

LINDEN BARK

Volume 44 Number 3 LINDENWOOD COLLEGE, St. Charles, Mo. Thursday, November 7, 1963

Two-Week Fall Festival Presents Comprehensive View of Fine Arts: Art, Drama, and Poetry

"FALL FESTIVAL—1963 is an innovation in Lindenwood College's annual lecture and concert series. A two-week period of lectures, concerts and drama replaces the previous year-long schedule of cultural events in the belief that concentrated presentation will emphasize its importance in the college's liberal arts program."

The strength of the Fall Festival was in its unity of theme. Rather than trying to present a comprehensive view of the fine arts in general, the series of experiences in the arts emphasized contemporary art, music drama, and poetry. Artists exhibited their work by participating in the invitational print show displayed in Roemer Hall Gallery. The Aristeia String Ensemble presented a program of contemporary music. Their program did not emphasize the music of any particular country, but was more international in nature. The selection from their concert that seemed to create the most favorable and lasting impression with the student body was Benjamin Britten's "Simple Symphony."

In contrast to the Ensemble's relatively international concert, David Barnett's piano concert consisted entirely of contemporary French music. Mr. Barnett's introductory remarks explained partly the development of the music he played; through them he tried to create a general understanding of the gradual development of the contemporary French style and the contributions each generation of musicians made to the succeeding one.

The first convocation of the series, Wallace Fowlie's lecture about the contemporary French theater, both interested and baffled the student body. That is, although the students were interested in what Mr. Fowlie said, most of them felt the need of previous discussion of



The Aristeia Ensemble was one of the featured events during the recent Fine Arts Festival.

AAUW Convention Held at LC

The American Association of University Women, familiarly known as the AAUW, will hold its area convention at Lindenwood on November 9. In charge will be Mrs. Nolan Chapman, Missouri, is the president of the national AAUW. Several years ago she spoke on campus for Honors Day.

Meetings will be held from 9:30 a.m. to 5:00 p.m. in Roemer with luncheon in Fellowship Hall. Their purpose is to acquaint the local chapter with the changes in organizational structure which were made by

the national convention held in Denver last June.

Dr. Blanche Dow, president of Cottey College in Nevada, Missouri, is the president of the national AAUW. Several years ago she spoke on campus for Honors Day.

We, as potential Lindenwood graduates, should be interested to know that all LC graduates are eligible for AAUW membership. As a corporate member of this organization, Lindenwood sends voting delegates to both state and national conventions.

Campus Home Economics Club, Colhecon, Elects New Officers



The four new officers of the home economics club, Colhecon, pose for the Linden Bark photographer. They are, from left to right, Joan Houston, treasurer; Kathy Gordon, vice-president; Miriam King, president; and Ann Jackson, secretary.

Eight Girls Vie for Queen of Cotillion, November 8, at Chase



Six of the eight candidates for Cotillion Queen line up on Sibley's stairs. They are, from top to bottom, Nancy Hamilton, Judy Muntz, Ginny Staub, Mary Ann Messer, Bobi Randolph, and Bari Holden. Missing when the picture was taken were Ota Alexander and Jo Ann Conrad.

There will be a student assembly on November 5 and at this time the student body will elect the Cotillion queen. Prior to the voting, there will be a fashion show, in which each of the dorm representatives will model a different outfit. Margaret Arnhart is in charge of

the fashion show. The queen candidates are Ota Alexander, Butler; Jo Ann Conrad, Cobbs; Nancy Hamilton, McCluer; Bari Holden, Nicolls; Mary Ann Messer, a day student; Judy Muntz, Irwin; Bobi Randolph, Sibley; and Ginny Staub, Ayres.

Guest Weekend Planned for Weekend of November 15-17

Guest Weekend is being planned for the weekend of November 15-17. Facilities are being arranged for approximately 100 girls representing 15 or more states.

The busy weekend will get off to a start with dinner in the dining room followed by a presentation of the movie "Gigi" in Roemer Auditorium. Saturday will include a college preview, campus tours, meeting with representatives of the academic departments, and a coke party with resident counselors. Saturday night there is to be a dance in the Fellowship Hall of the chapel to which each guest will have a date. Sunday dinner in the dining room will follow church services ending the schedule of

events for a busy weekend.

Some of the states to be represented during the weekend are Colorado, Ohio, Kentucky, Missouri, Kansas, Illinois, Arkansas, Mississippi, Nebraska, New York, New Mexico, South Dakota, Texas, West Virginia, and Wisconsin.

Mu P E Announces Activities for Nov.

Mu Phi Epsilon music sorority will be inspected on November 11 by Virginia Hogenacher, a national officer. A business meeting will be conducted and a program will be presented.

On Tuesday, November 12, the Annual Founders Day Tea will be held by Mu Phi Epsilon at 4:15 p.m. in the Fine Arts Building.

Alpha Lambda Delta Gives Party For Top Freshmen

In honor of those freshmen with mid-semester grade averages of three point or better, a coke party will be given by Alpha Lambda Delta, an honor society, November 25 in the fine arts parlor, 7:30 p.m.

To encourage these students to maintain their good average is the purpose of this function. One of the faculty members will speak on a pertaining topic.

Membership pledging will take place in February after semester grades are received and will be open to students who have earned a 3.5 average or better. Thirteen sophomores are presently enrolled in Alpha Lambda Delta. Officers are Cheryl Scanland, president; Hayla Henderson, vice-president; Betty Cline, secretary; and Becky Tramell, treasurer.

Philosophy Club Has Discussion: Phenomenology

The subject of the November 11 meeting of the Philosophy Club will be "Phenomenology" as the club continues its discussion of contemporary philosophy. Markay Tolen, Mary Gilmore, and Imogene Elrod will be discussion leaders of the groups which will meet in the English Seminar Room.

Mary Gilmore, a junior, was chosen as chairman and Gay Graves, a senior, as vice-chairman of the Philosophy Club for this year.

Monticello College Opens Art Exhibit

GODFREY, Illinois . . . Monticello College opened an all new art exhibit in Hatheway Hall on Tuesday, October 29, 1963 at 8:15 p.m. This collection is on loan from the permanent collection of the Phoenix, Arizona Art Museum.

The collection is made up of 26 watercolor paintings. Each of the works are of a different artist and the subject matter is varied. Also on display will be the Monticello Permanent Collection.

Guide books for both collections will be available at the exhibit. Closing date for the Phoenix collection exhibit will be mid-November.

Shall We Follow Nature's Example in the Fall Season?

Fall, to many people, is a depressing season because it seems as if the world is dying. Dry withered leaves being raked into uneven piles and flocks of birds noisily flying away from us, do not seem signs of hope. Yet, it doesn't take a biology major to tell us that while nature seems to be asleep, life processes are going on within it to prepare it for spring.

Glorious spring . . . how wonderful and far away that seems now. It seems so easy to just sit back and wait for the trees to turn green and the squirrels to come back, dropping their nuts on our heads as we walk beneath the trees. Truly, life processes would be going on within us too, but what kind of a glorious spring would we be preparing ourselves for?

Man is a unique creature. His habits need no seasonal change although he is very strongly influenced by the changes in nature about him. In a spring a young man's (and a young woman's) thoughts . . .

This may seem like a lot of poetical rambling but there's a point and we will get to it. Too often have we heard lately that the world is dying and so we might as well die too. Or hibernate through the winter months.

This sounds like a wonderful idea to mid-terms-weary LC students this week, but if we submit to this temptation we will violate the very reason hibernation or change was created for. To create a shell about us and remain static is an entirely different thing from quietly working within ourselves for a new renewal.

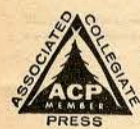
Of course, we realize we are stretching this analogy a bit too far, but the point is that we must not let the appearance distract us from the fact. The essence in this seems to lie in the comparison of two words — "relaxation and idleness."

Relaxation is freeing ourselves for a time from the busy cares of our lives and finding an emotional release in a pleasant activity. Reading a book is relaxing. Thinking about a book is relaxing. Even writing a book could be relaxing.

Idleness is simply marking time. Unconstructive day-dreaming is idleness. So is playing bridge twenty-five hours a day and gluing oneself before the television those hours of the day we are not playing bridge.

Now you will bring up the statement, "All work and no play makes Jack a dull boy." We know this is true but what kind of play does Jack need? Surely not hour after hour of the same activity which ceases to stimulate after the first exciting pleasure is gone.

When spring comes and we leap barefoot in the grass, let us say to the grass, in answer to its remark that it took all winter to be ready to grow, that we took all winter to grow too and look at what we have accomplished. And let us hope the accomplishment will be worthy of notice by even the tallest of the tall trees.



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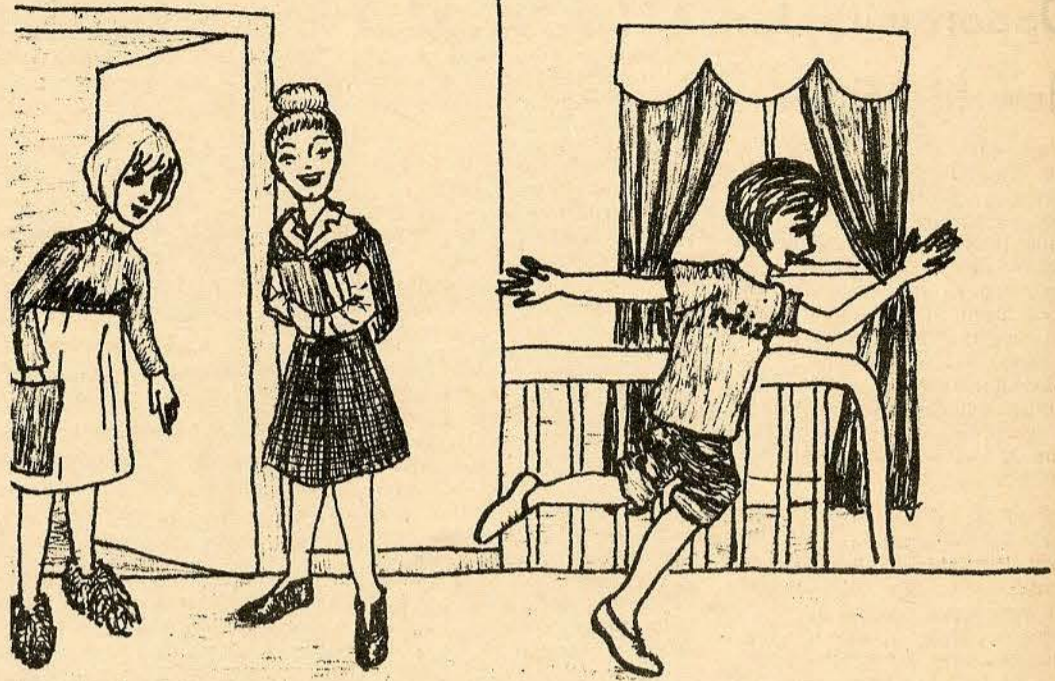
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Editor Martha C. McDonald
Business Manager Kay Poindexter
Advertising Manager Jo Gresham
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Campus Capers



"Long Distance 'phone call downstairs!"

Outside LC

Lord Home, Prime Minister of England, Takes Political Attitude of Modern Men's Minds to Govern the Country if They Arise to Occasion

On page 513 of the October 9th issue of *Punch*(1) there is a cartoon of McMillan trying to ride a bucking bronco. Among the four cowpokes sitting on the fence are Butler, Mauding and Macleod. The caption reads: "Any of you really want to take over now?" The man whom McMillan chose to succeed him isn't even depicted. Sir Alec Douglas-Home. The Earl was considered ineligible for the office of Prime Minister because of his title. Under the provision of a bill passed last year, he relinquished his title. A commoner now, he is campaigning in Kinross, Scotland, for a seat in the House of Commons.

Home is described by friends to *Time* (10-25) as patient, not easily touched by the heart of emotion, danger or disaster. He has a receptively boyish smile and jaunty stride. He has honor, charm, utter self-confidence, and dedication of the nobless oblige. His dress, but not his speech, is casual. Those who know him cannot help being aware of his clarity and integrity. He is a real leader. In fact, such a remark as: the government should not be content just to do "what the people will stand for, but instead should unflinchingly tell them what they ought to stand for," would be expected of such a man.

The only complaints which have been brought against him are complaints that he is an Earl. From the *Laborite Daily Mirror*: "Butler has been betrayed, Mauding insulted, Macleod ignored, Heath treated with contempt, Hailsham giggled out of court by the jester in hospital." There is no getting around the fact that Home is a millionaire, one of Britain's biggest land-holders, that he was educated at Eton, and that

the family's peerage dates back some eight centuries. The question has again been raised to the effect that the Tories' progressive, democratic goals are not "mere window dressing" for the party of wealth and power.

Eton classmates describe the dynamic next British Prime Minister as "the kind of graceful tolerant sleepy boy who is liked by the masters and admired by the boys without any apparent exertion on his part." This plus a new energy and dedication led his younger brother William Douglas-Home to say that "his apparent mildness, good natured absent-mindedness—even his grin—are deceptive." There will be no nepotism! predicts the writer of his reluctant brother.

As an aside: Most Americans do not know that his name is spelled "Home" and many of the British do not know that it is pronounced "Hume." What then, does it take to make a Home a Hume?

In the 13th century two Scotch clans, the Homes (then pronounced "home") and the Douglases merged. "For several centuries, the bold, battling lairds of Douglas and Home fought the English and rustled their cattle." At the battle of Flodden Field, the Fifth Earl of Douglas — otherwise known as Bell-the-Cat — and the Third Lord of Home both fought the Sassenach(2). Home tried to rally his followers against the English longbowmen(3). "A Home! A Home!" he cried. His men misunderstood and a-home they went. According to legend, the name was changed to prevent a future disaster(4).

But as for what kind of Prime Minister the 13th Earl of Home will be, only time will

tell. This is the political attitude Home is taking. "As for government, its choice is whether to treat the country as a chronic invalid, taking its temperature and feeling its pulse every five minutes to see if it is strong enough to be told the facts of life, or whether to assume that the body politic of the country is robust and its mind mature and its heart sound and to tell the people what the hour demands, confident they will arise to the occasion. The country has a right to assume that men's minds will be as modern as the machinery they tend, that private enterprise will be enterprising — that government will govern."

- (1) the British answer to Brinkley's Journal
- (2) I don't know either
- (3) any connection with long-shoremen?
- (4) on the assumption that they would not have deserted a Hume. Assuming, I suppose, that it is better to be a Hume than a home.

Orchids And Onions

ORCHIDS: Welcome home orchids to "Bullet" . . . Molly and her ROYAL GAMBIT . . . All those who planned the Fine Arts Festival . . . KCLC's comeback . . . The Great Pumpkin that finally brought us cold weather and hot coffee . . .
ONIONS: Broken McCluer phones . . . poor poor-boy sandwiches and L.C. salad . . . Lindenwood ladies who write letters and notes during vestpers . . . The veto against Senior tables . . . St. Louis U . . .

Mrs. Sibley's Ghost Leads LC Students on Haunting Chase

Sit down beside me, dear child, and I will tell you a strange story of my youth, when my skin was not yet sallow and wrinkled, and my hair was blue-black under the frozen moon.

Halloween night in 1963. The chill wind through the trees was the mournful sound of wind chimes in a deserted temple; the brittle moon and stars shattered their light at me. I had walked miles that day, and had entered St. Charles, an old river town on the Missouri, from the west late in the evening. I strayed from the main street, trying to escape the traffic, and found myself skirting the bank of a creek. The banks were steep; the undergrowth slick with frost; and the stream itself no more than iced stones. Even the lost moles found no sheltered place to hide—they scurried through the dead leaves and broken glass, blind, slimy, unable to find their homes. They and I alone wandered that night, for the toads had already buried themselves deep in the mud and gone into suspended animation, and the squirrels slept deep in the hearts of the oak trees. They and I and the wind and the wail of a dog—and the frozen sky.

To cross the creek and climb the hill beyond to the buildings that perched like aviaries on its crest were my desires, but descend among those moles I could not. And then I found a bridge, two logs that stretched to reach from bank to bank. They complained beneath my weight and tried to throw me, but the sweat from fighting them and the hot flush in my face felt good, so on across them I trembled. The ground on the other side felt firm beneath the two clods I called my feet. Over the next rise I stumbled. And there beyond, in a hollow, were singing girls around a fire. Toward it I ran, and in its warmth I fell asleep.

Silence. Only the moan of the wind greeted me when I awoke. I turned and stretched and saw — high on a hill, in a still grove, a light began to glow. It grew and heightened in intensity, waving there before me and the now-silent revelers. The coals gave one last hiss and died, giving their life to the light that now took on the form of a human, no, of a woman dressed in full crinolines and sweeping shawl. Bending to us, she beckoned—come, follow, come. And we followed, running, stampeding, thundering up that long hill, breathless, with aching lungs and pounding hearts. Up, up to a massive old building she urged us, always near and yet unreachable. At the door she turned; we

reached out for her; she was gone. Gone—but the door was locked, and we surrounded it, and the building was dark. A sound. The blinds opened and there she was, filling an old chapel with music from the organ, and with her light. Music alone now filled us, echoes of music, and the blinds snapped shut and she was—behind us. We grabbed for her, but she was gone again, back down the hill. And then the light was no more.

The others left. I followed the path of the light to a small graveyard in the grove and sat and waited. Late, after every light in all the aviaries was gone, she came again, stole down the hill, and called. Three small children ran to her; she sat and smoothed her skirts and began to read . . .

Somewhere a tower clock chimed, and only the wind answered.

Social Events

There are two major social events coming up in the next few weeks. On November 8 is the Cotillion at the Chase Hotel in St. Louis from 9-1.

The weekend of November 15 is Guest Weekend. This will not involve the entire student body. There will be a movie "Gigi" on Friday night and a dance for the prospectives on Saturday night.

Columbia Journalism Professor Says Campus Newspapers Are Not Granted Freedom

(ACP) — Professor Melvin Mencher of the Graduate School of Journalism at Columbia University said that colleges and universities are "morally obligated" to guarantee full freedom of expression to the college press.

Professor Mencher addressed student newspapermen at the annual convention of the Associated Collegiate Press in New York.

He said too many school administrators do not believe the college press can serve any academic function. Furthermore, he added, officials constitute the major obstacle to freedom of the student press.

He listed three "basic truths" which are ignored by those discussing freedom of student expression:

1. Most college publications are not free. Despite administrators who contend otherwise, most college papers "are subject to restraints prior to publication." Administrations limit areas into which the college press can go.

2. Most administrators do not want full freedom of student expression. "These people are dedicated and hard working men, but they are concerned with placating legislatures and donors. The student press is interested in issues, not edifices."

3. The argument that freedom of the press depends on responsibility is "spurious."

Judy Leatherby, Carrie Torgerson Tell Of Tour Through England, France, Spain



Carrie Torgerson and Judy Leatherby recount their year as students in England for the Linden Bark reporter. They also traveled extensively through France and Spain.

On February 18, 1963 Judy Leatherby and Carrie Torgerson sailed from New York to Southampton on the S.S. Ryndam. On their arrival they met with wet, chilly weather which lasted through Easter. They spent the first month in England doing individual studies of British commercial broadcasting under the supervision of Mr. Michael Hallett, Public Relations Director for the Independent Television Authority. Mr. Hallett arranged for Carrie and Judy to use the I.T.A.'s library,

tour news and advertising agencies, film producing companies, and the major program producing companies of London.

The Independent Television system consists of a network of regional program contractors which produce I.T.V. programs

for their local region in Great Britain. These companies receive their license from the Authority on the condition that they produce a particular number of hours of programming for their region.

During the second month, Judy and Carrie toured four of the regional companies. They traveled up the eastern coast of England to Norwich, then on to Newcastle on the Black Sea, through Scotland to Glasgow, and finally down through the midlands to Carlisle. While on this tour, they participated on local news programs and gained practical experience in advertising and time-buying, plus the added adventure of missing a route by going the wrong way off of a round-about—the English version of our clover-leaf.

When the tour was completed, Judy and Carrie traveled through France to Spain. There they spent "six beautiful weeks" in the land of "Manana, manana, siempre manana."

They returned to the United States in June. This semester they are both writing 390 papers on specific aspects of their trip to England in the field of Communications.

Storyteller Recounts Fable of An Owl and a Runaway Chicken

Once upon a time there were two feathered creatures — a chicken (Rhode Island Red, we think—but then she may have been to Mr. Fritz) and an owl (Barn—but he was an individual and lived in a tree). They lived within close proximity of each other, that is, the farm upon which the chicken lived bordered the grove of trees in which the owl resided.

Our story opens on a fine spring day, a day like any other spring day except that it was cold and rainy. Come to think of it, maybe it was a fine fall day, except it was cold and rainy. Now it could be rainy in the fall but then would it be a fine day . . . well, anyway . . .

The chicken arose early at the crow of the rooster. She thought, "Crow, crow, crow—that's all we live by. Every time I hear a crow I think I should be doing something but sometimes I can't quite decide what it is. Why, the other day, I was in a department store shopping for some blue chintz curtains for the henhouse and the fire crow sounded and I sat right down and laid an egg! Needless to say it was most embarrassing."

Meanwhile, back in the tree, the owl was arising too. The first rosy fingers of dawn crept into his hollow, deciduous plant and tickled him under the chin (and have you ever tried to find an owl's chin?)

Now this morning the chicken was in a particularly foul mood and she wasn't about to take any backtalk from anyone. So when the farmer's wife was late with the feed, the chicken was pretty angry. And when the farmer's wife didn't even have the decency to apologize, the chicken was downright mad. So she decided that

immediately after breakfast she would run away.

The owl also arose in a disagreeable mood but he vented his feelings in a different direction. Immediately after his breakfast of a few field mice—who were staggering around the trees after a night at Mole's playing poker and imbibing—the owl went back to bed.

Now when the chicken ran away, she made right for the grove of trees. (Where else did you expect her to go if we are to get our two main characters together?) Even though she was in a completely different type of environment from that which she had grown up with, she still clung to her old way of living and walked with her head down as if searching for a few grains of corn or something. A few passing squirrels and such tried to tell her that in a forest, even a grove of trees as unforesty as this one, you must walk with your head up if you don't want to be eaten by a wary fox or such creeping up unawares. (Of course you could step in a hole if you always look up and never look down, but that's the danger of traveling.)

The chicken, being of a rather stubborn strain, continued to walk with her head down and consequently she kept running into trees and such and was getting a rather sore forehead and such (which is very disconcerting because she wasn't quite sure where her forehead was so she couldn't decide where to rub her feathered wing to comfort whatever it was that hurt.)

So she picked up a very large stray acorn hat and put it on her head which helped the hurt

(Cont'd p 6 c 2)

FALL FESTIVAL

(Cont'd from p 1)

the concept basic to the ideas he presented; he seemed to be speaking on a level too high to be comprehensible to the students. Perhaps there should have been a discussion of the basic concepts necessary for understanding his lecture previous to the convocation.

Royal Gambit, by Hermann Gressieker was the contribution of the Lindenwood drama department to the Fall Festival. The contemporary German play, directed by Molly Fleetwood, told the story of Henry VIII (Ted Wiechers) and his six wives, Katarina of Aragon (Martha McDonald), Anne Bol-eyn (Judy Hale), Jane Seymour (Marianne Sawyer), Anna of

theme of the play made the exposure to it an unforgettable experience.

The final facet of the Fall Festival was an optional event. John Knoepfle, assistant professor of English at Maryville College, gave a reading of some of the translated poetry of Rafael Alberti and Cesar Vallejo, two modern Spanish poets who are only now becoming known in the United States. Mr. Knoepfle translated some of the poetry himself. Many of the students who listened to the reading, and who had some knowledge of Spanish, commented on the exceptional "un-translated" quality of the poems. The works of both poets require concentration and re-reading for even incomplete understanding of their meanings. Vallejo's poetry contains both the religion and the mysticism of his Peruvian Indian-Spanish inheritance, and can be

Approach in Tobacco Advertising is Examined In the Colorado State University Newspaper

(ACP) — "Lucky Strike separates the men from the boys, but not from the girls. Smoking is a pleasure meant for adults..."

REACH COLLEGIAN, Colorado State University, Fort Collins, says this ad slogan is supposed to exemplify the new approach in tobacco advertising. The COLLEGIAN said in a recent issue:

On June 20 it was announced that most of the major cigarette manufacturers had decided to stop advertising in college newspapers, magazines and football programs. George V. Allen, president of the Tobacco Institute, a public relations firm which includes the six largest U. S. tobacco firms, said at that time: "The industry's position has always been that smoking is an adult custom."

Although it may never appear in a college newspaper, re-examination of the slogan quoted above reveals that the target of the cigarette advertisers has not really changed.

Smoking, we're told, "separates the men"—and what university male isn't a man?—"from the boys, but not from the girls." So you, there, stop being a little boy and start smoking. You'll get yourself a girl as a result, because smoking has sex appeal.

Moreover, smoking signifies that you are an adult, that you have come of age. And what student at this or any other university doesn't consider himself to be an adult?

The words of the director of college sales for Philip Morris, one of the companies which has not halted college advertising, sum up the "logic" for the pitch made at students:

"Students are tremendously loyal. If you catch them, they'll stick with you like glue because your brand reminds them of happy college days."

But apparently the days of giveaway contests, empty package collections and free samples on campus are ended. And the decision of the tobacco companies to cease these activities may have only been reading the handwriting on the wall anyway.

Prior to the announcement of the decision, Florence State College in Alabama prohibited all campus activity by tobacco firms. A bill was introduced in the California Legislature banning tobacco advertising from all school newspapers in the state. New York University had prohibited promotional contests run on the campus by cigarette companies. And the student health service at the University of Pittsburgh was including education on smoking in its general health education

program. At least 10 other universities around the country also were known to be considering some sort of action.

Since 1953, an ever-increasing amount of medical and statistical data has repeatedly shown the close relationship and correlation between cigarette smoking and lung cancer. A new book, "The Consumers Union Report on Smoking and the Public Interest," examines this data in considerable detail.

In the United States, 371 deaths were attributed to lung cancer in 1914, 7,100 in 1940, 18,300 in 1950 and 36,420 in 1960. "The conclusion is inescapable," the Consumers Union report states, "and even spokesmen for the cigarette industry today rarely seek to escape it: We are living in the midst of a lung cancer epidemic."

Some have argued that economic factors have delayed or even prevented government action to date. And certainly tobacco is no small matter economically. In 1962, Americans paid \$7 billion for 528 billion cigarettes. The U. S. government collected \$2 billion in federal tobacco taxes, and state and local governments collected an additional \$1 billion. The tobacco industry spent approximately \$500,000 daily to advertise its products. And 40,000 Americans died of lung cancer.

THE COLLEGIAN has lost \$5,000 in advertising revenue, and some students have lost their source of free cigarettes.

A year ago, the student editors of MAIN EVENTS, a weekly evening-session paper at New

York City College, decided to drop all cigarette advertising. Before the school year ended they had to ask the student body and school administration for financial help.

The editors noted with regret that "the financial integrity of this paper—and apparently many other school papers across the country—must, to such a large extent, rely upon a product which, according to the evidence, contributes so greatly to the death of thousands every year."

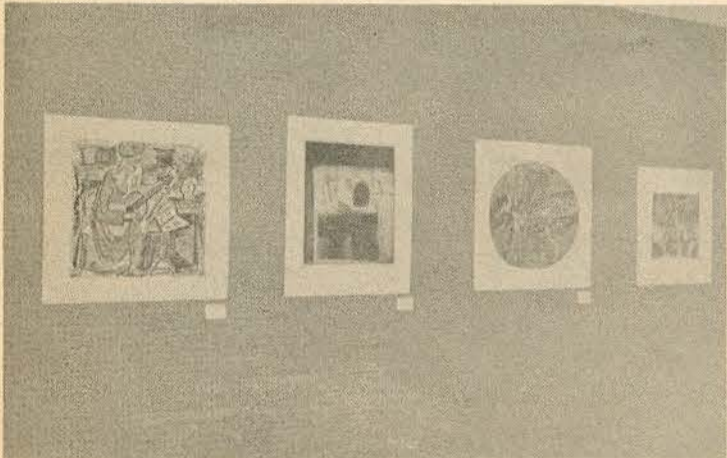
Student newspapers across the country now face a similar financial and moral problem.

And colleges and universities, as educational institutions, face a problem, too. For, if the university continues to permit the hucksters of Madison Avenue to use the university as a recruiting ground for new and continuing consumers of a product which has been investigated and found guilty by independent medical investigators on a worldwide basis, does it not imply that the university rejects the cumulative scientific and accepts the pseudo-science of the tobacco industry and Madison Avenue?

And if the cigarette vending machines in university buildings are left as they are, does this not imply tacit approval of the product?

And does not the "impartiality" of refusing to act permit the men from Madison Avenue to go on using the university for their own purposes, totally unrelated to its functions as an educational institution?

The evidence on smoking and health is in. The appropriate action at all levels of personal and private life is yet to come.



An invitational print exhibit in the art gallery on Roemer first floor added to the opportunities made available to students to observe the fine arts during the past two week emphasis on these fields.

Cleves (Pat Merrill), Kathryn Howard (Cheryl Heatherly), and Kate Parr (Susan Berger) in a rather unconventional manner. Fine directing, acting, and technical work made the play one of the best presented by Lindenwood's drama department.

Luigi Pirandello's Six Characters in Search of an Author created an impact upon and a variety of reactions among the student body unequalled by those of any of the other presentations. Both the potentially controversial content and the

very haunting. "FALL FESTIVAL—1963 is a significant cultural recognition at Lindenwood College." This, and the opening quotation from the Festival program, seem to summarize as accurately as possible the responses of the students to the Festival. All interested students and faculty are invited to a discussion of anything pertaining to the Fall Festival Nov. 13 at 8 p.m. in the Student Center. Certain of the professors in the fine arts and the humanities have been especially invited by Linden Scroll to catalyze the discussion.

Regional University Hootenanny Attracts Famous Folk Singers

On November 12, at the St. Louis Convention Hall, the Regional Inter-University Hootenanny for the St. Louis area will be presented. The Clancy Brothers with Tommy Maken, Jean Ritchie, Oscar Brand, Judy Collins, and Josh White, Jr. will be on hand, together with the winner of a folk singing contest, to entertain an expected capacity audience.

The winner of the folk singing contest will be selected by the nine folksingers from several winners of campus contests. Lindenwood's entries are Pat Merrill and Ted Wiechers. The winner selected by the folk singers will compete with other entries from various parts of the United States. The winner in St. Louis will travel to Okla-

homa City to compete, and from there to Dallas for the final competition. The final winner will receive \$500. All expenses are paid for the trips to the various cities.

The Clancy Brothers and Tommy Maken have been a team since 1958. They specialize in traditional Irish folk songs with sparkle, humor and bold wit. They have received rave notices all over the country as they performed in night clubs, on television and did recordings. Their latest album is "In Person at Carnegie Hall."

Jean Ritchie is the reigning Queen of the Cumberland Mountain singers. She studied folk songs in the mountains of North Carolina and later in the (Cont'd p 6 c 4)

NAS-NRC Advises on Selection Of New Fellowship Candidates

WASHINGTON, D.C. — The National Academy of Sciences-National Research Council has been called upon again to advise the National Science Foundation in the selection of candidates for the Foundation's program of regular graduate and postdoctoral fellowships. Committees of outstanding scientists appointed by the Academy-Research Council will evaluate applications of all candidates. Final selection will be made by the Foundation, with awards to be announced on March 15, 1964.

Fellowships will be awarded for study in the mathematical, physical, medical, biological, and engineering sciences; also in anthropology, psychology (excluding clinical psychology), geography, economics (excluding business administration), sociology (not including social work); and the history and philosophy of science. They are open to college seniors, graduate and postdoctoral students, and others with equivalent training and experience. All applicants must be citizens of the United States and will be judged solely on the basis of

ability. Applicants for the graduate awards will be required to take the Graduate Record Examination designed to test scientific aptitude and achievement. This examination, administered by the Educational Testing Service, will be given on January 18, 1964, at designated centers throughout the United States and certain foreign countries.

The annual stipends for graduate Fellows are as follows: \$2400 for the first level; \$2600 for the intermediate level; and \$2800 for the terminal level. The annual stipend for postdoctoral Fellows is \$5500. Limited allowances will also be provided to apply toward tuition, laboratory fees, and travel.

Further information and application materials may be obtained from the Fellowship Office, National Academy of Sciences - National Research Council, 2101 Constitution Avenue, N.W., Washington, D.C. 20418. The deadline for the receipt of applications for regular postdoctoral fellowships is December 16, 1963, and for graduate fellowships, January 3, 1964.

College Should Give Students Opportunity for New Identities

Palo Alto, Calif.—(I.P.)—College should give students a chance to try on different identities, to decide what kind of people they want to be, declares Prof. Sanford M. Dornbusch, executive head of Stanford's Department of Sociology. "The best direction of student effort is toward self-testing. The B.M.O.C. (Big Man on Campus) in high school is not exploring the world when he stays in the same groove of extra-curricular activities at Stanford.

"College years should be years of excitement, experimentation, self-realization, and change. We can best create this atmosphere by being supportive. Students will be cowardly if their elders are critical. Self-confidence is related to risk taking. We can make a major contribution by providing a background of warmth and approval where their errors do not produce fear or blame.

"From this point of view,

switching majors and changing boyfriends should not be disquieting. All of us tend to applaud the student who knows where he's going and steadfastly plods toward his target. But his persistence may be a sign of excessive caution. Early choices may be immature, and we are wrong to make a virtue of sticking to an early decision. Students are not junior adults.

Both students and their parents should be wary of putting too much emphasis on report cards. Dornbusch said, "The average grade at Stanford today is the same as the average 20 years ago, but the level of academic preparation and commitment is much higher.

"An 'A' or 'B' at Stanford means the student is floating on top of the cream. There is very little milk in the bottle. If every one of our students worked twice as hard and learned twice as much, there would be no difference in the typical grade. All that an 'A' or 'B' refers to is a competitive position that is a means of ranking students.

"If a student is doing fairly well, I do not believe it is all true that the best investment of further energy is worrying about or preparing for those barnacles on the academic ship known as tests."

Royal Gambit Proves To Be Distinguished Contribution to the Fall Arts Festival

by Peter L. Simpson
Assistant Professor of English

The contribution of The Lindenwood College Players to the Fall Arts Festival in their production of Herman Gressieker's **Royal Gambit** was indeed a distinguished one. The acting was almost uniformly convincing and at more than a few moments truly moving. The direction of Molly Fleetwood was deft and imaginative, quite professionally transcending the blatant weaknesses of the script. All the technical details, staging, make-up, costumes, lighting and sound were handled with precise attention and skill.

As the lusty Tudor, Ted Wiechers was generally able to convey with depth and delight the cleverness and charm that were at once Henry VIII's glory and downfall. Although it was impossible to give credence to such a lithe young actor's embodiment of the dissolute old king's last days, it is also impossible for this writer to imagine how any actor could give dramatic life to the intolerable anachronisms and ponderous sermonizing that corrupted the final scenes of the play.

He had an enviable batch of wives. Though perhaps not as ripe and full in form as her model, Judy Hale was indeed a captivating Anne Boleyn. Marianne Sawyer brought a delicate suggestion of fragile mystery to her enigmatic Jane Seymour, while Cheryl Heatherly was a subtle blend of the lovely and the corrupt in her Katherine Howard. Martha McDonald competently developed a difficult Katarina of Aragon from a figure of weak piety through a transition of bitter sarcasm to a chilling victory of cruel judgment. Although she allowed the comic force of her heavy German accent to lapse from time to time, Patricia Merrill was quite sufficient to her role of Anne of Cleves.

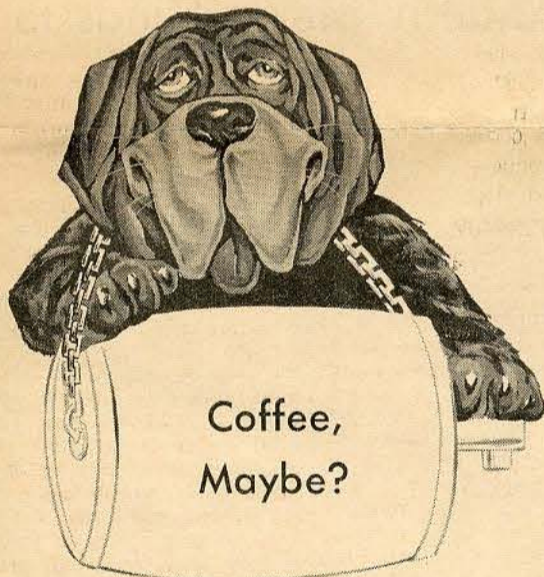
But the most brilliant acting gem of the evening was the Kate Parr of Susan Beth Berger. This young actress moved around the stage at times with a grace that verged on dance,

and she presented a wife of intelligent devotion and durable tenderness at the very time the mailed fist of the author's propagandizing fell with its mechanical justice on Henry and choked what life the play had left. The spark of Miss Berger's talent was the only glow in the last disastrous moments.

The sad fact of the night was the flabbiness of Gressieker's dramatic concept. No doubt the pervading theme of Henry's incessant righteous rationalization of all his actions functioned as a forceful analogy for the pernicious career of Adolph Hitler to the German audience for which the play was conceived. But just as Anouhil drastically diminished the tragic dimensions of Sophocles' Antigone to teach the French a needed lesson, so is the complex historical magnificence of Henry VIII crassly compromised by the pseudo-profound clichés that pervade Gressieker's dialogue.

Only in the context of a great social agony can such a strong emphasis on moral prop-

aganda be justified (for example, Edward Albee's **The Death of Bessie Smith** speaks with overwhelming, if youthful power on the absurd horrors endemic in America's race problem). Unless such moralizing is subsumed in a great dramatic vision, such as the "Tudor Myth" was in Shakespeare's History Plays, it becomes a cruel delusion when its time has past. One suspects that such deceit lay in the heart of **Royal Gambit** from the beginning. Its apparent seriousness and "realism" (read intermittent sexual allusions) only forces a most serious question as to the principles involved in the selection of plays for a sensitive group like the Lindenwood Players. Apparently plays are considered as entertainment functions for the social calendar or "uplifting" adjuncts to "character building." One might well fervently pray for the day when the drama at Lindenwood might take a meaningful, indeed a central, role in the vital academic life of this campus.

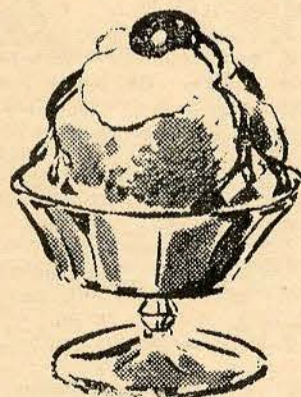


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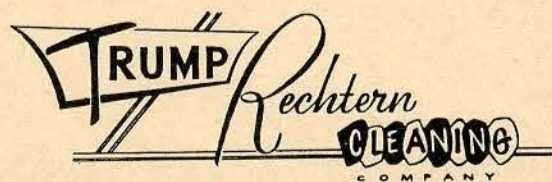
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Collegiate Actors Prepare for Opening Night



Cherly Heatherly is fitted into her gown by Mary Chapman as Pat Merrill checks her dress before Cherry and Pat go on stage as two of the six wives of Henry VIII.



Ted Wiechers waits patiently as Dennis Deal applies the beard which transformed Ted into Henry VIII for the recent college production of "Royal Gambit."



Judy Hale adjusts her costume as Sue Berger and Cheryl Heatherly continue to apply their make-up.

Small California College Tells Frosh: "Forget We're Small"

(ACP) — Once upon a time there was a very nice college (Pepperdine College) in a big city (Los Angeles, Calif.) It was a middle-sized college—not too big, not too small, says the campus newspaper, GRAPHIC.

Like all colleges, this one had problems. But whenever the students got together to decide to do anything about the problems, someone always stood up and said: "After all, we're only a small college."

Every year a new freshman class came into this college. And every freshman class had a lot of ideas. As soon as the freshmen started trying to put their ideas to work, some upperclassman would tell them, kindly but firmly, "Remember, we're only a small college."

The pride that comes of belonging to a unique, small college cannot be enhanced by turning that institution into a stereotype of any of hundreds of bigger colleges. But at the

same time, smallness is only an excuse for not attempting solutions to obvious problems.

We must never let smallness in thinking become a habit.

FABLE

(Cont'd from p 3)

immensely except that now whenever she bumped her head on a tree it made an annoying thump... thump... thump... thump...

We say annoying because it woke up the owl. He looked out of the tree and saw, or rather observed, what it was that was making this sound. He watched her come closer and closer and soon she bumped her head on his tree. At this very instant she caught her foot in a hole at the base of the tree. (This hole, we later learned, was made by a squirrel who was burying a nut but suddenly remembered he was missing his favorite TV show and hurried away, leaving the job unfinished. This may seem irrelevant but scholarship must not overlook details.)

So the chicken with one foot in a hole could not progress any farther and she kept bumping her head on the same tree. Thump... thump... THUMP... THUMP! Needless to say, this greatly angered the owl because the tree shook at each thump so he looked down at the chicken and said in a low, sarcastic, almost downright ma-

licious voice, "Why don't you go jump in the lake!"

The chicken having been brought up to listen carefully to her elders and having had one look at the owl's face when she lifted her head to see where the voice had come from and feeling the owl must be older than she because of the mean look on his face which she had failed to observe in any others of her age, she carefully pried the foot from the hole and went about the forest, or grove of trees looking for the lake. Now she had to keep her head up in order to find the lake and consequently did not bump her head on trees any more.

When she finally found the lake, she began to think that going for a swim on a cold rainy fall day might not be too good for her health. So she went back to the farm and lived out her life as a normal average, happy, socially-adjusted chicken.

Moral: Obviously—owls are exceedingly wise.

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HOOTENANNY

(Cont'd from p 4)

British Isles. Many of her recordings are now in the Library of Congress. Miss Ritchie's talent caused her to be selected as the sole representative of the United States at the World Festival of Folk Dance and Song in Biarritz, France and Pamplona, Spain.

The master folk singer of Greenwich Village is Oscar Brand. He is perhaps more diversified in his folk song activities than any other folk artist in the field today. He has been a performer, emcee, producer, director, historian, folk-lorist, book reviewer, commentator,

and writer.

Judy Collins, the Colorado Mountain Songstress, began her professional career in 1959 at the student rendezvous "Michael's Pub" in Boulder. She has appeared on ABC-TV's "Hootenanny."

Josh White Jr. made his Town Hall debut in New York City with his famous father in 1948 when he was only seven years old. He again, in 1961, appeared as a confident young folk singer. Today he is recognized as one of the truly great young artists.

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