

The Iris

The Lindenwood Colleges

Vol. 8, No. 4

October 26, 1973

JELKYL CENTER DEDICATED

by Joyce Meier

The story behind the Jelkyl Center for the Performing Arts sounds almost like a fairy tale. There are many people responsible for the conception and building of this dream that came true. The theater was a long time in planning, but finally, on Sunday evening, October 14th, the dedication was held and the center was officially opened.

It was named after the man who made it all possible, Ross A. Jelkyl. Dr. Jelkyl was an employee of Ralston Purina Company for 44 years. At the dedication he told how he reached the decision to donate his money to the new theater for Lindenwood while he lived. He spoke of how he originally planned to include Lindenwood in his will.

"I found myself on campus quite often," he said, "and I liked what I saw. I went on a tour of the campus and I looked through the doors and saw the old auditorium, dark and ancient. It looked like it needed help." He was right. It did.

Subsequent talks with Dr. John Anthony Brown, President of Lindenwood for seven years, convinced him to give Lindenwood the money immediately, to enjoy his gift while he lived, rather than wait.

"Dr. Brown," recalled Mr. Jelkyl, "dropped a bombshell. He asked, 'Why not give the money now?' There was a need here and I liked his suggestion that I would see what I had given rather than waiting 'till I had passed on.'"

So it was that Dr. Jelkyl gave the Lindenwood Colleges the funds so that a theater planning and construction could begin. The renovation began two years ago when Manske-Dieckmann and Partners were chosen architects to design the theater. The general contractor was Robert R. Wright.

"There are very few colleges,"

said John Ahart, associate professor of theater at the University of Illinois' Krannert Center for the Performing Arts, "where the architects, organizers, and everyone else concerned get along right up to the date of dedication." Mr. Ahart helped plan the design of the center. He spoke at the dedication of the role he hoped the auditorium would play in the future: to unite the performer and the audience. "This theater is a prize to be treasured on any campus," he said.

Mr. Ahart came to be involved in the Lindenwood Theater project through Mary Ann Smith, Festival Coordinator at Lindenwood. Ms. Smith, who has taught courses and directed plays at Lindenwood in the past, was a student of Mr. Ahart's in college. So both Ms. Smith and Mr. Ahart sat in on many of the planning sessions, presenting the actor's point of view.

"This is an actor's theater," said Ms. Smith. "Given this space, this is as exciting a theater as it can be. We wanted a theater where the audience could walk in and feel something was going to happen before the play ever started. We wanted a theater with a dramatic impact, a something's-going-to-happen-tonight feeling; a feeling of dynamic space. When you're on that stage you really feel as though you have contact with your audience."

She commended Richard Berg, vice-president of Lindenwood, for his role in planning the theater. "He believed in the concept of the theater," she said. "He went out and found ways of getting things we needed, of getting extra money for the project."

At the dedication, Dr. Berg commended the designers, builders, performers, and teachers who had all played a role

in the theater's conception. "We celebrate a new era in the performing arts at Lindenwood."

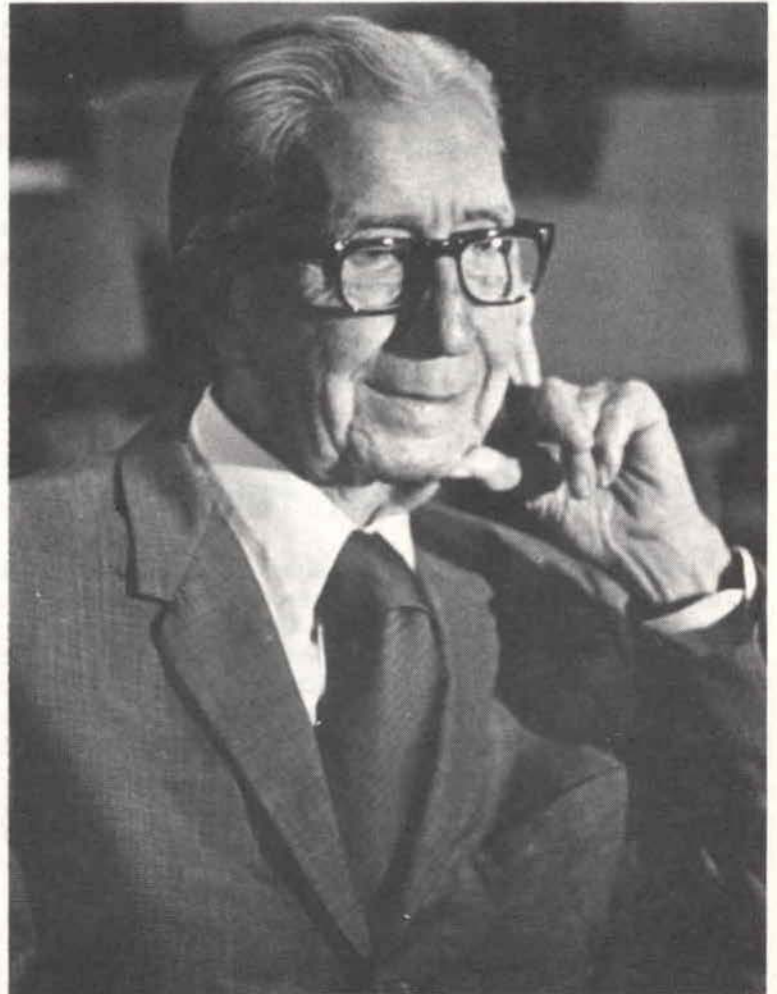
Dr. Jelkyl received a standing ovation from the almost 400 people who had attended the dedication. "I'm happy to see all my friends here today," he said.

President McCluer, after outlining Jelkyl's interest in the theater, stemming from his boyhood, said, "The gift of a theater to Lindenwood tops his life's interest in theater. We salute

him today not only as a benefactor, but because of his extraordinary life. We accept his gift knowing he has benefitted generations of young students to come." He presented Dr. Jelkyl with an engraved letter of gratitude from the Board of Trustees at Lindenwood.

The theater seats 415 persons, and was created out of the existing auditorium in fifty-year old Roemer Hall. The only original

continued on page 8



Dr. Ross A. Jelkyl

Editorials

You Can't Eat Here

This week the cafeteria management, with the approval of the school administration, has barred all non-resident students from the cafeteria, unless they pay the price of a meal at the door (whether or not they wish to eat). The cafeteria management claims to have suffered a loss of revenue because non-residents have been eating without paying.

The IBIS opposes this for a variety of reasons. The assumption that the major loss of revenue to the cafeteria is due to non-residents eating there without paying is erroneous. Not only is the number of such persons extremely small, but major loss stems principally from two sources: food wasted through improper preparation or spoilage, and resident students taking food and dishes out of the cafeteria to use later in the dormitories.

This decision also fails to take into account the role of the cafeteria at Lindenwood. It is not just an eating place, as the management might like to assume, but the only real meeting place on campus. Moreover, it does not belong to SAGA, the food service, but to the students, and any move to bar 470 out of 718 students from a building which their money maintains is intolerable. It is in the cafeteria that new friendships are formed and old friends meet around the tables. The lunch hour is a period for rest and for friendship for all, and to close it to all but a few would only serve to widen the gap between day student and resident student, as informal meetings would be off-limits to day students. Only formal meetings held in one of the three "private dining rooms" can get clearance for day students to attend free of charge. Certainly the non-resident student with his bag lunch has just as much right to eat it at a cafeteria table as a resident with his tray.

We can understand and sympathize with the cafeteria management's need to cut costs in a period of inflation, but the cafeteria belongs to all the students, not to a few. We therefore suggest that the administration and SAGA work together to devise a system that would not interfere with student life.

Surely spot checks during lunch would suffice to discourage freeloaders, yet leave the conviviality and free exchange of the lunchroom alone.

Jelkyl: Beautiful, Functional

The opening of the new Jelkyl Center for the Performing Arts in Roemer Hall marks the start of a new era for performing arts at Lindenwood. Dr. Jelkyl's quip that his first reaction to seeing the old theater was that "it needed help." Surely it did, and Dr. Jelkyl, by his generous contribution, has done more than help the theater. He has helped the spirit of Lindenwood. Beautiful as the new theater is, it is tremendously functional. It is functional in its sheer flexibility, as was so well demonstrated by various student groups at its dedication. It will serve not only to attract students to Lindenwood but fine performers and fine audiences. Dr. Jelkyl has given Lindenwood's performing arts unbounded freedom to build, to change, and above all, to create.

The views and opinions expressed in The Ibis are the responsibility of the Editorial Board and are not necessarily those of the faculty, administration, or the students of The Lindenwood Colleges.

... to produce a newspaper responsive and responsible to the actions and needs of the Lindenwood College Community... to assemble a record, both verbal and pictorial, of the year's events for that community... in so doing, to create a publication embodying journalistic and photographic excellence worthy of the respect of the community.

LETTERS TO THE EDITOR

Dear Editors,

Imagine my surprise and delight at finding an old and valued friend in the mail a few weeks ago. The IBIS. I read it from cover to cover, discovering how it had changed and what it had become in its absence.

You are aware, I am sure, that the IBIS had fallen on hard times in the past couple of years. But, as many good things will do, it obligingly fell apart after being abused and used by so many. One is reminded of the young lady who was found wandering in the woods her clothing torn, disarrayed, having obviously been taken advantage of. When questioned, she affirmed that such had been the case.

Her rescuer felt moved to express sympathy at her plight and at having been so roughly treated to which she replied, "Oh, that

wasn't so bad, but I would have at least appreciated a ride back to town..."

As one of those who was present at her birth, I thank you for not only giving the lady a ride back to town, but helping her regain respectability. Her first years were such and many honors heaped upon her. May I wish you the very best of success with an old love.

Very truly yours,
Charles H. Moore
Executive Editor, The IBIS
1969-70

P.S. Your reporting of that early morning of September, 1969 when the IBIS was named is amazingly accurate. The one correction is more of an addition; those inclined toward "Red Leftist Star" were in a minority (two) and were assigned to selling ad copy after that event. One of them went on to KCLC and was never seen again.

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Linda Swartzenberg

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Lindenwood Hosts Missouri Deans

The annual Conference of Missouri Deans met on the Lindenwood campus October 15. Twenty-two deans, representing nineteen colleges and universities, attended the conference. Topics of discussion were Meritocratic vs. Egalitarian Objectives and the Future of Higher Education in Missouri.

Dean Howard Barnett of Lindenwood opened the conference with a brief explanation of the dilemma over policies which college administrators face today. The basic problem is that an institution committed to excellence must find a way to adjust its standards to offer opportunities to culturally deprived or disadvantaged students, a problem that also exists in society at large. A school's method of dealing with meritocratic and egalitarian objectives affects its recruiting, admissions standards, and grading systems. Entrance standards and board scores are in conflict with the goal of open opportunity.

Colleges now have more heterogenous student bodies than they did in the past, and greater ethnic diversity. "Youthful desire for involvement in crucial issues outside" and "relevance of classroom studies to a man's work in society" have had a great deal to do with the reshaping of curriculum and programs at the college level.

Following Dean Barnett's remarks, Dean Bruce Stender of Maryville College discussed the programs in operation there. Maryville has no blanket ad-

missions policy, but analyzes student applications program by program, to determine if a student can make it in his or her chosen field. Also, to graduate, each student must have a theoretical, conceptual framework for his or her subject area in addition to

workers, groups who for the most part weren't in colleges in the Forties, Fifties and Sixties.

Dean Ervin also pointed out the ambiguity of the word "non-traditional." Some educators term a program "non-traditional" if it involves an age group other

traditional programs.

But, a school attracts to its non-traditional programs people from other tracks, those already in the college system. To truly open up admissions in a non-traditional way, a school must appeal, not to those who will enroll in college anyway, but to those who wouldn't attend college at all because of lack of money or of opportunity.

"We have a meritocratic society and system of education," said Dr. Ervin, "but who defines merit?"

"As the system stands, it is based more on 'credentials' than merit and can be operated so that blacks and other minority groups are excluded. Traditional admissions devices don't look for enough," according to Dr. Ervin, "and they assume that a person's level of achievement won't go up, which is false."

Dean Ervin cited a successful program at Washington University which attracts students who otherwise would not attend college. The program correlates a daytime job and night courses tailored to help the student with his job. A number of these students later moved into a full-time class schedule.

In closing, Dean Ervin said that meritocracy in higher education is ascriptive, perpetuating the hold of the upper and middle classes on the society.

Following Dr. Ervin's remarks was a discussion led by Charles Madden of Webster College. The Conference of Missouri Deans was closed with a short business meeting.



photo by Jolliffe

Dean Barnett of Lindenwood addresses the Conference of Missouri Deans in the Cobbs Hall Convention Center.

adequate skills and abilities.

Dean Patrick Delaney discussed non-traditional programs and open admissions policies; however, the *Ibis*' reporter was not present for this section of the conference.

The high point of the conference was a short talk by speaker John Ervin, Dean of Continuing Education at Washington University. Dr. Ervin discussed the "great push for access" by the "New Learners," such as women and the children of blue-collar

than eighteen to twenty-two years old; some mean the development of "new delivery systems and packages" (i.e. educatorese for off-campus courses, and non-traditional methods of offering learning experience). Dean Ervin protests that these innovations don't change the kinds of students a school accepts. True, a logical admissions policy is to take in only bright students in order to graduate bright students; and to make a college a viable experience, one must offer something more than the

Readers Needed For Shut-Ins

If you have an hour a month you can spare, and would like to give that hour to other people, the Kathryn Linnemann Public Library of St. Charles is organizing reading hours for the sick and elderly at various rest homes and hospitals throughout the area. One librarian, for example, is reading from history books to an avid listener—a young woman bedridden with muscular dystrophy. Anita Haller, librarian, has expanded the program so that more people might benefit from it, though. Thus she is getting students, and whoever else might be interested, involved as "readers" for these people.

It would not take up more than one hour a month, which perhaps is not a lot of time considering how happy it might make someone else. If interested, please contact Anita Haller from the Kathryn Linnemann Public Library, or put a note in Box 353 here on campus.

The *Ibis* wishes to clear up a misunderstanding that has arisen over unauthorized picture-taking at the Eleanor King performance. There was no *Ibis* photographer taking flash pictures at the performance, in fact, there was no *Ibis* student photographer present.

Gathering For Equal Rights

"Equality of rights under the law shall not be denied or abridged by the United States or by any State on account of sex."

The above statement is the Equal Rights Amendment which seeks to grant equality of all people under the United States Constitution. This simple one sentence amendment has caused a great uproar and is meeting much opposition throughout the country. Opposition is growing in St. Charles as well, with a strong chapter of "Stop ERA" (a branch of Phyllis Schlafly's National

Committee to Stop the Equal Rights Amendment).

In order to meet the challenge, The National Organization for Women in St. Charles is sponsoring a "Get Acquainted" meeting on Sunday, November 4th, at 7:00 PM, at **The Farm** on Highway 94. The purpose of this meeting is to disseminate ERA information and to discuss strategy in St. Charles to aid in ratification of the ERA. All persons interested in attending the meeting needing rides or directions to **The Farm** should put a note in box #659.

Mary Ann Smith: At The New Theater

by Mary Cox

"Actually, my title is a little embarrassing. . . I'm officially the 'Coordinator of the Performing Arts Festival' . . . I'm really just an extra theater person helping with it."

Mary Ann Smith seemed perfectly at home in the quiet of Lindenwood's new theater. She appeared on campus in 1970 when she was recruited to help with the production *The Caucasian Chalk Circle*. In January of 1972 she directed *The Serpent* as part of an Experimental Theater class. She also taught Dance in Basic Art, and Methods of Dance to physical education majors.

Her work with the Performing Arts Festival will end at Thanksgiving but she will be returning second semester to teach "Discussion in Our Time," and to help part-time with theater productions.

Mary Ann grew up in Ohio, the daughter of a minister and a school teacher. There she was a majorette in the high school's award winning band. "I played the clarinet too, but I sent it to the factory to be fixed every year during band so I wouldn't have to play it. . . I think the band director wrote to the factory and told them to keep it," she joked. She recalls



sketch by Weinstein

her high school as a white, upper class, "clique-ridden" school.

At Heidelberg College in Tippan, Ohio, Mary Ann became interested in theater through a college professor there, Dr. John Ahart. "He was such an intelligent, understanding man, totally sensitive to his surround-

ings. He was concerned about game playing before anyone ever heard of it.

"He found his awareness in the theater and I thought that maybe I could find it there too."

In 1965 she received her BA in Speech and Theater, and two years later got her MA in Theater from the University of Illinois at Champagne.

While at Heidelberg she met her husband Tom Smith, who teaches German and is temporary director of the Office of Development at Lindenwood. They were married in 1966 while students at the University of Illinois. She taught at Centennial High School in Champagne for three years while Tom finished school.

Coming to St. Charles, Mary Ann found the town a pleasant change from Illinois. She felt that no one trusted each other in Champagne.

"I couldn't believe it here. Everyone trusts each other . . . neighbors are real neighbors . . . It's close to the cultural life of St. Louis and it's still small enough to be personal."

The Smiths and their fourteen month old daughter Inge Marie, live on West Adams, within walking distance of the campus.

R. Dana To Speak At Lindenwood November 2

Poet Robert Dana will read some of his work at 8 p.m. on November 2 in the Jelkyl Center for the Performing Arts. He is being brought to Lindenwood through the sponsorship of the English Department. Admission is free to all.

Mr. Dana has presented his poetry in over twenty American colleges and universities, including Dayton University, Drake University, Portland State College, Reed College, Sarah Lawrence, Stanford University, Union College, and the universities of California (Berkeley), Iowa, Massachusetts, and Oregon.

Born in Massachusetts in 1929, Mr. Dana holds degrees from Drake University and from the University of Iowa, where he

studied in the Iowa Writer's Workshop under Karl Shapiro, Robert Lowell, and John Berryman. Since 1954, Mr. Dana has taught at Cornell College in Mt. Vernon, Iowa, where he was editor of the *Hillside Press* and later revived and edited the *North American Review*.

He is the author of five books: *My Glass Brother* (Stone Wall Press, 1957), *The Dark Flags of Waking* (Qara Press, 1964), *Journeys from the Skin* (Hundred Pound Press, 1966), *Some Versions of Silence* (W.W. Norton, 1967), and *The Power of the Visible* (Swallow Press, 1971). In addition, his poetry has appeared in *Poetry*, *The New Yorker*, *The Nation*, and many other publications.



photo by Getz

MICK SGROI, a talented mimist, appeared at the newly opened Jelkyl Center for the Performing Arts October 13th. He performed and gave a master class for nearly eighty persons.

Dick Gregory Visits LC

by Shirley Fowler

Three of us stood with very bright eyes and nervous stomachs waiting for Dick Gregory's plane to arrive. We were only fifteen minutes early, though it seemed more like two or three hours. We watched intently as every person passed us so that we wouldn't miss Mr. Gregory. None of us knew exactly what we were going to say when he finally arrived, so we just stood there and smiled and Mr. Gregory took it from there. He said hi. . .

We picked up the rest of his luggage while he went upstairs to get his return ticket. After setting the luggage in the car we stood at the door waiting for him to return. We waited and waited, but there was still no sight of Mr. Gregory. "We lost him," I said. When we found him however, we discovered that he had not yet gotten his return ticket. Several people walked up to him to shake his hand or to see if it was really him. One woman walked up to him and asked if he were Dick Gregory. "Kiss me and you'll find out," he said. She kissed him and when he said "no," we all laughed. A part of his smooth, glowing personality was showing. "What time is Agnew's speech out

here tonight?" he asked. "I want to hear what he has to say about his own retirement." We listened to what Agnew had to say before leaving the airport.

Dick Gregory is one of the most sought-after performers on college campuses today. He has completely abandoned nightclub and television appearances and works now to better serve humanity. He gained fame as a professional comedian, but today his prolific activities have made him a social satirist and human rights activist. He is a social critic, philosopher, political analyst, author, lecturer and recording artist. Mr. Gregory does not believe in killing and is therefore a pacifist and a vegetarian. He has just published a book on his famous fruit and vegetable diet.

Mr. Gregory has received the Degree of Humane Letters from Malcolm X University in Chicago, and the Degree of Doctor of Laws from Lincoln University in Pennsylvania. After a most provocative speech given in the Jelkyl Center for the Performing Arts, Mr. Gregory answered questions by the students in Young Lounge, where a reception for him was held.

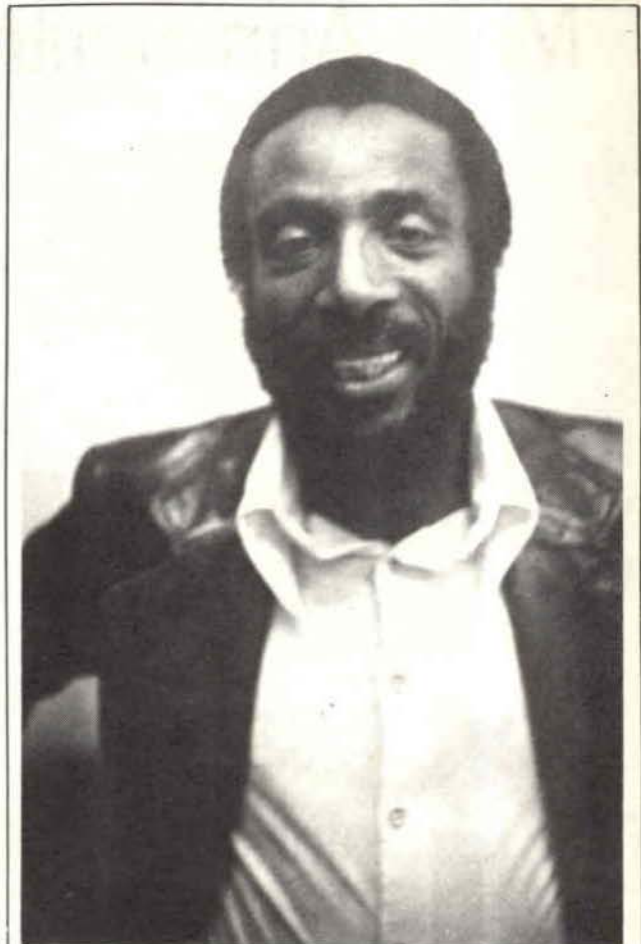


photo by Jolliffe

DICK GREGORY, noted politician and humorist, spoke in the newly dedicated Jelkyl Theater October 15th.

Opinion: The Chambers Players

by John Ciaglia

The St. Louis Chamber Players
Leonard Slatkin, Conductor

On Sunday, October 14, a concert of twentieth century music was given by the St. Louis

Chamber Players in the newly dedicated Jelkyl Center for the Performing Arts. For this performance Mr. Slatkin selected two interdisciplinary expressionist works: **Facade: An En-**

tertainment, by English composer William Walton, and the familiar *L'Histoire du Soldat*, by Russian composer Igor Stravinsky.

Facade was written in 1924 and first performed later that year in London. Walton's score calls for piccolo, flute, clarinets in B flat and A, bass clarinet, tenor saxophone, trumpet, percussion, bassoon, cello, and narrator. Based on a set of poems by English poetess Dame Edith Sitwell, the seventeen brief movements derive their appeal from rhythmically juxtaposing the complex elisions of the poetess to the highly colored orchestration of the composer.

If it is with some cacophony that this work falls upon unfamiliar ears, a closer inspection reveals an idiomatically English work whose thematic material is found largely in eighteenth century English folk songs.

The St. Louis Chamber Players, drawn from the elite of St. Louis musical society, played

continued on page 6



photo by Niehoff

The St. Louis Chambers Players performed Walton's *Facade: An Entertainment* on Sunday, October 14, in the Jelkyl Center for the Performing Arts.



photo by Jax
Bob Irvine prepares for a "transfusion."

LC stages disaster

Late in the afternoon of Friday, October 19, students of the Lindenwood Colleges met in Niccolls Hall to help with a Civil Defense drill.

The drill's purpose was to test the abilities of St. Joseph's Hospital to deal with a disaster. Missouri hospitals must experience a "simulated disaster" once a year in order to receive a certain rating from the state. Students were made up in a variety of manners to simulate injuries incurred in a tornado. Make-up ranged from red food coloring and glycerine "blood" to cows' intestines strapped to the stomach. Once "injured" the students were taken to the hospital where they were "diagnosed" and "treated" before returning to Lindenwood.

Getting Off Campus

FILMS

UMSL FREE FILMS — Summer & Smoke, J.C. Penney Aud., Oct. 29, 2:40 p.m., 8:00 p.m. A Member of the Wedding, J.C. Penney Aud., Oct. 30, 3:00 p.m. & 8:00 p.m.

The Shop on Main Street, J.C. Penney Aud., Nov. 2:40 p.m., 8:00 p.m.

Shane, J.C. Penney Aud., Nov. 6, 3:00 p.m. & 8:00 p.m.

CHAPLIN FILM SERIES — The Circus and The Immigrant. Brown Hall Film Theatre of Washington University. Nov. 14, 6:00, 8:00, and 10:00 p.m. \$1.00 students.

THEATRE

"The Detective Story", Loretto-Hilton Theatre, thru Nov. 10

"The Warrior's Husband, Fontbonne College Theater. Oct. 26-27, 8:00 p.m.; Oct. 28, 2:00 & 7:30 p.m. Admission \$2.00

"Midsummer Night's Dream", St. Charles Theater & Opera House, Oct. 26-28 & Nov. 2-4, 8:00 p.m. Students \$3.00

"L'Avare", Loretto-Hilton Theater, Oct. 28, 2:30 & 8:00 p.m.

"Two Gentleman of Verona", UMSL Multi-Purpose Building, by National Touring Company, Oct. 28, 8:30. Admission \$5.00

"Dr. Faustus", SIU Comm. Bldg, Theater, Oct. 31, 8:15 p.m. Students \$1.00

"The Open Theatre", Washington University, Edison Theater, Mallinckrodt Center, Nov. 7, 8:00 p.m. \$4.50.

Also at Editon Theater: "The Beggar's Opera", Nov. 10, 8:00 p.m. Admission \$4.50.

DANCE AND MUSIC

Murray Louis Dance Company—Washington University, Edison Theater, Mallinckrodt Center. Oct. 26, 8:30 p.m., admission \$4.50

Concert UMSL, Penney Auditorium—New York Pro Musica, Antique, Medieval and Renaissance Music and Song. Oct. 27, 8:30 p.m. Admission \$4.00

Concert, Washington University Editon Theater, Mallinckrodt

Center. Murray Louis Dance Company. Oct. 27, 8:30 p.m. Admission \$4.50

Also at Washington University—Edison Theater, Mallinckrodt Center St. Louis Symphony Orchestra in a Chamber Orchestra concert. General Admission \$2.00; 8:00 p.m. Nov. 1

Oliver Nelson Jazz Quintet, Nov. 2-3, 8:00 p.m. Admission \$4.50

The Paul Taylor Dance Company — Nov. 3, 8:00 p.m. Kiel Opera House

ART MUSEUM

Film—Jane Eyre, Oct. 26, 7:30 p.m.

SPECIAL EVENTS

Revenue Sharing Seminar — Forest Park Community College. Nov. 6, day long conference beings at 9:00 a.m., no charge.

Opinion, cont.

with a ebullience that spread to the audience and culminated in an enthusiastic demonstration upon the work's completion.

Stravinsky's *L'Histoire du Soldat* was written in 1926 and first performed in Paris. The score indicates clarinets in B flat and A, bass clarinet, trumpets in D and B flat, violin, percussion, bassoon, trombone, cello, bass, and three narrators. Mr. Mainwaring of Principia College deserves recognition for his solo rendition of Stravinsky's Tripaitito arrangement.

Although retaining some of the formalism that is vacaces, *L'Histoire* is the expansion of compositional and performance techniques first encountered in *Le Sacre* thirteen years earlier. A work of formidable rhythmic difficulties, the performance may have contained an occasionally hesitant moment, but certainly deserved the three ovations it received.

Final Examination Schedule

The following is a listing of the final examination schedule for the Fall term of 1973-74 school year. All examinations will be given in the classrooms in which the class regularly meets.

Classes that meet at:	Will have final exams:
8 MTTHF	Tuesday, 10 to 12
11 MTTHF	Friday, 3 to 5
1:30 MTTHF	Saturday, 10 to 12
4:30 MTTHF	Wednesday, 10 to 12
9, 10 MF	Friday, 10 to 12
9, 10 TTh	Thursday, 10 to 12
9, 10 MWF	Friday, 10 to 12
2:30, 3:30 MF	Saturday, 1 to 3
2:30, 3:30 TTh	Monday, 10 to 12
Thursday evening	7 to 9 pm, Thurs., Dec. 13
Monday evening	7 to 9 pm, Mon., Dec. 17
Tuesday evening	7 to 9 pm, Tues., Dec. 18
Wednesday evening	7 to 9 pm, Wed., Dec. 19

Classes with individual listings:

Art 22, Hist. of Dance	Wednesday, 8 to 10
Art 100, Design and Movement	Monday 10 to 12
Art 101, Basic Art	Saturday 1 to 3
Art 300, Painting	Friday 10 to 12
Art 310, Graphics	Monday 10 to 12
Art 330, Drawing (Sec. 1)	Thursday 10 to 12
Art 330, Drawing (Sec. 2)	Saturday 1 to 3
Bio 101, General Biology	Thursday 10 to 12
Bio 105, Contemporary Biology	Thursday 10 to 12
Bio 240, Plant Growth, Development	Monday 10 to 12
Bio 309, Anatomy & Physiology	Friday 10 to 12
Bio 313, Microbiology	Saturday 1 to 3
Bio 363, Biochemistry	Tuesday 10 to 12
BA 20, Introduction to Business	Monday 10 to 12
Chem 151, General Chemistry	Tuesday 10 to 12
Chem 351, Analytical Chemistry	Tuesday 10 to 12
Clsce 20, Scientific Terminology	Friday 3 to 5
CA 226, Theatre Lab	Monday 10 to 12
Educ 308/130A, Remedial Reading	Wednesday 10 to 12

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Hearts and Flowers Show Sponsors Two Programs

The Lindenwood Colleges Hearts and Flowers Sunshine Medicine Show is sponsoring two projects this semester to raise funds for the group's performances. One gross of chocolate candy bars are being sold at fifty cents a bar. Anyone wishing to help sell this candy over Thanksgiving or Christmas should contact president Betsy Bomberger or any member of the group.

They are also taking in dry cleaning at the lowest prices in town. Clothes will be picked up on Mondays, Wednesdays, and Fridays and returned the following pick-up day to Butler Hall. This service, which will be available all year, has been made possible by Porthole Dry Cleaning of St. Louis. Arrangements for dry-cleaning can be made through any member of the show.

MATTHEWS



Travel the musical byways to reach

Valley Hi

IAN MATTHEWS, formerly of Fairport Convention and Matthews' Southern Comfort, now with his new solo album for Elektra Records. Includes the single "These Days," written by Jackson Browne. "Valley Hi," a fine work from this Pan of guitar and vocals.



Never Too Late: Miss It

by Linda Swartzenberg

There are times when even free is not cheap enough to get me to go somewhere. One place I urge you to avoid, at least until the end of its current production, **Never Too Late**, is The Curtain-Up Dinner Theatre. The recently opened theatre, located on Manchester Road in Ballwin, is run by the owners of The Barn Dinner Theatre. Unfortunately, not with comparable results.

The meal, though edible, was altogether too pretentious, which was its downfall. The artichokes, set in a steam table, developed the consistency of boot leather. The play suffered from a similar ailment.

Overall, the play was not fast-paced, it was hurried, and appeared to have been reduced from its original form, much to its detriment. The acting did little to save it. Jay Barney, as the Father, had moments of inspiration, particularly in his use of silence. The pity is that he was not silent more. The mother played by Nancy Friedman, was so com-

pletely ineffectual that her appearance merely caused mild annoyance while we waited for her . . . to finish . . . her lines . . . s-l-o-w-l-y. Edward Clinton, appearing in the role of the son-in-law, should return to the college he kept claiming to have attended. Credit for what little substance there was in the play goes to Pat St. James as the daughter and Bill Story as the mayor. The former showed a reasonable grasp of her character, credibly changing from a spoiled child to a vivacious seductress. Mr. Story, though at times risking caricature of his character, was also able to draw a chuckle or two for his performance.

The final destruction of the play, which is itself overly coy, came after the curtain call, when Mr. Barney chose to express his thanks to the audience by telling some jokes, which effectively destroyed any slight remaining illusion of professionalism. **Never Too Late** will be at the Curtain Up through November 16. Miss it.

KCLC-FM Program Schedule

WEEKDAYS

- 6:00 a.m. Morning Show—news, music, and features
 - 8:06 Cosmobiology
 - 8:15 Jean Fields and "Flicks on the Tube"
- 9:00 a.m. Today's Woman Today—music and features
- noon Rock Music
- 3:00 p.m. Rock Music Continues
- 6:00 p.m. Local, National, and Sports News
- 6:30 p.m. Periscope
- 6:35 p.m. In the Public Interest
- 6:40 p.m. Jazz
- 7:00 p.m. Feature
 - Mon. Genesis—Jewish Culture
 - Tues. Firing Line with William F. Buckley
 - Wed. Polity—discussion of current topics, phone-ins
 - Thurs. Lean On Me—Youth problems, phone-in
 - Fri. night—midnight until 3:00 a.m.—free forum, progressive rock music
 - Saturday night—midnight until 3:00 a.m.—same

SATURDAY

- noon Rock and Roll
- 3:00 p.m. Rock and Roll continues
- 6:00 p.m. News
- 6:15 p.m. Jazz
- 8:00 p.m. Progressive Rock

SUNDAY

- noon Classical Music
- 3:00 p.m. Jazz
- 6:00 p.m. News
- 6:15 p.m. Jazz
- 8:00 p.m. Progressive Rock Music

Volleyball Team Meets Fifth Opponent Monday

The Gateway Association of Intercollegiate Athletics for Women is sponsoring volleyball games held at Forest Park Community College.

Lindenwood, which has already played four games, faces Mera-mec Community College at six o'clock on October 29, and will play Harris Teacher's College one hour later. On November 5, the L.C. I team will take on Mineral Area College at six o'clock and play a second game against Forest Park Community at eight. The final match will pit Lindenwood against St. Mary's at seven o'clock November 12.



photo by Getz

The chase is on as Parker Hall plays The Day Students in Football.

Jelkyl Center, cont.

feature it still retains is the balcony.

Mary Ann Smith spoke of some of the problems that occurred in the construction of the theater. "There was a major support beam in the old auditorium that could not be moved," she said. "And this balcony is awful for sight lines. The people who sit in the back of the balcony, for example, have trouble seeing the front of the stage. And we don't have a rear projection screen yet, where we don't have to build scenery, but just drop down the screen and project films of scenery on it. Its just not here yet; it'll cost more money. But in this college we do not have a big enough staff to build scenery, and we don't have the money to pay for a full-time or part-time technician."

During the dedication, several musical numbers were staged with the intention of demonstrating the diverse uses of the stage. The Lindenwood Singers, Choir, Orchestra performed, as well as six dance and music students, thus making use of many of the theater's features. Jelkyl Theater has a multi-level performance platform instead of the traditional stage with arches and curtains. It is patterned after the Stratford Theater in Ontario, Canada and the Tyrone Guthrie Theater in Minneapolis. Pannelled walls surround both the audience and the open stage. The wall behind the stage is pushed back 14 feet to enlarge the space available to performers. The theater cost approximately \$250,000, and includes such features as new seating, air conditioning, and a lighting control system, not to mention the major changes.

Alumnae Return for Field Hockey

On Saturday, November 3, at one-thirty, Lindenwood will hold its first Annual Alumnae Field Hockey Game. This match will have Lindenwood alumnae returning to play this year's Varsity Team. Everyone is invited to attend this game which will be held on the playing field on back campus.

The evening of the dedication an ensemble from the St. Louis Symphony Orchestra performed in the theater, and the following night Dick Gregory lectured there. A week later Eleanor King, modern dancer, conducted a lecture-performance. Many events are planned in the future that will also take place in the center. Perhaps, as Mr. Berg said, the opening of the theater does represent a new era in the Lindenwood Colleges' theater life.

crossword puzzle

ACROSS

- 1 Swig
- 4 Capital of Latvia
- 8 Cancer
- 12 Tonal language
- 13 Rickenbacker and the Red Baron
- 14 Occurs by chance (arch.)
- 15 Drama: Joe ...
- 16 Dog
- 18 Flanders flower
- 20 Used with shift and box
- 21 Comparative suffix
- 22 Bog
- 23 Shade of green
- 27 Finished first
- 29 Jolt
- 30 Character from Peanuts
- 31 Article
- 32 Range of knowledge
- 33 Catcher in the ...
- 34 Steamship (ab.)
- 35 Fragrance
- 37 View
- 38 River in Scotland
- 39 Soccer hero
- 40 Insect
- 41 Symbol: helium
- 42 Used with drome and nautical
- 44 Kind of hemp
- 47 Character from Peanuts
- 51 Australian bird
- 52 Sea eagle
- 53 Saber's cousin
- 54 Fabulous bird of prey
- 55 Exploit
- 56 Auld lang ...
- 57 Attempt

DOWN

- 1 Football
- 2 Othello's nemesis
- 3 Character from Peanuts
- 4 Risque
- 5 ... liebe dich
- 6 Kind of counter
- 7 Pallid
- 8 Character from Peanuts
- 9 Gridiron cheer
- 10 Movie: The World of ...
- 11 Youth organization (ab.)
- 17 University of Arizona (ab.)
- 19 Abbreviation used in advertising
- 22 Aficionado
- 24 The doctor is ...
- 25 Terpsichore, for example
- 26 Being (Lat.)
- 27 Sociologist's term
- 28 One time
- 29 A certain set
- 30 Soap ingredient
- 32 Squeezed
- 33 Soak
- 36 -- Dorado
- 37 Character from Peanuts
- 38 Gobi, for one
- 40 Palacio de Bellas ----
- 41 Greeting
- 43 Plural suffix
- 44 Travel on thin runners (var)
- 45 Love Spanish style
- 46 World's greatest fussbudget
- 47 Spliced
- 48 Bauxite
- 49 Any number divided by itself (ab.)



Answer



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- *Pentax Spotmatic 1.4 lens. \$120. or best offer.
- *Takumar 100-200mm zoom. \$60. or best offer.
- *Beseler Topcon Auto 100, good 35mm \$100. or best offer. Contact Chas Robinson. Box 458.

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