the intention of beginning the program in Sept., 1977.

Dr. Patrick Delaney, dean of the Men's College, said that applications are now being accepted for the five-year program. All applicants must meet the regular admission requirements of the college. Recommended applicants will then be interviewed by the Bachelor of Medicine Admissions and Retention Committee, which will make the final selection of students. This committee will also monitor each student's progress throughout the five-year program.

"I am very excited about the program," Delaney said. "Washington University professors have assisted us in the program, and we've already begun receiving national attention. The Office of Education has invited us to submit our curriculum."

Delaney said the program is unique because Lindenwood is developing the program in conjunction with the St. Louis Department of Health and Hospitals, and Washington University's medical services unit at St. Louis City Hospital.

The program is designed to train persons with a sincere commitment to work in inner city and rural areas where physicians are in short supply. Its graduates will have the unique ability to deliver not only primary medical care, but be thoroughly qualified in the areas of patient and community health counseling and education. "Students will become health educators as well as health

deliverers. The program will train students to treat people, not just the disease," said Delaney.

The curriculum is designed to fully prepare program graduates to pass successfully the AMA certifying examination for physician's assistants administered by the National Commission on Certification of Physician's Assistants.

The early part of the program will emphasize studies in the liberal arts. During the latter years, students will focus primarily on medical courses in clinical practice which will be taught by Lindenwood adjunct professors who are regular faculty members of Washington University's School of Medicine.

The final year will consist of required internship in a health care facility. In that year a student may expect a salary of between \$12,000 and \$13,000. Students will continuously interrelate their liberal arts, medical, and clinical studies during the entire program, including the internship period.

The Health Associate will be qualified for positions in hospitals and with private physicians wherever there is a shortage of primary medical care personnel. The Health Associate will be in demand because of the integrated academic study and clinical training, which is unlike existing specialized programs.

Anyone who possesses a genuine interest in rural or inner city health care is encouraged to apply for admission into the program. Applicants are now being considered for the program in adult health care. Plans for the future include Health Associate programs in pediatrics and mental health.

News Briefs

Culture through language course

"Italian Cultural Experience Through Conversation" is the title of an evening course which will begin on Monday, March 28, at The Lindenwood Colleges.

The class will meet from 7 to 8:30 p.m. each Monday and Wednesday, March 28 through May 9 and will be taught by Anthony Perrone, assistant professor of modern languages at Lindenwood. A one-half course credit will be awarded upon completion of the course.

This beginning language course is designed to familiarize students with Italy's cultural environment and everyday life through intensive oral practice of the basic expressions and fundamentals of the Italian language. The class would be ideal preparation for anyone expecting to travel in Italy.

Mr. Perrone, a native of Italy, has taught Spanish at Lindenwood since 1969.

Puppet festival to be held April 1

The Great Plains Regional Puppet Festival will be held on the campus of The Lindenwood Colleges in St. Charles, April 1-3. The festival is co-sponsored by the Puppeteers of America, Inc. and the St. Louis Puppet Guild. Mrs. Marilyn Myers of Creve Coeur is festival chairman.

Registration begins at 2:30 p.m. on Friday, April 1, at Cobbs Conference Center on the Lindenwood campus. A series of workshops on Saturday and Sunday will include such subjects as hand puppet construction, techniques of presenting polished performances, ventriloquism, magic tricks and special effects in puppetry and story telling with puppets.

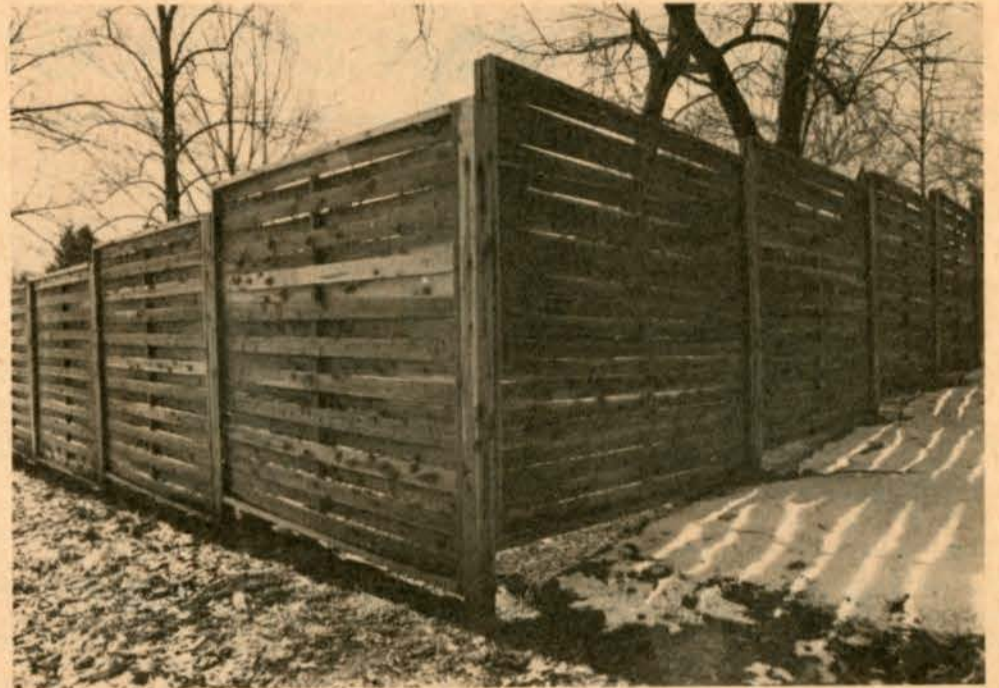
Puppetry performances to be given during the festival include "Peter and the Wolf," presented by the Puppet Theatre Museum of Omaha, Neb. at 7:30 p.m. on April 1. "The M'El-O-Drama," featuring M'El Reum of Denver, and "Wynken, Blynken and Nod" by the Tom Bonham Puppets of St. Louis will be presented April 2 at 2 p.m. That evening at 8 the Melkin Puppets of Chicago will present a series of shows based on Aesop's Fables.

A \$17.50 registration fee covers all performances, workshops and exhibits for the three-day festival. Festival participants from outside the St. Louis area will pay a \$50 fee which includes registration, meals and lodging on the Lindenwood campus. Tickets for individual puppetry performances are \$2 for adults and \$1.25 for children with group rates available.

Campus blight felt by all but the Colleges president

The Mexican party lights glitter, the music sparkles, the guests murmur along with the warm spring breezes on the brick patio as the students peek over the cedar fence.

The Spencer's are having a party and everyone in the Lindenwood community is wondering what it is like to live in a building that is not crumbling. Granted, the dormitories are not condemned, although Sibley Hall's fire escape is, but the sidewalks and steps do breakaway underfoot and the roads that were recently and cheaply repaired, are once again in need of repair. The parking lots are doubling as swimming pools while cars are parked on every inch of campus that will lend itself to bearing the weight of an auto. We're not hurting; we just



EDITORIAL

could feel a lot better.

Perhaps we, the students, should appreciate what we do have. As the song says, "You don't know what you've got till they put up a parking lot." If only someone would. Instead, President Spencer has put up a cedar fence. Why a fence? So his guests can mingle in privacy on the patio built to give guests someplace else to mingle besides on the new white carpets in the president's house.

Students, on the other hand, are content to mingle in Roemer Arcade and in the Day Student Lounge. But they aren't complaining (too loudly) because once upon a time, someone promised them a student union. No one, however, is pressing that issue because chances are, the Union would be built next to the football field (the only available land) which is as far away from the classrooms as possible, or it might wind up on top of one of the few, precious parking lots on campus.

When you haven't got much to start with, you treasure what little you do have, and the students are holding on to every shred of asphalt they can find. Unfortunately, most of the asphalt can only be found as small broken pieces embedded in mud. That, nonetheless, is a better alternative than dashing out of class every hour on the hour to hunt for another parking place on the street to avoid getting a parking ticket. (Perhaps some of the money Spencer is spending on fixing up his house could go into a fund to help pay student parking tickets.)

We shouldn't be too hard on Mr. Spencer, though. After all, we know how hard it is to live on a small college campus in the Mid-west without a decent social life. But, Mr. Spencer, it is also hard to live in a burning building without a fire escape.

Voiced opposition needed to stop B-1 Bomber

by Anne Heintzelman and Karen Schmitt

Saturday, January 22 was a day of nationwide demonstration in opposition to the B-1 Bomber. St. Louis was one of more than 100 cities actively participating in this effort, which marked the culmination of three years of opposition headed by a national peace group known as Clergy and Laity Concerned.

The local demonstration began at 10:00 a.m. at McDonnell-Douglas Corporation. A car caravan then moved through the metropolitan area, making stops at Northwest Plaza, Homer G. Phillips Hospital and, finally, St. Matthews Church (Sarah at Moffett Sts.). At the church a program focused on alternative uses of funds allocated for the B-1 Bomber. The program began at 12:30 p.m. and culminated with a mass signing of a petition urging Jimmy Carter to stop production of the B-1.

Full funding for production of a fleet of 244 B-1 Bombers by Rockwell International Corporation calls for an estimated cost of \$23 billion. This is an increase of more than 150% since 1969, when the Air Force estimated the cost at \$9 billion. At present, one B-1 Bomber would cost approximately \$94 million.

Supporters of the B-1 program point to the bomber's ability to penetrate Soviet air defenses as they are expected to exist at the end of the century. Opponents of the B-1 argue that this problem could effectively be met by equipping existing B-52's (a cheaper plane to produce) with cruise missiles, thereby saving \$10-15 billion over the next ten years. Opponents also focus on the increased importance of missiles over bombers as strategic weapons. Since 1960 the amount of nuclear weapons carried by bombers has decreased from 90 to 30%. Furthermore, an inter-continental or submarine-launched missile is capable of reaching its target within 30 minutes, considerably less time than required by the B-1. Why then is the B-1 necessary?

Congress has allocated funds of \$87 million per month for production of the B-1. This decision, made last fall, provided for such funding until February 1. In setting this time limit, Congress made any long term allocation of funds the prerogative of the new president.

During the campaign, President Jimmy Carter said that the B-1 is "an example of a proposed system which should not be funded and would be wasteful of taxpayers'

dollars." Since the election, Carter has wavered in his opposition to the B-1 program and indicated that a final decision before February would have been premature. Opponents of the B-1 saw the demonstration on January 22 as quite timely during this critical period when Carter was making his decision.

It is important for Americans to examine their priorities. President Carter must be held accountable for campaign promises which have such far-reaching consequences. The tone that is set now affects all citizens of the world as well as future generations. We cannot sit idly by watching funds being diverted from social needs into

GUEST COMMENTARY

One of the main arguments against the B-1 focuses on the transfer of funds from military expenditures to social needs services. If allocated to constructive programs the cost of one B-1 (\$94 million) could provide? one year's operating costs for nine community colleges, each with 10,000 students; 6,000 low cost houses; 28 health centers, treating 40,000 people each; the cost of a school lunch program for 10 million children for a year.

an escalation of our destructive capabilities. We generally as a people do not have much control over the amount and allocation of defense spending. The opportunity exists now, in these critical months before the final decision on the B-1 Bomber, to voice our opposition and restore a measure of power in decision making to the people. Only by committing ourselves to visible action can we hope to affect the final outcome and stop the B-1 Bomber.

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

Memories in dustbin minds



I sit at the kitchen window and look out at the day. The girl next door is busily arranging the chaise lounge, the blanket, the bottle of lotion and the radio in her yard; then she lays down to offer herself to the abnormal niceties of this March day.

I'm remembering my Grandma's house, a large rambling, 150 year old relic that stood landmarking south county and my youth until it was torn down some years back, the land subdivided and rebuilt. But it still stands in my mind especially today. I just finished trying to explain the house, the place's character, to my fiancée and the memories are surprisingly clear.

Memories, of among other things, sitting at the kitchen counter after a large Sunday meal, in the evening, listening to "The Shadow" or "The Green Hornet" or other mystery and suspense tales on KMOX radio for an hour each Sunday. Now, on Sundays, I watch monster reruns at 2:00 p.m. on Channel 11 with Gentry Trotter.

My aunt called yesterday to tell me she'll be moving in May down to southern Missouri near Poplar Bluff and the fishing country she and her first husband loved. She asked me if I wanted to inherit the old bar from my Grandma's house, a long, great, stately thing of real wood and craftsmanship which my aunt inherited when Grandma died.

I told her I wanted to keep it, yes, for both practical and sentimental reasons. But moreover it strikes me, she's going away too, like most everything does eventually at some point. And I'm struck by all the passings; they seem to have touched everything.

Today is election day, a city primary for mayor, I voted this morning and now I recall a column written about another election day and the changes I noticed then. I think about all the added changes I notice now.

Last evening until one a.m., I was out helping my growing-up sister put up campaign posters and literature near, but not too near, the polling places. It was a bit of the old me, younger in days, a boy sneaking through the alleys, furtive, playing keep-away from all my friends. Feeling the years melt away as I surreptitiously tacked up paper, the boy in me lived again. And when I voted I saw Johnny, a boyhood-neighborhood friend at the polls and he talked of politics, his job and his dying mother as I snuck through back alleys in my mind. Nowadays, old friends seem to still play keep-away, but for real, though not intentionally.

I'm sitting here looking out the window as the girl turns over on her stomach and the radio softly plays, but my thoughts go back to my newly-inherited bar, and its place in my future. The practical reason for wanting the thing is my impending wedding and the time after when it'll be needed to help furnish a home. Then come thoughts of the wedding preparations; the catering, the invitation designs; then back to the bar and the house in south county. And further still to the southern Missouri lakes and streams I fished as a boy with my aunt and uncle.

a short story for a long time

And from that water, sitting here at my kitchen window, I remember a watercolor I did as a child.

I sat at this same window as a much younger man with too many hours of John Nagy on morning TV in my eyes and budding art talent in my hands. I cracked open a box of watercolors, vibrant in the cold morning light. I painted the view from the window with little boy eyes, my yard and garage, the alleys and yards beyond.

I painted in bright colors, hard and rich and thickly applied, cheating with a ruler on the quantity of straight lines found in the scene. I outlined the shapes of everything; the picture was an angular wonder, with hard edges and louder-than-life, eye-arresting tones, much more real than life itself. And after that painting, I put away the watercolors til a time when I knew how to use them.

Now the trees have come and gone. The garage was torn down awhile ago and the neighbors have painted in the yards beyond. Everything is fuzzy and chipped now and marked with/by age. And it was never half as bright as I painted it to be.

The girl in the yard fiddles with the radio and it sings a snatch of a song about "a country where they turn back time" and a bit later "she comes out of the sun in a silk dress running like a watercolor in the rain." The white bikini is the briefest of suits and I recall her running in the sun in just underpants, as a child. She is extremely thin with a model's frame and build but nowhere near the grace; many guys have remarked favorably on her looks but I hold she wouldn't cause much stir if she still wore just underpants. I could be wrong but maybe some things don't change.

But I look out the window quickly and the garage is still gone and I blink my eyes in the light.

My fiancée lays in the next room, sleeping. The radio outside sings "just like a river running through the year of the cat" and I blink again. It all moves too fast to stay the

same for long. We try to hold it but it doesn't work most times. I think back to Max Apple's story in his book, "The Oranging of America," which I just this morning checked out of the library. A story just read about the passing of and longing for gas stations and ten cent cokes and people who had time to serve you with a little bit of care and concern. Old time things.

Later on I think I'll read that story to my fiancée but she's asleep now and the moment's passed, and past the next few hours the future is unsure, as the past is elusive while the present is fleeting. All we're left with are memories in dustbin minds that let you know what you gain and lose with each new and dying day. A storehouse of the collections and detritous of the years of our lives that mark the time and our passage. Minds that can be gladdened or saddened alternately, triggered by a variety of unrelated but ever-so-intricately interwoven circumstances.

The radio plays plaintively as I sit at the window as the girl next door gathers her blanket, collects her lotion and the lounge chair, and finally picks up the radio itself in the 73 degree March sun. The radio bundled off stilled, she leaves a moment of silent void outside my window in the day.

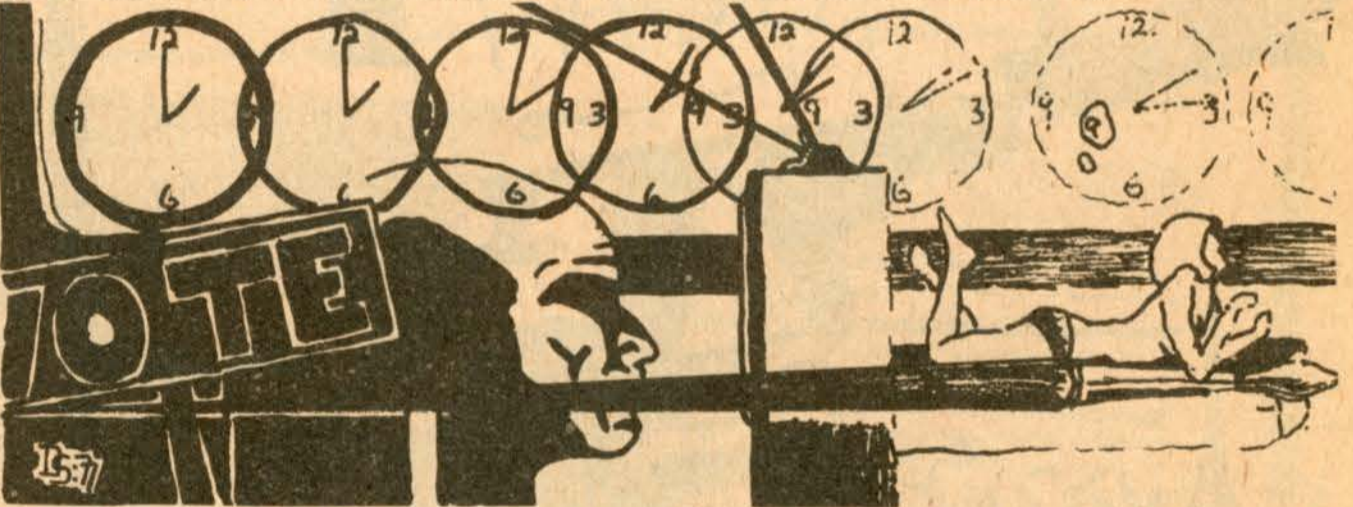
I sit anchored by my reality in the chair. Something moved today. I don't know how to explain it. I'm caught in the flash of time and changes again and blinded by the light, lulled by the warmth but empty at the core deep inside. Something important I glimpsed today has whisked itself away.

The April Playboy interview is with Gary Gilmore who died a month and a half back, and suddenly I feel very much like that, a living dead man mummified by memories that I've become anachronistic in.

Later on that night, my growing-up sister's candidate will win the primary at the same time Rudy Jordache dies in a Las Vegas street, as both the election and "Rich Man, Poor Man, Book II" end. Was it only about a year ago when both just began?

And my sister, coming home from a victory party even much later that night, will be frightened out of her joy into reality by a large rat sauntering through the neighborhood, so out of place here, leaving ugly speculations and apprehensions in his path in the night.

But I don't know of all that now as I turn from the window and put on the pork chops for supper.



Renounce the excess to help the world grow up

by Stephen Gaskin

One of the things we see in our travels around the country is millions of acres of land unused or very badly used, and it is obvious that this country has enough land to feed the world, and to spare. The reason we may have been persuaded otherwise is that some countries are richer than other countries that are poorer. Abortions and birth control pills are being pushed on the poor, dark southern nations by the rich, white northern nations, who are trying hard to hold on to that same standard of living that makes them so crazy. And the people of rich countries are not even trying to help out all the people of their own countries.

Before we start killing babies and bribing peasants to get vasectomies, let's give up the war machine. Let's abandon the nuclear weapons race. Let's educate the people about protein, so they know how expensive it is to eat meat. Did you know that it takes ten times as much land to grow the same amount of protein when you run it through a cow, rather than eating the vegetable protein directly? If we were all vegetarians, there would already

be enough to go around, and nobody would be starving.

Americans don't understand social position too well. I think that's probably because we have this facade that we are not a social-position-ridden country. The thing is to realize that we are really all one. Obviously, geometrically, topologically, psychologically, in every fashion imaginable, we are really all one thing. To really know that and still be on a greed trip is to say that you are somehow better than other folks, so you can greed out a little, while other folks starve.

As I understand it, Jesus was a revolutionary—that's why he was crucified. If he hadn't been dangerous to Caesar, they wouldn't have bothered. Buddha was a revolutionary, too. When he came on the scene in India, orthodox Hinduism had been cooking along for about twelve thousand years, and was heavy with priests and dogma and ritual—and Buddha just kicked all that, with repercussions even down to the present day. For instance, since the time of Mahatma Gandhi, over two million untouchables have quit being Hindus and become Buddhists, because there aren't any untouchables in Buddhism. They bought out a system with a class system in it.

That's an interesting thing about Jesus and Buddha: they did not like a class system. They did not dig anything that said one human was intrinsically better than another one. They would not put up with that. In Jesus' case, it was to His death.

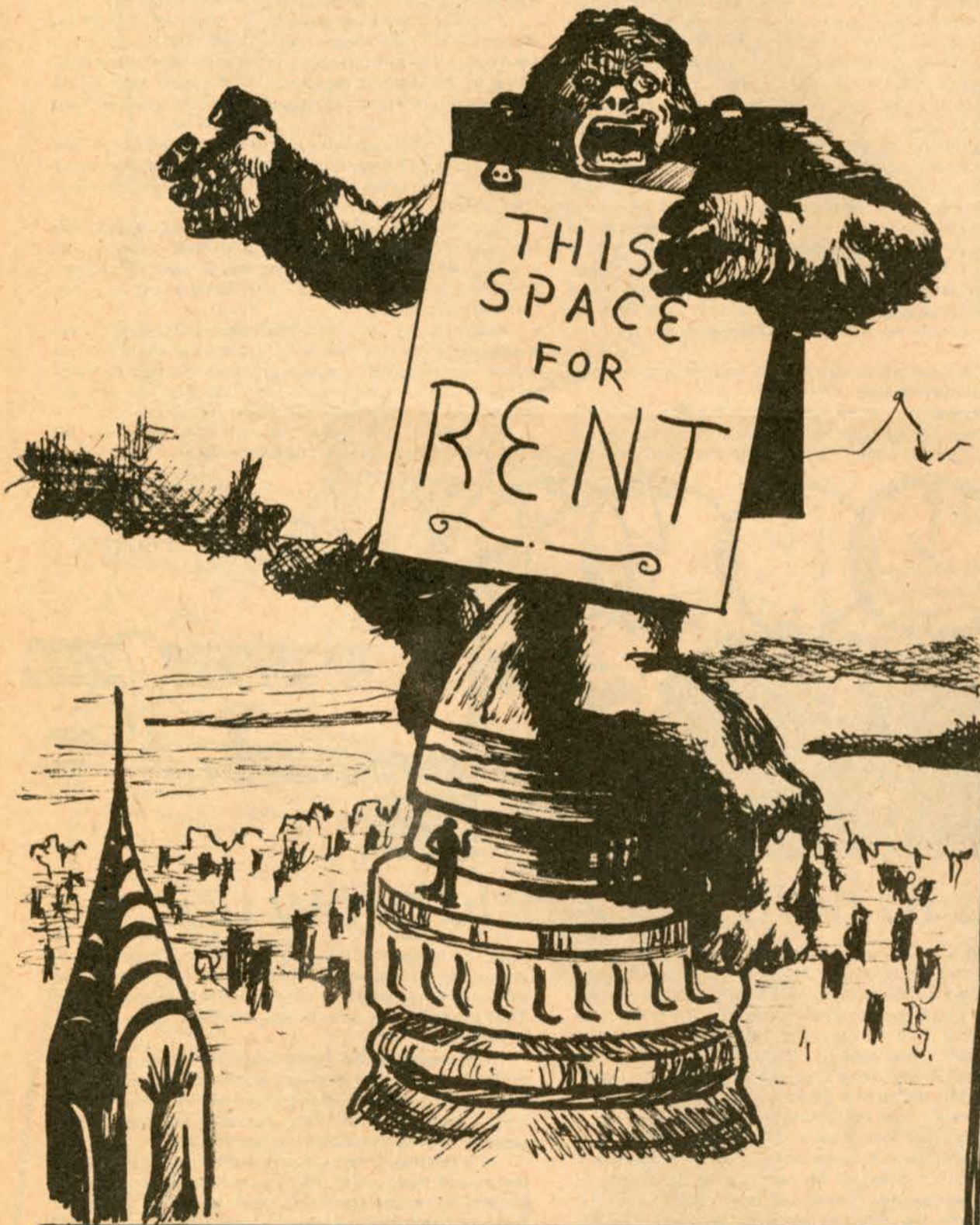
The people of this country are not happy with their millions of cars and campers and speedboats and dune buggies and motorcycles and snowmobiles. Somewhere in there, they know that each Corvette has enough horsepower to be broken down into four tractors.

It is spiritual to recognize that the world is in a heavy place—and that, under the circumstances, you ought to become a renunciate monk, and renounce Corvettes. Renounce hair spray. Renounce junk. Renounce waste. If you have to work for someone else, get yourself a job that's worth something to mankind.

If we take care of ourselves, feed ourselves, heal ourselves, the other system will wither from lack of use, and we can become less materialistic and more spiritual together. I'd like to see a whole bunch of us grow up because the world really needs it badly. Let's do something. Let's do something together.

A Look at The Arts

With the advent of this seasons remakes, old friends like the one pictured below are finding that times are tough. But you wouldn't know it to read the trades posted at the right. Go ahead, read 'em. Their world is an open book . . .



All pages in this "On The Scene" section conceived, designed and illustrated from an idea by Dave Schmitt

Sorry shamus show

by Mike Goodman
What do you say about an 'O.K.' movie? If anything, it's worse than a poorly done film. It's a film, though basically well-done, that has a few major flaws that keep it from truly being a worthwhile picture.

Such is it with "Late Show," a new Warner Bros. picture about an aging detective, starring Art Carney and Lily Tomlin.

The plot intrigues you and provides enough mystery to work as a detective story. However, the basis for the story just doesn't quite make it. Carney plays the retired private



Ape files suit!



Kong enraged by remakes

stops short

no takes one last case because it involves order of a close friend from the "old days" (case repeated far too often in this film). The case involves a missing cat belonging to a Hollywood girl (the girl played by Tompe).

problem is that from about ten minutes the film begins, too much becomes predictable to the most naive viewer. You begin to know what's going to happen even before it does, that horrible feeling that you've seen this all before somewhere creeps up on you. And this does great damage to the film.

There are no true bright spots in the grey landscape of this film and this is especially true of the acting department. Look for something different from Carney soon because throughout the film he seems to have something else on his mind. Tomlin performed equally as mediocre.

The filming was done in a soft focus with a shallow depth of field, and created the feeling that the camera was looking through the tired eyes of an old man. This too caused problems as it became hard to look at after awhile.

The movie also contained an unusual chase scene which was well-filmed and edited. So what do you say about an 'O.K.' film? Well, if it is O.K., and it is no great waste to take the few minutes needed to see this film, but I suggest you can find something else to do with your one hour-and-a-half and three dollars—do so. Wait a few years for this one to hit the boob tube circuit.

'Rocky' goes full 15, kayos critic

by "Kayo" Goodman

The film, "Rocky," is a solid movie, well-acted, written, directed and filmed.

There are many good performances, two of which are brilliant; Burgess Meredith who plays Rocky's aging manager, Mickey; and Sylvester Stallone who plays Rocky. Stallone also wrote the work.

Meredith is excellent in the part of the old, sick manager who's been in boxing some 50 years. The characterization is complete. Although it is a relatively small part, Meredith fills it with a great deal of depth and weight.

Stallone, although not nearly as complete as Meredith, also builds a convincing character. He makes Rocky a man of great interest. Rocky is filled with paradox. He is stupid; yet he is capable of great understanding and comprehension. He is a cold, violent person; yet he is capable of great sensitivity. It was very difficult to make this character realistic; however, Rocky is believable and Stallone involves you in his situation.

The script is well-written. It is stirring, emotional and involving. It possesses both universal and personal qualities and is entertaining.

The story, which is about a boxer-turned-bum-and-loser, who gets a million-to-one shot at the world title, could have been over-simplified, over-emotional and childish. These things are, however, avoided and a great deal of restraint was involved. The film is one of the best stories ever done about a person rebuilding himself.

The photography was excellent. The filming was of an interpretive style. Through the use of

camera angles, depth of field, and types of shots, the camera was used to lead the audience to different moods, emotion and perception. Color was also used effectively.

The overall effect of this film is gripping. It is truly moving and appealing on both an intellectual and entertaining level.



by Scoop Goodman

In terms of show business or in terms of monkey business, King Kong is a film that just doesn't quite make it. Close, but no banana (as the saying goes). In fact, when they extract your hard earned dollar by conning you that this is one of the greatest film happenings ever, and sit you down in a theater and lay this egg on you, you're the one getting the business.

If ever again, Dino De Laurentiis, producer; John Guillermin, director; Jeff Bridges, actor; Jessica Lange, unknown (whose only talent is that she has more teeny bopper sex appeal than Charlie's Angels); or anyone else who had anything to do with this movie, attempts to touch a film classic, they should have their hands slapped hard. Very hard!

I wish someone else had made this film. It is a film classic that could have benefited being done utilizing modern film technology.

However, it should have been done as an art work, not a piece of exploitative trash, based on an oversize gimmick, the mechanical Kong. The acting, all around poor, is marred only by occasional nose dive when it becomes quite silly (which means quite literally infested with silliness). At times, lines are delivered with the style of a junior high school production of any one-act play. Jeff Bridges and Jessica Lang both stink on

ans of the old King Kong, stay home! In most of the film, Kong is played by a man in a monkey suit. There are a few bright points, like the development of Kong's character, and some of the acting and editing is done well. The overall effect, however, is not worth wasting time on.



Obituary

The Enforcer dies

by Sgt. Goodman

The Enforcer is another Clint Eastwood Dirty Harry special. It is an empty, meaningless film. It is full of the same old violence hung around the same old, tired, plot. Close your eyes and you can see it on the back of your eyelids. A great way to save three bucks.

'Streak' in on time

by "Chooch" Goodman

"Silver Streak" is one of those strange films that gets panned by almost everyone, yet everyone is talking about how funny it is.

The film, starring Gene Wilder and Richard Prior, is about an over-worked publisher who is taking a train from Los Angeles to Chicago to relax and be bored. Suddenly, through no fault of his own, Wilder is thrown into the middle of a mystery involving art treasures, henchmen and murder.

In the "Streak," as in "Young Frankenstein" and "Blazing Saddles," Wilder is not given the credit he deserves. He plays both the comical and serious aspects of his part. Wilder has a fantastic ability to stay low-key and hold pause just long enough. His sense of timing is precise.

Another talent Wilder possesses is that he can easily slip from comic to straight man and back again. He does this very smoothly so that you hardly notice it, never breaking character. Wilder works better with other funny men than any comic around.

Richard Prior is also tremendously funny, though at times, it seems he is delivering one-liners. He needs work on characterization.

Prior definitely helps pick up the pace of the film, which drags in the beginning. Without him, this film could have been a bomb instead of the blast it is.

Joni's 'Hejira': poetry

The term "stylist" in popular music has come to mean an artist who has managed to escape being categorized in just one field of music, such as, "He's a pretty good 'folk' singer."

You just can't categorize artists like Neil Young, Paul Simon, or Joni Mitchell. They truly have a form of music unique to themselves. A new album by any of these people is always a major event in pop music. Such is the case with Joni Mitchell's latest release, called "Hejira."

"Hejira" is used in this sense to mean a flight especially from danger. The LP, Mitchell's ninth, is a series of moody thoughts and observations about travel. It goes far beyond that to include loneliness, self-alienation, and love traumas.

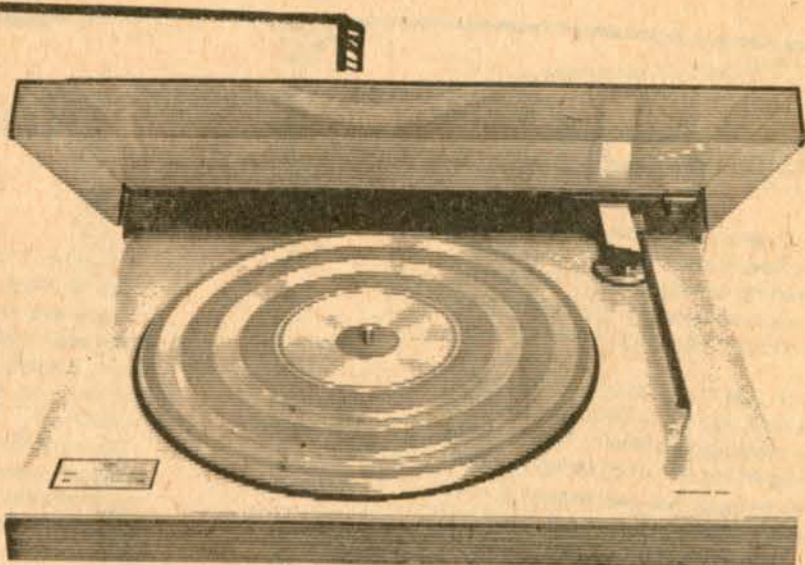
Whereas last year's "Hissing of Summer Lawns" was a "summer-type" album, "Hejira" is definitely a "winter" album, and Mitchell seems to have planned it that way. Both the cover and the inner sleeve are varying shades of black, gray, and white. Cold, stark imagery permeates the album, and fans wanting to hear more of the light, jazzy tunes that appeared on "Court and Spark" may be disappointed.

In spite of, or maybe because of this, "Hejira" is a creative and artistic suc-

cess. The lyrics are simply incredible, and can qualify as a poetry with or without the music.

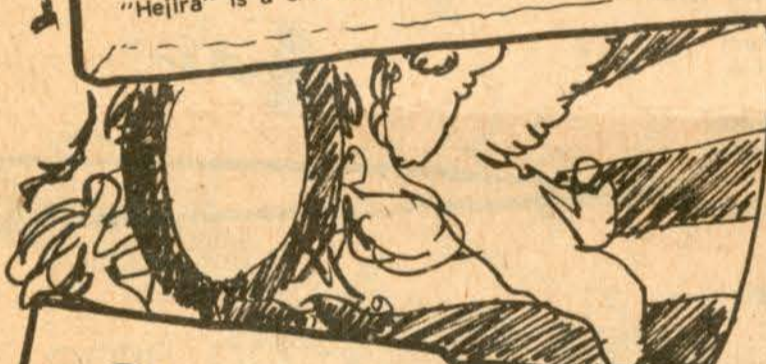
The music on "Hejira" is mellow, soft, and emotive. Mitchell uses her "trademarks" throughout the songs; the unique guitar tunings, the subtle jazz influence (especially on "Blue Motel Room"), and of course, her voice.

"Hejira," like any successful work of art, takes time to digest and fully appreciate. For those willing to take that time, they will experience a thought-provoking journey with an artist of the highest stature.



Renick's Record Review

by Kevin Renick



Starcastle is Yes rip-off

The new album by Starcastle is not so unique. In fact, it's aggravating—aggravating because they are still Yes sound-alikes. The album, the second from this American group, is called "Fountains of Light." The cover isn't even original—it looks almost exactly like the cover of Jefferson Starship's "Dragonfly."

"Fountains of Light" is full of complicated synthesizer swirls, dense harmonies, and chunky rhythms. But it honestly sounds like a rip-off of Yes, whether intentional or not. This really is a shame, because Starcastle are very competent musicians.

What they need is some originality; a creative focus. Whereas Yes is driven by the single-minded artistry of Jon Anderson, and the instrumental prowess of the individual musicians, Starcastle is minus these elements. None of the group members particularly stands out on his instrument, except for a few impressive imitations of Chris Squire and Steve Howe, the bassist and guitarist of Yes.

To be fair to Starcastle, there are some nice moments on "Fountains of Light." But they need more than nice moments to gain their own distinct identity. Keep trying, boys.



New 'Low' for Bowie

One of the strangest of the current albums is David Bowie's "Low" album. It is so different that I'm not sure just how to review it. Bowie has divided the LP into two completely different sides, each one a unique whole.

Side one consists of seven short, intense rock songs in the same vein as Bowie's last album, "Station to Station." But where that album grew monotonous in parts, these songs are never dull. Some small detail about each one makes them all stick in the memory. The titles alone are attention-grabbing: "Always Crashing in the Same Car," "Sound and Vision," and others.

Side two consists of four long, moody pieces which fit the definition of "spacey" in any sense of the word. Who else do you know has used Gregorian Chant on a rock record? That's in a piece called "Warszawa," which Bowie co-wrote with synthesizer wizard Brian Eno.

Eno, in fact, has a tremendous influence on this album. He plays on most of the cuts, and his album, "Another Green World," is the stated inspiration for Bowie's latest style change.

What Bowie and Eno have come up with on side two is music that is mostly instru-



mental (what singing there is, is used more for its sound value than its lyrical content), highly original, and just plain 'spooky.'

There are very few things that David Bowie's new album can be compared with. It may not be everyone's cup of tea, but it is highly imaginative and very unique, and it says a lot for the musical potential of a man who truly stands alone in rock.

Hesitant reviewer picks this years Oscar hits

by Steve Andrews

It is with some trepidation that I approach the 1976 Academy Award nominations. This has hardly been a great year in film history and the Academy nominations reflect the general lack of quality. Every year film students must go through the unpleasant ritual of evaluating the Awards, watching the ridiculous circus on television and then bitching about the winners, only to come to the same conclusion that it really doesn't mean anything.

"If it means nothing, then why go through the trauma?" is the inevitable question and the answer is that despite the fact that only a handful of Oscars go to people who deserve them and despite the fact that they have very little influence on world film art, the Oscars do have an influence on American film and the industry.

Many people see no other films except those nominated by the Academy, perhaps the five best pictures and one or two others. This means that these top nominees will bring in more money at the box office, insuring a success for the producer and bringing more work for the director and the actors (think about how many times you see "Academy Award winner" tacked onto an actor or actress, or director.)

Moreover, a successful film has a way of breeding more films in the same genre. *The Exorcist* and *Jaws* each gave us a multitude of spin-offs and rip-offs. Thus a box office success aided by the Oscars helps create more money making products for producers.

Using the information above certain restrictions must be kept in mind for choosing the winners. The film must be a money maker at the box office. The content cannot be too controversial (*The Exorcist* lost for this reason).

Many times a picture's content is so charming to the audience that it must win, such as *Sound of Music*. If an actor or actress has been around for enough years and paid enough dues to the industry, he or she is very likely to win something (George Burns and John Wayne are good examples).

The technical awards for sound, editing, etc. are the most valid awards, being nominated by the technical crews themselves. No politics are involved as in the other awards. Craftsmanship usually wins in these groups.

Keeping these factors in mind I predict the following winners:

Best Picture: Rocky

Rocky is an excellent American film and its 'Cinderella' storyline returns the audience to classic movie entertainment. The next likely choice is *Network* since a lot of the executive people have been very pleased with the results.

Best Director: John Avildsen for Rocky.

Since *Rocky* is my choice for best picture I stand by the excellent job of the director. Avildsen's film moves quickly and excitingly, capturing the atmosphere of *Rocky's* world and translating it to the audience.

". . . Oscars do have
an influence
on American film
and the industry."

Best Actor: William Holden for Network.

This is a difficult category in which to choose the winner. Each of the nominees deserves the award and I arrived at the prediction through the process of elimination. Giancarlo Giannini has no chance because he is a relatively unknown foreign actor. Robert DeNiro is my personal favorite, but he, like Sylvester Stallone, is relatively new and needs time to make a name in the industry. This leaves Peter Finch and Holden, but Finch died recently and unless the Academy breaks the precedents set with James Dean and Spencer Tracy, Finch could win, but I believe most of the nominators took notice of Holden's finest performance.

Best Actress: Liv Ullman in Face to Face.

The other nominees were certainly good choices, but no actor or actress could match Liv Ullman's performance in this film. I am hoping that the Academy has taken notice also.

Best Supporting Actor: Burgess Meredith in Rocky.

All the people are good choices, several are old hands (Laurence Olivier, Jason Robards) and some are unknown. Meredith belongs with the seasoned veterans and his performance in *Rocky* was superb.

Best Supporting Actress: Jodie Foster in Taxi Driver.

I am going out on a limb with this choice. Foster with Piper Laurie are the only reasonable choices. I'm thinking that Foster may win because she's been around in many films this year and people have noticed her.

Best Original Screenplay: Paddy Chayefsky's Network.

This is not my personal choice, but I think Chayefsky will win because he has done such excellent work in Hollywood for many years.

Best Screenplay Adaptation: William Goldman's All The President's Men.

This category was full of good choices and any are likely winners (*Bound For Glory*, *7 Percent Solution*). I chose this one because the film worked very well as a detective film and a lot of people enjoyed it.

Best Film Editing: Rocky.

Out on another limb, I picked this because I am confident that *Rocky* will take the Awards. *Network* and *President's Men* are also nominated and could easily take it. My personal choice is *Two-Minute Warning*, which (like last year's *Jaws*) depended upon a good editor to work as well as it did.

Best Cinematography: Haskell Wexler for Bound For Glory.

Since *Rocky* was not nominated, I choose last year's winner for an excellent job.

Best Original Score: Bernard Herrman for Taxi Driver.

This category reads like a "Who's Who" in film music since most of the prominent people are nominated: Jerry Fielding, Jerry Goldsmith, and Lalo Schifrin. The late Herrman has two nominations and *Taxi Driver* is the best.

Best Foreign Language Film: Cousin, Cousine.

It is interesting to note that two of the nominees got mass distribution this year (*Seven Beauties* being the other). Although *Seven Beauties* was a better film, I am sure that *Cousin, Cousine* made more people go to foreign films and enjoy themselves. A question for the Academy: if *Face To Face* has the best director and the best actress, why is it not eligible for the best Foreign Language film award?

Two more guesses without comment:

Best Costume Design: Fellini's Casanova.

Best Art Direction: Logan's Run.

Leopold Stokowsky, alone in Romantic perfection

by Dave Chapman

Have you ever been employed by someone who might praise you one night and fire you the next, someone whose devotion to perfection allowed no room for human error? In the field of music, Leopold Stokowsky was such a director.

Stokowsky was born in 1882, which makes him a ninety-five-year-old creator. I suppose he won't allow himself to stop. Much has been said about Stokowsky; much is myth. But the irrefutable fact is that he is a torch-bearer of Romanticism.

Stokowsky is still recording. His latest productions are the *Carmen* and *L'Arlesienne Suites* of Bizet. The only complaints to be made are in regard to the overly lush sounds ("Romantic schmaltz") which are too thick for Bizet's deliberate demeanor. If one prefers a "Mrs Butterworth" consistency, then this recording is faultless. The National Philharmonic performs well and has a plastic quality under Stokowsky.

Through the years we have come to expect a style and quality that is Leopold Stokowsky's own. In 1977 he stands alone in his devotion to the perfection of 19th century Romantic interpretation. This new recording is no letdown. Like a fine wine, Stokowsky improves with age.



Portrait of Maxim Gorky receives warm response

by Greg Barnett and Luanne Maywald
Michael del Medico's remarkable portrayal of Russian writer, humanitarian and dissident Maxim Gorky in Jelkyl Auditorium on Feb. 25 and 26 drew a warm and emotional response from a small but appreciative audience.

Following del Medico's third and fourth parts of "Maxim Gorky: A Portrait" presented Saturday, Feb. 26, members of the audience showered del Medico with flowers.

This usual response to del Medico and his producers Lilliane Bari and Jeanne Bennett was well deserved. The one-man show in which del Medico became Gorky, weaving tales of Russian life and characters, was powerful, yet touched with humor.

Gorky, considered the laureate of Soviet Russia, according to del Medico, lived in the early 20th century under the Czar Nicholas and later witnessed the revolution. He traveled across Russia in his youth and felt

great empathy with the Russian peasant. Among Gorky's works are "The Lower Depths," "Mother" and an autobiography. He fought for the oppressed and was controversial in both czarist and communist Russia, although he knew and respected Lenin.

Del Medico performed "Maxim Gorky: A Portrait" in four parts.

The first part, performed Friday, Feb. 25, in the evening, was "The World." Gorky was shown as a youth, traveling across Russia on foot, by rail and rivers, meeting people, experiencing, learning.

Del Medico portrayed an angry Gorky, frustrated with a world of "unhappiness, sickness, injustice" in which his grandmother died because "No one thought to call a doctor!" Yet, his humor came through in a comic argument with a mother whose baby he delivered.

The second part of Gorky was "Revolution," also performed that Friday.

"He was a self-taught man.

... I feel that Gorky

speaks to us today."

Here, Gorky described the coming storm of the revolution and the rising courage and anger of the Russian people.

Gorky's tale of the slaughter of Russian peasants before the gates of the Czar's palace was captivating. "How could this be? Shoot the people? This is not allowed," he cried. But it was allowed. And the storm, which Gorky related vividly, followed.

Del Medico performed "The Past," the third part of "Gorky," the next night. "The Past" was about Gorky's childhood and his insecurity and loneliness in those years.

Gorky's father died when he was young and he was thrown out of his home by his grandfather at the age of 10. He humorously describes his grandmother, whom he loved, as a large woman, full of strength but petrified by cockroaches.

In "Home," the final part of "Gorky," performed the final night, Gorky was an old man, sitting in a Victorian chair with a blanket in his lap. He walked across the stage to address the audience directly.

Gorky expounded on his philosophy, in this section. He had returned to Russia after a stay in Italy and seen the changes in his country, not all of which he liked. His 36-year-old son had died mysteriously.

Del Medico has been working with his portrait of Gorky since 1971. He had been impressed with the play "Lower Depths" and "FOUND OUT WHAT A REMARKABLE PERSON THIS (Gorky) was." He began researching the author's life and writing the play.

The play was first performed in 1973 in a living room before a group of actors. Since then, the show has been performed throughout the eastern U.S., in Italy and on the Russian Cruise ship "Maxim Gorky." The Lindenwood performance is the farthest west "Gorky" has been.

In addition to performing "Gorky," del Medico has appeared on stage and in films, television and repertory theatre. He has performed in "The Disenchanted," "Inherit the Wind," and "King Lear." Recently he was appointed guest artist and assistant professor of drama at LeHigh University, Bethlehem, Pa.

Del Medico is deeply impressed with Maxim Gorky. "He was constantly growing, a self-taught man . . . I feel that Gorky speaks to us today."

(Thanks to the St. Charles Banner-News for permission to re-print this article.)



The St. Charles County Librarian's Group and the St. Louis County Library Supervisors' Group in cooperation with the Education Department of the Lindenwood Colleges presents:

AN EVENING WITH RICHARD PECK

Thursday March 24, 1977

7:30 p.m.

in
**Young Hall Auditorium
at
Lindenwood College**

An exciting evening featuring:
Student interpretations from the books of Richard Peck and speaker Richard Peck.

Mr. Peck is Young Adult reviewer for AMERICAN LIBRARIES and author of

DON'T LOOK AND IT WON'T HURT

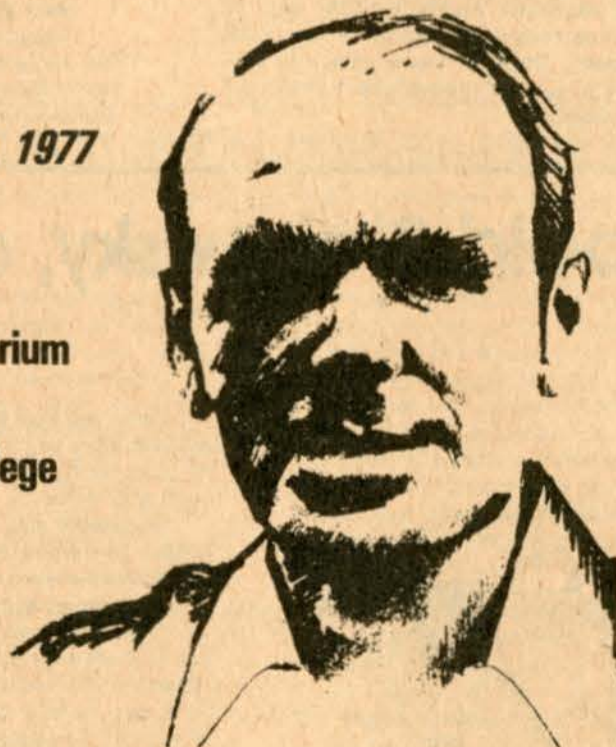
DREAMLAND LAKE

REPRESENTING SUPERDOLL

THROUGH A BRIEF DARKNESS

THE GHOST BELONGED TO ME (soon to be a Disney tv movie)

ARE YOU IN THE HOUSE ALONE?



An evening for teachers, librarians and anyone interested in young people and books. No admission charge.

Reception to follow the evening's program sponsored by the ST. CHARLES COUNTY INTERNATIONAL READING ASSOCIATION

Counseling deals in positive feelings



Counseling — What is it?

Counseling is viewed by most counselors as helping persons have a more satisfactory personal growth and development experience and seeks to help individuals achieve increased strength in dealing with their daily problems.

With a counselor you may discuss and explore freely, in a confidential setting, any problems or feelings which are important to you. The nature of counseling will vary a great deal, depending upon the kind of problem presented. However, the counselor tries to help you feel more positive about yourself, deal more effectively with your problems, make more confident decisions, and work toward more generally satisfying activity and relationships.

The ultimate goal of counseling is to help you grow in self-understanding so that you can better cope with your immediate problems and with future situations as they arise.

Referrals to other professionals (Psychiatrist, Psychologist, etc.) are made for problems not handled by Counselor.

Where is the Counselor's Office?

You can find the counselor on the lower level of the library.

Is an appointment necessary?

No, come at your convenience, or you may call ext. 263 or stop by to make an appointment.

What are office hours?

Between 9 a.m. and 5 p.m., Monday through Friday.

Thursdays - 5-6 p.m. for students who work during the day. Usually available during lunch hour to see students.

Literature Available:

- Baron's Profiles of American Colleges
- Success in College
- College and Career.
- Encyclopedia of Careers
- Graduate Programs and Admissions Manual
- Graduate Study Opportunities for Minority Group Students
- College Placement Annual
- Occupational Outlook Handbook

These and other books are made available to students who want to browse or study in more detail some aspects of their college career and later plans.

Services Offered:

- Individual counseling
- Educational - Vocational counseling
- Career Development Counseling
- Study Habits Diagnoses
- Choosing a Major or a Job
- Personality or Interest Testing
- Personal Adjustment Counseling
- Motivation and Endurance Problems
- Help with a Referral
- Personal Counseling

Janice L. Jackson, Counselor

Cheater's book available

(CPS)—Faking your way through college has never been easier thanks to a new how-to book called *Surviving the Undergraduate Jungle—The Student's Guide to Good Grades*, written by two Columbia University graduates, Kathy Krafts and Brenda Hauther. The authors say had they known of the academic ruses five years ago they "might have gotten into law school rather than writing this book."

The authors have a warped and cynical view of today's college, seeing it as a necessary stepping stone on the way to that law practice or fat doctor's salary. College is not an end in itself, they insist, but instead a weeding out process for the proverbial real world, and you have to be ruthless to survive.

And they do reveal a slew of tricks that are guaranteed to produce the highest grades possible with a minimum of work. Cliff's and Monarch's Notes are suggested instead of actually reading an entire novel, and Classics Illustrated Comics are not to be scoffed at. Invented bibliographies, bought papers, and even plagiarism are part of the game plan. In fact, anything that saves your skin goes. Because of the dangers of being caught, cheating is discouraged, but numerous illicit methods are still detailed, so that the reader can at least cheat with sophistication.

Several exam hints are outlined. The authors claim essays exams "beg for bullshit" and can be successfully taken by "writing, writing, and more writing, until your hand cramps and shakes, and then write some more." The wise student is mindful of the academic prejudices that govern a professor's grading system. "If your professor disagrees with a critic, you can write a long diatribe against the poor

man. If he idolizes the critic, then your essay can dwell on the man's astounding perception and astuteness. (This is called indirect praise—use it.)"

A sharp student never misses a chance to tactfully brownnose a professor who might come in handy at recommendation time, according to the authors. A host of professors should be kept in tow during one's tenure as an undergraduate. You never know when you might need one.

The student who wants really good grades must not let pride get in the way. Begging for a higher grade is totally cool, say the authors, it's just another way of screwing the system.

The book contains advice for those times when you have to cop a plea with a professor or dean to get an extension or deferred exam. Excuses that never work are old chestnuts like a death in the family or personal illness. The authors suggest mental anguish, general fatigue, job overload, anything that is convincing but also vague.

If you're bargaining for a higher grade, sleeping with the professor is out. "Honesty is the byword in sexual relationships today and if you do sleep with the professor he or she is likely to grade you more harshly than other students. Instead of that A and a grateful tweak on all four cheeks, you are going to get the D you deserve," explain Krafts and Hauther.

This is a book for that pernicious college character who is swarming out of control; the cutthroat. Anyone less jaded and ambitious than the throat will find the guide a real snoozer. But the authors need not worry, because the way colleges look today, the book will doubtless be a best seller.

March at Lindenwood

Free And Open To Public

- FRI. 18 MOVIE: "2001: A SPACE ODYSSEY," rated G, 8 p.m., Young Auditorium, free and open to public.
- SAT. 19 STUDENT-FACULTY SEMINAR, L-4, "The Process of Equilibrium in Human and Child Development," 9 a.m.—12 noon, Young Lounge.
- MARCH 20-27 SPRING BREAK
- Thurs. 24 RICHARD PECK, AUTHOR OF YOUNG PEOPLE'S BOOKS, WILL SPEAK 7-10 p.m. Young Auditorium and Lounge. Reception to follow, free and open to public.
- SAT. 26 COLLOQUIUM: L-4, "ANDROGYNY: TOWARD A NEW THEORY OF SEXUALITY" 10 a.m.-4:30 p.m., Guest speaker: Dr. June Singer, open to public at \$12.50 each, free to Lindenwood students, Young Auditorium and Lounge.
- MON. 28 CLASSES RESUME AT 8 A.M.
- WED. 30 EDUCATIONAL POLICIES COMMITTEE, 3 p.m. Library Tower.
- WED. 30 "ASSERTIVE TRAINING FOR WOMEN" and "DECISION MAKING: DYNAMICS OF CHANGE," 2 non-credit courses for women during spring term. To register call 946-6912, ext. 308.
- THURS. 31 "ASSERTIVE TRAINING FOR WOMEN" and "DECISION MAKING: DYNAMICS OF CHANGE," 2 non-credit courses for women during spring term. To register call 946-6912, ext. 308.
- MEN'S SPORTS—Tennis Team, Mar. 30, 2:30 p.m. Parks Home.

Last
issues
puzzle
answers



baseball team ready, needs depth in pitching

by Chuck Gelber

The Lindenwood Lion Baseball team appears to be ready for another season. Head Coach Lanny Hradek, who takes command this year for the first time, is hoping his team can rebound from their terrible 5-15 record of a year ago.

If there is one feeling that pervades the Lions so far, it is enthusiasm. Hradek says he's surprised at the way the team approaches every practice. He states, "The guys really believe this year is going to be very different. They have optimism and it shows."

The key in the early practices, according to Hradek, is to work on the fundamentals of the game. He says, "It's the

same way in every sport and baseball is no different. I have to stress running of the bases, hitting with men on base, throwing to the right base, and making them believe in themselves as ballplayers."

The big problem for this Lions this year is obvious—depth. The team just does not have enough players to afford any type of injury. Outfielder-pitcher Dan Odom summed up the depth problem. "We just can't afford to lose a player or two—everyone has to play all year long."

The depth problem is more acute in the pitching department than anywhere else, with only John Epps and Odom reliable starters. The key for the Lions is the 3rd starter. Says Hradek, "Just look at our schedule. Once we start getting into all those doubleheaders, we're going to be in big trouble unless we come up with a stronger pitching rotation."

The Lions shape up as a team looking to build upon one season for the next as Odom is the only senior on the squad. The preseason line-up has Lance Cleveland at first, Steve Wood and Bob Ramsey handling the doubleplays up the middle, with Rick Ramsey and Steve Kochanski over at third. Mike Fallon, Pat McMillon and Odom appear to have a lock on the outfield positions. Skip Hale will again call the signals as catcher for the Lions.

The problems of getting a strong team together is nothing new to Hradek, who has coached the basketball team at Lindenwood for the past three seasons. He says, "Let's fact it, since the school's policy is no to giving scholarships, I have to sell the school. The school itself is the product not the sports program. When I talk to prospective students, I tell them about the school and the educational benefits it offers. Then if they want to play sports, fabulous."

Hradek was quick to point out the help Dean Patrick Delaney has shown to Lindenwood sports. He states, "The Dean has really improved our program here and year by year it shows."

Catcher Skip Hale sees the Lions really improving on last year's record. Hale comments, "This year, we have a lot of guys that really have the motivation to win a lot of games. All of this enthusiasm about our upcoming season is

exciting. I really think we're going to surprise some people."

First-year player Randy Schoening sees the Lions as having a good season because of their defensive capabilities. Schoening believes, "In order to win in baseball, you start and end with strong defense. We're fortunate we have some players who really know how to play their positions. We should have a good team."

The Lions will play a 24-game schedule with all home games being played at Blanchette Park in St. Charles.

Hradek to coach Lions

Lanny C. Hradek has been appointed baseball coach for the Lindenwood Lions, it has been announced by Dean Patrick F. Delaney, Jr., acting Director of Athletics at The Lindenwood Colleges in St. Charles. Hradek, who has coached Lindenwood's basketball team for the past three years, will continue as basketball coach, adding his new duties in baseball when the season begins on March 21.

"I'm pleased that Lanny is taking over as baseball coach," Delaney said. "He's a capable and talented person—as at home in baseball as he always has been in basketball. We're extremely fortunate to have his coaching skill in both sports. I want to express also my appreciation to Larry Volo for his loyal service as baseball and soccer coach in years past."

"Now we're seeking a new soccer coach. We have one of the best fields in the Midwest and we're looking for a coach who can build a team equal to the excellence of our facility," Delaney added.



Lindenwood Beerball: Softball with suds

Ah yes, Spring, and a man's eyes turn to thoughts of Beerball.

Beerball?

Yes, beerball—a game which possesses the skill of walking and chewing gum at the same time. A game which is able to transform unsuspecting college students into stumbling, bumbling luses.

Beerball takes place every spring and has become a Lindenwood and Irwin Hall tradition.

Roughly explained, beerball is softball with a nice little twist. All the participants chip in and buy as much beer as possible and, to say the least, enjoy a good time (that's putting it mildly—by the sixth inning nobody cares who's winning).

Considering it my journalistic duty to report on the 1977 beerball season to all of you, I shall be forced to participate in many of these exhibitions in total futility (strictly on a journalistic level, of course).

Further information concerning beerball and how you can become a member of this growing, or stumbling, fraternity of athletic competition is upcoming in future issues of *The Ibis*.

Chuck Gelber

1977 Baseball Lions Schedule

March 23	Wed.	Upper Iowa U.—Fayette IA	Home	D.H.	3:00 p.m.
March 31	Thurs.	Principia College—Elsah, IL	Home	9 Inn.	5:30 p.m.
April 6	Wed.	*Mo. Baptist College—St. Louis	Away	9 Inn.	3:30 p.m.
April 8	Fri.	*Washington University—St. Louis	Away	9 Inn.	3:30 p.m.
April 12	Tues.	*Maryville College—St. Louis	Away	9 Inn.	3:30 p.m.
April 15	Fri.	Principia College	Away	9 Inn.	4:00 p.m.
April 17	Sun.	*Concordia Seminary—St. Louis	Away	D.H.	1:00 p.m.
April 20	Wed.	*Washington University	Home	9 Inn.	3:30 p.m.
April 25	Mon.	Lincoln College—Jefferson City	Home	D.H.	5:00 p.m.
April 27	Wed.	*Mo. Baptist College	Home	D.H.	4:00 p.m.
April 30	Sat.	Baptist Bible College—Springfield Mo	Away	D.H.	1:00 p.m.
May 1	Sun.	Mo. U. of Rolla—Rolla	Away	D.H.	1:00 p.m.
May 4	Wed.	Linn Tech	Home	D.H.	3:00 p.m.
May 7	Sat.	Linn Tech	Away	D.H.	12:00
May 8	Sun.	*Maryville College	Home	D.H.	1:00 p.m.

*Denotes Conference Games
D.H. Denotes Double Headers