



the Ibis

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Mo. grant held up in court

By LISA MYERS

Over 10,000 students in Missouri colleges and universities stand to lose \$3.8 million in financial aid if a ruling declaring the Missouri Student Grant Program unconstitutional is upheld by the Missouri Supreme Court.

In a suit filed in 1974 by two citizens groups, Americans United and Missouri Friends of Public Schools, St. Louis County Circuit Judge Robert G. Hoester ruled the program violates both Missouri and United States constitutions providing for separation

of church and state, because some of the funds were going to religiously affiliated schools.

Under the program, students at any institution certified by the Missouri Coordinating Board for Higher Education can receive grants of up to \$900. Under Judge Hoester's initial ruling however, the program is restrained from the disbursement of any funds or tuition grants to students for use after June 30, 1976.

An appeal has been filed with the Missouri Supreme Court, hopefully to be reviewed sometime in May. Meanwhile

Judge Hoester has issued an order staying his original restraining order until the matter is resolved by the Supreme Court.

According to Janet Wilhelm, Assistant to the Director of Financial Aid, at Lindenwood 81 students are receiving funds for the 1975-76 school year.

"The majority of our students receive \$900 which is the maximum they can receive from this program," said Wilhelm. "It is based on the tuition of the school. It's one half of your tuition or not more than \$900."

This year, Lindenwood students

received nearly \$69,000 through the program.

Essentially, there are three ways that the Supreme Court can go. It can rule the entire Missouri Student Grant Program unconstitutional, and prohibit it from disbursing any further funds. It can overrule Judge Hoester's order and declare the program legal in the way it is presently operating or it can rule that the program can only give funds to students attending institutions that have no religious affiliation.

If the Supreme Court rules that the Missouri Student Grant Program can only fund students attending institutions with no religious affiliation, those attending Lindenwood would still be eligible to receive the grants. When Lindenwood was originally founded, it was a religiously affiliated college, associated with the Presbyterian Church.

However, Lindenwood no longer retains this affiliation. While it still does have some association with the Presbyterian Church it is

not now considered a religiously affiliated institution.

In the event that the grant program is ruled unconstitutional, it could prompt another suit, this one against the GI Bill of Rights. Under that Bill, GI veterans have obtained educational grants to study at institutions of their own choice.

Wilhelm encourages Missouri students to continue to apply for the grants.

"If the court rules for the grant program, then the processed applications will be eligible as before," she said. "Students should definitely go ahead and fill out the applications as soon as possible." Deadline for the applications is April 30, 1976.

Now that the question of the constitutionality of the program has arisen, it could well evolve into a long battle reaching all the way to the United States Supreme Court. But for the thousands of Missouri students who are being helped through school with the educational grants it is a tense period.

Big Red camp out at L.C. this summer

By ROY F. SYKES

Football helmets, tackling dummies, and play-action passes will soon become part of the Lindenwood scene. It was announced recently the St. Louis Football Cardinals will move their summer training camp from Eastern Illinois University to Lindenwood. Joe Sullivan, director of operations, said the Cardinals had been looking for a training location closer to St. Louis for the past few seasons, and now are pleased to have found one.

Around mid-July, the Eastern Conference Champions will move into their new summer home in St. Charles.

From the Cardinals' viewpoint there are several reasons for the move. The most important being the close proximity to St. Louis. For the past 25 years the "Big Red" has trained in the Northern

part of Illinois, at Lake Forest College, near Chicago, and last year at Eastern Illinois University at Charleston. "The facilities we've used in the past have been excellent for training," Sullivan said, "but they are just too far from St. Louis and the fans."

Sullivan also mentioned that William Bidwell, owner of the team, felt it would be in the players' best interests to get away from what he called "the Chicago syndrome." Being closer to the team's medical facilities is another factor. The move will give fans an outstanding opportunity to observe, close at hand, their hero's during summer drills.

The new training sight is also viewed favorably by the players themselves. Steve Neils, a third year linebacker from Minnesota, said the team members were looking forward to being closer to their families during the 6 to 8

week training period and avoiding a three to four hour drive back home on weekends. He expressed some concern that the high July temperatures in this area might make workouts rather uncomfortable. The new field, however, will be outfitted with high intensity lights which should help alleviate temperature and humidity problems by allowing night practice sessions.

The field will only be used by the Cardinals during the months of July, August, and early September. After that time it will be at the disposal of the college for the remainder of the year. Soccer and field hockey teams will be using the area which also has baseball and softball capabilities. Another advantage is the publicity that the Cardinals will bring to the school. The college's name becoming associated with the football team is viewed as a very strong drawing factor in reaching

prospective students.

President of the school, William C. Spencer, said many people in the St. Louis area don't know where Lindenwood is, even if they have heard of it.

The addition of the Cardinals will serve as a means of putting the school on the map.

The final plans for construction of the facility have not yet been formulated, with bids being considered from several local contractors. It is known that the field will be located in the area behind Parker Hall and next to the stables. On the request of the Cardinal staff it will utilize natural turf rather than an artificial surface.

Financing the construction of the training facilities will be Lindenwood's responsibility. President Spencer, however, assures us that funds for the project will not come from the general operating budget. He also said that neither the construction of the new field, nor the Cardinals' training activities would cause an increase in student costs or tuition. Furthermore, he views the new facilities as an added source of income for the future.

Coming at a time of year that the buildings would normally be empty and unproductive, the long term contract with the football team will produce revenue by using the training area as well as paying room and board while occupying Parker Hall and using the cafeteria. In addition, several local organizations have already approached the Administration about using the field for regional athletic events.

Before the training season begins, several details remain to be ironed out. Locations to house

a variety of equipment, ranging from uniforms and pads to exercise machines, must be found. One machine, a 16 position muscle exerciser called "the Nautilus," will be moved here from Busch Stadium in early July. Special diets for the players will be incorporated into the cafeteria planning. Also, arrangements for the news media and public viewing of the training sessions need to be made.

Although the preparations are extensive, the Cardinal staff remains confident that even the smallest details will be taken care of before the 70 to 80 players arrive in July.

In viewing the events that will take place, one must ask what these changes will do to the traditions of Lindenwood and the intimacy which abounds on campus. Should we be willing to step into the public eye with a vehicle such as a professional football team? Of course, these are questions that must be answered in one's own mind. However, there are certain realizations that must be met.

In an everchanging world, if any organization is to keep pace with society, it must be willing and able to accept change while preserving its own standards and goals. The students and Administration of Lindenwood, taking full advantage of everything this partnership has to offer, must never lose sight of the qualities that first brought them to this campus.

While constantly striving for the best education possible, the school can look upon the Cardinals' coming as something that will not only enhance the character already here, but also provide a means to a more productive and enjoyable future.



Don Coryell, head coach, St. Louis Football Cardinals

Gallery Dedicated

By JONI DODSON

On the 16th of May, 1975, the Board of Directors of The Lindenwood Colleges voted unanimously to name the art gallery in the Fine Arts building the Harry H. Hendren Art Gallery, in tribute to a man who spent 25 years working with Lindenwood students. The Gallery was dedicated on Sunday, February 15, 1976 during the faculty exhibition.

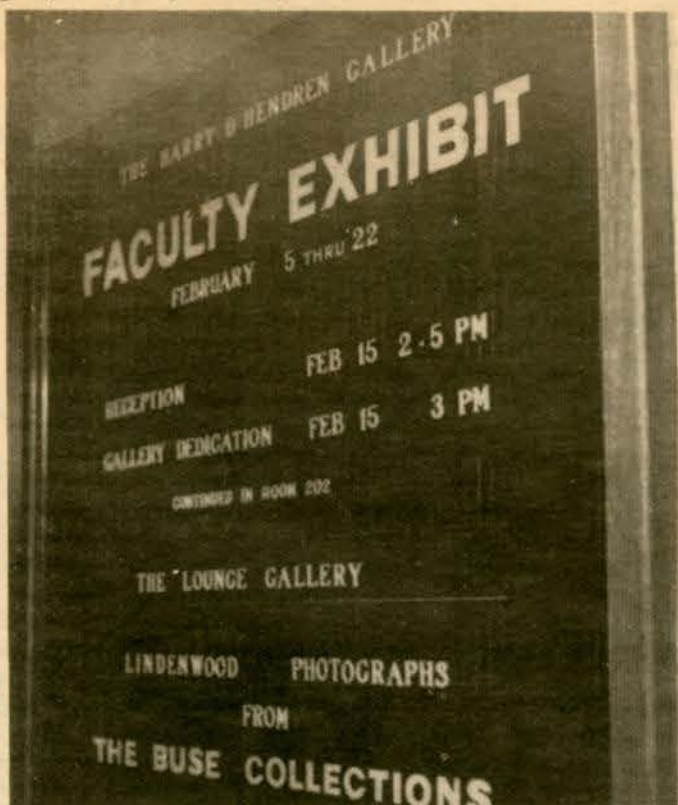
Dr. William Spencer, President of Lindenwood, opened the dedication ceremony. Spencer said that he recommended dedication of the gallery to the Board of Directors on the basis of a petition which was circulated by students after Hendren's death. It seemed to be the unanimous opinion of students, faculty, Alumni, and Administration that the Art Gallery should bear Hendren's name.

Spencer called the Fine Arts building, in a sense, "A work of art on his (Hendren's) part" and added that the Gallery was a bridge between the college and surrounding communities. The dedication ceremony was held on the porch of Fine Arts building on a remarkably spring-like day. Approximately 200 people, including alumni, art patrons of the community, Administration, faculty and students, attended the ceremony and dedication. Glenn Michaels, a 1975 graduate of Lindenwood, spoke at the ceremony and told Mrs. Katherine Hendren, Harry's mother, "Your son has left behind many memories, in the gallery and in the pleasure of those who had the honor of knowing him."

Most people at the ceremony knew and loved Harry Hendren. A booklet was made of letters and telegrams received after Harry's

death, and all of them spoke highly of Harry. One such note expressed how much of Harry remains at Lindenwood, stating, "He gave so much of himself away, one building — a thousand memories."

Mrs. Hendren was the final speaker at the dedication. She thanked the Board of Directors and said, "Harry loved this building and his students." Mrs. Hendren paid special tribute to four people — the first, former dean Polly Nichols, for donating the bronze plaque which names the gallery. The second person, Clara Eagle who is, according to Mrs. Hendren, "responsible for Harry's love of art." Thirdly, Mrs. Hendren, thanked Mary Lichliter for compiling the book of letters received at Harry's death and finally, Eva Dessert, the custodian of the fine Arts Building.



Dedication at the Harry D. Henden Gallery was held on February 15, 1976, when a faculty exhibit was on display.

photo by Chris Coleman

'Glass Menagerie' breaks tradition

The *Glass Menagerie* is probably Tennessee Williams most popular work to date. It has been performed on thousands of different stages in America, read by millions, and taught in just about every high school in the country as one of America's most important pieces of dramatic art. Since this is true why did Lou Florimonte, Chairman of the Theatre department, choose to present it as part of Lindenwood's theater program?

Florimonte has made it clear that Lindenwood's theatre was going to be different, unfamiliar and slightly avant garde. The new theatre is not yet four years old, yet has already established a reputation amidst many other area colleges as a pure, experimental and truly exciting stage. So why the sudden show of traditionalism?

The answer can be found in America's present celebration of its 200th birthday and an examination of what America really is underneath the flag waving, band playing and other external shows of patriotism. It is in works of art such as the *Glass Menagerie* in which the truth of the American way is discovered. Sometimes the truth is painful, an unpleasant experience or full of intense pathos. To ignore it would be to ignore reality. It is in this desire to expose himself and the audience to the truth that Florimonte chose a traditional play. He did not wave a flag, but instead attempted to wave the truth.

I say "attempted" because all though the intentions were good, the outcome did not justify the means. Florimonte's *Glass Menagerie* met with both success and failure.

The major problems with the production laid with his direction and interpretation of characters. Casting himself as Tom caused the play to suffer tremendously, because he was both director and an actor in this production, yet it was characterization that carried the show.

Florimonte's Tom Wingfield was a young man full of anxiety and confusion, yet a man with a positive understanding of himself. To capture these feelings, he constantly underplayed the character, and consistently checked his emotions with strong, dry calculations that were in their

dryness, an emotional experience.

At only one moment in the play did I feel Florimonte lost the essence of his Tom — it was the scene in which Tom quarrels with his mother and accidentally breaks a glass figure in his sister's collection.

Florimonte's business, most notably his finger pointing, destroyed much of the intensity he had created thus far and instead gave Tom a sense of evil hostility which was foreign to the rest of his character.

Directing a play as well as playing the leading character creates an obvious problem — one which Florimonte did not overcome successfully, that being the capacity to view the play with directorial objectivity. The result was that much of the blocking and timing of the other characters were at moments sloppy, and off. This is particularly true of Sue Groom's performance as Amanda — the fretful, almost paranoid

mother of the Wingfield family.

As a friend of mine said to me, "Amanda is a sympathetic character, but Groom feels so much sympathy for herself why should the audience?" Many of Groom's pauses and timing clashed that, at times, she conveyed a sense of uncalled for comedy. I feel this was particularly true during the famous phone call scene in which she tried to sell magazine subscriptions to a friend.

Another element I think that worked against the success of Amanda's scene, was Florimonte's staging. It was played in upper stage left, usually a strong position if played on an elevated level. Played on floor level with an easy chair downstage of her, made the entire poignancy of the scene undermined. On the other hand, much of Groom's performance was maintained by a rich sense of elderly vitality. Her middle aged

appearance gave a true feeling of an aged mother's concern for the future of herself and children. Her gestures of nervousness were never over done but, always added a little more insight to the anxiety of a woman concerned primarily with maintaining pride and survival.

As Laura, Aimee Haake's greatest obstacle was herself. Physically, Haake is everything. Laura is not. She is well endowed, beautiful and not at all small. However, her Laura was convincing and very sensitive; she overcame her own obstacles but again was faced with poor direction.

Laura does not live in a world in which she interacts with people intimately, instead her meaningful relationships are centered around objects. What she relates to most closely is her glass menagerie, her yearbook and her phonograph. What Florimonte did, however, was to

give a strong sense of interaction between Laura and her family and a non-existent relationship between Laura and her little vacuum world. When he does this, they seem misplaced.

Haake's Laura seems to find security in her typewriter, the very object that represents her insecurity in the outside world. She sought affection and comfort in her phonograph and only once did she convey any feelings of emotional commitment to her glass figures. The final scene in which the gentleman caller accidentally breaks the unicorn, which is Laura herself, is that moment.

The gentleman caller was the production's greatest disappointment. Once again the actor's major problem was to overcome his own physical limitations. Bob Van Dusen never resolved the problem. One of the reasons why Van Dusen's performance was so disappointing was because he is a well established actor in the Jelkyl theatre and simply didn't live up to his past performances.

His character interpretation was that of a typically insensitive "jock" emphasized by his stage request for the sports page in the newspaper. None of the character's sensitivity was conveyed in Van Dusen's mannerisms or business. Instead, the audience was presented with a young man who was nervous in the company of non-athletes and awkward in a suit and tie instead of a letter sweater.

With all of these negative comments, how then did the production succeed? The success of the production was not in its staging, but rather in its sincerity.

Most people, including myself, felt as though it was the best show at Lindenwood so far.

Certainly the production was flawed but the flaws were honest and experiencing them was similar to seeing a child on the right path to truth make a mistake, but in spite of his failure continue anyway. Beginning with auditions, the production was faced with obstacles, yet Florimonte pursued his intentions and ended up with a production that was full of external blemishes, but had a beautiful soul. In 1976 I would rather wave his *Glass Menagerie* than Uncle Sam's flag.

—John De Pasquale



Sue Groom and Aimee Haake rehearse before opening night of "A Glass Menagerie" held in the

Jelkyl Center for the Performing Arts.



By Howard A. Barnett, Ph.D.

A Columbia, Missouri reader thinks the Forum should write about the "why can't Johnny read" question of several years ago, a question which she thinks has now changed to: "why can't Johnny read and write?"

The November 27 issue of *The Chronicle of Higher Education*

reviews this topic with a conclusion that the decline in verbal scores of entering college freshmen may be the result of out-moded standards and a reduced vocational importance for writing skills. Other analysts attribute the decline to the prevalence of television and to youthful disillusionment with traditional values. The December 8 *Newsweek* has a variety of ex-

planations.

Before placing blame on forces outside the schools, we ought to consider what has really happened to the study of literature and composition — subjects which have traditionally been the basis of developing verbal skills.

The first thing was "modernization" — preference for contemporary over traditional readings. Then there was the stress on communication, to the point of listing literature as a language art along with speech, journalism, broadcasting and film. Then came "relevance" as a criterion for selecting readings, and the readings as source material for discussing social issues.

Instead of looking for new explanations, we should reread

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Matthew Arnold. In *Essays in Criticism*, he defined literary study as learning "the best that is known and thought in the world," seeing the work "as in itself it really is", and making "the best ideas prevail."
The best literature stands the test of time and the scrutiny of the scholar.
It has been a long time now since school systems decided that training students for "the world as it is today" was their primary task. There is no reason to assume that the traditional approaches to literature and composition do not make a significant contribution to that task if we have not really been using them. Arnold's objectives are surely still important, perhaps especially in today's world.

"Here Comes the Sun"

By M.F. ANWARY

"Here comes the sun. It's all right; so the popular Beatle lyric goes." That is how an article began in the school's paper the IBIS, last year. The writer signed his work "Gabriel."

I had the opportunity to get to know Gabriel better than many people on campus and yet I knew very little, perhaps nothing about him. But from his attitudes, his appearance, and his silent deep looks, I could see that he was a product of the social youth revolution that swept the world a few years back.

He was a black youth, a vegetarian who believed in God, but did not know God. Gabriel believed in non-violence, but he had a black belt in karate, just to protect that right to be non-violent. It was something like the government using aggression to protect the peace. He disliked the system but was willing to go along with it, justifying this by saying that he was not in the position to do anything about it.

It was a refreshing and pleasant surprise to pick up Lindenwood's newspaper and along with the news of new professors, the complaints and sweet sarcasm of some of the students to the editor, and the broad spectrum of athletic events, read about an interested student and his life in college as it coordinated with the lives of people outside of the college.

The title of the article was "Sergeant Pepper". I think the last three sentences really made the main subject of this article. Gabriel wrote: "It was a time when students shut their eyes to reality by drowning themselves in blank sterile ideologies. Now they only shut their eyes to reality with blank sterile smiles. And why shouldn't they? After all, college is merely a mental institution."

Sad and hard as this fact may be, it seems to fit well with a great portion of today's college students. Does going to college mean isolation, and forgetting

about the rest of the world? Does it mean drinking beer? Smoking pot? Is it making A's, graduating, getting a job and making money? Or is it all just personal?

It seems that college is a nice place to receive culture with "classy" courses, such as English, horseback riding, poetry, philosophical terminology, music, French and so on. Nothing is really wrong with any of the above, except when apathy accompanies it. It is not so important what the kids learn today, but rather how they will use their knowledge tomorrow. It seems that many of them go toward the old ship of normal or adequate expectations of the society. Everybody somehow will shape up, be accepted. Nobody is thinking about different or changing things, because they are scared of being shipped out.

But these college cultivations will make them ideal, cultured units, who feel valuable. Too valuable to let them waste anytime on trying to change things. Eventually they will become nice conformers drifting with the common crowd. They will sit in front of their television sets and solve the world's problems at times. But mostly their busy lives will consist of financial greed.

But the sad part of this is people really hear these cries but do not listen. Cries that disappear in the wind. They are just words. Words as Gabriel might put them in, other Beatle lyrics:

"Words are flowing out like endless rain into a paper cup, the sliether while the pass they slip away across the universe.

Polls of sorrow, waves of joy are drifting through my open mind possessing me and carressing me.

Nothing is going to change my world.

Nothing is going to change my world."

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Korenak not horsin around

By DENNIS MILLER

How many undergraduates do you know who teach in a separate area of concentration while attending classes? Students enrolled in riding courses at the Lindenwood Colleges know of at least one such person.

He is John Korenak, a 25-year-

old biology major currently working as a part-time riding instructor at the Lindenwood Stables. Besides his teaching duties, which include courses in hunt seat, Korenak is a full time student. Although he is a senior, he does not expect to graduate until May of 1977 because he plans to attend classes on a part-time

basis next fall. Teaching horsemanship adds two things to his life: added income and an extra outlet for his interests in the field of horsemanship.

When asked how he became interested in horses he explained, "I've been interested in horses all my life." Although Korenak's parents provided no basis for that interest there were friends who owned horses, and an uncle who lived on a farm. "I used to ride four or five times a day which allowed me to develop skills along with practical experience."

Eight years ago Korenak, a native of St. Louis, began working for B & B Farms. From there he went on to manage Shy Stables, also in St. Louis, and a stables for a private individual. His increasing interest led him to own, train and sell thoroughbreds for racetrack and show ring. One horse he sold "may be headed for the Olympics, someday." But his interest goes beyond money-making. His horses have won several championships, and he has shown all the way from Detroit, Michigan to Tuscaloosa, Alabama and across the Midwest. His early experience gave him good training in show jumping. At present, Korenak owns two horses he plans to show at later dates.

The field of horsemanship is increasing in popularity throughout the United States. Korenak feels this is because "people now have more time for recreational activities such as horseback riding. From there it



John Korenak is the hunt seat riding instructor at Lindenwood's stables and is also a Lindenwood student.

photo by Roy Sykes

leads to bigger things." According to Korenak, this popularity has spread to the Lindenwood campus. "We have an excellent program that is expanding all the time." He went on to say he is surprised the college does not have an indoor ring, which he feels is desperately needed. "The indoor ring would be much better for showmanship. We wouldn't have to contend with winter conditions."

A college education has come slowly for Korenak because of the time he devotes to horses. He

attended Jefferson Junior College and the University of Missouri at St. Louis before coming to Lindenwood. But if he is as enthusiastic about his studies as he is his job, he should not have any academic problems. Following graduation, Korenak intends to continue to reach riding skills and showmanship while pursuing personal interests. Where his teaching will take him is undecided. But wherever it is, his students will appreciate him as they do now. His knowledge and enthusiasm is responsible for that.

Events and happenings

Compiled by Dennis Miller

THEATRE

Feb. 25 — "A Memory of Two Mondays" and "Brandy Station," Loretto Hilton Repertory Theatre, Tues.-Fri. 8 p.m., Sat. 5 and 9 p.m., Sun. 7:30 p.m., \$3.50 and \$7.00 (6-28)

Feb. 26 — "Sunshine Boys," Dinner Theatre, Busch Memorial Ctr., 6:30 p.m. \$7.00 per person.

Feb. 26 — "Ten Little Indians," Webster College 7:30 p.m. \$2.50 adults, \$1.50 students (25-29).

Feb. 27 — "You Can't Take It With You," Florissant Civic Center. For information call 839-0908.

Feb. 27 — "Wagons West," Forest Park Community College, 8:30 p.m., \$1.00

Feb. 27 — "The Way of the World," Edison Theatre, Washington University, 8 p.m. \$5 adults and \$3.50 students.

Feb. 27 — "The Waste Land," Christ Church Cathedral, 1210 Locust St., 8 p.m. \$1.50 adults and \$1 students.

Feb. 28 — "The Robber Bridegroom" Edison Theatre, Washington University, \$5 adults and \$3.50 students.

Feb. 29 — "Time of Your Life," Edison Theatre, Washington University, 8 p.m. \$5 adults and \$3.50 students.

March 6 — Brock Peters will present "An Anthology of Black Poetry," 8:30 p.m. at the University of Missouri at St. Louis, J.C. Penney Auditorium. Admission \$4.

FILM

Feb. 29 — "Ruggles of Red Gap," St. Louis Art Museum, 2:30 p.m., free.

March 1 — University of Missouri at St. Louis will show "Pat and Mike," 8:15 p.m. in J.C. Penney Aud., free.

March 2 — UMSL will show "Some Like It Hot," 8:15 in J.C. Penney Auditorium.

ART

Primitive art masterworks on exhibit at St. Louis Art Museum, main level special exhibition galleries, further information dial 721-0072 (Jan. 23-March 7).

Afro-American art on exhibit at Loretto-Hilton Gallery, Webster College. 9 a.m. to 6 p.m. weekdays, 1 to 5 p.m. weekends and during theatre performances (Feb. 2-28).

Early Western landscape photographs on display at St. Louis Art Museum, upper level galleries (Feb. 6-March 28).

Feb. 26 — St. Louis Art Museum will have lecture "Abstract Expressionism As An Ethical Position", Alexandra Bellos, 11 a.m., further information dial 721-0072 (28, 1:30 p.m.).

MUSIC

Feb. 25 — Meramec Community College Orchestra, 8 p.m., free.

Feb. 26 — Recital, Wanda Kennedy, piano, 7:30 p.m., free.

Feb. 27 — St. Louis Symphony Orchestra performance of Takesmitsu, Prokofiey, and Tchaikovsky, 1:30 p.m., \$3, \$9.

Feb. 29 — 15th Annual Croatian Tamburitza Concert, 3 p.m., O'Fallon Technical High School. Tickets \$2.00 in advance, \$2.50 at door, children \$1. For information call 832-0601.

March 6 — Scottish St. Andrews Society presents soloist Nancy St. James, 8 p.m. in Webster College Auditorium, further information dial 962-9769.

OTHER EVENTS

Feb. 25 — Orchid Show, Climatron 10 a.m.-5 p.m., \$1 adults, 25 cents children under 12.

Feb. 26 — Lecture, Abstract Expressionism In An Ethical Position by Alexandra Bellos, St. Louis Art Museum, 11 a.m., free.

Feb. 28 — Children's Program — World War III Till Now, St. Louis Art Museum, 10:30 a.m., free.

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