

The Ibis

March 14, 1973

Vol. 7 No. 1

"equinox" welcomes student ideas

The Lindenwood Colleges' yearbook, formerly "The Linden Leaves," has been revived this year under editor Rich Cash with a new name, "equinox." The staff is currently working to complete copy for upcoming deadlines. Recently, part of the introductory section, including coverage of the 1972 election, the ice storms, and the reconstruction of Roemer Auditorium was mailed to the publisher, the American Yearbook Company of Topeka, Kansas, which is printing the book. "Equinox" will consist of 184 pages in a bound cover.

While the staff has many "innovative and exciting" ideas, according to editor Rich Cash, they welcome criticism and suggestions. Those interested in stating their opinions on how the yearbook should appear, or wishing to contribute photographs, prose, or poetry (which has not been submitted to the literary magazine, "The Griffin") can contact any staff member. The yearbook office is in 104 Young, and office hours are:

Monday, 1:00 to 3:00
Tuesday, 1:00 to 5:00
Wednesday, 2:00 to 5:00
Friday, 1:00 to 5:00.

If you cannot locate anyone at these times, the "equinox" can be reached through Box 77.

The approximate mailing date of the "equinox" is August 1, 1973, which means

Griffin Sets March 17

Deadline

The Griffin, the literary magazine of the Lindenwood Colleges, is still accepting material for publication. However, according to editors Tommy Buell and Cindy Essenpreis, unless more suitable material is received, the Griffin may not appear at all. Contributions in the form of poetry, prose, art work, and photography should be submitted to Box 63 before noon on March 17th. This early deadline was set in the hope that the magazine will be out this year by graduation.

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that most people will receive the book within two weeks after this date. The 1972 staff feels confident the book will be a success and hopes it will set a new tradition in the recording of the college year.

Beta Chi Show To Be Held In May

The eleventh annual Beta Chi Horse Show will be held on May 5 and 6 at the St. Charles Fairgrounds. Performances on May 5 will be at 8 a.m., 2 p.m., and 7:30 p.m., and on May 6 at 11 a.m. This show is a regular member of the Missouri Horse Shows Association and the American Horse Shows Association.

Included in the show will be the Lindenwood Colleges Alumnae Saddle Seat Equitation Class, "Moonlighters' Horsemanship," for amateurs over 21 years old, and two new classes, Pinto English Pleasure and Pinto Western Pleasure. Also included in the show will be two American Horse Show Association Medal Classes, for both hunt seat and saddle seat, and the United Professional Horsemen's Association Challenge Cup. The winners of these events will be eligible to compete in the national finals, both of which are held at the American Royal in Kansas City.

Other divisions in the show include western horses, ponies, parade horses, hunters and jumpers, and saddle horses.

Nationally known saddle horse trainer and judge, Ray Pittman, from Lexington, Kentucky, will be the judge for saddle horses and all other divisions, except

Dome to Break Ground This Month

The Lindenwood Dome committee expects to break ground this month for the new structure, although they have only \$2000 of the needed \$5500 required to complete the project. The total figure of \$5500 will be needed to provide the dome with foundations, frame, covering, windows and doors, plumbing, and some furnishings. All labor will be provided by student and faculty volunteers.

When completed, the dome will be used as a student activity center. Space will be available for concerts, dancing, and general socializing.

The \$2000 was raised by various projects both on and off campus, and the remaining \$3500 is to be raised in the same fashion. An arts and crafts sale is scheduled for April, which will feature students' work in prints, beads, macrame, and the like. An "odds and ends" auction is also scheduled which will sell rummage, "slaves" services, and such things as dinners with faculty members. This auction will roughly parallel the senior auctions of past years.

Students with other money-raising ideas should see Steve Gannon or Russel Fish.

New Auditorium to Open in May

Along with the usual thumping of feet, clattering of typewriter keys, and echo of voices, Roemer Hall these days is constantly ringing with the sounds of drills and hammers.

After three years of planning, the reconstruction of Roemer auditorium is finally underway.

While the proscenium arch stage of the auditorium served its purposes well for many years, it has presented difficulties in the production of modern drama. As a result, in 1970, a committee of faculty and students met with theater consultant John Ahart, a director at the University of Illinois, Krannert Center, to discuss plans for a new auditorium. Originally slated for completion in time for the performance of "The Proposition" in February of this year, a steel strike delayed its opening.

Completion is now expected by May 15, 1973. At that time, the name of the person whose donation made this renovation possible will be announced.

The completed auditorium will be a replica of the Stratford Theater in Ontario and the Tyrone Theater in Minneapolis. It will feature air-conditioning, good lighting, better heating, a multi-level performing platform and comfortable seating for approximately 400 persons. The old auditorium seated 600, "but not comfortably," stated Mr. B. Richard Berg, Vice President of Business Administration. "The ventilation was pretty bad, too," recalls Della Foote, a senior at the college.

The new auditorium will have all the stage machinery and facilities necessary to a good theater and should fill a need that has long existed here.



Mary Lee Herron, riding Lindenwood's "Denmark's Born To Show" in last year's show.

New Programs on KCLC-FM

KCLC-FM has been getting it all together this year, and some fine new programs have been unfolding.

One of the new shows on the air waves is a program called "Lean on Me." Joel Ambling, a St. Charles juvenile officer, blends together top rock hits and advice and suggestions for the young people of St. Charles. This show is broadcast on Sunday evenings at 7 p.m.

In the realm of public affairs, KCLC has Dr. Wier and other Lindenwood faculty members participating in a one-hour show called "Polity" which is broadcast at 7 o'clock on Wednesdays. The faculty try their voices — and their quick wits — on the air, exploring the problems of the day. Topics under discussion range from radical Catholicism to St. Louis politics to pornography and the film.

Of interest to the junior high and high school students are KCLC remote DJ

snows broadcast from the Winterland Ice Skating Rink. The show is on the air every Friday night, and DJ Walter Franklin is so popular at the rink that police are needed to hold back the crowds. Another show directed to high school students is the broadcasting of the playoff games of the St. Louis High School Hockey League.

The performance of the news team at KCLC-FM has brought recognition to the station. The Associated Press has honored the team for their contribution of seventeen news stories to the wire last year. This figure puts KCLC-FM well at the top of the list of news contributors to the AP, including commercial radio stations.

Cotillion Set for April

This year's Cotillion will be held on April 21st at the Red Carpet Inn, 4690 North Lindbergh Boulevard, from 9 p.m. to midnight. Tooey Durning, Social Council Chairman, chose this location because of its popularity at the Date Dance last November. Cotillion, however, will be held in a larger room than the Date Dance to allow for a larger turnout. The band for the evening will be "Jay Barry."

Cotillion is Lindenwood's traditional formal dance held each spring.

Traditionally a Cotillion Queen has been chosen from the Lindenwood College I student body. This year, however, a modification has been suggested. A "Faculty King and Queen" will be chosen by popular vote of the student body of both colleges.

Waistline Dance

The Black Student Union of the Lindenwood Colleges is sponsoring a waistline dance on Friday, March 16, from 8:00 p.m. to 12:00 midnight in the Garden Room of Cobbs Hall. Admission will be based on waistline measurement, at a penny an inch.

Refreshments will be sold by the Black Student Union, and Walter Franklin and Kenny Heinlein will be on hand to spin records. So, get those tummies in shape, people.

Editorials

A New Newspaper

"In this age of the underground press, liberal editorial policy, and social revolution, college publications, as never before, are concerned with their identities, their own journalistic purpose in life. While some of these newspapers are dedicated to mere reporting, others take a more active role in campus life. Indeed, college newspapers today run the gamut of policy, from the violent revolutionary to the local scandal sheet to the harmless collection of bookstore and pizza parlour advertisements.

What must take place, then, if a new newspaper is to survive, is the proper fitting of that newspaper into the society which it serves. And to do that, the editors and staff of such a newspaper must constantly be attuned to the texture, the spirit, and, most importantly, the needs of their college community. A noble purpose here! And not without its hazards, to be sure.

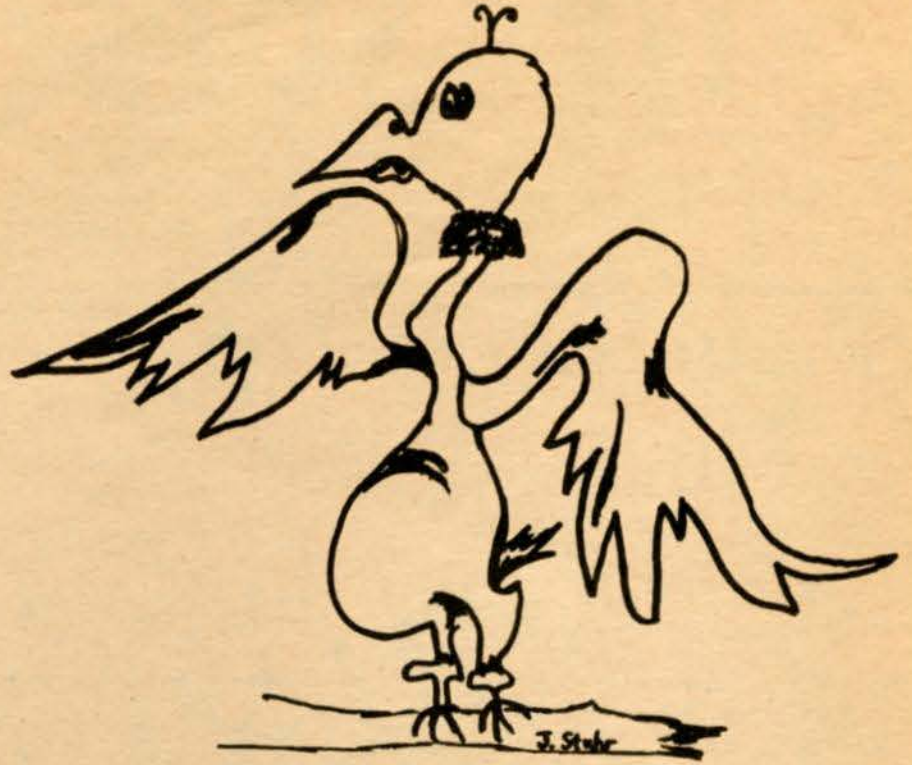
The Ibis is not and will not be a "student newspaper." Nor will it be just another administration house-organ. Nor strictly a sounding board for faculty gripes. It WILL be all three, and yet, in the spirit of the symbol for the Lindenwood Colleges, we hope to build a newspaper journalistically greater than the sum of its three contributing factions. If we are successful our publication will leave precious little room for "credibility gaps" or "communication break-downs" or "closed door policy." We are interested in

public dialogue; bored by private diatribe.

As to issues and events, the vitality of the Lindenwood Colleges will no doubt offer an abundance of both. As newspaper to community, we will of course make every effort to keep our readers abreast of campus developments.

And as our campus grows more and more involved with the off campus real world, so must our newspaper reflect that involvement. In the past, Lindenwood newspapers have tended to shy away from national or global issues, depending instead upon syndicated columns for much needed wider scope. Some of these columns were good, but none of them could draw specific lines of relevancy between events of the outside world, and the people of Lindenwood College. The Ibis hopes to do just that. With the cooperative help of the many fine minds on this campus, be they student, faculty or administration, we will complete that vital connection or relevancy."

(Editors' note: The above editorial was originally published in the first issue of the IBIS on September 29, 1969, when men first appeared on the campus. In the interim, the IBIS has had successes and failures with this policy; however, at least in theory, we find that it remains a valid statement of ideals. We feel that this editorial cannot be improved upon; it says all that needs to be said.



Medio tutissimus ibis.

Safety lies in the middle course.

Ovid

Letter to the Editor

Dear Ibis,

First of all I would like to offer my congratulations on your revival. Perhaps you will be able to amend the sad lack of communication and expression of opinion that has plagued the campus throughout the first semester of this year.

Secondly, and mainly, I would like to offer some comments concerning the recent appearance of the "Proposition" on Campus, and the reception that was given them by the Lindenwood Community. Perhaps what was most disturbing to me about the whole affair was the lack of attendance at the "Proposition's" performance, given in Fellowship Hall on February 28. Certainly, when a group as distinguished as "The Proposition" graces our campus with one of their performances, we ought to be able to work up enough enthusiasm for more than a hundred or so people to show up, many of whom were even from off campus.

Furthermore, one would think that at least the people responsible for the "Proposition's" appearance here would give a helping hand in setting up the house and lights, and providing some sort of refreshment for the actors between acts and before and after the show. It is easy to imagine the insult that these people must have felt at having to set up their own house and lights. Certainly somebody's responsibility went beyond picking up the group at the airport and depositing them on the campus.

Perhaps one of the actors was right when, in giving his impression of a student going to Lindenwood, he stated that he was majoring in Apathy and Boredom.

A Concerned Student

Editors' reply:

We have investigated this student's complaint and discovered that it was not without foundation.

It is true that there was no member of the Lectures and Concerts Committee, the

group responsible for the presentation, at the airport to greet the theater group. This was partially due to the inopportune arrival time of "The Proposition," which conflicted with classes.

It is also true that "The Proposition" had no help in setting up for their performance. In this case, however, the committee was not at fault. Such items as the actors had specifically requested in advance were provided for them.

Furthermore, the group arrived at Fellowship Hall an hour earlier than they were expected, and in an attempt to discourage passers-by from "dropping in," the doors were locked, thus preventing those assigned to help them from entering.

Another complaint of the group was in regard to the stage in Fellowship Hall, which they felt was inadequate. This could not be avoided. "The Proposition" was originally scheduled to open the new auditorium in Roemer, but as it is unfinished, this was impossible.

In a proposal redefining and reorganizing the Lectures and Concerts Committee, several changes have been made. The duties of Lectures and Concerts Committee are now limited solely to sponsoring educational programs and speakers. This should alleviate the current difficulties. "Whoever takes the job is just flooded," says chairwoman Amy Basore.

A new committee within the committee has been appointed for the purpose of welcoming incoming groups. The committee will include four students elected from each college, who will now be joined by three faculty members and one member of the administration. The elections will be held March 15 in order that the committee may hold extensive meetings with those already experienced in the job.

While we of the IBIS would regret deeply alienating any visitors to Lindenwood, we feel that this recent mishap has been beneficial in that it has induced long-needed changes.

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March 14, 1973

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Lou Florimonte

by Mary Todd Wise

Louis Florimonte joined the Lindenwood faculty last September as an assistant professor of communication arts. He teaches film production, still photography and theatre, and is the director of theatre. Ask him what he does, and he'll tell you he's a writer.

"When I got out of the Air Force in 1959," he said, "I wanted to be a painter. More than anything in the world I wanted to paint. But that didn't seem like a very practical thing to my parents. They were willing to help me through school, but only if I studied something practical... something that could lead to a solid job.

"I decided to study drafting. I figured that drafting was related to painting and at least I could get a job and study painting at night. But I hated it. I was paying my tuition, going to school and spending the day in the coffee shop across the street. Finally I quit and got a job in a steel fabricating factory making sinks. That was worse.

"I'd get off work at midnight and just hang around a neighborhood bar. But I had a few friends who had gone to college and one night one of them said, 'why don't you go to college?' I said, 'who me? College? Come on...'. I asked him if he would write the letter for me and he did and I went to Penn State."

So he went to Penn State — older, but no less enthusiastic than the average college student.

"When I went up to Penn State for

Dean Crozier Comments On Lindenwood

Dean of Lindenwood College I, Ms. Doris Crozier, arrived at Lindenwood during the past summer. Now that she has been here for a while, the *Ibis* decided to find out how she liked her new surroundings.

In an interview, Dean Crozier said that she thinks we (the students) are pleasant and extremely cooperative (we're just reciprocating — right?). She finds the campus lovely and the dorms unusually attractive; as she put it, once you see the types of buildings that many campuses have for dorms, you feel quite lucky to have dorms like ours.

On the academic side, the Dean says that scholarship for its own sake is good, but not for everyone. "Career-oriented programs, in the framework of the liberal arts, may be the most valuable kind of education that one can have." Lindenwood is *avant-garde* in realizing this, she feels. Of course, an important aspect of the academic life here is the faculty. Dean Crozier finds them to be "... committed and interested in students as people."

When asked if she felt that Lindenwood was successful, the Dean replied that one can only judge a school by the students that it turns out. "The success of Lindenwood's students bears out the fact that Lindenwood is doing a good job, but we shouldn't be satisfied." She added: "I'd like to make women more aware of the changes in the world and of the increased opportunities for women in the world." Aspirations for her women? She would like to see the students more socially-minded. "They should be aware of the problems of the outside world and be ready to assume responsibility for their solutions."

Dean Crozier says that she appreciates the acceptance that she has received from the students, faculty, and administration. "Dean Delaney was very helpful when I arrived; it could have been otherwise." With a smile she continued, "People just tell me that I fit like a glove."

She doesn't understand why and neither does anyone else but Dean Crozier just seems to belong at Lindenwood. May I add that we're glad she came.

Freshman counselling, I felt awkward, being 23 or 24 and just starting college... and I felt kind of stupid about it all. But I really played it cool. I stood aloof, watched indifferently, smoked and hid behind my shades casually dropping things about being a vet and 'overseas' and that kind of thing.

"Finally they told me to go over to the education building. I didn't know why because I didn't know what psychology (which I wanted to major) had to do with education, but I was too cool to let anybody know I didn't know.

"When I got there, there were two lines, so I got in one and they were asking people what their majors and minors were, and honestly, I did not know what 'major' and 'minor' meant. So I heard a girl say that she was an English major. When they asked me, I said I was an English major. I didn't know what a major was, but I knew now for sure that English was one of them."

"Was that when you started to write?" I asked.

"No," he said. "I started to write because I was dating a girl who asked me what I did. I told her I was a writer and she laughed so hard, I got furious and went home and wrote the world's most self-pitying and pathetic story. Then I was a writer."

Lou stayed with his English major for three years. He took a required course in journalism and was so impressed he changed his major.

"Then just as I was getting ready to graduate and was sitting around wondering what to do for money when school was over... (I was on the Dean of Men's staff for three years and they paid all the bills)... just then I was offered a teaching assistantship if I wanted to go on to graduate school. By then I was well into my first full-length play and didn't want to have to interrupt my writing to look for work or move, so I took the assistantship.

"I finished up my course work in journalism, but by this time I was well into my second full length play. As luck would have it, the Theatre Department received a Sam Schubert writing fellowship and as my luck would have it, they offered it to me and I took it and changed my major to theatre.

"About halfway through that year, I was offered a job at the new television station the University had put on the air. I told them no, I wanted to finish my play and my year in theatre. I did. The play "Into the Rose-Garden" opened and was a success. I don't know if anything will ever match that night. My parents... my mother and my stepfather... came up to see the play. They cried, I cried, we all laughed, the audience loved it and when my parents were driving me home later, my beautiful and gentle stepfather said in his slightly broken English to my mother that

she should check the bus schedules for the morning bus to Pittsburgh. She asked him why and he said because he was giving me his car. He had worked as a laborer since he was six and that car... any car... meant more to him than probably anything I'll ever own will mean to me, and he just gave it to me.

"After that, I took the job at the television station. First as a writer, then producer/director, and for three years as an executive producer.

"I met my wife, Alexandra, in a theatre workshop. The ouija board had warned her I was coming along. So we had a date... a movie and got caught in the rain and had dinner at my place and were married two weeks later. That was while she was still in college.

"If it hadn't been for her, I never would have finished my thesis. She was graduating and thought it would be nice if we graduated together. So I wrote my thesis. We had to go to New York for an opening of one of my plays. About that time Joe Papp was considering doing a festival of plays by a new writer and one of his directors wanted to do my plays, so we went up for a whirlwind fling with the in-crowd of New York theatre and it convinced me I never wanted to go to New York. The party ended up in some guy's apartment... a stage designer whose decor was *neuveay* death. Skulls, coffins, sarcophaguses, funeral vestments.

"After that we only went to New York when we had to."

Not only has Lou won several national awards for his writing, but his plays have been produced in New York, Denver, San Francisco, and New Haven, to mention a few. In addition two master's theses and two doctoral dissertations have been written about his plays and television productions. In 1969, he was mentioned in a literary journal in Spain as being one of the most exciting new American playwrights.

"I don't consider myself anything but a writer," he said. "If you ask me what I do, I say I'm a writer. I'm a teacher... but I'm a writer. What I do privately is write. Film and photography are fun... but writing is what I care about. That's where I've had the only successes that matter to me.

"But I haven't written anything now for two years... not even a post card. And that's too bad. I probably was very close to making it as a playwright. My plays had done well, and the groups that produced them were waiting for my new one, but we were married and we had our two kids and, frankly, I just didn't need anything else. Everything I wanted and needed was right there, with Arik and Cory and Alexandra. But I'm working now. I'm feeling better about it and I'm getting back to my writing again, I hope."



Lou Florimonte

As a professor at a small liberal arts college, one would think there would be ample time to pursue a writing career. Not so.

"Teaching is a full-time job," Lou says. "If it's easy, you're not doing it right... just like writing. And if it's exciting like it is here at Lindenwood, and if you have exciting students to work with like you do here, teaching is as rewarding, demanding and fulfilling as any other activity. You come home exhausted... maybe even fulfilled. But I don't feel drained or used. I think I'm happier since I came to Lindenwood than I have been in ten years. But I'm working harder than I've ever worked before, too."

Now Lindenwood is getting a new theatre and Lou is beginning to spark a new interest in theatre arts. He says that he did not see a play until he was twenty-five.

"That was terrible. But I can't blame anybody. Theatre was just not a part of our life or our community. They were worried about a lot of more practical problems like housing and food. But I long now for that day in the future when the opening of a new theatre will be a cause for celebration in a town... at least as big as the opening of a new shopping center or fast food joint."

In addition to his film and photography classes, Lou is busy trying to build a theatre tradition here at Lindenwood. To do good theatre, he says, you need a commitment from a lot of people. To get that commitment, you have to show them how magnificent theatre can be.

Lou is a man who likes the emotions of life. "I like to spend my time," he says, "with what Faulkner called the affairs of the human heart. That's where I want to be in all my work and where I think our theatre should be. I want a theatre that will bring the laughter and agony of being alive to the audiences and to the actors and crews. If it doesn't have to do with being alive, then... well, it just ought to. I don't know what else there is."

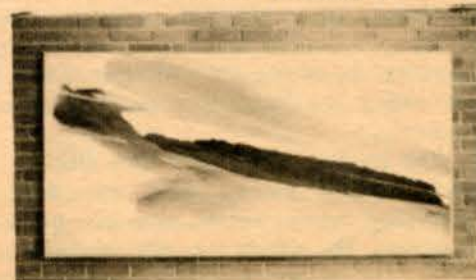
Paul Jenkins: PHENOMENA

by Pam Broida

The works of Paul Jenkins, a Missouri-born painter, were on display in the Fine Arts Building at Lindenwood from February 11 through March 4. Jenkins spoke to students about his work, and while he was on campus, he received an honorary degree from Lindenwood.

Jenkins' educational background was that of any Missouri resident until he enrolled in the Art Student League in New York — "to flounder," as he puts it. After he left the League, Jenkins came to know many of the leaders of abstract-expressionism — Pollock, Rothko, and Newman among them. After working in Paris for a few years, Jenkins learned from Pollock's works that there is a validity to invented technique.

Jenkins' development was also influenced by Eastern philosophy. From



Zen, he acquired an awareness of the "kendo stroke," which derives from a spiritual preparedness and an action. This concept has influenced much of his work.

Each of Paul Jenkins' works are a type of metamorphosis which comes directly

from the subconscious. He begins his paintings without a preconceived idea. While speaking to students, Mr. Jenkins stressed the importance of remaining open and free to impulses and ideas that arise during the creative process.

Since 1959, Jenkins has titled his works PHENOMENA with a few words that give his feelings about the painting. His work, PHENOMENA — *Bronzino Ito Mantle*, an acrylic on canvas 70½ inches by 62 inches, utilizes the device of a white field. The predominant colors used on this canvas are a rich thalo green and a pastel lavender that flows freely into various tones and values. The thalo green rushes onto the canvas

CONTINUED ON PAGE 7

March

- 14** 11am, 12:40pm Young People's Concert, Leonard Slatkin, cond., Powell Hall, \$1.25.
1:30pm "Civilisation: Protest and Communication" St. Louis Art Museum.
8pm The Mousetrap, Loretto-Hilton Theater, \$3.50, through March 24.
- 15** 11am The Ancient World: The Near East, Thelma R. Stockho, Senior Lecturer, St. Louis Art Museum.
6:30pm All Singing, All Dancing (review of the Hollywood musical from 1929, 1939), dinner theater, Call 535-3300, ext 331 for info.
7pm-9pm Communications Workshop, Women's Bldg. Lounge, Wash. U.
7:30pm East-West Gateway Council public hearing on regional planning, Young Aud., L.C.
8pm Charlie Mingus, jazz pianist in concert, Graham Chapel, Wash. U.
8:30pm To Live Another Summer, To Pass Another Winter, rock musical, all Israeli cast, Jewish Community Center, \$3.00.
- 16** 7:15pm, 9:45pm W.C. Fields Film Festival, U.S. Room, Busch Center, St. Louis U., \$1.25.

by Mary Cox

- 16** 7:30pm "Design for Living" (1933) Ernst Lubitsch film series, St. Louis Art Museum.
7:30pm, 9:45pm "Fellini Satyricon" film, 101 Stodler, UMSL, \$1.00.
7:30pm, 9:30pm "Joe Hill" Graham Chapel, Wash. U., \$.75.
7:30pm "Sweet Charity" film, Young Auditorium, Lindenwood College.
8pm "Potpourri" selected opera scenes, Brown Theater, Wash. U.
8:15pm "Labelle Americaine" French film, Steinberg Hall, Wash. U., \$1.00.
8:30pm "Guys & Dolls" Kirkwood Theater Guild, Kirkwood Community Center, \$1.00.
11:30pm "Billy Jack" Graham Chapel, Wash. U., \$.75.
- 18** 2:30pm "Labelle Americaine" Steinberg Hall, Wash. U., \$1.00.
3pm Senior Piano Recital by Susan Nisonger, parlor of Memorial Arts Bldg., Lindenwood.
3pm Symphonic Band Concert, Multi-Purpose Bldg., UMSL.
4pm, U. City Symphony Orchestra, Graham Chapel, Wash. U.

- 19** 2pm Margaret Mead, lecture, Graham Chapel, Wash. U.
2:40pm, 8pm "The Loved One" film, Stodler Hall, UMSL.
7:30-9pm Stop Smoking Clinic, open to public, Roemer 313, Lindenwood. Through March 23.
8-10pm Gallery Show at Loretto-Hilton: Sculpture by Athena Tacha.
- 21** 1:30pm Civilization: Grandeur & Obedience St. Louis Art Museum.
7pm "The Stranger" Eden-Webster Library, Webster College, \$.75.
Play "I Do! I Do!" opens at Barn Dinner Theater, through April 29.
- 22** 11am The Ancient World: China, Thelma R. Stockho, Senior Lecturer, St. Louis Art Museum.
1pm, 6pm "Klute" Room T 203, Performing Arts Center, Forest Park Community College
6-9pm Pot Luck Dinner celebrating Nav-Ruz, the Baha'i New Year. (Bring a covered dish). Leo and Daisy Powell, 13 year pioneers to Uruguay will speak, Young Lounge, Lindenwood.
- 23** 10am Namban Art on view through May 6 at St. Louis Art Museum.

Dateline: Paris

After a seemingly endless nine-hour delay, we boarded the charter World Airways 707 stretch jet at the St. Louis International Airport. Thirty hours later, on January 4, we arrived at our destination, after an overnight stay in London. After many hours of waiting — waiting for taxis, and airplanes, standing in line to get passports stamped, and going through customs — we crashed into our beds at the Ferrendi Hotel, 92 Rue du Cherche-Midi, Paris, France.

Along with our January Term director, Mrs. Anne Perry, French teacher at Lindenwood, our group numbered eleven. The group included Mary Cox, Kathleen Gallagher, Carmen Griffin, Betsy Hill, Terry Lewis, Marcy Lyng, Mark Poindexter, Barbara Ramsdelle, Rondel Richardson, and Debbie Stewart. We spent the first few days getting oriented to our new city. We learned how to ride the Metro (subway system), and went to see the old postcard favorites — the Eiffel Tower, the Arc de Triomphe, Notre Dame. We walked along the Champs-Elysees asking directions in our very bad French.

Within the first week though, we started to feel very much at home. We were no longer tourists, but students of the city.

Every day, after a leisurely breakfast in bed, we went to classes at l'Alliance Francaise. If this school was typical of other schools, I understand why French students revolted in 1968. In my grammar class, for example, there were 33 students

jammed into a gray-walled classroom that could comfortably hold 15. When all students were present and seated, there was no room to open the door. The unscreened windows, in the wet, cold air of Paris, were either wide open or completely closed, with no compromise. Hell couldn't be hotter nor sitting on an iceberg more uncomfortably cold.

On the way home from class, some of us picked up our lunches. We would stop at the patisserie for a pastry and a long, skinny loaf of french bread, a "baguette." At another store, we would pick up a bottle of red wine, splurging at 3 francs (about \$.60 before the devaluation). A little cheese and some fruit topped off the meal.

Because it was "interdit" to smuggle food into the rooms, we stuffed our bottles of wine in our pants, fruit in our pockets, and the baguette up our coat sleeves. Looking like pregnant ducks, we transported our booty past the watchful, knowing eye of the hotel director, whom we called le Grand Fromage (the Big Cheese).

The people at the hotel were friendly and usually patient with our food smuggling, room parties, and late night entrances. The elderly man who sat desk at night, whom we unkindly nick-named Snaggletooth, did not approve of us, the women especially, coming in late at night. He was concerned about the degeneracy of France, and we were sure that he thought

we were adding to the moral decay of his country. After one of our later evenings out, the gentleman became very upset, and demanded to know if we realized what time it was. We did.

Afternoons and evenings were free, and our sightseeing non-stop. In Paris you can get to almost every part of the city and its suburbs on the Metro... Armed with our Michelin Guide, and a map of the Metro, we saw as much of Paris as we could.

In Paris you walk. You walk to the Metro station, and in the Metro station and after you get out of the Metro. Drivers are insane there, but pedestrians are even worse... very brave and bold. True Parisians, though, don't actually walk. They have what is called the "Paris Pace," something between a quick jog and a slow 100-yard dash.

The Latin Quarter, where many of the French students live, was within walking distance of our hotel. The bars, cafes, and theaters there were always crowded, while hundreds of people milled around in the streets. Merchants sold leather goods, jewelry, scarves, and candy from sidewalk stalls. Saturday night in the Latin Quarter was truly exciting. On the corner of a narrow, twisting side street, a combo was playing. For blocks, people were dancing in the streets, while nearby others were fighting in the streets!

The evening meal was always an adventure. Shall we eat cous cous at Chez

Jean, sweet sour pork at the little Chinese restaurant around the corner, Hungarian goulash at Les Balkans, or French cooking at Madame Germaine's or the Petit Lutetia? After dinner, if there was any energy left in your body, there was always another play, movie, or show to see, or you could sit in a cafe and relax.

On the weekends, we usually went as a group to places outside of Paris. We walked through the forests of Fontainebleau, and climbed the bell tower of the Cathedral of Chartres. We walked through the Hall of Mirrors at the Palace of Versailles. We stood in the doorway at Malmaison where Napoleon exited when he was leaving for exile. We traveled to the coast of France to Mont St. Michel. How can one describe the feeling of peace there, standing under a bright blue sky, between the sea and the green fields of Normandy?

I found the Louvre, and the Jeu de Paume (where the impressionists' paintings are) to be the most magical places in Paris. I returned there many times. What a feeling it is to stand in a room full of paintings by Van' Gogh, Degas, or Monet! What a surprise to wander through the corridors of the Louvre and run into Whistler's Mother, or stumble across the Mona Lisa or the Venus de Milo.

Paris. It was quite a vacation, and it was quite an education. I have had just a big enough taste of the country and her people to know that I have to go back.

- 23** 7pm International Students' Party, Arnold Memorial Center, Fontbonne College.
- 7:30pm "One Hour With You" (1932) Ernst Lubitsch film series at St. Louis Art Museum.
- 8pm "Campus After Dark Variety Show" Theater, Meramec Comm. College, \$.50.
- 24** 10am-2:30pm Women Studies Conference, Loretto-Hilton Center, Webster College.
- 8pm "Campus After Dark Variety Show" Theater, Meramec Comm. College, \$1.50.
- 27** 11am-8pm Roten Galleries Exhibit, Arnold Memorial Center, Fontbonne College.
- 3pm, 8pm "Inherit the Wind" Stodler Hall, UMSL.
- 7:30 Second City, improvisational group, Graham Chapel, Wash. U.
- 7:30pm "Pioneers in Modern Painting" Edvard Munch, FAB, L.C.
- 8pm Promenade Concert, Ronald Arnatt Chorale, St. Louis Art Museum.
- 8pm Baha'i songs sung by Joy Allchin, Cobbs Lounge Lindenwood
- 28** 1:30pm "Civilisation: The Light of Experience" St. Louis Art Museum.

- 28** 7pm "Woman in the Dunes" Eden-Webster Library, \$.75.
- 8pm Concert: Stage Band Festival, Theater Bldg., Forest Park Community College.
- 8pm Feydeau, A Flea in Her Ear, Loretto-Hilton, rough April 21, \$3.50.
- 29** 11am The Ancient World; America, Thelma R. Stockho, St. Louis Art Museum.
- 1pm, 6pm "The Great Bank Robbery" Room T203, Performing Arts Center, Forest Park Community College
- 30** 8pm-10pm Missouri Young Republicans Club in Cobbs living room, Lindenwood College.
- 8:30pm Multi-Media Show: "From Shtetl to Stage Door", Jewish Community Center, \$2.50.
- 31** 7:30pm "Trouble in Paradise" (1932) Ernst Lubitsch film series, St. Louis Art Museum.
- 8:15pm "Oscar Wilde" film, Steinberg Hall, Wash. U., \$1.00.
- United Presbyterian Church National Task Force on Women, conference at L.C. through April 1.

April

- 2** 2:40pm, 8pm "Morgen" J.C. Penny Auditorium, UMSL. Telcom Engineering Switching Seminar, through April 4, Lindenwood College.
- 5** 5pm-10pm Zonta Club, Young Aud. and Lounge, L.C. 8pm Dark of the Moon, Theater Bldg., Fontbonne College, through April 8. Call for tickets.
- 8pm The Taming of the Shrew, St. Louis U., through April 8.
- 6** 7:30pm, 9:45pm "Carnal Knowledge" 101 Stodler, UMSL, \$1.00.
- 9** 2:40pm, 8pm "Beat the Devil" Stodler, UMSL. 8:30pm Folk Songs and Circles, Conducted by Leonard Slatkin, Loretto-Hilton, \$1.50.
- 10** 3pm, 8pm "The Torch" Stodler Hall, UMSL.
- 12** Steak Night at L.C.
- 13** 7:30pm, 9:45pm "Straw Dogs" 101 Stodler, UMSL, \$.75. Parents Weekend at Lindenwood College.
- 14** 3pm, 8pm "Straw Dogs" 101 Stodler Hall, UMSL, \$.75.

by Patrick McMackin

Dateline: London

Each year, Lindenwood sends a select group of delegates to the Annual Remember-Valley-Forge Jamboree and Mid-Winter Sojourn in London. The ARVFJ and MWS in L is a generally recognized event among college campuses throughout the United States. It is an exercise intended to periodically remind the British of the suffering inflicted upon our forefathers (spiritual if not actual) at Valley Forge.

The exercise reminds the British of our suffering by inflicting thousands of American students on them during the winter. Aha, you say, how can this be an affliction, when the students spend great amounts of money for hotels and meals, which will benefit London hotel and restaurant owners; This objection has no basis in fact, since nearly all the hotels and restaurants in London are owned by foreigners.

The few real Britons left in London are made to feel their burden of guilt throughout the month by a barrage of loud conversation, stupid questions, and ridiculous observations.

The opening day of the celebration is usually New Year's Eve. There were a few dark moments for the Lindenwood crew and two planeloads of their cohorts as the British attempted to delay the start of the event by fogbinding (for definition, consult Roberts' Rules of Order) the major airports. Unfortunately for the British, the planes were Dutch and the crews realized

that Amsterdam would have a rough time of it if the group was not dumped somewhere on the island.

Once we were on the ground, the British made a last-ditch attempt to delay us by marking ten passport control desks "Commonwealth Passports" and one "Foreign Passports." We landed behind a planeload of foreigners looking for work in London. It is customary, it seems, for passport officials to interview these people quite carefully, to assist them in finding work quickly, no doubt.

Despite repeated attempts by passport officials to interest the students in a game of rugby on the landing apron (they promised to move the planes), the group cleared passport control, gathered their baggage, and prepared for an onslaught on Customs. Happily for the group, their delaying tactics had been exhausted by that time, and the students passed Customs without hindrance.

The Lindenwood group was then met by an Irish bus driver who had been told by "friends" about the fogbinding. He demanded to be driven to Falls Road, "and don't ya be botherin' about the fares, either," he added. Students took quick action to end the crisis by explaining to him that he was the driver, and besides, the car ferry to Belfast charged a fortune for buses. Grasping the situation as he observed the quantities of duty-free liquor we carried, he proceeded to drive us to London.

As we entered the city, he took pains to explain where the foreign eating and shopping establishments were located and what disturbed the British most in the pubs. He had apparently been briefed on the concept of the ARVFJ and MWS in L and sent by his fellow experts in obstructing British tranquility. In appreciation for his help, the group took up a collection to buy him a holster, since the revolver he carried was obviously a nuisance when it fell out of his coat pocket or when he mistook it for his bottle.

New Year's Eve went as planned. American students, masquerading as British revelers, crowded a few strategic places, such as Trafalgar Square, and behaved in a manner intended to convince all observers that the British are really quite foolish when they let go. Actually, real Britons retire at a reasonable hour on New Year's Eve; they do not find it desirable to celebrate the holiday. Their main concern is that the foreigners who operate all the transit systems will be unduly excessive in celebrating, and as a consequence, the transit systems will not operate as they should the next day.

Lindenwood had the honor of contributing two members to the Trafalgar Fountain Aquatic Squad. Barry Freese and Glen Cerny, after extensive training in the Cobbs Fountain (otherwise known as the Cobbs Pool), put on a fine display, despite efforts by an unscrupulous barkeeper to render them immobile. The barman was

partially successful, however, in rendering them temporarily incapable of rational thought.

Cerny and Freese, along with John Spielman and Walter Franklin, were members of a crack flying squad whose purpose was to deprive the British of their chief winter recreation by removing as much glassware as possible from the pubs. The foursome were part of an especially formed group under the leadership of Dr. Craig Carlson. This group spread the activities of the ARVFJ and MWS in L to the wilderness area outside London, a feat requiring extreme dedication and strength of character in the face of the inhuman conditions of isolation into which Londoners cast all those Britons who live outside the city. Not a few of the group wondered if the conditions were as distasteful to the Britons as rumored; it was suggested that the stories of the wilderness outside London were concocted by the Britons in order to keep the foreigners in the city.

Dr. John Bartholomew and Dr. James Hood deserve special credit for the fine work they did in directing the groups under their leadership. Dr. Hood specialized in mass blockings of sidewalks, while ostensibly giving lectures on the English architecture. He also dealt a solid blow to the Church of England by sending members of the group to as many churches

Pictures at an Exhibition

There is currently an exhibit of photographs by Lindenwood students on display in the living room area of the Fine Arts Building. The photos represent the best of the work done in the photography classes of Mr. Lou Florimonte. The show opened on Wednesday, March 7, with a reception, and will remain on display approximately one week.

There are 58 photographs in the show, the result of the efforts of more than a dozen students. The content of many of the photographs will be easily recognized by Lindenwood's students, but the forms used range from a crystal-clear recording of the subject to artfully manipulated renderings that offer the viewer a chance to perceive scenes with the sensibility of another person's mind/eye. All the photos are in black and white, but the combination of various films, papers, and developing techniques has allowed for a wide variety of contrasts and appearances. Careful attention was given to the selection of these photos, and, consequently, those

attending will find there is no repetition among the works on display.

As in any gathering of art, there are some examples which will attract one's attention above the general interest paid to all. Two fine examples of manipulated photography included in the show are the photograms done by Rob Weaver. Photograms are photographs done without the use of the camera, and Rob's work shows an excellent understanding of the available sources and techniques that may be employed. Other types of manipulation used include solarizations, stobiscopic exposure, sandwiched negatives, and the use of real objects in juxtaposition with a photographed object. This is the first photography exhibit at Lindenwood in recent times and it hopefully heralds more such shows to come. Mr. Florimonte, asked for his impressions of the show, replied, "I like it!"

Take some time out of your day or night and drop into the Fine Arts Building for a look at the work being done; we feel you will like it, too.



Photo by Lara Bland

L C Gymnastic Meet

Butler Gym was the site of the gymnastics meet on February 25 between the Lindenwood women's team and Northwest Missouri State. The competition was divided into four categories: vaulting, floor exercises, balance beam, and uneven parallel bars.

Janet Little, of Lindenwood, won first place in vaulting, floor exercises, and balance beam, and also took first place in the all-around scoring. Glenda Smith, also of Lindenwood, took first place on the uneven parallel bars. Peggy Deaton and Betty Acosta of Northwest took second and third places respectively in all-around scoring.

Despite the fine showing of the Lindenwood team, the meet was won by Northwestern when one member of the Lindenwood team was unable to participate.

The Lindenwood women's gymnastic team, coached by Mrs. Joy Ebest, consists of Cheryl Baldwin, Karen Grual, Janet Little, Jan Richmond, Glenda Smith, and Renee Snyder. Anyone interested in participating should contact Mrs. Ebest in the physical educational department. No experience is necessary.

Lions Play in Tournament

On Monday, February 26, the 5th annual Greater St. Louis College Conference Tournament started with a game between the Lindenwood Lions Basketball team, coached by Patrick Lacy, and St. Mary's College. It was held at St. Louis Christian College. The starting line-up consisted of Mitchell Rubens, Noren Kirksey, Steve Davis, Don Schulte, and Ken Ruffkahr. Although Rubens was out for about the first half of the season and Ruffkahr is a latecomer on the team, Kirksey, Davis, and Schulte have been on the starting line-up for a majority of the games.

In general, the Lindenwood players seemed keyed up about the game during the warm-ups. Lindenwood has defeated St. Mary's twice this year in regular conference play, both games being hotly contested.

Kirksey scored the first two points for Lindenwood, but there seemed to be some confusion out on the court as to what plays to use. Several times Coach Lacy rose and yelled to a player to get into his position. Despite the confusion, there was steady basket-for-basket action, and the score at the half was 41 to 27, in favor of St. Mary's.

The second half began at a fast pace, and St. Mary's gained a substantial lead after four minutes of play. The Lindenwood defense just wasn't pulling in the rebounds, tempers began to flare, and Schulte was pulled out on a technical foul. This boosted the adrenalin, and with eight minutes left to play, the Lions brought their nine-point deficit up to only one point.

The lead see-sawed back and forth, until, with sixteen seconds left to play, St. Mary's stalled the ball. Schulte fouled, ending the stall; Lindenwood regained the ball but couldn't score. The Lions were defeated 79 to 80.

All in all, the game was one of the most exciting of the season. Concentrated team effort and spirit throughout the game might have given us a victory, but for the slight mishandling of the ball. This game, like all the others of the season, drew few fans. Those hard-core fans that were present, however, added their share of spirit. Those who were absent missed a thrilling game.

CONTINUED FROM PAGE 5

as possible. Needless to say, when the regular parishioners realized that an American student was likely to drop in and gawk at the windows and woodwork at any moment, they were much less inclined to frequent the churches themselves.

Dr. Bartholomew sent his group to peer questioningly at blocks of buildings in obscure places in the city, causing immediate speculation among residents that the area was marked for redevelopment. This invariably meant that the next borough meeting was completely taken up with attempts to dispel such rumors. Bartholomew's group also raised frustrations among conductors and suspicions among natives by a series of deft, lightning-like probes into the suburbs. These raids were in the finest tradition of great cavalry leaders such as Custer and Patton.

A special team in Bartholomew's group met with unexpected success. Nan Sobery, Carolyn Reed, and Jill Yakey developed an outstanding technique for obstructing the normal flow of pedestrian affairs in selected neighborhoods. The ladies simply unfolded a one-inch Ordinance Survey Map of Greater London and stopped in the middle of the sidewalk to consult it. The one-inch Ordinance Survey Map, in the cloth edition, makes a dandy bedspread. Disarming the passers-by with looks of helpless innocence, the ladies managed to delay an astronomical number of shoppers, cause pedestrians to miss buses, and other assorted nuisances.

One final recognition for outstanding service in the campaign should be included. Jean Bartholomew, Director of Reveille and Musterer of the Troops for Formations, was really the person who made all of the best sorties and mass maneuvers possible.

Smokey's ABC's



Only you can prevent forest fires



An Interesting Proposition

by Richard Ford

The Proposition is a group of four actors and a musician who improvise on suggestions from the audience and make every spectator wonder, "Who wrote that fifteen-minute play?"

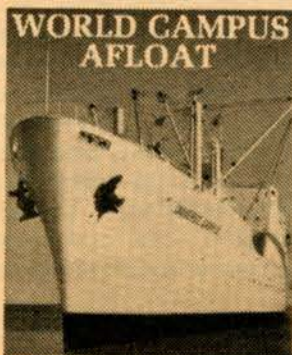
The young players performed at the Lindenwood Colleges on Wednesday, February 28. Five hours before their evening performance, two members of The Proposition conducted a theatre workshop, an offer this reporter could not refuse. Twenty to twenty-five students of the Lindenwood Community participated in the workshop.

The two improvisational geniuses helped the group unwind with a tension and relaxation exercise, which left many of the participants yawning and groggy-eyed.

Then followed mirror exercises, requiring each person to reflect another's movement as exactly as possible. This preceded a "continuing-movement-change" exercise. Later in this exercise, sounds were added, and from sounds grew words, phrases, and finally sentences. What does all this spell? Improvisation!

The final exercise was an improvisational mirror game requiring the participation of two couples. One couple reflected the other, leading couple's movements. The leading couple carried on a dialogue. At different points in the game, the leading role changed hands, and the final result was a hilarious improvisation.

The Proposition makes its home in Boston and is touring the college communities in the United States at present.



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Changes

by Jerry Vaillancourt

Something is happening and you don't know what it is, do you, man? Now, I'm really trying not to sound like the aspirin commercials, but haven't you felt lately that they just aren't making music like they used to?

The whole popular music scene is changing. I don't believe that many people still conceive of a record album as something that just magically happens; they realize that it's a rough, competitive business... a world of studio musicians, rock-hard promotion men, and sleazy gimmicks. Today there isn't much that can't be done with the conventional 24-track studio recorder, and the average record buyer knows it.

To quote a circular from MCA Records (Elton John, Sonny and Cher, Neil Diamond, The Who), "For the past twenty years or so rock has evolved from its inception as a basic 1:4:5 chord progression with a steady 4/4 rhythm to a highly unstructured, at times, chaotic conglomeration of musical masturbation accompanied visually by a multicolored pulsation of lighting effects. Having today no limits or direction, commercialism seems to be an underlying motive of much of what's being produced and fed to the public."

Anything for the sake of money!

What I will attempt to do in the subsequent weeks is to give a picture of where music is at today. This article will deal with current trends, touching later upon specific albums.

***** **

Rather than bore you with what's wrong with records and the companies, how about some of the good stuff?

It's probably chauvinistic of me, but of the new trends in rock, one that's got to be exciting is that of a good 'n' hard rock 'n' roll band with a chick for a lead singer. One of the most memorable of these bands was Big Brother & the Holding Company, which produced Janis. But Joplin was given credit as a blues singer... probably our best since Bessy Smith.

What about rock? An English group, Vinegar Joe, has released two albums in the states. If you want to hear what a woman's voice can do for rock (as well as for great cover photo), listen to their "Rock 'n' Roll Gypsies" LP. Elkie Brooks does the honors here. She's got great control; Joplin's critics and non-fans often claimed that much of her stuff was just screaming (which ain't music by anybody's standards). But Elkie's got just the right pipes: the perfect compliment to the rest of the band while still being unmistakably a woman... clear, teasing, rich.

If you're into a lighter kind of music but would still like to get a feel for the "chick-in-rock" trend, try "Old Hat" by Unkle Dog. If you've got something like super-human endurance and patience, you can hear their single, "River Road," on KSLQ (they've got a commercial sound similar to Three Dog Night).

An even more exciting trend in rock is (are you ready?) JAZZ! Yes, jazz-lovers of the world, rejoice, for finally, your favorite son is getting recognition in a more popular field.

And in case you non-believers are saying "Bull!", listen again to James Taylor's "Don't Let Me Be Lonely Tonight." That sax towards the end — that's jazz!

It seems to me that this is something that would have come along sooner or later. In their purest forms, both jazz and rock rely heavily on freedom of style and form. One good night when some very stoned guitarist was playing away, he must have played something that set the audience buzzing: "That sounds like jazz!"

Ian Anderson and such have been preparing the way for some time now. But, today, we can forge ahead and say that a whole new music form exists — "jazz-rock." Good example — Jade Warrior's "Last Autumn's Dream." Better example — "Full Moon," by Full Moon. Unbelievable examples — The Mahavishnu Orchestra and Weather Report (various albums by each). John McLaughlin of Mahavishnu is considered by many to be the greatest guitarist alive.

Changes — try out some new music.

CONTINUED FROM PAGE 3

from the right. The lavender/purple flows into the picture from the upper left-hand corner. A graceful thin yellow line arches dramatically diagonally over the purple. The colors are free and yet controlled to the highest degree. The white background reflects and highlights the colors, luminating the canvas. The canvas comes alive, growing, stretching. Two other canvases that use an extensive white field successfully are PHENOMENA — *Dervish Teller* and PHENOMENA — *Wing Off*, both acrylic on canvas works.

PHENOMENA — *Panning Gold*, also an acrylic on canvas, done in 1971, illustrates Jenkins' complete mastery of the poured-paint technique. In this painting, he has created the illusion of innumerable levels and depths, all seething with inner movement. Jenkins has total control of his brushless, handless technique. His forms evolve through various tones and values created by washes. This canvas has an upward moving force, and textures appear where the washes have drifted the color. The work has a very fluid feel to it; its forms flow, spiral, and turn.

The fifteen paintings shown in the gallery of the Fine Arts Building represent a truly phenomenal artist. Paul Jenkins has mastered his media... yet he is careful not to let his creations become mechanical. When experiencing Jenkins' works, the viewer is free to travel as far as his imagination will carry him along the varied paths of translucent flowing colors.

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Book Review Ecological Arts and Crafts

by Jana Schmulbach

The Treasury of Craft Design is a new Bantam Publication (\$1.95) by Phyllis Ficarotta. The book attempts to integrate ecology with arts and crafts. It works on the economical and ecological principle that old odds and ends are better remade than thrown away. The materials called for are all easily accessible and "lying-around-the-house" items.

One of the better chapters of the book pertains to art from nature. Here is an example of what the book offers:

"Dried Flower Bouquets. A room will always come alive with a bunch of freshly cut flowers. But if there is no lush garden outside your kitchen window, and your local florist's selection is costly and seasonally limited, there is a way to preserve the beauty of all kinds of flowers in a dried state that should please even the most finicky horticulturist.

"Hanging Dry Method. This is one of the oldest of the flower drying processes, limited to the heartier varieties of blooms such as goldenrod, strawflowers, Chinese lanterns, or field flowers. Tie bunches together with elastic bands around the stems, and hang them upside down in a dark, dry area (attics or closets are fine) for about ten weeks, or until they are completely dried."

Other subjects that come within the range of this treasury are instructions for making 22 different kinds of candles, batik (a wax-dye process), tie-dye, woodworking, all sorts of toys, jewelry, Christmas decorations, clay work, rugs — the list is almost endless.

This book is definitely one that is relevant not only for art and beauty, but also for environmental concerns.

"Reefer Madness" Comes To Lindenwood

The Dome Fund sponsored three short films Saturday March 4th and Sunday March 5th: *Reefer Madness*, *Linden Leaf*, and *Martian Space Story*.

Reefer Madness is the story of a group of young high school students who become addicted to marijuana and are thus led to lying, theft, murder, sex orgies, and jail terms. The plot revolves around a dope peddler who lures the students to an apartment where they taste their first "reefer," are hooked and cannot break the habit. During a fist fight one young girl, who has been given a reefer without her knowledge, is accidentally killed. Another pusher, who is hopelessly mad as a result of marijuana poisoning, is taken to jail, but the other teenagers are left to face the tragedy of their addiction.



Lindenwood College
New Fine Arts Bldg.
Room 205
Wednesday, March 21
11 a.m. - 4 p.m.

PURCHASES MAY BE CHARGED

The Deuces

by Ray Bedell and Rudy Lama

In the following hand, played in recent duplicate competition, the importance of aggressive bidding is illustrated.

South dealer. East-West Vulnerable.

NORTH
S - Q 8 4
H - Q 3
D - A J 10 3
C - J 9 6 3

WEST
S - 10
H - A J 8 5 2
D - Q 9 6 2
C - K 10 5

EAST
S - 7 3
H - K 10 9 7 6
D - K 8
C - A 7 4 2

SOUTH
S - A K J 9 6 5 2
H - 4
D - 7 5 4
C - Q 8

The Bidding:

SOUTH	WEST	NORTH	EAST
2 spades	Pass	Pass	3 hearts
Pass	4 hearts	Pass	Pass
Pass			

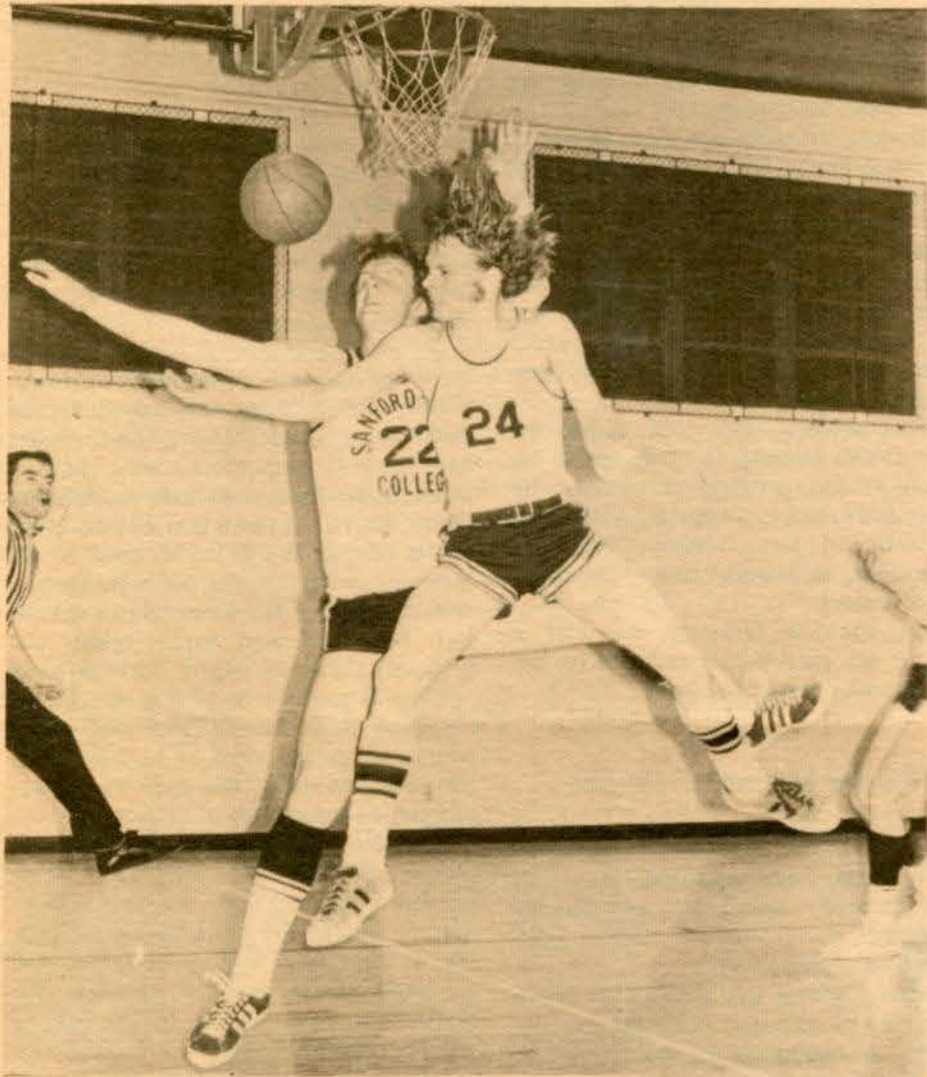
In every case in which this hand was played, the bidding was opened by the dealer at two spades. Though South might have opened at the one level, had he counted distribution as well as high-card points, his bid of two was more descriptive of his one-suited hand with most of his high-card points in the bid suit. Despite West's good five-card heart suit, he did not feel his high card point count was sufficient for an overcall at the three level.

North's hand, with good spade holding and good distributional values, warranted a raise in his partner's suit. In all cases where this raise was made, the hand was passed and played successfully at three spades.

In three instances when the hand was played, North, not seeing any game possibility, did not make the raise to three spades, despite the value of his hand. In two of these cases, East passed as well, and the hand was successfully played at two spades with an overtrick. In the bidding sequence shown above, the North-South team had the misfortune of opposing an East-West team who could not afford to settle for an average score on the hand. Here, East, despite his limited high-card point holding, chose to "stick his neck out" with a bid of three hearts. In the ensuing bidding, South, not having any information about his partner's hand, chose to pass, whereas West, realizing a good heart fit and a valuable spade singleton, raised East to the heart game, much to his partner's dismay. The hand was passed there, and despite the limited high-card point count in the East-West partnership, the play was straight-forward in the unbeatable contract. This resulted in a swing of 760 points and a top score for this East-West Team.

It is important to note that had North raised his partner's suit to the three level rather than passing, he would have successfully prevented East from entering the bidding at the three level, and with his limited point count, he would not have dared to enter at the four level. Even after allowing East-West to reach the heart game, North could have redeemed himself by making a four spade sacrifice bid, which would go down only one. This would have resulted in a 190 point swing for East-West as opposed to the 760 they gained by playing it at four hearts.

ENGLAND, CHARTER FLIGHT, St. Louis-London non-stop, round trip fare \$225, Aug. 16 to Sept. 2, 1973. Call 314-968-1318.



Photos by Conrad Miller